AFTRA to Bid for 2% Royalty on Disk Sales

By ROBERT SOBEL

NEW YORK—AFTRA (American Federation of Television and Radio Artists) will aim its major bargaining arm at obtaining a contractual breakthrough for the union—a performer royalty trust fund—when it negotiates for a new contract with record companies, beginning Tuesday (5) in Los Angeles, it has been learned.

The proposal is similar to an agreement achieved some years ago by the AFM and would set up a performer royalty trust by which record companies would pay 2 percent of the gross sales of records to the fund, according to a highly-placed union source. This will be the main thrust of AFTRA's bargaining; it is a proposal "we are extremely serious about," the source stated.

In the AFM royalty fund agreement, manufacturers contribute 14.5 percent of sales at suggested list, less a packaging and free goods deduction. Last year the fund received $6,787,000.

(Continued on page 10)

EMI 'Suspends' Half of Catalog

BY GRAHAM PUNTER

(Live Week Staff Member)

EMI has suspended half its album catalog—over 1,500 titles—because of the crises affecting the music industry, dealers have been notified in a letter from Cliff Busby, EMI's general manager of sales and distribution.

In the letter, Busby said: "We have, as you know, been experiencing considerable difficulty in maintaining a part of our catalog in stock over recent months.

"The current national difficulties have made the position even more unclear and we have therefore decided mean they won't be supplied. What it means is that once an album on the list of suspensions goes out of stock, new copies will not be press.

"But there may be albums on the suspensions list that we have a year's supply of." He said because the situation is changing day by day dealers will not be issued with a list of suspended items, and won't know what is suspended until they place orders.

Excluded from suspension are the 600-700 titles on EMI's Music Titles.

(Continued on page 11)

U.K. Concert Prices for U.S. Acts Seen Soaring to $17.50

By NAT GREENLAND

LONDON—The end of 1974 will see ticket prices as high as $17.50 to see the average visiting American artist to the U.K., according to Head of MAM, A&R Division of MAM. Davison said: "I have a constant beef when we try to get supers into this country. The rise in costs is inevitable with the rise in airline costs, musicians fees and rental charges."

Davison has fixed the top price of James Last's tour of his Royal Albert Hall appearance at $11.00. The MAM-organized Omon stock has a top entrance fee of $5.50. He explained that it was a question of meeting the fee that the artist and his promoter demanded.

He added: "I would say that the $12.50 concert seat is here now. By the end of the year it will be $15 or $17.50 in London for all major venues—Albert Hall, Festival Hall, Rainbow, Odeons. One also has to take into account that if people want to see something they will pay for it." Contributing to the rise had been the increased cost of equipment, travel expenses and VAT. He pointed out that the last tickets were really $10.00. The additional $1 was VAT. The Halls too were constantly increasing their rental charges. Most of the major venues now wanted a basic rental as well as a percentage cut of the box office takings. More you take, the more the hall costs.

He said: "I would like to point out that this is inevitable with the rising cost of living. We are not just trying..."

(Continued on page 55)

Geffen Going Great

By NAT FREEDLAND

LOS ANGELES—David Geffen's six-month-old Elektra label has the number one, two and three Top LPs chart positions this week. Only four albums were released by E/A. The company has already earned $7 million. In five weeks, Bob Dylan's 'Planet Waves' album has sold a million units at $4.98 list price, Geffen said.

Geffen predicts that E/A will gross $55-60 million this year, on 50 albums projected.

Not only is E/A today's hottest record company, board chairman Geffen has overnight become the most visible public spokesman.

Last week on his 33rd birthday, Geffen said, "I have no big secret technique for success. As always, simply try to sign the best talent available. But now that I have a full company, instead of just a label deal like Asylum was, I have more resources available. However, we still pay relatively small signing advances. I prefer to work with artists who have faith in themselves and in what we can do for them."

(Continued on page 13)
GRAND FUNK
IS DOIN' THE LOCO-MOTION
AND THE WHOLE COUNTRY IS
DOIN' IT WITH 'EM.

From their 10th gold album Shinin'-On
on Capitol Records & Tapes.

produced by Todd Rundgren
RCA, Engineers in Accord: Strike Ends

NEW YORK—Striking RCA engineers returned to work last Friday (1) following ratification of an agreement between the engineers' union, NABET Local 11, and RCA Records.

In outlining the agreement, union president Arthur Kest described the final disposition of RCA's policies on national seniority and use of non-union engineers (Billboard, March 2) as compromises, adding that the famous Unveils Famous Label in Britain: Kruger to Head

By BOB SOBEL

NEW YORK—Famous Music Corp. has announced a new label that, Paramount-Embassy, was formed with Jeffrey S. Kruger, chairman of the board of and majority stockholder in Embassy Records group, who will head the London-based label.

The new label was formed by Famous in North America, Canada and Puerto Rico and by Embassy Records in England and Europe. Under the agreement, Emb-er will represent several Famous artists who are currently in the U.K. These include Diana Trax, Roy Clark, Joe Stampley and Tommy Overstreet, all Dot Records artists.

This agreement confirms Famous (Continued on page 52)

LA Col Concave Gal Show Error

LOS ANGELES—-Columbia Records will not stage an elaborate Paris Folies Bergerre type show at the Grand Olympic auditorium for this summer, as erroneously reported in Billboard last week. An independent producer has acquired the right for the show.

The concave take place July 21 to Aug. 4 at the Century Plaza Hotel here.

3M Seeking Tape $ Hike

WASHINGTON—-The Minnesota Mining and Manufacturing Co. (3M) has proposed a price raise on tape and allied products of 30 percent, giving the company an over-all revenue increase of approximately 2 percent.

The proposal filing to the Cost of Living Council was the fourth for 3M, and the 29th for the industry. The price hike goes into effect automatically 30 days from the filing date, unless the council orders that the revenue increase be deferred or denied.

The firm's making money 100 percent or more are annually required to pre-notify the Council of proposed price raises—and the company has announced that business with the expiration of the original price and wage control regulations on April 30. (Billboard Jan. 26; Nov. 24, 1973 and Oct. 20, 1973.)

More Late News See Page 68

Audio Devices Execs Exeet Calif

By BOB KIRSH

TUCSON—Audio Devices Corp., the black tape label of EMI, will move its corporate headquarters from Glendale, Ca., to Los Angeles in July, locat- ing in the Capitol Tower.

A move in accordance with a recent agreement to find sales manager Bill Dawson, the Glendale office space will be re-located to the Los Angeles area. Manufacturing capabilities in Con- necticut and the company will phase out of company, gradually, in seniority, graduated in technology.

Engineers also have increased re- sale rights under the new agreement, with the return privilege now extended from one to two years.

Under the terms of the policy, non-union engineers on sessions for RCA contracts, compay is reached by possibilities of 150 or more engineer- s within RCA studios, but per-mitting RCA to make up to 18 al- lom by non-union engineers. That quota would apply to all paid product indepen-dent engineers.

Kest emphasized that "The company did take a very conciliatory at- tribute toward non-union engineer heads were expected to meet Mon- day (4) with the entire engineering force to put out any mis- conception that there was no general discussion of how relations between the studio and the company can be kept be maintained.

Gazenbeck Calls For Standards

By EARL PAIGE

TUCSON—Artists and producers of prerecorded music must be vitally involved in the industry to establish standards of compatibility between the new tape coatings being developed for professional use, according to Gerrit Gazenbeck, deputy director, V.N. Phillips, National Association of Manufacturers, who ac- epted an award for his work.

In what many a thinkous as a humble appeal, Gazenbeck stated that in the inter-national Tape Association awards banquet, Gazenbeck noted the word "compatibility" as being the rate. Though Phillips was single out for an ITA achievement (Continued on page 44)

Gazebell Maps CBS Goal

By JIM MELANSON

NEW YORK—Despite its command- ing position in 1973 with 40 gold and silver records and re- turning its stars on an even greater share of market this year, as the only vinyl LP, according to CBS president Irwin Segelstein.

Rising increasing costs and a gen- erally sluggish U.S. economy, Segelstein said that industry competi- tion, growing pressure on record and tape markets level-off, demands renewed efforts by the company to not only maintain its status, but to look for new avenues in prod- uct sales expansion within the exist- ing new acts.

"We simply have to become better at what we do, playing the percentages and staying quality," said Segelstein. "The industry's overall growth rate has slowed up substan- tially in recent months, and growth the name of the game is market share."

Production Flow

Reflecting on things to come from CBS corporate headquarters here, Segelstein explained that an impor- tant part of the label's market policy is to improve its production flow. He said that label release schedules will be balanced through- out the year, with an emphasis on peaks and valleys. He noted that "the better the production flow, the greater the output performance for retailers, racks and the label itself."

At his approach for nearly nine months now, Segelstein also voiced the opinion that a greater emphasis will be placed on the distribution throughout the industry. "Singles product will play a greater role in ex- ploiting the market, but, that depends on who is able to mass appeal."

He also noted that CBS has been one of the leaders in fighting the tape piracy situation which has plagued the industry in recent years. The label will continue its assault on illegal duplication operations, through educational and legal activi- ties, until the problem is alleviated for the better recording community, he said.

Creative Company

Segelstein quick to emphasize that CBS is primarily a creative com- pany, while his own role is to be the "coach," he said. "And, on the other side, we're strictly business. But, in creativity, in marketing, ad or promotion still remains the basis for success."

Along these lines, a policy has been made to maturity under Segelstein's presidency of having strong ties between management, promotion and ad departments. "We have for- mulated meetings between ad and the other departments to create artist roster validity," continued Segelstein, "CBS, as other labels, con- stantly maintained that our product, not reaching its value, is due to the resistance of superstars and looking for the establishment of quality new acts."

Price Structures

Turning to price structures, Segel- stein said that the label, which was the first to move premium prod- ucts pricing, results in "reasonable enticing "pricing sensitivity," he stated. That unlimited growth of the record market has been favorable, emphasizing that CBS, by the price hikes, was not to jeopardize its quality acts, but, rather to reflect the rising chain of costs from record production

Tom Campbell Bows Two Hoosier Shops

INDIANAPOLIS—Ind.-Tom Campbell has closed his two Indianapolis, IN, stores, 319 South Main Street and 147 North West Street, effective immediate. The "Mini Store" will close the end of the month, and all stock and special orders.

Kennith F. Crevecoeur, former head of MGM Records, has been named as president of the company.
SALSTONE CITIZES ECONOMY:
Indie Distrib Comeback Seen
By ED HOBOWITZ

CHICAGO—Independent record distribution, on the decline in recent years, will make a strong comeback over the next 12 to 18 months as a tightening economy forces branch operations into a rethinking profile.

This prediction was made here last week by Mill Salstone, pioneer independent record distributor of Salstone Distributing Co., formed in 1946, services a cluster of labels in the Chicago area.

"If the independent distributor has an outstanding opportunity to reassert itself in the record structure," Salstone said, "and our firm is gearing up to do this. The independent distributor will be sorely needed in difficult economic times."

Salstone-owned specialty branches dropping affililates lines as headquarter executives find receivables mounting over a large number of accounts. The independent distributor, on the other hand, is totally dependent on the independent label and is likely to stay with the smaller manufacturer through bad times as well as good.

This trend has already shown itself in other industries. Salstone maintained, and singled out plumbing and automotive parts as examples of businesses which have recently returned to independent representation.

Past Growth Cited
"The record industry has its biggest growth during a period when private entrepreneurs moved in and started small record companies," Salstone declared. "The independent distri- butor was the guy who knocked his brains out to get the product to market. But now the ball game is different. A small label makes a distribution deal with a large record company, and while this has been a successful formula, it is clear that it can be limiting to the smaller company's growth and earning potential."

Salstone charged that affiliate labels are "of necessity locked in to the major's major's major's major's major's major's"

The past finds shortcomings in the economy impairing the own growth pattern, and the major is less likely to shell out large advances to finance labels for hot independent producers, or to take over the distribution existing smaller labels, he argued.

To prepare for the marketing shift he expects in the next year, Salstone is adding and training new sales and promotional staffers to provide more intensive coverage of the MS territory, which now embraces the states of Illinois, Indiana, Wisconsin, Iowa and Missouri.

He singled out the recent appointment of Harold Davis as MS sales manager (Billboard, Feb. 23) as a key to his expansion move.

NATRA Fete to Honor 5, Show and Series Creator
By RAYCLIFFE JOE

NEW YORK—The National Association of Records & Television Announcers (NATRA) will honor five outstanding Americans, one success each from each of the fields of show business, and the creator of the Sesame Street TV series at its first annual Excellence in Communications Awards Dinner, scheduled for Saturday, June 22, at the Waldorf-Astoria of the New York Hilton Hotel.

The list of honorees includes William Boy, Brown, outstanding NATRA member and director of KJET-AM, Beaumont, Tex., who was inducted two years ago when he suffered a broken neck. Others are FCC Commissioner Benjamin Hooks, Isaac Hayes, Dick Gregory, and Paula Jones, the female correspondent for CBS News; the TV series "Sesame," which according to NATRA's president, Cecil Hale, gave a new dimension to TV as it relates to blacks, during its nationwide run on public access channels; and Joan Ganz Cooney, creator of the "Sesame Street" TV series.

Proceeds from the $75 a plate, black-tie affair will go in part towards instituting the proposed six-point plan for the restoration of both membership and public confidence in NATRA (see Billboard, Nov. 17, 1973), with the rest going towards the establishment of a fund for Brown.

Hale described the concept of an annual NATRA awards dinner as an indicator of the directions and strength of the organization, and said it was the beginning of an important chapter in the history of black communications in America.

Macmillan Pub Sued by Bond & Red River
NEW YORK—A copyright infringement suit in excess of $150,000 has been brought against Macmillan Publishing Co., and writer Dennis Cyporony, by Red River Songs Inc. and Johnny Bond.

Red River filed in U.S. District Court here, charges that two compositions, "Turntable" and "Wander," were infringed in the book titled "The Bluegrass Songbook," a book/record set, by Cyporony and published by Macmillan.

The complaint, filed by attorneys Ginsberg & Hack for the plaintiffs, argues that the allegedly infringed songs had been copyrighted by Bill Wills, who became affiliated with Red River and Rittenhouse, Inc., a music publishing firm.

The suit seeks temporary and permanent injunctions against the defendants, damages in excess of $150,000, an accounting for illegal sales, and "such other and further relief that may be just.

Harry Ruby Dies at 79
LOS ANGELES—Harry Ruby, 79, composer and publisher, died here Saturday (3). He originally was a songwritter in retail music departments and later pianist in publishers' offices and vaudeville.

His principal collaborator was Bert Kalmar, a vocalist. Their work together was the basis for the motion picture, "Three Little Words," for which they wrote. He also wrote for the movies and Broadway musicals.

Bell & GVWR Production Pact
NEW YORK—Bell Records and GVWR Productions have entered into a joint venture to produce production pact. The first album to be released under the new arrangement will be "Mickey & Baby Get Hot" by Mike and Barbara Smith.

GVWR Productions is headed by Arnie Kornfeld and Tracey Brown. It is based in Coconut Grove, Fla.

Jack Parker has been promoted to district manager for MCA Records in the midwest, he had been branch manager for the label. Other promotions include the promotion of department manager to branch manager in Dallas and Glen Horner to sales manager in New Orleans. Melanson had been a sales representative; Horner was a salesman in the Atlanta office. Also, new with MCA is Barbara Luckey, publicity assistant. Artie Wayne has been named executive director of A&M's Irving/Almo Publishing. He was previously with Warner Bros. Music as Hollywood general professional and creative services director. Since Chuck Kaye retired from the label last year, A&M's top publishing responsibilities had been divided among several staffers. ... Gene Setter

In This Issue

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RECORD REVIEWS
Album Reviews 
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JOHNNY RIVERS celebrates 10th anniversary of his Whisky debu and his new past with Atlantic. Picture, from left, are: Dick Klein, Atlantic artistic director of pop promotion; Atlantic president Ahmet Erte gun; singer Lorna Luft; Rivers; Atlantic senior vice president and general manager Jerry Greenberg; and Atlantic executive vice president Jerry Wester.

ABC Nashboro Deal Terminated
NASHVILLE—All efforts on the part of ABC-Dunhill to purchase the Nashboro Music complex here have broken down.

R.E. Baulch Jr., head of the Crescent Company, parent firm of Nash bor, said all "negotiations have been terminated."

There had been reports for some time that ABC-Dunhill was seeking to buy the firm, which includes two recording studios, seven labels, three publishing houses and Ernest Records, a mail-ordar firm.

Baulch said that Nashboro and its subsidiaries would continue to function as an independent entity.

The label reportedly has also made offers to Savoy, Hear-Warm ing and Word records.

MARCH 9, 1974, BILLBOARD
Charlie Rich's new album is the follow-up to a two-million-selling single...which followed a million-selling single...both of which were released from the million-dollar "Album of the Year." That's special. And, if anything, "Very Special Love Songs" is even more brilliant than "Behind Closed Doors." It includes the big, new hit, "A Very Special Love Song," plus a new recording of "There Won't Be Anymore." Plus many more hits-to-come.

This is the Charlie Rich album that millions of fans have been waiting for. His most special album yet. New Charlie Rich. Produced by Billy Sherrill. On Epic Records.
W. Va. Anti-Piracy Proposal Now Transformed to Vapid Bill

BY RAY VARRACK

Charleston, W. Va., W. Va. Gov. M. B. Baughman has amended the bill to have it make 

...
BOB DYLAN
JONI MITCHELL
CARLY SIMON

BE KNOWN BY THE COMPANY YOU KEEP

ELEKTRA
ASYLUM
NONE SUCH
RECORDS
Earnings Reports

**Capitol Industries-AMF Inc.**

1973

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<tr>
<th>Quarter</th>
<th>Sales</th>
<th>Net Income</th>
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<td>Aug</td>
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Economists See Nippon Boom to Slip; Then Upsurge

LOS ANGELES—Many economists in Japan see signs that the Japanese boom is finally ending. Kazuo Nukusawa, an economist for Keidanren, Japan's federation of business interests, sees a three-to-six month period of zero or negative growth in the offing, with a pronounced recovery getting underway in early 1974. His cautious tone is tempered by the realization that Japanese economic growth began to slow sharply in the third quarter of 1973.

Capital spending is slowing, the prices of some primary products have been declining, and department store sales are turning sluggish. Companies are beginning to push new products in anticipation of a decline in domestic demand.

Gold for Croce

NEW YORK—"Time in a Bottle," the ABC-TV movie special on the late Jim Croce, was certified gold by the RIAA. The album is Croce's first release for the label, the certified gold "You Don't Mess Around with Jim."
The original Charlie Rich hit is the #1 country single.

The original Charlie Rich hit is now a Top 20 pop single.

The original Charlie Rich hit is the title song on a new hit album.
AFTRA to Bid for 2% Royalty on Disk Sales

The talks are still in progress on March 5, negotiations with the phonograph industry will take place simultaneously, Sanford (Bud) Wolfs, national executive secretary of AFTRA, said. He stated that the union had advised all signatories to the contract (National Code of Fair Practice for Phonograph Recordings) of the union's intention to seek talks for a new contract.

Selecta-Vision Test Cite Set

INDIANAPOLIS—RCA will test market its Selecta-Vision videocassette system starting in April here, it was learned last week. The 1-inch tape unit was formally introduced at the winter Consumer Electronics Show, 1973. Price according to a recent report by Bill Boss, division vice president, product planning, is expected to be around $800. Movies will be probably the first product offered for use in the unit.

