All-Star U.S. Line-Up To Participate at IMIC

NEW YORK - An impressive array of U.S. music record industry leaders will participate in the fifth International Music Industry Conference, to be held at the Grosvenor House, London, May 7-10. IMIC is held under the auspices of the worldwide Billboard Publishing Group (Billboard, High Fidelity, Music Labs, Music Weekly). Stanley Adams, president, Ameri-Can Society of Composers, Authors & Publishers, will discuss the U.S. licensing organization's newly-conceived "ASCAP Think Tank."

Ed Cramer, president, Broadcast Music, Inc., will deliver a report on "The U.S. Copyright Act Revision - An Update."

Bobby Brenner, Bobby Brenner Associates, will serve as chairman of the seminar devoted to "Sound Talent Management," Seymour Heller, president of American Variety International, will be among those participating on the panel.

Sal Chiantia, president of MCA (Continued on page 54)

Dick Clark Hosts Vegas Oldie Revue

By BOB KIRCH

LOS ANGELES - Dick Clark will be holding an oldies-oriented rock revue, "Dick Clark Presents Good Ol' Rock 'n' Roll," to the Casino Lounge of the Las Vegas Hilton beginning July 26 for an initial run of four weeks.

Current plans call for two shows per night and three on Saturday, with each show lasting an hour. Stag for the revue will be Freddie Cannon, Cornell Gunther, the Coasters, Jackie Wilson and Bob Donaldson & The Heywoods as the band. Clark will act as performer/productor/presenter, showing films (Continued on page 10)

Special Group Travel Rates to IMIC-5 (London).

See Pages 20-31

New U.K. Price Increase Forecast

LONDON - A new round of price rises, the second since January, is in prospect in Britain following the decision of four companies to implement a substantial price increase this week.

The companies involved are Poly- don, Music for Pleasure, Pickwick and Contour. The effects of the increase will be the breaking of the $2.50 barrier on singles, pop LP's climbing to $6.25, 8-track cassettes hitting the $7.50 mark and budget albums closing on the $2.50 level.

Largely responsible for the companies taking action again (Continued on page 114)

Sooner Group Wins Senate Piracy Bill OK

By JOHN SIPPEN

OKLAHOMA CITY - A dedicated campaign by a handful of state supporters of the antipiracy proposal, seemingly delayed a year before consideration by the state legislature (Billboard, Mar. 23), brought passage of the proposal last week by the Senate here.

Sen. Fims Smith's contested proposal passed the Senate by a vote of 30 to 11. Even more significant was the deletion of a rider to the bill, which would have made recorded material made before Feb. 15, 1972, public domain. That rider lost 26 to 11. Only a week ago, it appeared that the Senate bill No. 483 would be sidetracked until 1975.

Rick Kelly, Records Inc. here, Mr. (Continued on page 114)

NARM Meet to Be Biggest; Retailer Attendance Rises

By ES HOROWITZ

HOLLYWOOD, Fla. - Advance contingents of industry executives representing every facet of the record and tape marketing spectrum began arriving here late last week to participate in what was shaping up as the largest and most prestigious NARM convention in the association's history.

A heavy representation of mass retailers was noted among registrants, continuing a trend that has been accelerating in recent years and reflective of shifting industry marketing patterns that have seen a resurgence of the free-standing store. But the base of NARM membership remains the rack-jobber and distributor, still accounting for an estimated 65 percent of attendees. All major manufacturers were due to be represented as well.

Total attendance was expected to top 1,400 at the series of meetings scheduled to run at the Diplomat (Continued on page 13)

For Topics of Interest to NARM Members See pp. 16-32

Robot Radio to Assist: NAB

By CLAUDE HALL

HOUSTON - While the atmosphere seemed to be highly unfavorable to radio-syndication and service firms, a comparatively sparse turnout (400-500) of radio men were told in a session Tuesday (18) (Continued on page 10)

Decontrol Hits Jacket Mfrs.; Output Normal

By ROBERT SOBEL

LOS ANGELES - While the Cost of Living Council's paper price decontrol will certainly cause LP jacket prices to continue their gradual ascent, both label production chiefs and album manufacturers agree it appears 1974 will be all-stops-out and no delays in album production.

The past four months have seen supplies of both chip board, used in LP jacket fabrication, and solid bleached sulfate, better known as bleached board, upon which jackets are printed directly, diminish. With the paper control end, all again there is need to worry about adequate paper supply for jacket production in 1974.