Malverne, C/J: Tie; Expands Buddah Deal

NEW YORK—Malverne Distributors has been consulting as a consultant for Chess/Janus Records and has increased its territorial representation of Buddah Records and the latter's group of affiliated labels.

Long Island City-based Malverne will handle Chess/Janus in the metropolitan area here, as well as in northern New Jersey. Product under the Buddah umbrella will also be distributed by the firm in Maine, Rhode Island, Connecticut, Massachusetts and eastern New York State.

Mack, LIPSKIN & Pfordresher

Andre Perry has been appointed national regional rb promotion manager for CBS Records Perry, who will be responsible for product on the Columbia, Epic and Columbia custom labels, comes to RCA Records, where he has been a product manager for contemporary artists at RCA Records. Meanwhile, at RCA Records, Marty Mack has been appointed national promotion manager, rb. He joined the label in April of 1973 as eastern regional rb promotion manager. Prior to that he was an account executive for radio station WJNI in New Jersey, Also, Mike Lipskin has been named an a&r producer, contemporary product, for the label. Previously with RCA from 1964-1970 as a producer, Lipskin most recently was involved with production consultant, recording studio musician on the West Coast. . . . Bill Pfordresher has been named to the newly-created position of 20th Century Records assistant national promotion director.
THE MARSHALL TUCKER BAND

A NEW LIFE

The Second Album

New On CAPRICORN RECORDS, Macon.
Geffen Grooves With Stars

Geffen has been in the music business all his adult life. He left college in New York to become an apprentice agent and then a rising personal manager. He eventually partnered with another young manager who shared his low-pressure style, Elliot Roberts. Together they founded Asylum as an Atlantic-distributed custom label.

search development chief to the corporate board of Warner Communications, owner of Warner Bros., Elektra and Atlantic. Geffen was offered the two-label combination. He was the sole principal of Asylum, with Roberts taking over the entire management operation.

Typical of the way Geffen functions as an executive is the coup he brought off in signing Dylan. For Geffen's first few months at A/E, he was almost incommunicado as Howard Hughes. It later became apparent that he had been spending day after day at the Malibu home of Dylan and the Band winning their confidence.

Without putting it into words, Geffen seems quite confident of winning the Band to A/E after their Capitol contract runs out towards the end of 1974.

David & Carte

Best Seller Finalists

NEW YORK — The following is the additional best-selling award listings of 1973 as tabulated by NARM. The listing printed in Billboard, March 2, failed to include these categories.

BEST SELLING MALE SOUL ARTIST
(a) Roberta Flack—Atlantic; (b) Archie Brown—Atlantic; (c) Gladys Knight—Buddah; (d) Dion Ross—Motown.

BEST SELLING GROUP
(a) J. Geils Band—Warner Bros.; (b) Singers-Brothers-Capricorn (Warner Bros.); (c) Bread—MCA; (d) Commodores—Atlantic; (e) Chicago—Capitol; (f) Deep Purple—Warner Bros.; (g) H. bubble—Atlantic; (h) Pink Floyd—Harvest (Capitol); (i) War—United Artists.

BEST SELLING ORCHESTRA AND/OR INSTRUMENTALIST
(a) Ray Conniff—Columbia; (b) Daddario—CTI; (c) Mahavishnu Orchestra—Columbia; (d) H. Mancini—Tokyo; (e) Mancini-London; (f) Charlie McVay—Movement (Columbia); (g) Laurence Welk—RCA; (h) Bob Waterman—A&M.

BEST SELLING JAZZ ARTIST
(a) Donald Byrd—Blue Note (United Artists); (b) Daddario—CTI; (c) Mahavishnu Orchestra—Columbia; (d) Herb Alpert—Atlantic.

BEST SELLING COMEDY ARTIST
(a) George Carlin—Little David (Atlantic); (b) Cheech and Chong—Spitfire (A&M); (c) David Frye—Buddah.

BEST SELLING CLASSICAL ALBUM
(a) Beethoven's 9th Symphony—Chicago Symphony Orchestra (Decca); (b) Piano Raga, Vol. 1—St. Joseph—Rajasthan (Decca); (c) Switched on Bach—Warner Brothers; (d) Charles Ives—Commercial (Columbia); (e) The Red Rush Boys—St. Joseph—Angel (Capitol).

BEST SELLING CHILDREN'S ALBUM—(write in)

BEST SELLING CHILDREN'S LINE—(write in)

BEST SELLING ECONOMY ALBUM—(write in)

BEST SELLING ECONOMY ECONOMY—(write in)

BEST SELLING ECONOMY LINE—(write in)

BEST SELLING NEW MALE ARTIST
(a) Ray Costa—ABC; (b) Art Garfunkel—Columbia; (c) Joe Walsh—Daddario (ABC); (d) Ron White—20th Century.

BEST SELLING NEW FEMALE ARTIST
(a) Vicki Lawrence—Bell; (b) Marzean McGowan—20th Century; (c) Bette Midler—Atlantic; (d) Maria Muldaur—RCA (Warner Bros.); (e) Nia-Miz—Decca.

BEST SELLING NEW GROUP
(a) DeFranco Family—20th Century; (b) Daddario Bros.—Warner Bros.; (c) Focus—Stax (Fame); (d) Lure—Columbia—20th Century; (e) Marshall Tucker Band—Capitol (Warner Bros.); (f) Pointer Sisters—Epic (Fame); (g) Neville Bros.—ABC.

NARMS Lists More
Atlantic Records welcomes a great artist with a great new single

JOHNNY RIVERS

"Sitting in Limbo"

From the soon to be released album "ROAD"

SD 7301

www.americanradiohistory.com
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 NAT FREEDLAND

The final session of this groundbreaking educational series wound up with a wide-ranging panel discussion of the entire music industry by several Billboard staffers and a variety of record and publishing executives.

Session 8:
New Technology In Quadrasonic Sound, Home Video Systems

Pat Marrinan, Newcraft’s video sales vice president, describes existing videotape cartridge TV systems as a monitor shows images taped earlier.

—Billboard photos by Norm Schindler

A portable ¼-inch videotape system is examined by registrants. One student holds the black and white camera.

Newcraft executive Brian Shannon explains quadrasonic sound, aided by a slide presentation.

JVC’s Tom Noshida sets levels on his equipment while demonstrating 4-channel sound for intense listeners.

variety of record and publishing executives.

In the 52 issues, the television, cartridge television hardware equipment which can support the artistic functions of the music industry was demonstrated by a group from Telecor’s Newcraft electronics merchandising division.

And during intermission, a spectacular demonstration of quadrasonic sound was given. Tom Noshida, director of Japanese Victor Co.’s disk cutting center in Los Angeles, provided JVC amplifiers and JBL speakers to listen to a 10-minute demonstration of sound effects and music.

Telecor president Harold Haylin laid out the scope of the home entertainment electronics market with a staggering series of statistics: In 1973, the U.S. public bought over 17 million television sets, over 10 million of these in color. However, 36 million radios, over 20 million FM sets in this total, were sold during the same year to 210 million Americans.

In addition, they bought 12 million auto radios and almost 7 million phonographs during 1973. These totals include 20-25 million magnetic tape players and recorders included as part of combination units.

Home entertainment hardware 1973 sales grosses were $6 billion at factory wholesale and nearly $10 billion retail. This is far larger than the $2 billion retail sales reached by the record business.

Haylin pointed out that in the 25 years since television first came on the mass marketplace, 850 million radios have been sold, or four for every person in the U.S. During the same period, one television set for every American, 210 million, was sold.

The Telecor chief spoke of the constantly accelerating rate at which new laboratory inventions are being readied for mass merchandising.

As one comparison, it took 35 years from the invention of the radio till it was in widespread commercial use, yet transistors were in worldwide use within five years after their invention.

Haylin concluded with predictions for home entertainment electronics breakthroughs in the near future, based on coming ultra-miniaturization far beyond the current IC chip.

"Built-in audio systems will emit sounds from the walls without any visible speakers," he said. "We may be hearing rich bass tones from a thin thin dot. You may be hearing music on four channels one moment and 12 the next."

All on-off switches will be voice-automated. Haylin predicted. A TV two-way data communications center will be the core of each household eventually. People will be able to shop, bank, have medical examinations via TV.

Haylin warned that universal accessibility of home videotape recorders will give everyone the capability of recording anything shown on TV. He suggested that all lawyers, accountants, guilds and associations concerned with this problem had better start planning ahead now.

Brian Shannon, Newcraft sales manager, explained the basic principles and two competing systems of 4-channel sound. He stated that 30 percent of all 1974 tape unit sales are expected to be in quadrasonic players.

He explained the difference between discrete and matrix 4-channel thusly: discrete is four separate channels of information through the entire encoding-decoding process while matrix reduces four channels into two and then back into four via a decoder device.

"Monaural sound was like hearing music through a hole in the wall," Shannon said. "With 2-channel stereo, you had a wall of sound. Now with quadrasonic, you get the added factor of depth and it's like a roomful of sound."

Pat Marrinan, Newcraft vice president for video system sales, demonstrated the ultra-clear color picture quality it is now possible to get from both home videotape ¼-inch cartridge and ¾-inch cassette. He also showed videotapes taken with a lightweight portable sound camera just before the start of the lecture.

He pointed out that the home videotape cassette is already capable of holding a stereo soundtrack for distribution of tapes of concert events.

Participating in the free-form panel discussion which concluded the session were: 20th Century Records president Russ Regan, producer Mike Curb, former MGM Records president and Warner Bros. Music president Ed Walfisch, Billboard’s correspondent on the panel included editor-in-chief publisher Lee Zottes, new editor John Sippe, radio editor Claude Hall and record review editor Eliod Tegel. Billboard Publications vice president Hal Cook conducted the questioning.

Telecor-Newcraft’s Haylin, Shannon, Marrinan and vice president Richard Berger also remained for the panel to reply on active audience questioning.

Mike Curb explained that a top producer averages record royalties of 3 to 5 percent of 100 percent of the retail price. He pointed out that many big-name producers now try to discover artists themselves and sign them to their own production companies. Thus by lessening masters to a major record label their royalties would be more like 10-12 percent.

Regan told of a new Texas company which charges $1,000 for a session in which a sample audience of 40 is wired into electronic monitoring equipment along the lines of a lie detector and has their subconscious reactions recorded as they respond to records or radio format anchorage tracks.

Hal Cook wound up the series by thanking all industry participants and requesting any audience suggestions on how such future events may be made even more valuable. He offered the hope that such music business education seminars will become much more prevalent in the future.
LOUIS ARMSTRONG

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We Are Happy To Announce That
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Steve Greenberg Jack Eyler        Peter Davis
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BOB DILLAN / THE BAND
AN IMMEASURABLE THANKS TO

DAVID GEFFEN

WHO MADE POSSIBLE TOUR '74

BOB DYLAN / THE BAND
Hefi Forms Band as Link To His Name as Composer
By ELIOT TIEGEL

LOS ANGELES—Alranger-composer Neal Hefi has formed a band for concerts and dances which he hopes will let the public relate his name to his music.

For the past 10 years Hefi has composed themes for motion pictures and television programs, and now he says his eager to play before audiences again. From 1952 to 1960 he led his own band on the East Coast and then moved West and began his career of writing music for other people and for the visual media.

Hefi's decision to return to leading a band is based on a great deal on his series of 12 concerts with Tony Bennett which took him around the country last summer.

Hefi played the first 45 minutes of the show and while the audiences were warm to his music, he discovered that people knew his name from his TV and films, but weren't aware of all he is capable of doing.

So the 18-piece band which has been rehearsing since January and will be booked by Associated Booking Corp., will be a vehicle for that noted musician to write themes for.

Dinkin to Open Talent Agency

LOS ANGELES—Irving Dinkin, long-time vice president with CMA hore, breaks with the agency next week to set up a customized tour service here that could shake the traditional one-night booking concept.

Dinkin intends to operate with only himself and a very small staff in tailoring tours for acts, offering a "flexible rate of commission" that could fluctuate from five to 20 percent depending on his estimated overhead for setting the tour.

Dinkin also intends to be a consultant for college talent buying departments. During the past decade, he has worked closely with campus tours.

TV Tour Of U.S. Set

NEW YORK—Premier Talent has set a one-month U.S. concert tour for the Ten Years After, Columbia Records act. At least 21 cities are on the schedule, which kicks off in Boston on April 12 and will continue through mid-June. The tour will also include two dates each in Boston and San Francisco, as well as a headliner show in Philadelphia.

Band is currently working on a new LP, expected to ship prior to the tour, while leader Alvin Lee is also working with Mylon LeFevre on a follow-up to their Columbia album.
we're proud to congratulate Tony Orlando and Dawn for adding another ribbon to their collection.

AMERICAN MUSIC AWARDS

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"TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE"

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THEIR NEWEST SINGLE

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Talent in Action

TONE BENNETT / COUNT BASIE
Miami Beach Auditorium, Miami Beach, Fla.

Tone Bennett and Count Basie are the classic example of throwing all the works into a concert at the Miami Beach Auditorium. This show was programmed with selections that satisfied the tastes of the 3000 sell-out audience. Basie and the Globetrotters when it comes to the Big Band sound, coupling, subtly, sophisticatedly in his own style. The unique showmanship of Sonny Payne on drums provided the rhythm that made his personal performance. A noticeable addition to the band may have been the internationally famous tenor saxophonist Harry Foreman, who wrote "Night Train." And, of course, Basie in the center, when featured in a "in G" thing, exhibited his masterly而不锈钢表面与传统设计相结合，使其具有独特魅力。After the first half, which was all Basie, talented Tony Bennett presented the host with a variety of effective arrangements with the big band, and the audience came to their feet in recognition of their brilliance. There was the usual tumultuous response to his many hits including "Just In Time," "If I Ruled the World," and "San Francisco," as well as to newer tunes "Something" and "My Love." The result—Bennett could not hit his off songs. Al times whimsical and at other times embarrassing. Half, nonetheless, possessed a certain earthy, relaxed charm which kept his audience with him all the way. His songs, such as the recent "I Love," contained a universal appeal as sung in his versatile stylistic voice.

The longest set was awarded MCA's Bill Monroe and his Bluegrass Boys, who opened this second weekend of the "Country in New York" series. Monroe was in strong voice and fine spirits for this outing, generating an audience participation on almost every number he displayed this voice as well as his unique sense of humor and a fine talent for playing his famous "Bluegrass" material during his recent set. From classics such as "Live Fast, Love Hard, Die Young" to "Hello Walls" to "We Four in the Morning," he treated the audience to a fine selection of his greatest hits. At the same time, he mixed in a moving ballad about his little girl, a takeoff on rock tunes from the 1950s, in the style of "Proud Mary" and a series of imitations of stars such as Eddy Arnold and Webb Pierce. He said the mood that his bassist was "no less than" his own, and then turned the country arena into the white a lot of young Blood had entered the country field recently, he showed during his one night stand not just how much of a talent he really has but how he has remained a top attraction for the better part of two decades.

BOB KIRSCH

CHARLIE RICH / TOM T. HALL
BILL MONROE
Fall Fort Worth, New York

It took him two decades to do it, but Charlie Rich is at last receiving the kind of recognition he's deserved for so long. With representation on the pop-crossover charts via three labels (his current, Epic, and his former, RCA and Mercury), Rich is performing songs from the records of material recorded for each. You'll find Rich in top two, with a study of the airplay for each, and his own "Lonesome Winestead" and "This Present Sunday, the smooth country ballads as expanded by the Epic omens--"The Money's Close." "The Most Beautiful Girl," and now a "Very Special Love Song," Rich also performed "Hey, You Don't Be Any More." His deep, expressive southern baritone, coupled with a finely, rolling piano style, makes Rich a versatile performer, one with feeling and control over every word he sings. Scared at the lot of the crowd but his signature song, "Dance of Love," the Silver Fox only performed a short 35 minute set, a fact which disappeared most of his fans.

LOUISE DRIEN

PETER DUCHIN / SUSAN PILSBURY
Town Hall, New York

A last minute summer campaign by a headlined Peter Duchin successfully filled Town Hall, but it had failed in small modest capacity for the Interlude, a late afternoon series, Duchin and his band filled the stage. Oddly, the real focus of the show was on Susan Pilsbury, a promising and distinctive young singer and performer whose first live performance is on a big stage. Susan Pilsbury, dressed in a deep, figure-hugging dress and深知与之匹配的房间的内景和外景。Two minutes of silence, and then the show was over. The audience was left wanting more, and Pilsbury managed to connect effectively with a crowd much larger than her most logical audience. Still, the decision to this performer so inexperienced—this date marked her third

(Continued on page 24)

INDDEPENDENT
Chicago based production company is looking for young, imaginative, and experienced producer with a background in some administrative skills to develop and work in studio with company's potential recording artists. R & B and Pop.

Send resume with photo and tapes to: GOLDEN TONE Productions, Inc. PO Box 20708 Chicago, Ill 60629

(Continued on page 24)

BILLBOARD HAS A PEACH OF A SPOTLIGHT FOR YOU IN THE APRIL 27 ISSUE. WATCH FOR BILLBOARD'S SPOTLIGHT ON GEORGIA FEATURING LISTINGS OF: ARTISTS TALENT AGENCIES BOOKING AGENTS PERSONAL MANAGERS DISTRIBUTORS RECORD COMPANIES ... AND MUCH MORE! That's Billboard's SPOTLIGHT ON GEORGIA in the April 27 issue. AD DEADLINE: APRIL 12

DOROTHY NORWOOD
"There's Got To Be Rain In You Life (To Appreciate The Sunshine)"—'68

With a new album, Atlanta's GRC, gospel star Norwood is making a strong bid for Staples-like crossover success. She wrote this direct, sincere ballad and made it a universal message with gospel-pop-Mariachi qualities which has been so successful for the Staples. Featuring her rich contralto, the Dorothy Norwood Singers had five albums on Savoy in 10 years and opened the 1972 Rolling Stones tour. Contacts: Terri Jones and Jason Management of Atlanta.

HEARTSFIELD
"Music Eyes"—'99

Popular regional Chicago group signs with hometown label, Phonogram, and hits chart with first single. It's a cheering climax to several years of struggle and deprivation. "Music Eyes" is prototype of group's clean, sophisticated country-rock sound, lyrics are light to hard hitting pop. Group is named after singer J.C. Heartsfild. But four of its six members lead vocals and most of the members write songs. Jay McLaughlin of Chicago is their manager and booking is by AXL.

(Continued on page 24)
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James B. Lansing Sound, Inc./Professional Division 3249 Casitas Avenue, Los Angeles 90039
Out in Los Angeles, the Record Plant last week hosted a rather off-the-wall affair honoring one of the more marginal inside jokes among the pantheon of top rockers. The Jim Kellner Pan Club—founded to publicly on George Harrison's last will, where potential members were asked to submit unsigned envelopes—celebrated its first birthday at the Plant by way of some ebullient jamming in Studio C.

Helping Kellner out on drums were Richard Starkey and Moose Johnson, both Starkey's old-timey bandmate John Lennon among the guitarists. Also on guitar were Marc Benno and Jesse Ed Davis, while Rick Grech played bass, Bobby Keys plugged in on sax, Gene Clark offered some vocals, Joe Vitale played flute and Mal Evans added percussion.

The Plant emphasized the role played by Studio Instrument Rents, who provided all the equipment on very short notice.

Also at the Plant, with a more formal project at hand, is Jack Bruce, now again with ASO (for the moment) and working on his first solo LP since "Harmony Row," released some three years ago. Producing the set with Bruce is Andy Johns, who is engineering the sessions. Bruce's companionship has included guitarist Stevie Winwood, bassist Steve Hunter, who's worked in the past with Allee Cooper and Lou Reed, and the start's star Jim Kellner. Collaborating with Bruce on the material is Pete Brown, longtime partner, whose lyrics inspired "Sunshine of Your Love" and all.

Meanwhile, Stevie Wonder has continued working at the Style Plant, working on material that will hopefully surface on vinyl soon.

From Bill Robinson at Sunset Sound Recorders in L.A. comes a brief report on that room's latest console and a glimpse of current sessions. Robinson reported that the console is still under construction, as promised, but is now 80 percent complete and targeted for operation after April 1. Most other modifications to the studio have been completed, so that the activity is now centered in the control room. Despite those modifications, the room has chucked up some recent sessions, among them two projects engineered and produced by David Andere. Andere is working with Kris Kristofferson, assisted by Brian Dall Ami and Kent Nebergall, and also with Mrs. Kristofferson, Rita Coolidge, working on her next solo outing; Nebergall is assisting on that project.

Meanwhile, arranger Nick de Caro has turned performer, recording his first LP for Blue Thumb with Tommy LiPuma producing. A Schmidt is engineering, with Reed Stanley and Nebergall assisting. Stanley is engineering sessions with Wings' Ian White, being produced for Atlantic Productions, with Nebergall again assisting. And Bernie Taupin is producing sessions with Hudson for Rocket Records and MCA. Walter Danly handled the console on those dates.

It's been a while since this column has reported on activities at Sound Exchange Studios in New York. Some shifting of personnel has occurred there, with Skip Junod, who worked there some years back, now returned as chief engineer.

Since Junod's arrival some eight months ago, the room has developed some new production relationships, notably with Chess Records' Emerald Edwards, who has brought in Bo Diddley, Chuck Berry, Etta James and Sonny Stitt to see the room and try it out. Ben Vereen has also been in, working on a film score, as has Billy Vanich, recording there with producer Bob Mercey for Paramount.

Writer Danny Meehan was also in, and the studio is trying to broaden its trade further through a heavier ad jingle schedule. Even Mason Rowe was.

Down in Winter Park, Fla., Bee Jay Recording Studios has been busy with sessions for writer Bill Lynch, who surfaced awhile back as one half of Salt and Pepper on aides for Atlantic and later Epic. Lynch is now working on new material and seeking a new contract.

Producer Eric Schaefer, Bee-Jay's in-house kahuna and studio president, also reports that two tracks for Richard Shively's pending personal coming LP, produced at Bee-Jay earlier this year, are being released regionally on Irwin's babakuppy, and the band are still seeking national release for the album.

Incidentally, Bee-Jay proved toxic to Billboard's Ron Willman and Jim Melanson during their recent sojourn in central Florida to work on the forthcoming Florida special issue.

**talent in action**

**Continued from page 20**

live engagement and first on a concert state—seems peculiar, but that's life. Pilkington's able to hit his fusion, a quality that echoes through all of his history, and his sax can be a combination of things, from "Brown Eyes" and mellow to evocative vignettes ("Joe and Louder") and some of the more frantic, yet deeply eloquent statements ("Heaven," a wistful triumph). Rayski is a musician, a producer and a guitarist Jay Bealfinger, she emerged a star in the jazz world, 1974, when "soft-sold" sax and voice and delicate instrumentation, proved irresistible.

As for Peter Duchin's opening set, some sturdy chestnuts were offered along with several new songs. Duchin's original, forming a warm and relaxed setting for a concert setting, in which is schedule and modern pricing, tickets are priced at around $2, with recently priced seats available before hand in the lobby, seems a remarkably sure and innovative concept for mid-town.

**new on the charts**

**M.F.S.B.**

What do all these initials mean? It means a thoroughly infectious up-instrumental with several memorably catchy themes, for one thing. More specifically, M.F.S.B. means Mother, Father, Sister, Brother and this is the name adopted by those anonymous wizards of Philadelphia, the 10-member studio rhythm section of writer-producers Gamble & Huff. This is abbreviation for "The Sound of Philadelphia," and has been heard by millions of TV viewers as the theme of "Soul Train." Management is of course, Brownstone Records and Huff's corporate complex, although there are yet no plans to pull the boys out of the studio and onto the road.

**talent in action**

**Continued from page 20**

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**maria muldawer**

"Midnight At the Oasis"—83

Her sweetly powerful voice first came to prominence with a single on MCA, "Brown Eyes" and mellow to evocative vignettes ("Joe and Louder") and some of the more frantic, yet deeply eloquent statements ("Heaven," a wistful triumph). Rayski is a musician, a producer and a guitarist Jay Bealfinger, she emerged a star in the jazz world, 1974, when "soft-sold" sax and voice and delicate instrumentation, proved irresistible.

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**billy joel**

"Flies on the Wall"—83

It took three months of dogged promotion by Columbia to get the writer-singer-pianist's first solo out on the market. The title of his first album is "ISADORN," andmall is now a hit on the charts for weeks before "Midnight At the Oasis"—83

Maria Muldawer's voice first came to prominence with a single on MCA, "Brown Eyes" and mellow to evocative vignettes ("Joe and Louder") and some of the more frantic, yet deeply eloquent statements ("Heaven," a wistful triumph). Rayski is a musician, a producer and a guitarist Jay Bealfinger, she emerged a star in the jazz world, 1974, when "soft-sold" sax and voice and delicate instrumentation, proved irresistible.

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**SANDERSON**

**March 9, 1974, Billboard**
Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation" — and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

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WRHA-AM, U. of Akron, Ohio, Willie Tichocki
WBRS-FM, Brandeis U., Waltham, Mass., Lisa Karlin
WCKC-AM, Brooklyn College, Brooklyn, N.Y., Allen Goldman
WKU-FM, U. of California, Berkeley, Peter J. Shields
KSLU-FM, California State U., Long Beach, Bob Harris
WFAB-AM (WRSL-FM), U. of Cincinnati, Ohio, Ellen Roberts
WGSU-FM, State U. College at Geneseo, N.Y., John Davis
WJMD-AM, Kalamazoo College, Kalamazoo, Mich., John Kerr
WFCO-AM, Kenyon College, Gambier, Ohio, Chris Ziegler
WCEN-FM, U. of Michigan, Ann Arbor, Ross Opeda
WEAK-AM, Michigan State U., East Lansing, Jeff Smith
KSLU-AM, St. Lawrence U., Canton, N.Y., Michele Cloutier
WAER-FM, Cornell U., Ithaca, N.Y., George Gilbert
WAYN-AM, Wayne State U., Detroit, Fred Blank
WSRM-AM, U. of Wisconsin, Madison, Saul Spivack

JAN AKKERMAN, Tabernakel, Atico (LP): KSLU-AM
BRIAN AUGE'S OBLIVION EXPRESS, Straight Ahead, RCA (LP): WFAB-AM, WEAK-AM
KENNY BARRON, Sunset To Dawn, Muse (LP): WSGU-FM
BIG STAR, Radio City, Arclight (LP): WBCR-AM, WEAK-AM, KSLU-AM, WAYS-AM
BISCUIT DAVIS, Playing on the Moon, Amsterdam (LP): WBRS-FM
BUTTS BAND, Blue Thumb (LP): WEAK-AM
CARAVAN, For Girls Who Grow Plump In The Night, London (LP): WEAK-AM
PAPA JOHN CREACH & ZULU, Playing My Fiddle For You, Grant (LP): WAYS-AM
DOKIE BROTHERS, What Were Once Vices Are Now Habits, Warner Bros. (LP): WEFM-AM
DOUG BOW & THE ACRONYM, Andiamo (LP): WSMR-AM
MOUNTAIN, Tusk Peaks, Columbia/Windfall (LP): WEFM-AM, WSMR-AM

CHICAGO—Students at several different Midwest colleges have initiated proposed "network" cooperation using Loyola University's station at WUCN-AM, as a basic movement follows Loyola's recent conference here, in which the programmers involved in revising for support for college networks met during the last two years.

During the February 16 seminar which sparked the new interest, Jonathan Leifer of the Loyola staff and Richard Nelson of Northwestern U.'s WNUR-FM pushed for immediate exchange of names and other data before the meeting on networks broke up. With most delegates in attendance, meeting scheduled at the same time, only 20 attended the network session, but among those was Stu Goldberg of the staff behind the micro station project as a staff member of WCN-FM at the U. of Michigan, Ann Arbor.

Also participating at the network meeting was Dr. Samuel R. Dunn of the American Radio History Research Center, noting that WICN is involved in the school that the meeting's goal was to "to improve the quality of programming and to achieve a common goal." ELLIOTT MURPHY, Aquashow, Polydor (LP): WSMR-AM
GARRAM GROSS, Grew: (LP): WSGU-FM
PAUL HAMPTON, Rent defender for Children, (LP): WCBN-AM
NEIL HARRUS, Harbus, Evolution (LP): WSM-AM
FREDDDIE HUBBARD, Keep Your Soul Together, CTI (LP): KALX-FM
HUMBLE PIE, Thunderbox, A&M (LP): WUAN-AM
MARGIE JOSEPHS, Sweet Surrender, Atlantic (LP): WBSR-AM
LEO KOTIZ, Ice Water, Capitol (LP): WSMR-AM
GORDON LIGHTFOOT, Is There Anyone Here, Reprise (LP out, Sundown), WEAK-AM
LINDSARNE, Roll On Ruby, Charisma (LP, Import): WFRU-AM
LOVE, TOGETHERNESS & DEVOTION, & KSLU (LP): WUAN-AM
MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WAYS-AM
MARSHALL TUCKER BAND, A New Life, Capricorn (LP): WBCR-AM, KALX-FM
KATHI MCDONALD, Insane Asylum, Capitol (LP): WFBM-AM, WAYS-AM
JONI MITCHELL, Court and Spark, Asylum (LP): WICN-FM, WSMR-AM
JOSEPH WINTER, Salina & Sistars, Columbia (LP): KSLU-AM, WEAK-AM

By EARL PAIGE

Chicago—Students at several different Midwest colleges have initiated proposed "network" cooperation using Loyola University's station at WUCN-AM, as a base. The movement follows Loyola's recent conference here, in which the programmers involved in revising for support for college networks met during the last two years.

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Jukebox Programming

IRISH 45: Programmer Rips Lag Of Novelties Records

By ANNE DUSTON

ROLLING MEADOWS, III.—The lack of concern by record companies in novelty records for jukebox play was pointed out by Bob Hesch, A&M Entertainers, Rolling Meadows, Ill., with difficulties of finding Irish records for St. Patrick's Day March 17.

"The records come out one or two weeks before the holiday, and that is not enough time to hear before buying. If they do come out sooner, they are impossible to find," Hesch stated, describing his trouble in locating Leprechaun records that were listed by Star Title as early as February 9, but repeated calls to Chicago distributors have drawn a blank on where to buy them as long as a month later. The Leprechaun list seven titles by Charlie Taylor, including "Scottish Soldier," "Off To Dublin," "Danny Boy," and "Ced Save Your Hair." "Here's one label that came out early, but we can't find it," Hesch said.

Irish records are most popular in taverns where a spontaneous party spirit occurs on the 17th. Hesch averaged three or four Irish selections on a location, with the most popular being "MacNamara's Band," "Danny Boy," Nancy Whiskey," "Isn't It Grand," "Boys," "Whisky On A Sunday," "Galloway Bay," and artists like the Clancy Brothers, the Irish Rovers, and Bing Crosby. Some locations want as many as they can get.

Some taverns, he said, with Irish clientele, like to keep the records on all year, but most are removed within two weeks. They are placed in locations a week before the holiday.

"The best records are the ones with a lot of movement, and we'd like to get real Irish music, but they are hard to find and cost more than regular issues," Hesch said.

NEW YORK

News from TR Records has Jimmy Sabath signing a label pact for an album deal. Long-time member of the Joe Cuba group, Sabath will begin recording work shortly. Also at TR, Cindy Rodriguez, Tony's daughter, will produce her first recording. Upcoming plans call for her to go on the road, performing in New York, Los Angeles, Miami, Chicago, and Los Angeles markets. At Capitol, new strings are being written but in motion. With the first sixty-second spot already on the market, "I Don't Care," (Carytines), the Latin Dimension (Mercury) and Candido, forthcoming is a spot highlighted by product from Trio Borinquen (Mercuria), Reo Boy and Su Sensacion (Mercuria) and Los Jinguas (Mercuria). The entire campaign is being produced by Raul Alarcon.

The Institute of Puerto Rico released a report on music in Puerto Rico. The report was written by Jean Palibiot and Ramu Barrereta, managing director, reports that initial market responses to the label's "Best Of" series, featuring label artists, Eddie Palibiot, Celso Cruz, and Ray Barretta, has been exceptional. Meanwhile, Israel Rivera Y Sus Cubanos has completed an LP for Tico. Following their return from a week's engagement in Panama, Rivera and group will return to the studios for another album.

The largest event on the concert scene had Madison Square Garden here as the scene for a Latin Music Festival, featuring Benny Moré, three Celso Cruz, Fausto Reyno, Ysrael, Apollo Sound, and Machito and his orchestra. entrevista con el obtuvo de la BBC. The event was held March 17.

MELIAMEN

MIAMI

Lisette's "Todos Los Dias de la Tarde" Borinquen selling well locally. . . . Chirino (Gema) LP starting to move in NYC. . . . Harvey Averne's Cooz Records in town to vacation for a few days mixed business with pleasure in the tentative signing of Eddie Palibiot at the Centro Español in March. . . . Treble Records is releasing "El Chiricito, " featuring Joe De Leon. . . . Miami has a new LP by Luis Vilia "Las Canciones Latino de la Fuerzas." . . . Musart and Elio have raised their prices to distributors. Miami records now include bridal LP's by Los Angeles, Nina Bravo and Formula V, . . . Yndia Caro (Alhambra) LP doing well in NYC. The company has just finished recording Pedro Tannazo. . . . Ray Aviles, performing with Willie Colon on his hit discs, went to the plush Sonesta Beach Hotel to catch Cafe (Vaya) and according to Aviles "I was knocked out." The group's long-awaited album is being released later this week. Veloz has renewed his contract with Danzy and his new "Live in Concert" LP will be out March 17. This week Veloz will sign a new contract starting to carry a retail price tag of $5. . . . Alfonso Veloz (Veloz) the organist of the band, will be released starting his new LP on March 17. Reymundo (Farraro) went from Miami to P.R. to play and will sign a new contract. New label on the circle includes Luis Apuleo "Casino Sal d Cuba," Marcos Roberto "Amor, Amor, Amor" and an LP by Los Genomes del Sur.

Art (ARTURO) KAPPER

What's Playing?

A weekly programmed playlist of current and oldie selections from locations around the country.

AKRON, OHIO: COUNTRY PURCHASES

Linda Weiss

"Hanky Tonk Night Time Man," Merle Haggard
"Momma's Got The Know How," Doug Kenneal and Warner Brothers 78's

"Baby Doll," Gary Stewart and Johnny Paycheck
45386

"Screamin' Jennie," Benny Brull and Dennis 41738

"Some Things Never Change," Ray Price, Columbia

"Rainy Night In Georgia," Hank Williams, Jr., MGM 41705

CHICAGO: SOUL PURCHASES

"My Sweet Lady," Cliff De Young
"Roger De Down," Eddie Kendricks
"Midnight Rider," Gregg Allman

BORN A MUSICALI圣经

Jukebox programming

Vicki Winnie

"This Sound Of Philadelphia (Say That One Tune)," MFSBA Philadelphia International 3540

"Looking For A Bobby Womack, USA 375

"Best Thing That Ever Happened To Me," Gladys Knight and the Pips, Buddha 4060

"We're Getting Closer With Our Love," Johnny Taylor, Stax 0095

NORTH BEND, NEBR. POP PURCHASES

Rivers Rives, USA 311

"River's Too Wide," Jim Mundy, ABC 1400

"Free As The Wind," Engelbert Humperdink, Parrot 40077

"Sunshine On My Shoulder," John Denver

"Someone In The Rain," Terry Jacks

"I Love," Tom T. Hall

Atención a los oyentes...

ARCHIVES, LJN.

NEW YORK

Numerous new records are being released daily on all labels. Among them are the following:...

SANTO DOMINGO

Puerto Rican singer Sophy on the Velvet label made a triumphant re-...
Soul
Sauce

Internecine
Department
Tiff
Hunts

By LEROY ROBINSON

LOS ANGELES—"Number one with a bullet" is the
impressive statement a recording artist can
make about a record in release. It means leadership in
record sales, increased playing of the given record
on stations all across the country, and, sometimes, instant
stardom. The possibilities of all the
aforementioned are quite good, provided
the promotion department of the
record company, the single most
important piece of machinery that
can pave the way toward success,
is on the job.

For the most part promotion men
stay on the job, albeit it is not always
easy breaking a new record at a
station, and sometimes being on
the job doesn't always mean
knowing what that job is. "Promotion
men get hot under the collar if you
suggest something for an artist in their
area," explained a publicist at a
major record company, "but they're
always aware of the currency area when they have their
nightclub openings which is really a press
night." 

This writer knows what the publi-
cist is talking about. On many an occa-
sion when seeking an invite as a
journalist to attend a concert or
nightclub opening, we have been
shifted over to the promotion
department. Questioning the
reason for dealing with the promotion
department instead of the publicity
department, we were told "The promo-
dation department is handling the
opening on their budget." Of course,
this is not typical for most record
companies, but it does happen,
and it is somewhat indicative of some
type of internal competition that is
obviously taking away from doing
an adequate job for the acts on the
label.

Therefore, getting to "Number one
with a bullet" becomes a problem out
of the artists' hands. Getting to Number
One for a black act then takes on the
additional burden of fighting off
(The Continued on page 30)
"Bail Out"
It's a single and a whole new direction for
Maxayn
From their powerhouse new Capricorn album,
Bail Out for Fun!
Bubbling Under The HOT 100

Bubbling Under The Top LPs

Internece Department Tiff
Classical Music
For Connoisseur, Buoyed by Big Sales, It's Full Steam Ahead

BY ROBERT SOBEL

output, the addition of more distribution channels in the U.S., and a better choice of product aided by excellent response to the quadratic promotions, were primarily responsible for the jump in sales.

Connoisseur recently broadened its distribution on the international market. During a trip in November, Rosalia Silver, sales manager of the firm, signed a distribution pact with Continental Record Distributors for the U.K. Mrs. Silver also visited the largest European base, with the consummation of a deal with Membra, in Germany, for Switzerland and Austria.

Connoisseur's distribution in the Benelux countries continues through EMI, a deal set up about a year and a half ago.

Silver also said that 30 records are scheduled for release in 1974, thus doubling the number of records issued by the company during any given year previously. Included in the schedule will be an LP of Gehry on Violin.

While in Europe, Silver talked with several key artists and has nearly completed a recording deal with a prominent pianist.

Especially notable among Connoisseur's February releases are the first two of a record series called "Young Pianists While You Were Young." The record consists of songs never available before on record; it was compiled straight from concert selections with those used as a teaching tool by teachers. Pianist Morton Evans plays the selections. And, according to Silver, the LP is selling extremely well and is being stocked in both the piano section and the children's section of stores.

Contest Solo Pkg Issued by Musician 1

NEW YORK—Musician One has released an extensive 33-record set of contest solo LP's, three of which were recorded by Pe Beerv, principal trombonist of the Metropolitan Opera Orchestra. A veteran of the Bergen (Norway) and American orchestras, Beerv serves on the faculties of Juilliard, Aspen, and City College of New York. He is a living exponent of contemporary music and a student of "Avanti-Garde Techniques for Solo Trombone." Beerv joins such colleagues as Jay Friedman, Keith Bruns, Julius Baker, Roger Nobel, and Vincent Alberico is an up-and-coming behaviorist literati, all of which is chosen from the approved MENC Lists. Alberico serves to transpose for flute, clarinet, alto saxophone, trumpet, French horn, and trombone.