Men who direct label LP produc tion (Continued on page 32)

Black Byrd set a record.
Street Lady's out to break it.
Donald Byrd's "Street Lady"
On Blue Note Records and Tapes.
ELVIS
A NEW ALBUM

Includes:
Take Good Care of Her • My Boy
I've Got a Thing About You Baby

RCA Records and Tapes
MARCH 30, 1974, BILLBOARD
NEW YORK—Over 120 RCA Records sales and promotion personnel, along with key executives from the company's New York and Los Angeles offices, will meet in Nashville Thursday (28) to participate in a three-day sales and promotion meeting. Spearheading proposed topics will be RCA's merchandising, sales and promotional plans for its second annual Country Cookin' national country music program, which is scheduled to be held during April and May.

The convention, slated to be held at the Barn Dance at the Motor Road Inn, will be geared to informal work sessions following Thursday special banquet and show set for the Barn Dinner Theater.

Friday's sessions will begin with a special over-all product presentation being coordinated by merchandising director Jack Maher. During that presentation, RCA's April pop, classical and Camden product will be unveiled, along with their respective marketing, advertising and promotional tools.

Conclusion of the presentation, and receiving immediate attention, will be the announcement of the Country Cookin' program, which will again utilize a broad range of merchandising and promotional techniques. Last year's emphasis on in-store display materials has been extended, with the presentation to point up the variety of inter-related tools, including a specific promotion plan for each release...Distri- bution at retail locations, a special ad kit; streamers; a specially designed door display, illustrated program cards for Jack Davis, featuring RCA's entire country roster; rack and browser box headers; special box matches, tied in to the Country Cookin' barbecue motif; a new two-way in store mobile, which can also be used as an easy load back or wall poster; and a special order form.

Also scheduled for the campaign, and slated to be presented during (Continued on page 13)

Savoy Founder Lubinsky Dead

NEWARK, N.J.—Founder of one of the industry's oldest R&B, jazz and gospel labels, Herman Lubinsky, died here early Saturday (16) following a nine-month illness. Lubinsky, who founded Savoy Records in 1939, continued activity for 34 years, setting a record for a modern industry executive. He originalized, recorded and distributed records through electronic commerce.

He was a chief petty officer and radio operator in the navy during the Titanic disaster, during which the ship on which he was radio man relayed distress signals. When the Titanic to shore radio, supervised by the late General David Sarnoff, who became the RCA chief, Lubinsky left the service in the early thirties, helping to open Newark's first radio station, WNCB. As early as 1933 he opened a radio shop here, which added a record inventory shortly after its opening.

Lubinsky recorded early Savoy artists, such as Al Cooper and the Savoy Sultans, on a WNCB disc record machine in the store.

Fred Mendelsohn, record veteran who had been operating the firm, continues in that capacity. He assures that Savoy has a master list of over 10,000 unreleased. Lubinsky introduced R&B artists including: Big Maybelle, Nappy Brown, Ruth Brown, Little Elsie and Wilbert Robinson; and gospel artists like the Ward Singers, Rev. James Cleveland, the Dixie Singers, the Gospel Keepers, Jessy Dixon, the Blind Boys, the Caravans, the Gospel Harmonizers and many others.

The black gospel catalog of over 500 is probably the largest on record.

(Continued on page 114)

RCA Slates Sales Meet in Nashville

Jazz Booklet Out by Schwann

NEW YORK—A new booklet, "The Basic Record Library of Jazz," has been prepared by William W. Schwann for distribution through record stores. Listed are 250 recordings, selected by Schwann, that are currently available in the category. By Richard Seidel, former curator of the Jazz Department at The New York University. The booklet will sell for 30 cents.

Stones Seek Quick Approval on Award

NEW YORK The Rolling Stones filed an affidavit in New York Supreme Court here last week asking confirmation of an arbitration award by A.B.K.C. Industries Inc. (Billboard, March 19) of a $2,681,287 judgment against the company. The affidavit states that: "The award affirms the group's right to tape and record club royalties on 'monies earned' by the group during a period for sales commencing April 1, 1971, and his belief that 'the wrongfully withheld sums amount to between a quarter and one half million dollars.'