F. Beerv's most recent performance is a complete performance on the A side, and on the B side, the band accompaniment to the same selections with which the student can play along. An added feature is the printed music book containing not only the solo music for the emitted part, but also detailed technical comments by the recording artists on the execution of the recorded selections.

Classical Notes

March concert dates scheduled by pianist-conductor Daniel Barenboim for Philadelphia were canceled so that he could stay with invalid wife, cellist Jacqueline du Pre, who was recently stricken with multiple sclerosis. Barenboim was to have given piano recitals at the Academy of Music on March 24, and was scheduled to lead the Philadelphia Orchestra in two concerts on March 29 and 30, which had been set up some two years ago.

Opera buff New Jersey Gov. Brendan T. Byrne recommended giving an additional $40,000 for various cultural programs throughout the state. Monti's includes $25,000 for the Opera Theater of New Jersey. Under the proposal, the state's subsidy for the New Jersey Symphony would increase from $150,000 to $400,000. Record Plant recorded Jorge Bolet concert live at Carnegie Hall Feb. 25. Recording was supposed to have been made by RCA engineers, who went on voice last week.

The Cincinnati Symphony filled two string positions. Philip Ruder was named concertmaster. Mervin L. Corbin becomes principal violist.... North Carolina Symphony members attending a meeting of local mayors with principals get $12.50 per week; section players receive $212.50 minimum for a season of 31 weeks. Cleveland Orchestra gave 12 educational concerts in three days. Orchestra was divided into two performing groups.... Ten new orchestras of music by Scott Joplin have been released by Angel. Release date is Tuesday.

Robert Sobel
Radio-TV Programming

O'Connor's 'Lovewords' Melds Music & Sayings; Hopes Bright

BY CLAUDE HALL

LOS ANGELES — Harry O'Connor, who lists himself only as a "broadcast producer," is moving into high gear with his latest project, a new revolutionary programming add package that was launched on KRDL-AM, Dallas, and will be added on another seven radio stations within a month. O'Connor, a radio veteran, said the package has been signed for on seven additional stations, too, "and we plan to be adding about seven stations a month."

The package, billed as the "new programming add concept to come along in recent years, to my knowledge," is the brainchild of KRLD-AM general manager John C. Butler who was enthusiastic about the test-project first-run of "Lovewords" on his station. He said that he received "literally hundreds of calls and letters from listeners expressing their feelings about the selections."

In an April/May ARB ratings survey, the station came in No. 1 in total persons tuned in at 7 p.m. Monday through Friday.

But the experiments are over and O'Connor is now ready to "launch Lovewords" around the world. The package has just been introduced on WJW-AM in Cleveland.

Basically, the package is a series of "sayings" that are closely related to given tunes. The sayings, recorded by various actors and actresses, are provided with the tunes on tape. The concept of the package is to give the radio station something to say," O'Connor said. Air personalities weave the segments into their show "sans comment of any kind."

"The concept of the package is to create an environmental bridge between the station and the listeners," O'Connor said.

The sayings themselves range from humor to philosophy, even "cure" sayings. They fit the topic of the tune and are produced right over the top of the song to not voc. All of the tunes, thus, should be back announced by the air personality on duty. The sayings themselves are 5-second packages and are purchased in 1,000 unit contracts for 1,500 such elements a year and these elements include the music the sayings are about.

Custom Application

The letdown is, however, that they must be "tailor-fitted to a radio station," O'Connor said. "If we're recording a package on the air in Cleveland at WJW-AM, I spend a day with program director Bob O'Connor and we work out the competition and what they were doing."

Also: Check potential best time periods for the package in order to build better demographics.

Order of all of the air personalities on the station so as to evaluate how they can use these back-up.

Check the commercial load of the station;

Evaluate how to program the package segments on the air."

Although the initial package was basically one station to another, O'Connor will soon be tailoring one for FM stereo and then introducing a second package for AM rock radio stations. Of course, the rock package will be keyed on a rock-type audience, and thus is not for that type of target listener.

The sayings, incidentally, are de-

signed to be used at the rate of anywhere from two-to-four an hour. Reels contain about 14 elements and married tunes. One reel might be on Diana Ross, another on the Carpenters, another on Frank Sinatra. Every fourth red sends a radio station features top-of-the-chart tunes.

Besides "Lovewords," other programming packages that O'Connor has available includes a series of 195-minute programs hosted by Efron Leonard titled "The Griffin Comedy Showcase in Greatness;" a package of either 150 or 300 brief humor shows called "The Pat Buttram Comedy Show;" and "The Christ Chronicles," a five-hour pop music documentary narrated by air personality Shannon Stevens.

Expensive Background

O'Connor likes to call his firm a "creative shop," rather than a production firm and a syndication firm. He was first named in radio about 1943 on KNMAC-AM in San Antonio working with veteran Joe Allison and Bill Collie on what was then called "a record show." O'Connor did writing and producing on the 11 p.m.-1 a.m. "Jukebox Saturday Night" program. He later did a [Continued on page 39]

CHARLESTON, S.C. — Black FM Slated

CHARLESTON, S.C.—Operators of WPAL-AM, a 1,900-watt soul music station here managed by Ken Goodwin, will put a new FM station on the air April 19. The new station will be the first on the air in Charleston this year with black programming, Goodwin said. From the station's studios at 417 Liberty Street, WPAL-FM will feature a variety of music and entertainment programs, Goodwin said. The station, which will be under the ownership of Palomino Communications, Inc., will be managed by a young up-and-coming and air personality and get involved in local real estate. He steps down as program director in June, so I guess it leaves. The station will be operated for a new couple to be announced soon. The station will be called WPAL-FM, and will be owned by Palomino Communications, Inc.

Mark Elliott Opens Firm

LOS ANGELES — Mark Elliott, former air personality with KBILE-AM, the Los Angeles syndication firm-Pod Piper Productions— that will be a subsidiary of Alan/Tuna Productions in suburban Woodland Hills. His new firm will be involved in syndicated music programming, a package of radio contests and specialists. His firm will be known as "Jock Seasing," feature singers with a phrase or word, then Elliott voicing the D.J.'s name over a sustaining note, and a singing tag from the singers. There are separate jingles for holidays, three-weekend summer, summer, etc. Joseph Cub Co. did the music on the jingles. Jeff Allen at Alan/Tuna Productions will be in charge of marketing the product of the new firm.

WCCO AM, a 50,000-watt well known market format station, welcomes a man who has roots in country music-Monument Records artist Charlie McCoy. McCoy, from left: Denny Long, music director of the station; Nate Wolik, local Monument promotion man; Charlie Boone, air personality with WCCO-AM; McCoy, who is one at the key harmonicas, er on most NDL; Niley recording sessions; and Tex Davis, Monument's national promotion executive.

VISITING KNAC-FM in Long Beach, Calif., is the Blue Oyster Cult, Columbia Records group. From left: Ron McCoy, program director of the progressive station, Joe Bouchard, bass player; Buck Dharma, guitarist; Albert Bouchard, manager of the band and Columbia Records; Paul Rappaport, regional promotion manager for the label; Eric Bloom, vocalist and guitarist for the group, and Alan Lanier, pianist.

Vox Jox
BY CLAUDE HALL

Radio TV Editor

Ron McCoy has been named general manager of WFMFM, the station in Milwaukee operated by Koss Corp. He was previously director of corporate development programs for Koss Corp. John Koss, president of Koss Corp, a head- phone company dynasty, is chairman of the radio station operation. I don't guess there's a sound fan (and that includes nearly every air personality and program director in the nation) who hasn't owned a set of Koss earphones at one time or another. Me, too... The personalities are out on strike against WSBM in Atlanta.

Salary was an issue for the Cox. Cedars lower than they should be in a couple of markets. Miami, and especially Chicago, because the stations have been making excellent profit. I hope that management is willing to try and fix any discrepancies. I can't put all of the responsibility on Cox, because many of their people draw very good salaries. But radio, in general, has too long been in absolute salaries for air personalities and program directors. Miami doesn't pay as well as Raleigh, N.C., for instance. And Spanishburg, S.C., pays usually more than either Atlanta or Miami.

I don't know all of the details on the WSBM walkout, but when ATW is viable, I've seen $28 a week tops for a station like WSBM, which is absolutely the major station in the market, I have to express concern for the air personalities who work there."

MICHAEL HYDE, program director of KCRA-AM in beautiful downtown Sacramento, Calif, had a great idea for a topic at the seventh International Radio Programming Forum this coming August. He states: "Many programmers work on that masterpiece feature or promotion that runs on their station with great critical acclaim, but then the masterpiece is filed away and never heard again. How about a simple way of doing easy syndication?"

Very good idea, Johnny. If any of you guys have a special or documental that you've done and you'd like to feature them, I'd love to be the middleman and do any promotion you like for it, if anyone will list them. Okay.

Gene Pope has resigned as program director of WVOJ-AM in Jacksonville, Fla, a station; he joins WFSM in Chicago, heading air personality and get involved in local real estate. He steps down as program director in June, so I guess he leaves the position sort of open until then, if you're interested in seeking it.

Dave Karte has been named program director of WRCM-FM in Rushville, Ind. New lineup has Karret on Sunday from 7-9 p.m., and Michael Bredman 4-6 a.m.

Wally's (Baby) Love, air personality for a new WSMW-FM in New York, would like to talk with some young good black air personalities. His new boss is in his late 20s. If you're interested in advancing your career in radio and you're black, please contact him at Wally very interesting.

Get to listen to more Tucson radio Tuesday (26) at 4:30 a.m. and Mike McCay was on KHOST-AM. Very tight production. Chopped some records right and left, usually wisely because it made the show move in high gear. Chopped a little too much (in middle of a line) into ABC news, but I suspect he had to do something fast. Fulfilled a comment on the weather: should have written out his copy and been prepared. Should have found something else other than: "If you're not to be at work at 4, you have 22 minutes to get there!" type of nonsense, which he did repeatedly. Could have been suggested, "You're going to stop for coffee at that little shop on Alameda, etc." Voice was not as de-"cooked up as it should have been. I'm not talking about the quality of the voice. After all, Scott Missal of the WNF-FM in New York has a voice like a travel truck moving rapidly forward in reverse gear (he once told me that every time he listened to a show where he'd finished a take.)

(Continued on page 39)

Imaginarians

The Image Building
Medinah, Illinois 60157
(312) 529-1001/529-1022

MARCH 9, 1974, BILLBOARD
MEDICAL SCIENCE BAFFLED
STRANDEST BIRTH ON RECORD
PASS THE SUTURES AND CLEAN UP THAT MESS
But they’ll put down acts who can fill Madison Square Garden, or attract loyal record-buying fans. They’re not considered “pure or artistic or creative” or…God (or Robert Hilburn) knows what they’re considered not to be. Perhaps they’ll decide to acknowledge that they exist, but not without the inclusion of a leer or sneer. That’s defeatist. That’s what is pulling down circulation and causing these “failures around the ears.”

No matter that Three Dog Night can fill a 50,000-seat stadium…more than once, if they had the time on tour. Did they write “Joy To The World?” No? “Off with their heads!”

Listen to what really happens…in the words of one writer who experienced it, Harlan Ellison, by name.

“There are many stories of audience-performer experiences that come out of rock concerts. One of the most unusual concerns the THREE DOG NIGHT. It also illustrates the group’s relationship with its audience and the impact their talents carry.

“The scene is Hofheinz Pavilion, one Wednesday night in Houston, Texas. The group was performing flawlessly; from the first emergence on stage to the final moments of their third curtain call, not one kid in the audience would have traded his or her seat for any other thing. They laughed, they clapped, they sang and, during the wave high point of the concert’s final number, “Eli’s Coming,” the incredible incident occurred.

“Anyone familiar with audiences of The Rolling Stones, Beatles, Grand Funk or Blood, Sweat & Tears, is prepared for the rampaging hordes breaking loose, swarming over the barriers and onto the stage, sending the musicians fleeing, abandoning their instruments to preserve their lives from fans who want to touch them, be near them. No one was really surprised when the audience at the Houston concert rose en masse and broke for the stage. What did mark the incident as extraordinary was that when they reached the stage…they stopped.

“They wanted to be close, they wanted to suck the music into their very pores. But they respected the group. They would do nothing to hurt the sound, to panic the musicians. Thousands of bodies, swaying like wheat in the wind, stood inches from the group and listened. It is considered one of the greatest tributes any rock group has ever received in the history of rock concerts in this country.”

You’ve got to wonder if the critics ever asked themselves what composers would do without interpreter performers? Would anyone care to speculate on Burt Bachrach’s career if he had to depend on his own voice to get his songs across to the public.

The painstakingly evolved popular appeal of Three Dog Night is used to lend clout to the careers of other young talents. Anyone doubting the foregoing need only consider how much notoriety and money has been garnered for talents like Laura Nyro, Randy Newman, Hoyt Axton, Harry Nilsson, Danny Mooyer, David Arkin, David Loggins and others via the express route of a Three Dog Night interpretation. Consider the common good, if you will: not to put him down, but while a McCartney writes and sings his own work and draws down the adoration of the critical gurus, Three Dog Night juice the careers of as many as twelve different creators per album. Nothing at all wrong with an artist serving self but who the hell has the chutzpah to put down a group that carries so many others with them as they rake in the goodies?

And if you think this largesse is extended only to the favored few composers whose names are now common currency, consider that Gary Iris, who wrote “Midnight Runaway” (on the Seven Separate Fools album), was the cleanup janitor in the recording studio where they were cutting that album. Ask Stephen Stills.

About five years ago, he fell into the Troubador to see the boys one night, asking them to record a number he had written. And that was after he and Crosby and Nash had made it. Why? Could it be he better understood the nature of this business? The symbiotic relationship between artist and composer? The fresh look and interpretive “salesmanship” another group could give a song?

Or Hoyt Axton. You’d have to say Hoyt had given music a pretty fair country chance. Not to say he wasn’t making it, but commercial jingles are the be-all and end-all of the business, now aren’t they? And it’s fair to say that since “Joy To The World,” everybody wants Hoyt’s next. In fact, that one song alone has become easily the most valuable copyright of the past ten years.

We did ask:

ALEX HARVEY: “I’ve long admired Three Dog Night as an outstanding and entertaining musical group. But it was not till they cut my “Tulsa Turnaround” that I realized how much they could add to a song with their unique interpretations. In fact, I liked their version so much I copped it for my own act.”

RANDY NEWMAN: “What can I say about them that their music doesn’t say better? They have great taste, they work hard, they’re at core musicians. Anyone who questions that should stop to consider how big they’ve been and for how long…”

“Mama Told Me” wouldn’t have been a hit if they hadn’t recorded it; it’s that simple. When I heard it was going to be a single, I thought they’d bomb with it. I’m glad I left them alone; what they did for that song is going to put my son through college.”

BRIAN WILSON: “Why don’t you ask who I think is better, Danny Hutton or Frank Sinatra? I’d tell you Danny Hutton. Wow! Three Dog Night! Wow!”

DANNY MOORE: “Three Dog Night is really a workhorse group…music is a serious business with them. They’ve helped my career enormously.”
ANATOMY OF A THREE DOG NIGHT

Want to play a trivia game?
Read these lyrics and ask yourself the first name that comes to mind.

"SWANEE! HOW I LOVE YA! HOW I LOVE YA! MY DEAR OLE SWANEE!" (New World Music Corp.)

"PEOPLE, PEOPLE WHO NEED PEOPLE... ARE THE LUCKIEST PEOPLE IN THE WORLD." (Chappell-Styne Inc. and Wonderful Music Corp.)

"I LEFT MY HEART IN SAN FRANCISCO. HIGH ON A HILL IT CALLS TO ME." (General Music Publishing Co.)

"COME TO THE CABARET OLD CHUM, COME TO THE CABARET." (Sunbeam Music, Inc.)

"GOD BLESS AMERICA. LAND THAT I LOVE." (Irving Berlin Music Co.)

"SURE, I'VE GOT RINGS ON ME FINGERS AND BELLS ON ME TOES. ELEPHANTS TO RIDE UPON ME SWEET IRISH ROSE." (Warner Bros. Music)

"BEI MIR BIST DU SCOEN. PLEASE LET ME EXPLAIN. IT MEANS YOU'RE THE FAIREST IN THE LAND." (Harms, Inc.)

"I'M GONNA BUY A PAPER DOLL THAT I CAN CALL MY OWN. A DOLL THAT OTHER FELLOWS CANNOT STEAL." (Edward B. Marks Corp.)

"WHEN I'M CALLING YOU--OHH-OOH-OOH... OOH-OOH-OOH," (Harms, Inc.)

"MEET ME IN ST. LOUIS, LOUIS. MEET ME AT THE FAIR. DON'T TELL ME THE SUN IS SHINING ANY PLACE BUT THERE." (Shawnee Press Inc.)

"JOY TO THE WORLD. ALL THE BOYS AND GIRLS. JOY TO THE SEVIL AND THE DEEP BLUE SEA. JOY TO YOU AND ME." (Lady Jane Music)

WRONG!!!

George Gershwin and Irving Caesar; Jule Styne and Bob Merrill; George Cory and Douglas Cross; John Kander and Fred Ebb; Irving Berlin; Maurice Scott; R. P. Weston and S. J. Barnes; Sholom Secunda, Saul Chaplin and Sammy Cahn; Johnny Black, Rudolph Friml, Otto Harbach, Oscar Hammerstein; Kerry Mills and Harry Simone; and Hoyt Axton.

But that doesn't mean that any one of the record companies wouldn't love to get their hands on another one of those "guess" artists. In fact, they make the industry, to relate it to our business. This is not meant to take anything away from the great producers, composers, technical staffs, even vinyl factories and cover layout artists, promotion men and d.j.'s, but where would any of us be without those star quality performers? "The names! Gimme a name! Gimme an attraction!"

Similarly the behind-the-scenes artists couldn't function without those whose voices and talents soar off a disc or tape. To make it in this business... to really make it... you need all elements successfully combined, and any artist in his or her right mind is grateful to the point of handing out $45,000 Stutz Blackhaws at Christmas like they were two-fers.

So what the hell is all the fuss about if everybody accepts these facts?!! Well, not everybody does. There's nothing as subject to the "phase" syndrome as the music business, unless it's movies. So today, and ever since the Beatles, any group has to compose their own music. Right? Wrong again.

Three Dog Night, 10 gold albums, 9 gold singles, Standing Room Only. Standing Ovations. Keystone of a label. Innovative interpreters whose final cuts make the demos sound like they came from another planet. Yet, in some major American centers, you can hear them put down or ignored by the so-called major critics, because "they don't write their own music." Heaven forbid! In fact, the only non-composing act in the last several years to get their praise is Joe Cocker, and that's only because he's English.

You don't believe me? Here's a list of other big record sellers who are readily dismissed by the elite among the reviewers: The Osmonds, Raspberries, Led Zeppelin, Grand Funk, The Carpenters. I'm sure you can add your own.

Danny Hutton of Three Dog adds: "Critics may put us down, but songwriters don't. All of us have different talents; different strengths and weaknesses that one single writer cannot have. Not every songwriter can become a Carole King, and they need groups or acts like ourselves in order to get their songs to the public ear. This is our value: as interpreters and entertainers."