The affidavit also affirms that A.B.K.C. Industries "financial condition is seriously deteriorating, ruin- ing grave doubts about their contin- uing ability to pay the debt." It cites figures from the company's financial report as of December 31, 1973, showing that "revenues for the period amount to $2,281,287 from $4,356,190 for that period in 1972, while net income for that same quarters fell from a profit of 3% in 1972 to a loss of $59,830 in 1973."

The document states: "Time is of the essence in safeguarding the substantial royalties owed."

When AC/DC crossed to the entry office telegraph, A.B.K.C. chief Allen Klein said that some $760,000 had been bonded to cover royalties as of January 1, 1974, and that it was set to be paid by AC/DC by the end of April. The Southern affidavit also charged that a delay in confirming the award has made it difficult for AC/DC to continue its current negotiations with the Stones for the "resale of a motion picture action accompanied by a unique and innovative soundtrack of live tour performances of previously recorded and re- leased material."

ALLEN MUNVES COFFINO BONUSO

Executive Turntable

Wally Schuster has been named vice president of The United Artists Music Publishing Group. He had been a general professional manager at Robbins Music prior to his UA Music involve- ment. Also at United Artists Records, Denny Dianc has been named manager of the promotion and talent development. Dianc joins UA from the Peer-Southern Organiza- tion, where he was West Coast professional manager. ... At Co- lumbia Records, Jonathan Coffino is now associate director, prod- uct operations for the label. Coffino will be responsible for marketing and exposure of both contemporary and country prod- uct, acting as liaison between the product management group and the artist development department. He was formerly responsible for various artists, reporting to Don De- Vito, national director of product management. Coffino joined Co- lumbia in 1969. Also at Columbia, Edward Bono has been named associate director, product operations. He is checking the preparation of budgets for Columbia distribution and the review of all other marketing budgets. Bono, who now reports directly to vice president, marketing, Bruce Lundwall, joined CBS Records in 1969.*

Lee Zhito, Billboard's editor in chief and publisher, announces the following editorial staff realignment effective April 1: Elliott Tingle has been appointed managing editor. Tingle, with the magazine since 1963, has headed its Los Angeles news bu- reau, edited special issues for the past two years and ran the record review program for the past year. He assumes direct responsibility for Southwestern coverage.

Earl Paige, Midwestern editor based in Chicago, replaces Tiel- ge as special issues editor and transfers to the Los Angeles head- quarters. Dick Tingle will be the new West Coast Staff/Video department editor for the past year and a half and has also edited the Juke- box Programming section. He has been with the magazine seven years. He will continue handling tape on an interim basis until a new editor is named.

Nat Freedland, a member of the Los Angeles staff for two years, assumes responsibility for the Talent Section, replacing Sam Sut- therton who is leaving. Bob Kohn, director of the magazine's Los Angeles staff for two years and with Billboard Publications for four years, becomes Record Review Editor, relieving Tingle of that re- sponsibility. Kirsch will coordinate the singles and album program with York. Tingle, who has been with the magazine since 1966, had handled West Coast coverage. He relinquishes his former post of West Coast Tape Editor and instead becomes West Coast Country Music Editor, a new post, providing stories for Country Editor Bill Williams in Nash- ville.

John Sipple, news editor for the past two years, moves into the newly created post of Marketing News Editor to concentrate on stories involving retailing, wholesaling, and marketing of products and services in the magazine's coverage areas. Sipple will work on this specialty area out of Los Angeles.

In addition to these promotions, Zhito has also formed an exec- utive editorial board to explore, develop and publish the areas of coverage and readership service. Its members besides Zhito include Tingle, Sipple; Claude Hall, Radio/TV Editor; Ira Horowitz, the New York Bureau Chief; Mildred Hall, the Washington Bureau Chief and Paul Ackerman, Editorial Director. **

At Famous Music, John Davis is now West Coast director of promotion. He will be responsible for directing the West Coast lo- cal promotion staff and coordinating sales and airplay for his re-
The greatest “Greatest Hits” album ever contains “It’s Not Unusual,” “What’s New Pussycat?” “Delilah,” “Daughter Of Darkness,” “Green, Green Grass Of Home,” “Love Me Tonight” and “She’s A Lady.” Plus many of the other singles made famous by one of the all time phenomena in entertainment history.