Ah, we're getting closer to the smell of success. Entertainer? That's a clue word. Outside of the business, BMI or ASCAP, the lyricist or composer, who cares or who knows who wrote "Funny Girl?" But millions of fans plunked down more than $55,000,000 in long green to watch Barbora Streisand cavort on screen and sing the songs that are now "hers." Sorry Jule. Sorry Bob. That's what the audience wants, and they get it every time. Remember the last time an industry tried to dictate to the public what it wanted them to accept? It was the Mod'di skirt, and the schnattia biz threw a couple of thousand people out of work for two whole seasons. They're about to do it again. You don't believe it? Read Women's Wear Daily any day and take a look at "The Gatsby Look."

No, sir. What the "critiques" forget is that people plunk down hard cash to be ENTERTAINED. That super performer out there, all alone or with just a few friends, fronting an enormous behind-the-scene effort to make it all come together for a magical hour and a half. Entertainment.

That's what the New York Times, for example, has forgotten. They've filled their "entertainment" pages with obscure ballerinas, harpsists, sculptors, poets and painters whose work may be seen again in N.Y., sometime in the next 17 years. Ahhh. But that classic review! That well-turned phrase! What a perfect addition to Clive Barnes' scrapbook!
Back in 1968, after the release of Three Dog Night’s first lp, the telephone on Marv Helfer’s desk at ABC-Dunhill rang. The caller was a disc jockey in Eugene, Oregon. He related to Helfer that he was receiving a lot of requests for “One” (by Harry Nilsson), a cut from the new (and first) Three Dog Night album. (The single from the album, “Nobody” was making no impression on any body.) The tip from the friendly D.J. set Helfer to inquiring — and after calling around the country he learned that “One” was in big demand. As fast as these things can be done, ABC-Dunhill had a single of “One” on the market. It became the biggest seller in their history and established Three Dog Night as one of the foremost musical groups in America.

Fact: Three Dog Night is practically without peer in the contemporary recording — concert world. Fact: to get there, and, more importantly, to stay there doesn’t just happen. Like any great star, in any field. Three Dog Night has worked tirelessly for its success. Not only have they worked hard, but they have grown and will continue to grow. There is no secret to this kind of success. There are, however, basic factors involved. The audience could care less that Three Dog Night has constantly sought out new material and showed over the best possible presentation of that material. Nor are they concerned with the fact that only the best sound men, producers, lighting technicians, etc., have been cultivated in the orbit of the group. Those are not the reasons they buy tickets or albums. And yet those very factors are responsible for the ultimate and continued success of the group.

What attracts an audience? That’s a legitimate question to examine.

Logically, it’s the star that is up there and out front. They carry the public recognition burden on their shoulders, and theirs alone. But not one of them is ignorant of the business enough to ignore all those areas in which they need help. If you look at the best of them, you’ll find they’ve surrounded themselves with people who carry as nearly equally a talent in their own fields as the performers themselves.

Take Ron Terry, who works very closely with the group, he has been instrumental in that all-important “next step,” Michael Lorimer of Loeb and Loeb, Three Dog Night’s attorney, Topnotch. They’ve recently aligned themselves with new p.r. people, Solters/Sabinson/Roskin, Inc. Not to mention the long-standing efforts of ABC-Dunhill, its president, Jay Lasker, and Three Dog’s closest liaison, Marv Helfer, relationships which serve as great examples of what artists and record company can achieve when all concerned are the best in their field. And speaking of the best, Jimmy Lennon, producer of the group’s newest album, is certainly that.

Which brings us to Three Dog Night’s latest effort, “Hard Labor.” The group considers that everything preceding has been part of the “growing up” period of their careers. (Some “growings” six years at the top!) But there’s validity. They figure they’ve learned about the business of music by now. And it shows in the album with utmost clarity.

Danny says it: “It’s our first concept album. But we’ve done it without leaving the basic style of rock and roll. We feel there’s more in the mix of a serious look at life. It’s a lot more adult than anything we’ve done to date.”

That hardly sums it up adequately. It’s really been a hard labor for them. Infancy is not an easy time. Psychologists will tell you that “the formative years” shape you for life, but that doesn’t mean you can’t change…mature. But it’s a struggle. You have to want to grow. You have to face your failures and mistakes as well as your successes. And you have to believe you’re ready to take on the ultimate responsibilities for your own future… it’s called “taking a stand in politics.”

The common thread in “Hard Labor” is a number called “The Show Must Go On,” as wailing, dramatic, poetic, mature and moving a number as any you’ll come across this year, we suspect. ABC-Dunhill is out of the business of predicting the single to come out of a Three Dog album since the aforementioned 1968 incident involving the side, “One.” Unlike those critics we’ve been talking about, they believe the audience will have something to say about it. But they’ve got great faith in this particular song. Listen carefully. They think you’re going to be hearing a lot of it… very soon.

As for a live album, Three Dog Night promises a “dramatic change” come this Spring and Summer. They’ll be heading out on a tour of the U.S., Europe, Canada, and Australia, and “Hard Labor” will be their advance agent.
I was ecstatic when they recorded Shambala, to date it’s sold over one million two hundred thousand copies. They can do that for a song because they keep going for perfection in their performances, and so they appeal to such a broad range of audiences. There just aren’t many groups that can do something as difficult as that.

New Three Dog member Skip Konte says, “I am a writer. Wrote ‘Ride, Captain, Ride.’ I’m very partial to a group that can take a song and play the shit out of it. People who are antagonistic because Dog doesn’t write their own songs, I just want to remind them that there are great writers who can’t do their own songs. Should their great material go un-published or unrepresented? When a writer gives someone else the song, and they really get into it, it’s a tribute to the writers that seven guys can get into a song and really pull it off.”

DRUMMER FLOYD SNEED SAYS: “Rock critics have a right to make a living. In fact, we’re going to throw an elegant banquet and let them eat a free meal... off our gold records.”

TO CORY WELLS: “Even though we try hard not to let it get to us, the persistent labeling of the group as ‘a non-writing act’ is the bane of our existence. We take great pride in being an effective vehicle for bringing the material of talented writers to the public. We get nothing but thanks from the writers whose work we interpret; they seem to understand that even a hit song can’t be a hit record until someone records it.... until then it’s merely a demo or a lead sheet. You wouldn’t think that would be so hard for critics to understand, would you?”

CHUCK NEGRON SAYS, “Let them say what they want to; all I know is that the thrill we get on a good evening when we’re up for a concert and the audience is with us, is a kind of joy they will never have. We do it... they only talk about it.”

Keyboard artist JIMMY GREENSPAN adds, “Trying to please critics is like trying to make love to six women at once: you don’t please yourself and you sure as hell don’t please anyone else, either. We hear the critics putting us down for not doing our own writing, but we know the truth: the group has helped uncover ignored writing talent time and again. Take Hoyt Axton, for instance, Hoyt was known on the folk circuit, but the sickle general public had overlooked him. Now the general public is aware of Hoyt and his enormous talent, and he’s had an amazing resurgence within the industry; we helped do that.”

Lead guitarist MICHAEL ALLSUP reminds us, “If you remember, when the Doors got started, critics were putting them down for recording their own music and not contributing to the industry. It’s just the reverse with us, but apparently you can’t please the critics; they’ll always find some reason to complain. We’ve found our particular niche: entertainment. We’ve sold millions of records and hundreds of writers receive performance royalties and publishing royalties because we do care about contributing substantively to the music world.”

Let’s take a closer look at the media world of publishing and see what’s going down with all those “heavy” writers and the publications they write for. Well, let’s stop and remember for a moment that New York.... Weeza, baby!... used to have 11 dailies. It now has three. It used to be home for any important magazine in America, but you all remember Life, Look, and some other fair-sized “opinion makers.”

Guess who’s still on top back in Fun City? The News, that’s who! “That trashy little excuse for a newspaper,” they’ll tell you. But it’s still entertaining to huge audiences, apparently. They don’t seem to have forgotten that.

In magazines, look at Playboy, No, one doesn’t forget that Playboy has herded some of the best minds in America across its pages, but who can deny it had an idea twenty years ago to entertain America with what it wanted? And isn’t it a fact that the only slick books in America making it today are copies of the Hefner prototype? And all these new books have grown to popularity while Playboy not only didn’t slip, but increased its readership steadily every year. The public be denied? Never! And don’t you dare forget it, on pain of failure and ruin! A scorned public is the only thing worse than a scorned woman.

And guess who’s picking up all the loyalty marbles? The so-called “boob-tube,” that’s who. Bringing entertainment to the hungry as never before, and in the face of the tv to be expected slaps by the highbrows coast-to-coast.

How long has this been going on? Well, just about ever since vaudeville, in the memory of the oldest of the present generations. It actually goes much further back, but that’s far enough for starting. Remember the old song pluggers? Laying their sheet music on pianos in 5 & 10’s, singing their hearts out to sell a few copies of their latest titles, but knowing full well that only coming out of the mouths of Jolson, Brice, Cantor, Baker... S-T-A-R... will sales soar.

You never saw a picture of Sammy Cahn... it was always Alice Faye, or Judy Garland, or Betty Grable, or Carmen Miranda, or Fred (Never mind Mr. Paley. Just use these hundy $1,000 bills for Kleenex to wipe away those tears.)

Astaire and Ginger Rogers, or Don Ameche in the ‘30’s and ‘40’s. The faces began to change in the ‘50’s, but the “melody” lingered on. Ringing cash registers when you put a star-quality face to music to the other talents. Up front! Where the waiting audience can see and hear and want-to-touch and go-to-see and pay-for-the-thrill. Into the ‘60’s it continues. New stars in the musical heavens.

The abos of Australia, who dig holes in the earth in which they sleep, use their dingo dogs to keep them warm on bitter nights. When the nights get terribly cold, they may need as much as the body-heat of three dogs. A three-dog night is considered a very heavy night indeed.

June Fairchild, who was Danny Hutton’s lady friend, found the group’s name in an issue of Mankind Magazine. Danny co-founded the group that bears the name. He is one of the three lead singers.

Another is Cory Wells. He started singing when he was sixteen, for free, in Lulu Belle’s Bar & Grill in Buffalo, with dynamite big name groups like The Peckers and the Gear Grinders.

When Cory met up with Danny of County Donegal, township of Bunrascana, they kicked around the idea of the new group. Both Danny and Cory agreed on who the third lead singer should be—Chuck Negron, late of New York and All-City, All-State basketball team. Only problem was, they didn’t know where Chuck had disappeared to, Fate was kind, and the unsuspecting Chuck returned to L.A. from a stint with the Job Corps to be pounced upon by Danny: “Where the hell you been, man. I’ve been trying to reach you for days! We’ve got an audition!” Three Dog Night had its three lead singers and was ready to roll. Three years later they were grossing between twenty and twenty-five thousand a night—and a $90,000 lump in one evening at the Forum—not to mention a million and a half from recordings.
"OOOOH-IT'S A BITCH!"

"WAIT UNTIL YOU FEEL WHAT I FELT"

THE NEW THREE DOG NIGHT

THE ALBUM: "HARD LABOR" ON Dunhill DSD 50168
Radio-TV Programming

Vox Jox

*Continued from page 32*

Angeles standing in Los Angeles, as he was going on the camera in the Valley News Dispatch by Rux Ruthaus on the loc-

**Ten Years Ago**
March 7, 1964

**Yesteryear Hits**

**TEN YEARS AGO**
March 7, 1964

**Singles**

1. **I WANT TO HOLD YOUR HAND**
   Beatles (Capitol)
2. **SHE LOVES YOU**
   Beatles (Scoo)
3. **HAPPY X-MAS**
   Beatles (Scoo)
4. **SOMETHING**
   Beatles (Scoo)
5. **PLEASE PLEASE ME**
   Beatles (Vee Jay)
6. **JAVA**
   Hi-NRG (VCI Victory)
7. **BOY**
   California Sun (Banner)
8. **FINNISH ME too**
   Res (Warner Bros.)
9. **FUN, FUN, FUN**
   Beach Boys (Capitol)
10. **SEE THE FUNNY LITTLE CLOWN**
    Bobby Goldsboro (United Artists)

**Singles**

1. **MEET THE BEATLES**
   (Capitol)
2. **INTRODUCING THE BEATLES**
   (Capitol)
3. **A-sh**
   (A-sh)
4. **LATER IN THE HOUR**
   (A-sh)
5. **IN THE WAVE**
   (Res (Warner Bros.))
6. **SHUT UP**
   (RCA Victor)
7. **HARMONY OF THE SONGS**
   (RCA Victor)
8. **HELLO, DOLLY! / BROADWAY CAST**
   (RCA Victor)
9. **THE WONDERFUL WORLD OF ANDY WILLIAMS**
   (RCA Victor)
10. **ROBBY VIRTAN**
    Third I've Said It Again (Epici)

**Five Years Ago**
March 7, 1969

**Singles**

1. **EVERYBODY HUR**
   By & The Family Stone (Epici)
2. **PRODUC MARY**
   (Epic)
3. **CREEDENCE CLEARWATER REVIVAL**
   (Capitol)
4. **BUILD ME UP BUTTERCUP**
   (The Foundations (Univ.)
5. **NIZZI**
   (NBC)
6. **TOMMY REV (NBC)**
   (NBC)
7. **CRISHON & CLOVER**
   (Tenny James & The Snowdrifts)
8. **THIS MAGIC MOMENT**
   (With & The Americans (United Artists)
9. **THE WHITES IN LOVE WITH YOU**
   (Dona Ward (Swan))
10. **BABY, BABY, DON'T CRY**
    (Timmy Robin & Minnie (Tenn.
11. **TOUCH ME**
    (Novo (Extra)
12. **I'm GROW**
    (1960 Frei Prep Co. (Reddish)

**Five Years Ago**
March 8, 1969

**Albums**

1. **GLEN CAMPBELL**
   (Monkees (Capitol)
2. **ISIBLE SERVING (Appaloosa)**
3. **THE CREEK**
   (Geesby (Alco)
4. **BEATLES**
   (Appaloosa)
5. **ASSOCIATION**
   (Great Hits, Vol. 1 (Warner Bros.)
6. **IRON BUTTER**
   (Epic)
7. **DAN ROSE & THE SUPREMES WITH THE TEMPTATIONS**
   (T.C.B.)
8. **TOMMY JAMES & THE SHONDALL**
   (Covino & Clove (Killdeer))
9. **BLOOD, SWEAT & TEARS**
   (Columbia)
10. **TOM JONES**
    Help Yourself (Parrot)

**Billboard's Campus Attractions**

**Gives You A Second Chance To Make The March 30 Issue Date**

**Ad Deadline:** MARCH 8
Global TV Systems Advisory Corp. Set

TUCSON— Gerald Citron, former director of marketing for Norelco VCR products and Irvin Panman, managing director of Audio + Video Ltd., announced at the recent International Television Association (ITA) seminar here the formation of Intercontinental Video Corp.

The proposed new firm will be to help companies or individuals using video cassette communications and the like meet international standards. Under this plan, national-based handling of all problems concerned with different worldwide standards, power requirements and "to act as a pool from which a network of dealers and operators can draw," according to Panman.

"We think this is the first operation of this type," Citron said, "and we feel there has been a need for one in the industry for the past several years. What we hope to have is an international network of audio/visual dealers who will be able to arrange for purchase or rental of necessary video cassettes, facilities or other video equipment to meet an individual or company's needs.

What the company basically will be doing, to offer an example, is making available the most compatible video displays in the needs of software. For example, a large international pharmaceutical firm may have a facility in another country and want to distribute it in offices in other areas of the world. Intercontinental Video can make the equipment available.

"It is not really practical to make multiple purchases to build up the equipment," Citron added. "The only practical thing is to create the environment of the system that is wanted. When we are called in, we will send the needed equipment and promote the operation.

Dealer Network

Talking about the dealer network, Citron inquired, "Will we in the presence of the most qualified facility in an area. Initially, we will have locations in New York, Los Angeles and the Midwest. Ideally, he will be a hardware dealer who has duplicating capability and, if possible, production capability, all under one roof. He will most likely be involved in the professional sector and he must be established and fully capable of handling quality work. In most cases we will be using a typical retailer, simply because he does not have, and really has no need for, all of the qualities we are looking for." How will the dealer network work? "As an example," Citron said, "we took a large insurance company in Boston that has prepared a number of videotape presentations. Two will be used in the Boston area and the other copies will go to different areas of the country. We will ship the copies to the dealer, and he will undertake to install the needed hardware unit, set up all the necessary parts and carry out the warranty service. As our affiliate, he will get the lion's share of any monies received. A small share will go to us and the rest to the dealer who introduced us to this area in the first place.

International

Citron also feels that the international market is of extreme importance. "There are a number of video standards around the world," he said, "but a firm making software for sales presentations or the like is not going to make several different configurations of tape in most cases. For example, in New York City there are at least a half dozen advertising agencies who receive half their billings from overseas divisions and affiliates. These agencies are constantly sending tapes to these affiliates, but at the same time are constantly receiving tapes from their affiliates."

"Obviously," Citron added, "they want to see these tapes. If they are commercial, they may be more than just their own commercials. There may be a lot of the competition's work included also. We can set as the broker in both cases. In this country we will provide the units, through our dealer network, necessary to view the overseas material. The same will be done in reverse overseas. Basically, our job is to be a broker. We want to coordinate and consolidate the whole operation.

Ovation & Black Continue Pact

NEW YORK— Ovation and Black 2097 Records have renewed their long term extension of their four-year-old tape licensing contract with Ampex Music Division (AMD). The contract gives AMD exclusive stereo and 4-channel tape duplicating rights in the U.S. for the industry together and to make use of the new technology at the appropriate position for whatever direct consumer benefits are possible. The "consumer must see an awareness of a credibility gap."

Calling for "not a tiny step but a big leap forward," he said companies have prerequisite to speak to each other quite honestly. Speaking of the new ferrites, combinations of ferric and chromium oxides and all the various new tape coatings, he stressed over and over the industry mandate to guarantee compatibility. "There is an inherent danger (with the new coatings) of upsetting standards."

Hardware Unity

In a hypothetical illustration, he said, "Let's say the new tapes are four times as good as what we have known. There are hardware options. We could reduce speed by a factor of four, we could reduce quality by a factor of four, or we could go halfway in both directions."

"But the manufacturers of one company takes one option while another takes a different option."

As for the continuing complaint that cassette has lagged behind because of slow development of a quadrophonic system, he said, "We (Philips) proved as early as 1971 at the Consumer Electronics Show that discrete quadraphonic was possible on cassette."

But the emphasis must remain on retaining compatibility. Otherwise, he said, the new technology and new coatings particularly, requires new and new circuits, to lead, to compatibility in that they are "not well producible on older machines."
$200 Mil Class Action Hits CTI

NEW YORK—Trouble-plagued Cartridge Television, Inc., failed in Chapter XI for almost a year, has been slapped with a $200 million class action suit by shareholders alleging civil rights violations, misappropriation of company property, and default of a security loan. The suit was filed by the Independent Investor Protection League in behalf of Eddie Thompson Jr., of North Carolina, include Hornbler & Weeks-Humphill, Noyes, the brokerage firm that issued the CTI prospects, the Avco Corp., parent company of CTI, Paul Revere Corp., and Arthur Young & Co. accountants.

The complaint which charges six separate causes for action, argues that the system is still bogged-down and therefore unmarketable. That when Hornbler issued the prospectus on public stock offerings, May 19, 1971, the company had not developed the color video-cassette unit as the offering claimed.

That the prospectus claimed projects for getting oil field revenue, where adversary patents made this unlikely.

That Hornbler, while issuing bullish market reports, was selling the stock on its own behalf and for such favored customers as Avco Corp., and Paul Revere Corp.

That Avco forced its way into company control.

That Avco executive committee chairman John Gonsell, and the Paul Revere Corp., an account controlled by Gonsell, used insider information to sell CTI stock prior to CTI filing a Chapter XI petition last June. The suit claims that this move allowed the defendants to realize about $40 a share of CTI stock while the clase knew nothing about the impending bankruptcy.

The antitrust charge which claims treble damages argues that the defendant conspired to destroy the value of CTI's common stock to freeze out the present stockholders, and allow Avco to take control of the firm at a fraction of its true value. The suit claims that this conspiracy forced the company into bankruptcy.

The accounting firm of Arthur Young & Co. is being charged in the suit with allegedly giving misleading financial information when the initial public offering was made.

Other defendants named in the complaint include a number of officers of the defendant corporations and a number of John Does.

The Independent Investor Protective League was established about a year ago to offer legal aid to independent investors, who are members of the league, faced with investment problems.

The law firm of Beder & Beder is representing the plaintiffs.

Magnavox's Aaron promo

NEW YORK—Magnavox has launched its $35,000 "71-Stakes" the unlike unmarketed based on the anticipated record-breaking home run of baseball personality Hank Aaron.

Participants in the sweepstakes which is offering a cash prize of $25,000, or one of 71 Magnavox products valued at over $30,000, will be expected to guess the inning in which Aaron will hit the record breaking run.

The sweepstakes will be promoted through newspaper, TV and radio advertising and dealer displays in all states of the union except Maryland, Missouri, Georgia and Idaho where sweepstakes are prohibited. Closing date is April 1, just prior to the opening of the 1974 season of the Atlanta Braves, the club for which Aaron plays.

Among the products being offered as prizes are 20 stereo consoles, 15 deluxe Vidorhome, under-the-counter QCS40W, 50 Magnavox Odyssey games, and 60 portable tape decks.

Magnavox's new solid state cassette recorder with AM-FM radio includes quality features: automatic level control (ALC), automatic mechanical Shutter (ASO), pause button, front and 4-digit tape counter and built-in condensor mike. Suggested retail price: $79.95.

NORTRONIC's 8-track Cartridge Life Extender, at $3.50, has a non-woven belt of polyester fabric to clean magnetic heads on all 8-track recorders and players and a sensing tab to ensure proper indexing to clean entire head face.

The pledge came from Morton Schwartz, Hitachi's signee, at the introduction of the firm's 1974 product line. Schwartz said that out of production of the company's entire carryover category, only six had been subject to price increases.

The integrated rear channel amplifier, model IMA-40 converts any conventional rear system into a quadraphonic system with discrete, SQ and RM modes. It has a power output of 3 watts per channel RMS, and carries a suggested list price of $219.95.

Other features of this unit include joystick remote control, balance control at speaker switch and tape monitors for both 2 and 4-channel systems.

New Products

Sylvania has introduced a discrete, 4-channel component system, QCS40W, which features a solid state receiver, 4-channel 8-track playback deck with pushbutton selectors and four air suspension speakers with 6" woofers and 2½" tweeter. List price: $499.95.

Teac's model 5500 deluxe four-track, two-channel reel to reel tape deck at $899.50. Features include auto- reverse play, dual process Dolby Noise Reduction System and has tape speeds of 7½ and 3⅞.

HITACHI's newest addition to their floor speaker line is model HS-300 listing for $160 each. This two-way system features a gathered edge woofers and cone tweeter with acoustic lens. Frequency response is 45-18,000 Hz.

PARSONS' newest addition to the Trackmaster line is model PL 501. The 8-track cartridge winder features direct spindle drive and electronic torque control of tape, automatic tape cutoff and predetermined counter. Winding speed: 225.

THE ROBOT

Auto Tone Stop
Auto Time
Stop ± 3" Auto cut

AND AUTO EJECT

Absolutely Consistant Tension
Soft Center Pull Out
Exact Length sets in Min. and Sec.
Cue Tone digitally adjustable
Auto sealing of spools
No spill after cutting/or rethreading
All plug in electronics and controls
Super heavy duty construction
People engineered—3 winder per operator
Diaemeter cutter available (optional)
12,000 Disc per operator
In 8 hours (500 /hr/winder)
(3 winder @ 200' coil)
AUDITION, INC.
203 N. Clark St.
Chicago, Illinois
312-248-7006
or call collect: 704-394-8121

ITA Forecasts Boom

Continued from page 41
tape 8-tracks have also "shown amazing growth," the industry anticipates selling 40 million units in 1974, representing $55 million. "By 1978, we expect these figures will be quadrupled."

Reel-to-reel raw tapes is still important, too. The industry sold $55 million in tape in 1973 and he expects a 5 percent increase for '74. All prices on blank tape will have to go up, he said, because of the energy crunch.

Kevin O'Sullivan of National Audio Video Association was another speaker in the session and also involved track and cassettes. He pointed out that in regards to cassette hardware, sales of units were stronger on both coasts of the U.S. than elsewhere. He figured there were about 30 million cassette units sold in the field.

The jury, at this point, amplified on the "cassette unit population." He said that about 8.8 million units were expected to be sold in 1974. There had been about 39.8 million units sold in the U.S. to date through 1973.

NORTRONIC's 8-track Cartridge life Extender have a built-in Dolby Noise Reduction System and an additional internal external switching to permit Dubbed FM broadcasts and cassette and open reel playback. Model DOR-830 lists for $179.95.

SSUPERSCOPE introduces an 8-track recorder/player with a built-in Dolby Noise Reduction System and an additional internal external switching to permit Dubbed FM broadcasts and cassette and open reel playback. Model DOR-830 lists for $179.95.
In a positive attack on the energy crisis, Lewis Dunnigan Co. is preparing a training program for better telephone sales, using feedback from trade magazines and other telephone companies. Dick Dunnigan reports from 107 Roosevelt Rd., Lincoln, N.Y. 13088 (315) 622-2133. The firm is also conducting an extensive direct-mail campaign, a further solution to the fuel problem.

Frenchman's business is upswing in 1974. Dunnigan and partner Bill Lewis have opened a branch at 2 Morton Rd., Dewitt, N.Y. (315) 448-2675. "Business looks excellent for '74, with a greater volume in automatic tape sales. Demand for the new Audison M-C 994 cassette-in-dash unit with universal mounting plate and adjustable shelf, resulting for $109.95, has been moving in 30, 40, and 60 pieces, rather than the customary 12-piece orders for 8-tracks, with sales especially among college students," Dunnigan said.

Lewis-Dunnigan Co. reps Audison, Triumph Radio, News, Irish Tape, Dynasonde and FY/Gen in upstate N.Y.

C. McCord Patch has joined Bob Richey & Associates, 3991 Millville Rd., Indianapolis 62025, (317) 542-8505, and will be serving Lloyds and Zenith, as well as other lines carried, in Ind., Ill. and Ky., with Bob Richey, Dick Green, Steve Wooden and Bill Bottoms.

Reaction is very good to Lloyd's new line of consoles, introduced at the Winter CES. John Hard reports from Denver, Colo. Sales of the builder-under-dash car units are sluggish because of the consumer's preference for the small, compact car, Hard said. Hard-Riggs & Associates rep Lloyd's and Bonus-Automotive from 490 E. Evans, Denver 80212, (303) 756-7853 with John Hard, and Jack Allison and from the Salt Lake City branch at 528 W. 200 South (801) 364-4061, with associates Ralph Page, Amos Riggins and Doug Rine. Areas covered includes Monte, Wy., Ut. and Colo.

Mass merchandisers are moving into high end components and stereo system, including high end speakers, James Gall reports, and backing up the more technical sales by hiring specialized department heads. Sales have been slow in the Bloomfield Hills, Mich. area in January and February, possibly because of the layoffs in the automotive field. However, Gall sees the trend toward smaller car giving radio/tape units a tremendous boost this year as almost all manufacturers attempt to upgrade the margin of profit with necessary lines.

Gall Enterprises reps JVC, JVC, York Radio, Jerkey Speakers, Auto Sound, and Heath-T Vì, with the J.C. Balin, Jr., Mark Stouven and Howard Wright covering Mich. and Toledo, O.

DePillis Associates has stopped the U.S. Pioneer "REP of the Year" award for the Eastern marketing area. Russ DePillis who accepted the award for his company's said that personal service to dealers before and after a sale, contributed greatly to the firm's marketing achievements. The firm is located in Hackettfield, N.J.

Dalis Marketing, Inc. has formed a new division to handle the sale of Panasonic custom auto sound equipment. The division will concentrate exclusively on the systems to new car dealerships. Robert Kutsrud, vice president of Dalis said the new division was established because the complexities of the custom car sound business needed a full-time specialist. Alan Witter, a veteran Dalis salesman, will head the new company.

The Paul Stone Sales Co. is the new TEAC sales representative for the states of Indiana and Kentucky. The Indianapolis based Paul Stone has two additional men to help him push the TEAC line. Among the other audio lines handled by Paul Stone are Crown, Marantz, Simmons & Associates, Yauma and Bellini.


March 9, 1974. Billboard

A Promising Maxell's 60-Minute Traffic Increaser.

(From a New England firm)

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Maxell is going to increase your business at absolutely no cost to you. All you have to do is give away an 8-track 60-minute Maxell cartridge to every customer that buys two 8-track 60's.

Best of all, Maxell supplies the free cartridge automatically, with every two 80's you buy. It's that simple and profitable.

And to make sure that people will be aware of this promotion, Maxell is advertising it in major audio magazines, as well as consumer magazines like Play Boy. In addition, free counter cards will be available for your store.

Besides being a great traffic builder, this super promotion counts toward Maxell's Dial-a-Trip incentive program. Want to know more about Maxell's Traffic Increaser and Dial-a-Trip? Get in touch with your Maxell representative. He has all the answers.

Our business is improving. So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, New Jersey 07074.
Duplicators Key Multiple Growth

By BOB KIRSCH

LOS ANGELES—High speed and manual duplication has become major business over the past few years, with a variety of industries using the high speed units and more and more businesses using the smaller, manual models.

Don Slack of Cetcom, which makes duplicating machines of all types, talked about the growth of the business and some of the reasons behind this growth.

One item which Cetcom is just now beginning to accept orders on is the Copy-Cas, a cassette carrier for which the user drops in a tape and 15 duplicated in half hour. What Slack said, “is that people are generally ordering in quantities of 20 or 25 of these units. And these are good or $1,875 each. One very popular application is for libraries, especially in colleges. For example, a lecture is recorded and if the student should miss that lecture, he simply goes to the library and duplicates a copy of the lecture.

“We are now finalizing a number of distribution agreements for the units,” Slack added, “concentrating on distributors with audio/visual experience.”

Other businesses using the manual units, according to Slack, include large firms where the sales manager might want to send a weekly message into the field and does so in the form of an audio bulletin.

In the high speed area, Slack said this is a “growth market and we are experiencing more sales than at any other time. A lot of religious and consumer organizations are buying the high speed units, and we have models for both track or reel-to-reel. There is also a lot of business coming from abroad and overseas. We are using the units for programming.”

Slack said there is an “exceptional demand for expansion of these systems. For example, you may have a master tape, and that tape may add another 15 slaves. It’s almost like building on a component set.”

with Capitol and this will help over-all communications with Capitol Industries and EMI in general. We will be able to use internal corporate decision making process.

Audio already uses Capitol distribution centers and sales offices, so Dawson feels the move is further justified in this manner.

Dawson made it clear that only the personnel from the Capitol sales will be involved in the move. Research and development personnel will remain in Glenbrook, New York. The facilities to be expanded in Glenbrook will include more capacity for tape cartridge loading.

Dawson also emphasized that the current structure of the firm will not be altered by the move. We will keep the sales and service offices,” he said, “and will still be shipping from our present warehouses. There will be no radical change in distribution or sales offices and coverage.”

Computer Phase Out

Dawson also pointed out that Audio is currently phasing out of the computer tape business to devote full time to consumer and professional tape. “All present contracts are being fulfilled,” he said, “but we are not taking any new orders.”

Audio feels “consumer and professional tape is really the future of this business.”

MUSICALC: CAR UNITS

PACE PLAYERS

- Continued from page 4

Sales meetings and seminars are conducted to (1) train personnel on the underlying basics of effective person-to-person salesmanship, (2) instill personal conviction and enthusiasm, and (3) generate selling confidence in the salespeople, especially in terms of building personal faith in products being sold.

Musicaland personnel out of Minneapolis headquarters visit the various districts to conduct “How To Sell Effectively” seminars. In addition, recently a rep for BSR and other lines came to the various districts and informed sales personnel on product features and terminology basic to selling audio electronics. Customer relations and product knowledge are emphasized, and it is carefully stressed in its training program.

A list of areas of potential appeal:

- People who buy relates heavily to what they see and hear. Many manufacturers are still basically involved in making stereo equipment. Many retailers still believe that the stereo product is much better than stereo, suggested Langer.

Four-channel has more areas of potential appeal.

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Tape/Duplicator

Tape duplicator equipment manufacturers dominated much of the excitement at the International Tape Association seminar in Tucson.

Superscope Tape Duplicating Division has expanded its warehouse by 20,000 square feet and a 100-car parking lot, according to Jeff Volkaerts, manager, general products, who was at ITA. The plant now has the capacity of 80,000 cartridges or cassettes per day, but Volkaerts' big news is Superscope's push into tape duplicating equipment.

Superscope rushed into print a brochure describing its Model 1300 automatic tape winder priced at $3,000. Just a few of the features: straight-line threading, positive tape clamping while cutting, easy replaceable splicing and tape cutting blades, high constant speed drive, built-in tape sensor and dozens of others.

Making a first appearance at ITA were Charles W. Schumacher, general manager, industrial products division, and John Arnold, product manager, audio/video accessories, W. H. Brady Co., Milwaukee. Brady's latest products are the B-860 polyester pressure sensitive cassette leader splicing tape, the B-840 aluminum foil polyester film laminate for conductive splicing of stereo cartridge back-lubricated tape and the B-860 pressure sensitive tape designed as a videocassette leader splicing tape for polyester and carbon-backed video tapes.

Recor's top echelon, Lester H.


TUCSON, Ariz.-KRYIC Corp. has been formed here to provide recording, mastering, duplicating, packaging and other services for industrial and institutional users of the magnetic tape media. The firm is headed by Keyvan Mokhtarian, former of the International Tape Association.

According to Mokhtarian, the company will also pug its primary efforts into conceiving and implementing new and creative applications for the industry. He said, "In this regard, we will be working closely with potential users to customize each application to their needs."

Issue Bible On Cassette

ALTAMONTE SPRINGS, Fla.-Christian Duplicators has released the entire text of the Bible on 96 audio cassettes, in eight albums, according to Jack Turner, president of the company.

Narrated by Paul Hans of Norfolk, Va., the prodigious production is called the "Spoken Word of God," and was completed over a one year period during which 400 hours of studio time was utilized.

Turner said his decision to make the Bible available on audio cassettes was based, in part, on the encouragement of a blind evangelist who stressed its value to sightless people.

Turner used the voice of a virtual unknown as narrator because "I wanted to get away from the theatrical attitudes of a professional reader."

The work is based on the King James version of the Bible, and is available through religious and other spoken word outlets, as well as directly from Christian Duplicators.

MARCH 9, 1974, BILLBOARD

Tape/Video

THE ONE AND ONLY
THEFT-PROOF LINE.

The theft-proof line is a planned, realistic profit program. And we're the only ones who offer it. Complementing our in-dash line, every one of our under-dash players now comes with a theft-proof slide mount. Free.

Here's why:

Thief-proof slide mounts are the hottest selling car stereo accessory. And a lot of potential car stereo buyers, still decide not to buy because they're worried about having the player stolen from their car.

Good salespeople counter that objection by suggesting a theft-proof slide mount. Sometimes that works. Sometimes it doesn't.

We don't know how many sales are lost because salespeople forget to suggest a theft-proof mount. We don't know how many are lost because customers are so worried about burglary that they don't even go into the store.

But it's probably enough sales to make a difference to your profit.

Other manufacturers have made a pass at this problem. We've pulled all the stops. Watch for our ads in publications like Playboy and Rolling Stone and Hit Fod, and in your local college newspapers.

We'll tell your customers that they can buy car stereos from you, and stop worrying about burglary. We'll give you point-of-purchase support, like the stand-up display you see here. We'll put labels on the players and the player boxes to tell your customers about the give-away, even if your salespeople forget to mention it. We'll give you co-op ads to run as part of your own advertising program.

And, we'll provide you with the most distinguished line of car stereos in the business. Burled elm finish. Program select with automatic memory. Lear Jet slide controls. 8-track, Cassette, Tape plus FM/MPX radios. Tape plus AM/AM/MPX radios. A full line of in-dash players and universal radios as well. A full line of easy-mount and custom speakers. A year-round program of traffic-building promotions. Liberal quantity discounts. Shipping, advertising, and market development allowances. Price protection. Stock swap. And a warranty program that no one in the industry can beat.

Send us the coupon, and we'll give you all the details.

LEAR JET STEREO INC., 6868 S Plummer Ave., Tucson, Ariz. 85706
I want to know all about the Theft-proof line:

Name:

Company:

Address:

City:_________State:_________Zip:_________

Thefts, 125 hr., 945 shift, 21% 3, 160, 120, 116% 4, 250, 1,890, 42% 5, 395, 2,223, 49% 6, 346, 2,560, 56%
Country Music
Pioneers' Interviewees on Tape

NASHVILLE—The Country Music Foundation has appointed an Oral Historian to record in sound and in transcribed form the in-depth interviews of great artists and pioneers in the field.

He is Douglas Green, a graduate of the University of Michigan and Vanderbilt, who has had extensive experience as a performer, songwriter and journalist. His project already is underway.

The interviews he will put on tape and then transcribe will be of great length, for future use primarily by historians and students. The interviewee will have the option of sealing certain portions of any tape for as long as a 10-year period. Then researchers will have full access.

Green already has 201 names on his list of persons to be interviewed, and will add more. Innovative musicians will be included, and Green will do some traveling to get the job done thoroughly.

Some 60 tapes are already housed in the Hall of Fame, and this is the first serious, full-time effort to record, before it is too late, the memories in the minds of the pioneers and others.

The announcement was made by William Ivey, Foundation executive director.

Old-Timers Sparkle Before Ryman Folds as Showcase

NASHVILLE—Sid Harkreader fiddled the “Listen to the Mockingbird,” Redd Stewart sang “The Tennessee Waltz,” and Pee Wee King performed “Slowpoke” and the Bonaparte Retreat” as part of “Oldtimers Night” on the Grand Ole Opry.

DeFord Bailey played two tunes on his harmonica, Curley Fox played his fiddle and Clyde Moody was the tenor sax soloist for the Smithsonian, and James Demengeaux, an attorney and former legislator.

Journalists are scheduled to attend from Canada, France, Belgium, Switzerland and several African nations.

The Cajuns (Acadians) who were banished from Nova Scotia, were immortalized by Longfellow’s story of “Evangeline” (Emaline LaBish), settled in the Louisiana swamps, and their music has been integrated over the years into the wide world of country music. All Cajuns are French-speaking, and some also speak English. Joe Douglas, who operates his own label from here, is an example of a modern Cajun singer.

Newman, a long-time member of the “Grand Ole Opry,” speaks fluent French and a style of Cajun English. Another well-known Cajun performer is Doug Kershaw.

Producer Harry Meaux of Houston is perhaps the best-known of the native Cajuns in the business.

Cajun Music to Highlight March 26 Louisiana Fest

LAFAYETTE, La.—Cajun music, an integral part of the country scene, will be spotlighted internationally here at a CODIFIL festival March 26.