“TOM JONES’ GREATEST HITS.”
An album phenomenon.
Dear Sir,

I recently read with great interest the article appearing in Billboard (Dec. 4) about a radio station in Texas that is transmitting its program with the aid of the video telephone. I believe that this is an extraordinary idea which, being used in all the major channels on a European basis, will help to increase the interest in the whole musical product. I think that it is a very good art (as it is not only for audio, but also for video) which I would like to make a proposal to my colleagues at this company's local programming channel. It is a very good idea to have a regular program on a regular basis, four nights a week. I call it "YOUR ROCK," the main difference between our program and the one in Texas that the departs are our own.

I think that Billboard Magazine is a great publication. It is not only helps us to keep up what is happening in the business, but it also helps in as an formatting to our play. We use the Billboard charts to make up the above-mentioned post. I might also mention that I think that your column in particular is the greatest.

I have heard from various sources that your column has been helpful to stations who are not getting good service from their record companies. Therefore I would like to ask you for some help in service for our station from the various record companies. Because of the importance of your column, we are very interested in your cooperation. We can rely on the people who play them on the air. So all your help can get you on a great deal of money making loss will be greatly appreciated.

Thank you in advance for your consideration.

Brian A. Haskill
Monticello Cable TV Inc.
Humboldt, Tex.

Dear Sir,

In your Jan. 16 issue of Billboard, you wrote, "The difference between the greatest and the most enjoyable is very small. When we think of the greatest, we think of the past. When we think of the most enjoyable, we think of the present."

I would like to point out that this is not always the case. The greatest hits of the past are not always the most enjoyable. However, the greatest hits of the present can be just as enjoyable.

For example, the song "Yesterday" was released in 1965 and has been enjoyed by millions of people over the years. It is not only because the song is great, but also because of the people who have heard it.

So, when you think of the greatest, think of the past. When you think of the most enjoyable, think of the present. But don't forget the past, because it is a great place to visit.

Sincerely,
Billboard Reader
WE HAVE TODAY

LES VARIATIONS

ROBERT KLEIN

GLADYS KNIGHT & THE PIPS

BULLDOG

STORIES

SUGARLOAF

NORMAN CONNORS

CHARLIE DANIELS

SHA NA NA

BARBARA MASON

NATURAL FOUR

LEROY HUTSON

CURTIS MAYFIELD

GLADYS KNIGHT & THE PIPS

WHAT YOU'LL BE SELLING TOMORROW!

WELCOME TO NARM · THE BUDDAH GROUP

Analysts Again Eyeing Music Shares With Rosier Glasses

LOS ANGELES—Although a number of music industry stocks have turned in lacklustrous performances, a growing number of analysts argue that the time is ripe for a speedier business recovery. At least part of this reasoning can be laid to the stultification of the oil boycott and signs that raw materials shortages will not be as severe.

Many on Wall Street view late 1974 as optimistic and predict a stronger U.S. economy by 1975 if inflation can be curbed or controlled.

The record industry as a whole has been hard hit by reports of a shortage of vinyl, a petrochemical substance, while tape companies, particularly duplicators, are short of both plastics and petrochemicals. Analyst reason that stocks caught in the "shoestring merry-go-round" are likely to rebound after the settlement of the oil embargo, and tape companies will react more positively now that the government has removed Phase 4 restrictions from the petrochemical industry.

To be sure, inflation still hangs over most companies, and analysts are hedging on whether or not record and tape stocks will feel the consumer's cautious attitude of holding spending of scarce dollars to a minimum.

The general forecast, however, is that business will start turning up late this year with some containment of inflation expected in late 1974.

The same analyst also feels the "bottom" has been reached in music industry stocks and now is the time to "soon soup bargains."

"No longer are stocks overpriced," one analyst confirmed. "Most stocks in the music industry are at true value."

The worry of many companies are corporate profits, which have been slipping. Higher costs of both materials and labor could cut deeply into profits, the analysts predicting an after-tax profit decrease of as much as 5-7 percent this year.

The hiatus of the private investor and the retail bargain hunter may be over, but a lot of analysts are hedging their bets because of inflation.

ABKCO Ind's Loses $55 on Beatles Mgt.

LOS ANGELES—ABKCO Industries lost the loss of its management agreement with the Beatles in the worst place—the company's pockets.

In a report to shareholders, Allen Klein, president, reported the fiscal year ended Sept. 30, 1973 marked the first loss for the company in six years.