The event will be sponsored jointly by the Smithsonian Institution and CODIFIL, an organization whose initials stand for the Council For the Development of French in Louisiana. Some 10 Cajun artists will be featured in a concert for French-speaking journalists from around the world, and the program is scheduled to be broadcast in French-speaking Canada. There is a possibility it also will be broadcast to French-speaking areas of this country.

Jimmy Newman, a native of this area and a Cajun by birth, will head-line the show. Often tentatively scheduled to appear include Dennis McGee, S.B. Courville, Mark Savere, the Balfa, Bois-sec, Nathan Abshire, Ambrose Tisbedeaux, Merlin Fontenouche, Clifton Chevete, and Blackie Forest.

The festival, scheduled for the municipal auditorium, is put together by Dr. Ralph Rizik, folklorist for the Smithsonian, and James Demengeaux, an attorney and former legislator.

Top Acts for For 1st CMA ABC-TV Show

LOS ANGELES—Producer Gene Weed has scheduled an array of top names for the first national telecast of the Academy of Country Music Awards show March 28 on ABC-TV. Show tape runs at Knott’s Berry Farm March 25.

Roger Miller hosts the show which will include: Loretta Lynn, Roy Clark, Charlie Rich, Donna Fargo, Freddie Hart, Conway Twitty, Tom T. Hall, Tanya Tucker and Doug Kershaw. Billy Strange continues as musical conductor.

Dallas Bistro Serves Booze

DALLAS—Dewey Groom, long-time operator of the massive Longhorn Ballroom here, has, after decades, changed his beer-only policy and has installed Texas-sized mixed drinks to service his country showplace.

Groom also said that his list of entertainers in the weeks ahead would be Webb Pierce, Conway Twitty and Carl Smith.

Other country artists will be flooding this market. For the Recreational Vehicle Show at Market Hall, sponsored by KBOX-AM, artists appearing are Lefty Frizzell, Johnny Russell, Mel Street, David Rogers and Billy "Crash" Craddock.

Country Stars to Recruit For Vanderbilt Sport Teams

NASHVILLE—Country music artists based here will be actively utilized to recruit football and basketball players for Vanderbilt University.

Ron Bargatze, assistant basketball coach at the school, has outlined the plan and lined up several artists to aid in the drive.

Vanderbilt, with a top ten ranked basketball team and a rebuilding football squad, is seeking additional prominence in the athletic field.

Under Bargatze’s plan, some of the country artists will make direct calls on the athletic prospect to try to entice him to the school. Tom T. Hall, for example, has already agreed to go after prospects in his home state of Kentucky, while Jim Shepard will work in Illinois. Billy White will make direct calls on all of the country artists are Vanderbilt fans. RCA’s Jerry Reed, an avid follower of the games, is primary among these.

Bargatze feels that the country artists will have a “direct line” to the young prospects, and can be an influencing factor to make Vanderbilt their choice for schooling.

Although only one known Vanderbilt graduate is involved in music here (Randy Scruggs), the music community has almost literally adopted the school and supported it fully.

The program will get underway at the conclusion of the current basketball season. Country music here is represented by nearly every state in the union.
"No Charge" by Melba Montgomery

We've got the hit... and we're goin' all the way!
Confidence?
Tennessee Ernie Ford's got it.
His new single is "I've Got Confidence"
(Capitol 3844)
Produced by Steve Stone
Written by Andrae Crouch (Lexicon Music)
B/W "I'd Like To Be" (Central Songs)

From His Soon to be Released Album
"Make a Joyful Noise"
(ST 11290)

Lexicon Music Inc.
Distributed by Word, Inc., Waco, Texas
Country Music

Nashville Scene

By BILL WILLIAMS

Danny Davis has finally made it to Dublin, but this one is in Georgia. ... Widelam in Terre Haute has changed its format from rock to modern country. ... Sharon Walker received $400 for laughing. She does her laugh on a track cut at the Ray Stevens studio. ... Johnny Barr and Steve Jones phone another live re-ception at the KLEY-TV Farm Festival in Lafayette, La. ... Wayne Allard's son, with his manager Ray Stewart, to set promotion with Brit Star. ... Four records at the Country Club In Florida. The place grosses $6,000 at the door for two shows. Ray Gaulot played the Ramon Club in North Hollywood.

The Oak Ridge Boys keep going back to the Mike Douglas Show. Three times now in the past four months. ... Ray Bubba's new song on Capitol, "Close to Home," has an entirely new sound for him. He already has a follow-up LP. ... The Agriculture Trucking News is devoting a full page each month to anti-piracy, as a favor to the Country Music Association. An official estimates that the average trucker speaks $35 per truck every two months. ... Skeeter Willis is pondering his throat surgery until after the opening of their new Opry House. ... The pieces of Fred Waring (daughters of Dr. Tom Waring) were guest back at the "Grand Ole Opry." ... David Houston apparently followed some frustrated musician into Nashville, dressing in from the airport, he came across a discarded Fender guitar along the highway.

Bill Pickett, currently touring with Jimmie Dickens as drummer, has signed contracts with both Royal American Records. Pickett earlier (Continued on page 56)

Award Presented To Bill Hudson

NASHVILLE—Advertising and public relations specialist Bill Hudson has received the highly regarded Silver Medal Award of the Nashville Advertising Club.

Hudson, president of Hudson and Associates, has served the music industry here for some 10 years. He has worked actively with the Country Music Association, the Country Music Foundation and NARAS, and handles both public relations and advertising for music business clients.

The medal was presented to Hudson at the NAF's annual Diamond Awards Banquet.

Hamill Probes Soviet Appearance

CHARLOTTE, N.C. — George Hamilton IV, just signed with RCA Canada (Billboard, March 31), may once have been the first country artist to appear in the Soviet Union. ... The band already have been finalized for his appearance in Prague, Czechoslovakia, and Hamilton says he is a "90% sure" of the Moscow date. This reportedly is the first time a country singer has ever gone into a Communist bloc nation.

Hamilton currently is on tour to London to start his British tour.
HANK'S HOT! "The Older The Violin The Sweeter The Music" DOA-17490

Here's the hit single from ''Kindly Keep It Country'' that's skyrocketing the charts. Hank Thompson, a consistent country star for over 25 years, is currently one of the brightest shooting stars. He's got strong airplay and he's got everybody buzzing. Hank Thompson, you're not getting older, you're getting better!

HANK'S HOT ALBUM: "Kindly Keep It Country" DOS-26015

An impressive collection of country hits from a country giant. Features the current smash single, "The Older The Violin The Sweeter The Music."

HANK THOMPSON ON DOT RECORDS

Available on GRT Tapes

Distributed by Famous Music Corporation
A Gull - Western Company
KITTY WELLS
THE QUEEN OF COUNTRY MUSIC

FOREVER YOUNG
CPR 0040
is her debut single on Capricorn Records, Macon
written by Bob Dylan
produced by Johnny Sandlin and Paul Hornsby.
EMI Scraps Consoles for Custom-Built Mix Decks

LONDON—EMI is to scrap its own studio consoles, in use at Abbey Road and in EMI studios throughout the world. The move will mean that custom-designed consoles will be designed and built to EMI specifications. EMI's new consoles will be built in conjunction with Mayo Engineering. A number of consoles for use at Abbey Road are expected to be completed by late 1973. New consoles will be built to specifications for EMI's other recording studios worldwide.

Fruin Keys IMIC

Continued from page 1

Jewel Books
EMI's plans to incorporate this into the company's existing line of products. The new product line will include a series of video discs for use in conjunction with a line of video consumer electronics. The line of video discs will be produced in conjunction with EMI's own video production division. The line of video discs will include a variety of genres, including classical, rock, and jazz. The line of video discs will be distributed through EMI's existing distribution network.

From the Music Capitals of the World

PARIS

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Export Obligations Record, Tape Output

LONDON—Britain has adequate record and tape production capacity—but cannot make use of it for the following reasons. First, because of export commitments. That was the assessment of the current state of the music industry by EMI director Geoffrey Bridge, based on the latest trade figures published by the Department of Industry.

The statistics show that from April to December last year exports of albums, singles, and tapes amounted to £12 million at a time when record companies have been making a concentrated effort to encourage the growth of the home market because of pressure on U.K. plant.

Bridge said: "These figures do seem a little discouraging. The only reason I can think of is that U.K. companies are under contractual commitments to export to countries almost totally dependent on British products. Because these obligations leave a shortage of capacity to meet the home market, I think the U.K. companies have several export production abroad."

Stapleton Dies; Leader, Producer

LONDON—Cyril Stapleton, banjo player and record producer, died at his home on Feb. 25, a month after his 60th birthday. Stapleton was best known for his role in the creation of the BBC Sound in 1952 and remembe...
**International News**

**From the Music Capitals of the World**

**Hall**... A New Orleans-style jazz festival, featuring five different bands, is to be staged in July in Nagaoka, Niigata Prefecture, Japan. The festival will be called The Grand Parade. **HENRY KAHN**

**Tokyo**

“I’m Doing Fine Now” by New York City’s Tommy Dorsey, who had worked with Count Basie and Chet Baker releases by Polydor K.K. and Seiryo K.K. would start appearing at the local record stores March 21 after Japan’s biggest record company, Nagaoka K.K., last October, will be introduced here April 1 with the release of “Jazz at the Tokyo Hilton” by a band of five. Five concert appearances are being arranged for Ella Fitzgerald, starting in Tokyo on May 1. Mr. Katsuko Yoko Kojima, president of Uni- versal Japan, said that the concert dates have been set for Glen Campbell, from May 10 to May 18, recording with UOP... Sixteen Story- ville jazz albums of the 50s are scheduled for release here between April 1 and May 31. The Division of Stereo Telephones, each at the retail price of 2,000 yen ($6.86).

To save paper, the 19 membranes manufacturer the Phonograph Record Association agreed Feb. 5 to suspend the use of semi- double-sided records, in order to save on other conservation measures. Likewise, Oriental Nakamura, the most prestigious wholesaler in Japan, was initially against the move, but Naoyo, said that it would no longer provide wrapping paper or paper sacks for the semi-double-sided records. The store said that it would paste a “paid” sticker about 25 times on each album sold, starting mid-Feb.-uary... About 10,000 albums manufactured by TEAC before the tape recorder manufacturer withdrew from the record business last fall will be replicated by Niko Tsuchan, according to Haruyo Aso, president of the mail order house. The “collector’s item” includes 17 different international pop releases and four classical recordings, TEAC’s record division, now defunct, had released Pop, today, Jazz in Love, GTO country, the Music Hall, Micro- sion, the Forum group, Discos Somar, Industria Sonora, Dis- cos Tomas, Bellaphon and Brighty Records in Japan. About 30,000 copies of each album will be distributed shortly by Nikko Tsuchan, with offers of discounts ranging from 5 to 10 percent, for the next three months. The three counter orders to 20 percent for 10. The mail order house represents the Conert Hall Society in Japan.

“Band on the Run” by Paul McCartney & Wings (Apple) was released here Feb. 10 by Toshiba-EMI. Toshiba-EMI, a branch of the national broadcasting corporation, is expected to feature Carmen Medearis in its “Music of the World” color television series... Complete operas and other long form recordings made by DGG and Archiving will be available here shortly in the form of music cassettes packeted in handy book style. Retail price of a set equivalent here to three LPs will be 7,200 yen ($24).

**E.M.I. Suspends Half Of Catalog in U.K.** **(Continued from page 1)**

**Centre scheme. This is a scheme which allows tapes to be recorded and taken off on behalf of selected dealers.**

Minority interest records have only suffered proportionately since the suspensions have been arranged by tate rather than just volume. The tax applies across the board inclusive of E.M.I.’s licensed labels.

Mercer said: “We cannot say how long this will continue for—it depends on the prevailing situation in the industry.”

**Japanese**

**Shortly before the E.M.I. announcement, two of the company’s distributed labels, United Artists and Bell, announced they would delete 200 singles by March 31.**

Explanations given by both UA and Bell amounted to both companies can only be the desire for a spring cleaning of slow-moving singles stock.

**1974 Dublin Music Week Set to Run March 25-31**

Dublin—Dublin Music Week 74, the first such event, will be presented by Noel Pearson in association with Music Week and in collaboration with the City’s Olympia Theatre from March 25 through March 31. Each night will be devoted to different kinds of music. Monday, March 25, will be Irish Traditional Night. The Chlo- reins and Joan Niall Toin are 26 will be a jazz night with Hum- phrey Spender and his band. Ronnie Scott Trio and the Jim Do- nkey Big Band 27 will be a folk night with Ted Collins. McCarron and introducing Donal Lunny’s new group, Bugle. March 28 will be devoted to great film music, Elmer Bernstein will conduct the Radio Telefis Eireann Symphony Orchestra in music from the film world to be an- nounced. The program will include works by Walton, Copland, Elmer Bernstein and others. March 29 and 30 will be rock musi- cians with Van Morrison and his Cale- donian Soul Orchestra. The final night, March 31, with leading Irish and Interna- tional artists broadcast by radio.

**U.K. Concert Tour**

**(Continued from page 1)**

To cash in on inflation to make more profit. The price of concert tickets had not really kept pace with the rise in prices over the past ten years. Ten years ago the average price was $3.75. The average price until recently was $6.25. An Hollis, a spokesman said that although top prices had been contained at $6.25 for some time, this would not last much longer. Artists could charge much higher fees on the continent where a top price of $30 was a very high price. We won’t go up quite that high but obviously it is difficult to attract artists to the U.K. if we have to take a drastic cut in fee. People in Europe and the States can afford to pay acts that we can’t. The government that ticket prices will have to go up.”

**Dutch Wholesaler to Open First Self-Service Center in London**

**LONDON—Mako, the Dutch- owned wholesaler of records and other goods, has expanded its international expansion with records among its range of non-food lines, to open its first self-serv- ing outlet in London.**

It will be situated on the site of a former greengrocery store in Charl- ton, Southeast London. It will stock over 11,000 lines in food and 26,000 lines in nonfood products among which will be two departments, one for records and audio/equipment and the other for furniture and other goods.

“With the size of the music section will be competitive with the throughput of department stores. We are in difficulties to state an exact floor space figure.”

“The record area has made a consider- able contribution to the total of nonfood sales because of the appreci- ation shown by medium and small record dealers in being able to buy any quantity across the board. Tape is a much wider market than records. Our main customers here are hotels and proprietors, garage owners and res- tourants.”

“We have succeeded in four other areas and I do not see why we should have difficulty here. We opened the branch as the London market was waiting for us to arrive.”

The London branch is the center of operations in the Manchester, Liver- pool, Birmingham and Newcastle areas, and, at least centers, a "trade only" rule will apply to the London center. Mako’s wholesale and distribution business has been in direct contact with the retail trade for some time before the opening.

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**Vienna**

CBS organized, on the occasion of Chic Coltrane’s television recording here recently, a press conference in the city’s finest restaurant (EMI/ Columbia) was scheduled to give concerts on her Austrian tour in Vienna and Innsbruck this week in the series “Voices of the World.”

Pop singer and composer Udo Juer- gens is writing a new musical following up to his “Helden, Helden” for the theater in der Wiener Werkstätte. The play will be the first in 1974. At the moment “Pippipo” is on stage, to be followed soon by “Gigi” and the “Woody Allen Musical.”

Procter Records released a live album recently by the Israeli group Dalilat al-Ma’BUFFY. The album was recorded at his first Vienna concert in 1973. This month Procter Records will release an LP with classical melodies sung by Marga sleeves. The group will recorded the “Zikar Nashim” which features the Dizzy Riders Band (EMI) from Spain, Mud (Rak) from Britain and Robert Long (UMI) from France, which last month the International Institute of Music and Dance in Vienna celebrated its fifth anniversary with an international executive board session in the UNESCO building in Vienna. (For example, microphone Darius, Chris and Danny, papa. Here, appeared in concert recently...)

The Viennese Harmony Orchestra, under the direction of managing director of the Spot Movies Orchestra in Sao Paulo and nine other American cities in May...

The Choir of the University Inns- burg in inaugurated the 3rd Interna- tional Choral Festival on April 18 in the Lincoln Center in New York...

The Mozart Week, which fea- tures the excellent performances with the Vienna Philharmonic Orchestra, the Mozarteum Orchestra, the Orchestra of the Academy of St. Martin in the Field and the Cale- donian Soul Orchestra, will take place.

Michi Inoue, from Japan, will con- verrt the RTE Symphony Orchestra with German soloist Veronica Jo- chum. The program will include works by Sibelius, Mozart and Brahms. Host for the evening will be Hilston Edwards.

**MAPPFRED SCHREIER**

**LP Production**

**(Continued from page 1)**

In 1973 to 94 million in 1972. The statistics report also showed that more polyvinyl chloride was used in 1973 than in 1972. Approximately 1.64 million pounds of PVC was used last year, as compared to 14 million pounds utilized in 1972. The PVC market is the fact that a pound of PVC can produce approximately three albums or 11 singles.

**COMPOSER/writer/producer Ron Dante, left, and CBS International executive Sol Rabinowitz, following the announcement of a production deal Dante has just signed with the company. Dante’s first project for CBS Intl will be the production of “Umbrella Man,” debut single for Sunbird, a new group.**
Cave Being Renovated

VANCOUVER—Recently, one of Canada's top booking agencies issued a release that the Cave, one of the oldest nightclubs in Vancouver, will be closed by building inspections. The Cave (Billboard, Music Capitols of the World—Toronto, Feb. 9).

ANNOUNCED BY THE general manager of S.G. Holdings, a company owned by Winnipeg entrepreneur Stan Grossin, that the Cave would be closed. This statement is entirely untrue. Said Sadle: "The Cave was purchased by Grossin and is currently closed for interior refurbishing. We plan to open again at the beginning of the summer with updated lighting and sound system, expanded dance floors and a new stage.

Grotto is in Europe looking for a new location. The club is taking care of most of the business arrangements. We regret any inconvenience that this item caused and trust that this has corrected the impression that the Cave is in any way an unsafe facility.

American News

American Song Not U.S.—Worldwide in Scope: Klein

By MARTIN MELHUISH

TORONTO—American Song Festival organizers have announced that the festival will be held at the Scotia Centre on April 15, 1974, and all contestants must be registered by April 1, 1974, in order to qualify for the judging.

Klein continued, "I don't want to be the type of person who just flies to Canada to come into the festival. There are no geographical boundaries for such music and it goes for any style.

Klein did not meet with complete resistance to his proposal. John Mills, the general manager of Music Publishers Group of Canada, said "We are enthusiastic about the whole idea and we will do our best to make it happen." Klein and Mills had known each other from their television days when they both worked as hosts at stations in the Rocko chain; Richies at CKLW-TV and Klein at KFIU. Both Richies and Mills were made members of the festival's advisory board.

I consider this festival to be an invitation to record companies in the music industry in Canada. Anyone who creates wants the widest possible exposure and opportunity to make some money. The American market is one place where you can make over $100 million in royalties, that is a good indication of how much money there is."

"The American Song Festival"

Juno Award

Awards

Spring

1974

Said the item follows:

The awards for the year 1974 can be divided into two categories. The first, the Juno Award, is presented to the singer or songwriter who has sold the most records in Canada. The second, the Canadian Recording Industry Association (CRIA) Award, is presented to the artist who has sold the most records in the world.

The Juno Award was established in 1970 by the Canadian Recording Industry Association (CRIA) to recognize excellence in the recording industry. The awards are presented annually at a ceremony in Toronto.