"The two main factors in ABKCO's overall results were losses in the production and distribution of motion pictures and the termination midway through the year of management agreements with Apple Corp. Ltd., its subsidiaries and affiliates, and George Harrison. John Lennon and Ringo Starr," Klein said.

The company's records, tapes and music publishing divisions continued to operate at a profit, the report stated. The distribution division ended up the year with a loss.

Of the company's $11,251,055 sales in 1973, music publishing accounted for $364,547 ($802,000 in 1972); business management fees of $925,934 ($580,757 in '72); royalties, tape, commissions of $548,405 ($215,468 in '72); film distribution of $751,976 ($803,123 in '72); and records of $8,724,698 ($7,460,801 in '72).

For fiscal 1973, ABKCO lost $3,385 on sales of $11,251,055, compared to sales of $11,299,880 and earnings of $1,398,597, or 95 cents a share, in fiscal 1972.

WALT DISNEY PRODUCTIONS, Burbank, has established a new credit agreement for an unsecured $75 million 7-year loan with Bank of America and a group of Florida banks. Purpose of the new credit agreement is to restructure the existing debt and provide additional working capital. The loan is repayable in equal annual installments in 1975 to 1980, with a final $15 million payment in 1981.

INTERSTATE STORES, New York, will close 15 Topps stores in the Midwest and one White Front stores on the West Coast. Additional discount stores will be closed in coming months.

Interstate had already closed 38 discount stores, including 19 White Front stores. The retail chain has reported a net loss of more than $20 million for the first nine months of 1973.

GAMBLE-SKOGMO expects earnings in 1974 to be 10-15 percent above 1973's $4.37 a share, million, of which $3.87 was a share. Alvin Tannebaum, a ben-eficial owner of Lloyd's Electronics, has disposed of $44 million of the company's common, reducing holdings to 517,570.

Amex Corp., Redwood City, Calif., has been awarded contracts totaling $1.45 million to provide audio and video equipment to the National Iranian Radio & TV Organization.

AIA Corp., Tokyo, 50 percent owned by Sony Corp., has terminated a contract to import Motorola television sets. The cancellation was announced after Matsuhita Electric Industrial Co. said it planned to merge its own television production division with Gulf Oil Corp., arthamus, announced that its board of directors decided not to purchase Ringling Bros-Barnum & Bailey Combined Shows, a subsidiary of Metzel.

**CONTINUED FROM PAGE 4**
“LOVING ARMS” is the song that helped make KRIS & RITA’s “Full Moon” the #1 Country album in the country.

“LOVING ARMS” is the new Kris & Rita single. On A&M Records

Produced by David Anderle

BREAKING FAST OUT OF THE SOUTH!
Sid Talmadge Opens RM Branch

SAN FRANCISCO—Record Merchandisers, veteran Los Angeles independent label distribution company, officially went statewide here last week when they opened their new branch here to cover northern California, representing the entire state for the following lines: 20th Century, Phonogram, CTS, Caednon, Everest, Jamie, Guyden and others.

Attending the bow of the new SF outlet were: left to right, Sid Talmadge, distribution veteran and president of RM; Jack Lewerke, RM vice president; Dick Hughes, manager; L. J. Iwaski, local branch manager; Tom Roddin, national sales chief for 20th Century; and George Steiner, dean of coast regional managers, now with Phonogram.

General News

Dick Clark Hosts Vegas Oldie Revue

• Continued from page 1

reflecting fids and stars of the past 20s.

“The reason I am calling this a revue,” Clark said, “is because I would like it to be a year around thing with rotating acts and the core of the show remaining stable. In that case, I would drop out as performer and remain as producer/presenter.”

Other facets of the show will be a group of dancers called the Greasy Kids and souvenirs to be given to the audience. Clark will go to Las Vegas two weeks before the show opens to work on promotion.

“The time is right for this sort of thing,” Clark added. “If you look up and down the strip, you see names like Ike and Tina Turner, Paul Anka, Paul Revere & the Raiders, Fats Domino, Kenny Rogers and Frenchie. All of these people came out of the recording industry.

“In addition, this revue is a reflection of the various rock shows on television, movies such as ‘Let the Good Times Roll’ and ‘American Graffiti’ and television shows like ‘Happy Days.’”

Nickleodeon, UPM in Pact

NEW YORK—Nickleodeon Producers and its president, Vinny Mauro, have signed an exclusive representation agreement with United Professional Management, Inc.

Mauro was the producer of Morgan Kane’s album “New Beginnings” on Paramount Records. He has also produced a number of successful musicals.

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

In the ultra competitive world of records and tapes—GOLDEN/ WONDERLAND records has no competition

-TOL 3-3985

• NO COMPETITION—an our new Triple Play 33 1/3 drivers, polyphonics alone.

• NO COMPETITION—has a better reputation for consumer acceptance of their product.

• NO COMPETITION—has a variety of repertoire from Fiddler on the Roof to 101 Nursery Rhymes. From $29.95 to $69.95.

• NO COMPETITION—surpasses our product.

• NO COMPETITION—is up-to-the-minute merchandising aids; new catalogs, new products, new displays, new prepress.

• NO COMPETITION—boosts a sauder manufacturer’s complete line in retailing, advertising, and all day-in, day-out business practices.

What Does This Mean To You?

GOLDEN/WONDERLAND can positively help you launch a new ultra competitive in record sales by increasing your volume at good profit levels in a segment of the business that generates dollars all year long.

Contact: Rob Goanman, A.A. Records, Inc., 250 W. 57th St., N.Y.C. 10019. 212-765-3350

MARCH 30, 1974, BILLBOARD
THIS RECORDING HAS BEEN RELEASED WITH THE APPROVAL OF THE ARTIST AND PRODUCER.

"MELANIE'S BEST LP IN YEARS."
(Mike John, Cue Magazine)
ON NEIGHBORHOOD RECORDS AND GRT TAPES
DISTRIBUTED BY FAMOUS MUSIC CORP.
Announcing
Ivy Hill's
Super Package.
No One Knows
Its Inner Secrets.

It's an exciting new record package
with fresh creative possibilities and superior construction.

Ivy Hill Packaging
If you're a record we've got you covered.
Great Neck, New York (516) 487-0200  Los Angeles, California (213) 583-8974
NARM Meet Biggest Yet As Retailers Strengthen

Hotel here March 24-28, according to Jules Malamud, NARM executive director.

A full range of subjects relating to marketing was slated for thorough discussion, chief among them current attempts as a re-evaluation of "returns" formulas, the control of tape piracy, the creative use of advertising, the changing profile of the youth market, and the potential in quadrasonic software and hardware, as well as, eventually, in the video disk.

While the importance of the retail chain has gained new airing in recent months with the establishment of retail divisions by CBS Records and the ARC Leisure Group, Malamud reported a burgeoning interest of traditional multi-man merchandising outlets in their record departments.

This trend will continue, Malamud predicted. It portends a "greater respectability for record, tape and audio product," he said, "and a fuller appreciation of the profit potential in recorded merchandise." He saw the tendency to treat such product as a "low leader merely to attract store traffic" on the decline.

Rack expansion has slowed over the past few years, Malamud recalled, "but we will see a resurgence of this vital marketing link also in the very near future." He credited rackjobbers with playing a vital role in the "remarkable growth of the industry during the 1960's," and suggested that they will help further expansion during the coming decade.

Malamud's bullish view of industry prospects in the face of a recent leveling off of its growth rate is pegged to greater evidence of a professional approach by industry leaders to its marketing problems. He said the NARM convention agenda

General News

Robot Radio to Assist: NAB

... Continued from page 10

Under the decision, he said, "the copyright owner is cheated and the broadcasting station is forced to pay for something the cable system is allowed to carry for nothing. Justice Douglas, in his dissent, said these are "acts of piracy (that) are flagrant violations of the Copyright Act and he is dead right."

He said that the Congress must act on the copyright law. "It has been sitting on it for years, allegedly waiting until the situation was a little clearer in the cable field. Well, it is clearer now."

The NAB president also stood strong against public pressure groups, stating that pressure groups using the government process to manipulate programming to meet their own selfish ends pose as big a threat as government-dictated programming. "The licensee must have the right to make his own programming decision with the public interest as the only test."

... Continued from page 4

the Friday morning meeting, are consumer and trade print ad campaigns, and a special radio campaign comprising three acts of pre-produced spots that will focus on both new and catalog country artists.