The Canadian Recording Industry Association (CRIA) is a voluntary organization of record companies in Canada. Its purpose is to promote the sale of records in Canada and to ensure fair competition in the recording industry.

The Canadian Recording Industry Association (CRIA) Award is presented to the artist who has sold the most records in the world. It is also presented annually at a ceremony in Toronto.

The first Juno Award winners were: "The Show Must Go On" by The Rolling Stones, "Any Love" by The Who, "Everybody's On The Cover Now" by Blue Cheer, and "Can't Get Enough Of That Feeling" by The Kinks.

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The Juno Award continues to be the most prestigious award in the Canadian music industry.
March 9, 1974

NATIONAL SINGERS, SINGLES & SYMPHONIES

Anne Murray was included in the nomination for this year’s RPM Juno Awards—in five (5) categories. One of the mainstays of the Female Vocalist of the Year, and joining her among the nominees is the relationship of the year. Bob & Anne Murray. This year our leading contender to topple Gordon Lightfoot from this category—Female Vocalist of the Year is Bob McBride, whose single DO IT RIGHT and album THE MACGUFFIN are earning him added support. We'll have the final results at the magazine's annual presentation on May 25.

Nice to see Joe Protas in there too, a legend in the industry and one of the best in his field. The Potato Picker winner is the Most Promising Folk Singers of the Year, and Donna Warner is also nominated for Most Promising Female Vocalists.

And it is wonderful to see Capitol Canada nominated for the first time in the history of the year in every possible category this year.

The new single from Cochrane is HANG ON TO YOUR RESISTANCE from their forthcoming album of the same name. A song about overcoming depression and so on, it has a theme of life celebration. It is one of the first tracks ever recorded by Cochrane as a group and has practically become their theme song and rallying cry. A second (longer) version has been recorded for the album (SBA 1604); the single version (DFS 1048) has the emphasis on rhythm, and the Vienna Boys Choir on both versions is actually Tom Cochrane himself.

Other Capitol Canadians with singles out in the past couple of weeks include Tomm Terriss, Los Locomotives, and Bob Littler. The latter two groups are both the piano soloist of the group's debut hit, YOU'RE DRIVING ME CRAZY (FAITH HEALING 1001).

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National Promotion Manager John Small may have lost some friends for himself but he won a lot of fans for Anne Murray by taping him up on the carpet. The Belvoir Dunlop's forerunner at a standing room only level—its a big bag of ice. The problem was that the time many of these executives returned from their big executive luncheons the bag was mostly wate... Which was appropriate but not necessarily the best advertisement for the company.

And Anne Murray's band (Richard), accepting the rave reviews of LP "Love Song" (thank you), are keeping up the pace with "Lover's Waltz".

On March 29 they will be playing a benefit concert for the Edmonton Symphony Orchestra. The event will be held by Resident Conductor Victor Feldbrill, and part of the evening will feature the world premier of a new symphony. The Edmonton Symphony will be conducted by Tommy Banks, the lack of all who has also produced the recording to head up our Century II of artists, and the evening will include soloists for Richard and John Allen Cameron.

Top price in both cities will be $100 per pair for patrons who will also be invited to an after-concert reception for Anne; most people, however, will be able to see her concert for less than $10 each.

While Anne, whose once-closed operas, is delighted to be able to her concert for less than $10 each.

While Anne, whose once-closed operas, is delighted to be able to do something for classical music in this country, she looks on it also as a sort of advance in her operatic age and an opportunity to do something for the opera companies.

Bandleader Skip Beckwith stressed the fact that the whole show is being specially sponsored for symphony. It is not going to be an Anne Murray concert fastened up for the orchestra: "We aim to put on a symphony concert where the operatic renderings and the other music is done with a tone, a beautiful tone, and the orchestra is completely in control."

The CD is a wonderful tragic ballad being recorded without pro-concert, Bob Lightfoot is a leading composer of the group's debut hit, YOU'RE DRIVING ME CRAZY (FAITH HEALING 1001).

The flip-side, ANOTHER PAGE, is a powerful tragic ballad recorded in 1973 for their album of the same name. A song about overcoming depression and so on, it has a theme of life celebration. It is one of the first tracks ever recorded by Cochrane as a group and has practically become their theme song and rallying cry. A second (longer) version has been recorded for the album (SBA 1604); the single version (DFS 1048) has the emphasis on rhythm, and the Vienna Boys Choir on both versions is actually Tom Cochrane himself.

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jobriath
debut performance

on the
"midnight special"
friday march 8th

a new adventure in television and music.
jobriath on elektra records and tapes.
Bullet Proof

SAMI JO, "Tell Me A Lie" (S-7029)

BILLBOARD
CASHBOX
RECORD WORLD

MGM Records, Hollywood
© MGM Records, Inc., A Polygram Company
JUDY BRAYE—Standing On The Promises (You Made); (243); producer: Jimmy Bowen; writer: Samts Chrysler; Cot.

New Mgt. & Production Co.

NEW YORK—Producer and performer Ben Sidran, music business attorney Harley Levin, and producer and former studio operator Dr. Gunther WelI have formed SLW Associates, Inc. here as a production and management/conflict resolution firm. Initial signings for the firm name Paul Penna, now with Beauticles Records; Jim Hart, recently signed with Evolution Records; electronic synthesist Roger Powell and Charles Geremia.

Penna, who has signed for Capitol through Well's Intermedia Productions, is completing his Lifetime debut with Speculator as producer; Hart’s Evolution debut is being produced in Tulsa and New York by Eddie Kramer; and Powell has signed with the CMI musical instrument complex, for whom he will embark on a four-country European tour to demonstrate Moog and other electronic instruments and conduct workshops on their performance. Dr. WelI, former head of Intermedia Studios in Boston and during that period involved both in production and studio management, as well as videography production, has left Intermedia to join SLW.

Sidran, who writes for Billboard, is now working on his third LP for the label.

Pointers Get Gold

NEW YORK—The "Pointers Sisters" debut album by the Pointers and "Alstone Topperges" have been certified gold by the RIAA. Both albums are on the Blue Thumb Records label.

Melito MODOS—Stomps Taking My Love For Granted (2:39); producer: Phil Turner, Life Time; Wirewrap Piano; Wm. Toney, R. Hawes; publisher: Mighty Three, BMI, Gamble 231 (Columbus).


JOE HIRTON—Take My Hand In Your Hand (2:32); producer: M. Cooper; publisher: Carlton, BMI, Atlantic 45-3000.

GENERAL CROO—Tell Me What I Can Do (3:42); producer: A General Cook Prod., publisher: General Cook; publisher: Germaine-Nur Children’s BMI, Ripton 11770.

ULTRA HIGH FREQUENCY—Saddest Smile In Town (3:18); producer: Slim & Finer Productions; writers: Norman Harris, Alex Felder, Rosed Baker; publisher: Blue Sheet, BMI, Ward 11262 (Columbia).

TOPPERS—You're the Reason—I'm Gonna Do It For You (2:55); producer: Randy Jones, publisher: Randy Jones, BMI, ASCAP; Hickory 689.

Soul

JEFFREY WARD—Sing Sing; producer: London Records; BMI, Ripton 179.

Country

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IF
I WERE A CARPENTER
A NEW SINGLE BY
LEON RUSSELL

SR-40210
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<th>Billboards Hot 100 for week ending March 9, 1974</th>
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*Note: The chart reflects National Sales and programming activity by selected dealers and one-stop and radio stations as compiled by the Charts Department of Billboard.*
Gilbert O'Sullivan has written and recorded a beautiful new song, "Happiness Is Me And You." It's sensitive, poignant... reminiscent of everything that has made Gilbert O'Sullivan one of the most accepted singer/songwriters in today's music.

"Happiness Is Me And You."
The new single by Gilbert O'Sullivan.

#3636
MAM
LONDON

Produced by Gordon Mills
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**Chart Notes:**
- The chart is for the week ending March 9, 1974.
- Suggested list prices are in U.S. dollars.
- Ranks are based on sales performance.
- All sales figures are approximate and subject to change.
The Madura March.

This month a few hundred thousand people will see Madura. And they’ll be hearing their new album, produced by James William Guercio, at the same time.

Madura is on a tour that will carry them to eighteen East Coast cities in the month of March.

And with a new album and their single “Save the Miracle,” it appears they’re marching to a nationwide audience.

Madura. They’re reaching a lot of people.

Madura's second album, featuring “Save the Miracle,” is on Columbia Records.

On tour with Chicago:

March 2 Franklin and Marshall College Stadium, Lancaster, Pa.
3 Spectrum, Philadelphia, Pa.
5 Capitol Center, Washington, D.C.
6 Civic Center, Roanoke, Va.
9 College of William and Mary, Williamsburg, Va.
10 Civic Center, Charleston, W.Va.
11 Baptist College, Charleston, S.C.
12 Memorial Auditorium, Greenville, S.C.
13 Alexander Memorial Coliseum, Georgia Technological Institute, Atlanta, Ga.
15 Sportatorium, Miami, Fla.
16 Veterans Memorial Coliseum, Jacksonville, Fla.
17 Tampa Stadium, Tampa, Fla.
18 Municipal Auditorium, Mobile, Ala.
19 Tom Brady Stadium, Florence State University, Florence, Ala.
20 Mississippi State College, State College, Miss.
21 University of S. Mississippi, Hattiesburg, Miss.
22 Hirsch Memorial Coliseum, Shreveport, La.
23 Municipal Auditorium, New Orleans, La.

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*Every entry for the amount of suggested retail price has been taken. Prices do not include tax or sales tax.*

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The Single: "Like A Seed" PAA-0275

The Album: "New Beginnings" PAS-6067 Available on GRT Tapes

LIKE A SEED
it will grow...

Morgana King on Paramount Records.
Distributed by Famous Music Corporation
a Gulf + Western Company
Produced by Vince Mauro
**Sipioras Closing 23-Yr-Old 1-Stop**

CHICAGO—Singer One-Stop here is being liquidated in a very orderly manner, it was announced within eight weeks, said Fred Sipiora, who along with his brother, Joe, operates the store. The partnership is now a three-partner operation. Both brothers said they have health problems.

Fred, 51, and brother, Ted, 57, who now is in the real estate business in California, opened Sipior One-Stop at 1825 W. Chicago Ave. here in 1951 on March 12, along with fellow Chicagoans. Joe, Jack, joined the firm in 1955 and in 1955 the firm moved to 1182 W. Chicago Ave.

A southside branch, which was recently opened, was operated for a number of years by Joe Sipiora.

Fred Sipiora said he is considering several new interests.

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**Soaring Cost for Mailing Forecast**

WASHINGTON — The new higher rates for mailing records, books, sheet music, film and other health care services are expected to be offset by a new postal rate spiral which will be the only start of a resumed postal rate spiral for the cost of Living Council. Sipioras Closing will be the only start of a resumed postal rate spiral in April. A Postal Service schedule dates for annual fourth class material will be announced in the first period, and 10 cents each additional page.

The COLC held down planned overall increases and rate rises from the previous rate schedule of Jan. 5, 18 cents the first period, 8 cents each additional page, up from 16 cents each and 8 cents. First class goes to 10 cents, up from 13 cents an ounce.

Technically, the rate rises by the Postal Service have to wait with its own Board of Governors decision.

When the Economic Stimulization Act expires on April 30, a substitute bill will end all wage and price controls except those in the health care industry.

The COLC rules or contracts made under COLC directives will have to be carried by the Postal Service.

In the case of the postal raises, COLC staff persons point out, the Council acted voluntarily to return some annual increases and so the Postal Service will have the data from here on in, unless Congress should decide to get back into the picture.

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**Exorcist Bows As LA Diskery**

LOS ANGELES—Exorcist Records has been launched here by San Zimmerman. The first record features Lucifer with "Sympathy for the Devil." Lucifer is a member of Music and Main, a Los Angeles rock group. Tony Richland has been hired as promotion executive on an independent basis.

Zimmerman's plan to ship the first release on Warning Records, his new label, in a week or two. First artist will be Carl Edwards with an anti-Nixon tune. Other artists signed to the new record company include Lydia Goya, Allan Mitchell, and Bryan Lord. Lord is the real name of Lucifer. Lord will be a country tune.

Publishing wing is Thirst Music. At this point, Zimmerman has made no distribution ties.

---

**Governor's Nod To Wesley Rose**

NASHVILLE—Wesley Rose, president of Acuff-Rose Publishing and Acuff-Rose Records, was given a special Governor's Award by the Nashville chapter of the National Academy of Recording Arts & Sciences.

He thus became the second person so honored.

Rose, a past national president of NARAS, was cited for his various contributions to the industry. The presentation was made by Glen Snoddy, president of Woodland Sound Studio and president of the NARAS chapter here.

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**Mappo Formed**

LOS ANGELES—Max Byfug- llan, former vice-president-general manager of Robert Fitzpatrick Corp., has formed Mappo Entertainment Confederation, a new personal management firm here. Initial client is Fresh Start, rock fountain made up of musicians who have all worked with a variety of recording projects.

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**Uttal Relies on Indie Producers**

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**Inside Track**

John Wayne, whose one entry into recording resulted in the Grammy-nominated RCA album, "America, Why I Love Her," has been awarded the George Washington Award. Citation to the late President's highest honor was presented by the Freedoms Foundation at Valley Forge. Wayne made a rare television guest appearance Sunday (8) on the "The Glen Campbell Show" over NBC-TV.

Sammy Davis Jr. sidled with recurring chest ail- 


"The Steven Mills/Versicle Sanson baby due in April. . . . Doug Gray will take the title tune for the film "Upstairs Saturday Night."

Apple's new Warner Bros. label will distribute. Pic stars Sidney Poitier, Harry Belafonte, Billy Cost and Flip Wilson. . . . UA artist Northern Callaway will assume the lead role in the Broadway musical "Pip." Calloway played the role in the London production.

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**HUMPDERICK**

The 1974 Engelbert Humperdinck on a U.S. tour kicked off at the Diplomat Hotel Miami Feb. 8. Stops include Chicago, New York, Jersey, Cleveland, Buffalo, Las Vegas and Denver. Humperdinck's "Dreams" is featured with the London artist. The Japanese group of three boys and two girls have accumulated five gold records in Japan, including their version of the Archie's "Sugar Sugar.

Johnny Nash has written, arranged and produced the soundtrack for a film tentatively titled, "Love Is Not A Game," "Ringo Star," who received a gold record for his interpretation of Johnny Burnette's "You're Sixteen," is reportedly going to record the late artist's other chart hits, "Dreamin'," "Vie Dassonne signed an exclusive contract with MGM's Grand Hotel in Las Vegas... 

Coinciding with the release of her second Bell Records album "Bright Eyes," Melissa Manchester began her second major coast-to-coast tour with a concert at the Palace Theater in Providence, R.I. last Friday (1). Ms. Manchester will play major dates in 12 cities over the next two months.

Boo Seago, Columbia, will be performing a special three-day engagement at Oakland's Paramount Theater Friday (8) through Sunday (10). The special, tie-dyed concert is being covered by Bill Graham, whose FM Productions will provide all technical support and lighting equipment for the three shows. 

Will Wills is playing in the newly renovated Paramount Theater, which has been restored in art deco style at a cost of approximately two million dollars.

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**Late News**

**Wayne McElvaine Hathaway**

Donny Hathaway writing and gathering material for his second album. If his stream of consciousness for an extensive March-April concert tour, when the records are slated for release. . . . Herb Alpert makes his come- back, and tapes new album to be released by RCA Records, Inc. . . . Molland, Inc. confirmed the release of Gladsy King's second and Curtis Mayfield will each host a new NBC-TVD "Midnight Special," as well as appear as guests. Also set for upcoming shoots the two last night's series at ABC's "Soul Train," the Impressions, Jerry Cobert & Sugarfoot and Sha Na Na.

Seegle Musick & Brazil '77 first performers to appear at the $30 million Las Hadas in Manzanillo, Mexico, Re- sort was built by Bolivian tin King Antonio Patino. . . . Terry Jacks, currently No. 1 with the bell single "Sea- son in the Sun," was once part of the Family, which released No. 2 in 1970 with "Which Way You Goin' Girl." on London. Wife Susan Jacks sang lead. . . . Lucas McFaul created two 30-second TV spots for a tire manufacturer. . . . A series of eight concerts in Hong Kong by Gracia & Daniel Cassidy's World Tour 74 agenda for next month. They will be seen in New Zealand and Australia. . . . Dick Clark to act as master of ceremonies for "The Ed Sullivan Show's" 50th Rock 'n Roll Spectacular in New York March 15. . . . Gilbert Cates to direct the motion picture version of the all-black musical "The Wiz." Written and directed by Sidney Poitier.

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**U.S. Freedom for England**

The British singer Engelbert Humperdinck is being forced to cancel his one-night-only London concert at the London Palladium because of a last-minute visa refusal. The singer was due to perform on Tuesday night (8) at the Palladium, but was refused entry to the United Kingdom on health grounds. Humperdinck, who has a record deal with London-based Parlophone Records, said he was disappointed at the news and would be seeking legal advice. He added that he would be returning to the UK at the earliest opportunity. Humperdinck's tour had been heavily promoted and was expected to draw a large crowd, with tickets selling out almost immediately.

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**John Wayne's Grammy Honor**

John Wayne has been awarded the George Washington Medal by the National Academy of Recording Arts and Sciences. The award recognizes his contributions to the entertainment industry. Wayne was presented with the award by the academy's president, John Valadez, during a ceremony at the Academy's headquarters in Los Angeles. The medal is the organization's highest honor and is given annually to a person who has made significant contributions to the recording industry. Wayne was honored for his work in the film industry, particularly for his role in the 1974 film "The Great American Cowboy." The film was a financial success and helped revitalize the Western genre. Wayne's career was marked by a strong commitment to American values and his depiction of the American frontier as a place of integrity and honor.
**Billboard**

**SUBSCRIPTION ORDER**

2160 Patterson St., Cincinnati, Ohio 45214

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**RATES OUTSIDE U.S.A. AND CANADA FOR 1 YEAR**

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**NAME**

*Please print*

**COMPANY**

**ADDRESS**

**CITY**

**STATE**

**PROVINCE**

**ZIP**

**NATURE OF BUSINESS**

**POSITION**

**PAYMENT ENCLOSED**

**BIL ME**

**NEW**

**RENEWAL**

**SIGNATURE**

**Please check nature of business**

1. Retailers of records, tapes, playback equipment
2. Distributors, operators, one-stops, rack jobbers
3. Multi-Platform, management & broadcasters
4. Producers of records, tapes, equipment
5. Talent, artists, performers, agents, managers
6. Schools, Colleges, Libraries, Audiotheques
7. Ethnographical houses, libraries, government
8. Music Publisher, Song Writer, canvas
9. Writers, Reviewers, Newspapers & Magazines

Other: (please specify)

Group subscription rates available upon request. For more information contact:

Circulation Dept. 1955 Broadway
New York, N.Y. 10023.
With locations firmly established all over the U.S. of A. and many more unfolding in the coming year, Record Bar is no longer a mere starlet, but an exploding super-nova. More people than ever have music on their minds because of us. Our hundreds of employees have brought about this amazing state of grace, and this ad is created to honor them. The award winners pictured above typify the enthusiasm and dedication that has contributed to our success.

Record Bar is proud of its position—America's foremost retailer of records and tapes with stores from coast to coast.

Record Bar Corporate Headquarters, Durham, North Carolina 27707
A&M Records is proud to announce the long-awaited, new single from Cat Stevens

Oh Very Young

From the soon-to-be-released album "Buddha and the Chocolate Box."

Produced by Paul Samwell-Smith and Cat Stevens

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