During separate closed sales and promotion seminars, to be led by Jack Kieriat, division vice president, marketing, and Tom Conise, director of national promotion, respectively, key emphasis will be placed on staff motivation, with RCA's recent singles chart action during February and March and last week's twin singles and LP chart success for John Denver, target for the label's most recent massive LP campaign, as rallying points. Meetings throughout the two-day convention will stress the continuation of that momentum.

Thursday evening's initial banquet will also provide a special promotion showcase for eight RCA country artists, who will perform after the country meal being offered. Both new and established stars are being presented, including Johnny Russell, Karen Wheeler, Jimmy Hartsock, Josie Brown and Gary Stewart, all new to the label; and Ronnie Milsp, Dolly Patron and Jerry Reed.

Over 200 are expected to attend the banquet, including trade and consumer press, major talent agencies and key performing rights societies.

Lavish $5's Back 'War Live' Drive

LOS ANGELES—United Artists Records announced a "hundreds of thousands of dollars" ad campaign, one of the largest in the label's history, for the new "War Live" album. The War campaign will concentrate heavily on outdoor advertising, particularly bus and train posters here and New York, Philadelphia, Chicago, Cleveland, Detroit, Dallas and Atlanta.

Three hundred New York subway stations will get War posters. Serviced to retailers will be a display kit for the entire War catalog as well as the new live album, plus a new edition of War belt buckles and pins.

Sales Meet in Nashville

Pirates' File Suits

... Continued from page 3

valid copyrights under the federal recorded copyright act to be registered and have lobbied for discriminatory sui piracy laws. The suit charges that the defendants have fixed wholesale and retail prices and have illegally terminated business with wholesalers who dealt with unlicensed duplicators.

Suit seeks a permanent injunction against the defendants' stoppage sale of unlicensed product and seeks damages in excess of $200,000.

Freda—Ms. Management

Cullen—guitars, pianos; Diamond—sticks & stones; Stewart—bass, basketball; Powers—songs, rhythms, vocals, what-not, production.
Nobody ever made a monitor that could match this sound.

The 4350. Three years ago JBL's technical staff was asked to produce the best studio monitor that technology and artistry could create. That was their total assignment. Considerations of cost and monitor size and studio application were secondary. The search was for a sound. The name was 4350. Its birthday was April 13, 1973. And, from the day it was born, it was the best sounding studio monitor money could buy:

A virtually flat frequency response from 30 to 20,000 Hz, Minimum phase shift throughout the entire band pass. Extraordinary response to onset and transient signals. Carefully controlled, semi-diffuse dispersion pattern throughout the frequency range. Uniform sound characteristics from ppp to fff dynamic markings. Extremely low transducer distortion within the recommended dynamic range values of more than 90dB. High sensitivity for maximum conversion efficiency.

But, wait. A spec is not a sound. Come hear the 4350 and see how far sound can go.

Type of System Components

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4-way
(2) 15" low frequency loudspeakers
(1) 12" midrange loudspeaker
(1) High frequency compression driver with horn lens
(1) Ultra high frequency compression driver
30 to 20,000 Hz ± 3dB
46.5 dB
110dB
250, 1100 and 9000 Hz
35"x48"x20"
243 lbs (110 kg)
Bi-amplification only
Utility finish shown $1314
Walnut finish $1464

James B. Lansing Sound / Professional Division / 3249 Casitas Avenue, Los Angeles 90030
Until now.

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<td>3-way</td>
</tr>
<tr>
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<td>(1) 15&quot; low frequency loudspeaker</td>
<td>(1) 15&quot; low frequency loudspeaker</td>
</tr>
<tr>
<td></td>
<td>(1) 10&quot; midrange loudspeaker</td>
<td>(1) High frequency compression driver with horn lens</td>
</tr>
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<td></td>
<td>(1) High frequency compression driver with horn lens</td>
<td>(1) Ultra high frequency compression driver</td>
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<tr>
<td></td>
<td>(1) ultra high frequency compression driver</td>
<td></td>
</tr>
<tr>
<td>Frequency Response</td>
<td>35 to 20,000 Hz ± 3dB</td>
<td>35 to 20,000 Hz ± 3dB</td>
</tr>
<tr>
<td>Sensitivity (SPL at 30' ImW)</td>
<td>44dB</td>
<td>44dB</td>
</tr>
<tr>
<td>Power Output (SPL at 10 ft in a room volume of 2000 cu ft with 1/2 rated power input—37.5 watts)</td>
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<td>101dB</td>
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<td>Crossover Frequency</td>
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<td>800 and 8500 Hz</td>
</tr>
<tr>
<td>Size</td>
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<td>30&quot;x24&quot;x20&quot;</td>
</tr>
<tr>
<td>Net Weight</td>
<td>179 lbs (81 kg)</td>
<td>121 lbs (55 kg)</td>
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<tr>
<td>Configuration</td>
<td>for bi-amplification or with high level network</td>
<td>for bi-amplification or with high level network</td>
</tr>
<tr>
<td>Price</td>
<td>to be announced</td>
<td>to be announced</td>
</tr>
<tr>
<td>Availability</td>
<td>June 1974</td>
<td>June 1974</td>
</tr>
</tbody>
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Four monitors. Virtually one sound. A matched set: you could record on one, play back on another, mix on a third and master on a fourth.

Four monitors. Their only differences are acoustic output, cost and size.

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Labels Seek Realistic Ways to Save $  

BY ELLIOT TIEGEL

As the industry struggles with rising costs, retailers and record labels are seeking realistic ways to save money. One approach is to release singles rather than full albums, which can help reduce production costs. Retailers are also exploring creative ways to promote new releases, such as offering singles at a lower price point.

A related issue is the double-hit strategy, which involves releasing an album and single simultaneously. This can help boost sales but also increase the financial risk for both the record label and retailer. Labels are considering ways to manage this risk, such as by offering a guarantee to retailers if the single does not meet sales expectations.

Another concern is the impact of digital music on traditional sales. Labels and retailers are exploring ways to integrates digital and physical sales, such as offering exclusive releases or special packaging for digital customers.

Overall, the industry is facing a challenging environment, but there are opportunities for innovative solutions that can help both labels and retailers save money while still attracting customers.
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Produced by JERRY FULLER

For

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The polyvinyl chloride (PVC) shortage is easing and rackjobbers and other retailers are saying the shortage was all a grand strategy to boost prices. Whether true or not, prices are going up, but not just on PVC and polyvinyl chloride, the latter used for singles, of course. Even more dramatic increases are being noted on components in 8-track tape cartridges; some as much as 150 percent from a year ago. And still more increases in price and looming shortages in materials, are seen for paper, a factor closely tied to plastic, inasmuch as many pressing plants and tape duplicators supply everything from vinyl to corrugated boxes for shipping, says experts interviewed for this report.

Meanwhile, plans proceed for new developments in PVC, such as an extender from Key- sor-Century, and a wear-resistant styrene from the Richardson Co. However, both projects are being held back because of petroleum-linked lags. As for paper, suppliers are urging labels to initiate conservation programs because no relief is in sight.

In some respects, the shortage situation has good effects, point out such experts as Guy Dish, sales manager, with Tenneco, a major vinyl supplier, who says that for the first time, labels have become conscious of manufacturing.

Several labels, additionally, have trimmed releases with an effort underway to place concentrated emphasis on what is believed to be better potential product. To this extent, a term has surfaced in label executive huddles—"go out gold," which of course, means ship enough of a new release to insure gold record status. More and more this concept is being criticized as leading to heavy and unnecessary returns on the one hand and on the other simply using up too much raw materials. Yet another ameliorating factor has been the industry's ability to bid higher for vinyl in what has been a traditional marketplace situation where users make pipe, for instance, maintained priorities.

And yet another positive factor is that the industry is, at last, anticipating shortages and increased prices. Many manufacturers have laid in adequate supplies, switched to other materials, adjusted prices, and so on.

Gane Nyland, operations manager, Ampex Music Division, for example, says that there is seemingly less a severe shortage in blank tape but that the price is increasing, especially on firm.

He says Ampex has adequate supply of plastic materials. "But we're seeing skyrocket prices" in one area, cassette enclosures, Ampex has gone to its own slip case for which it has molds. The reason here, says Nyland, is that the Norelco type box for cassettes is threatened not only by a material shortage but higher prices.

The most dramatic price increase, however, is in the base and cover for 8-track cartridges—up 150 percent since last summer, Nyland claims. This component is made of medium impact styrene. The tape split component, made of polyurethane, has gone up 40 percent in price, he says.

Meanwhile, as tape duplicators sweat out shortages and increasing prices, disk producers have been long wrestling with similar headaches. Many persist they say.

Keyso-Century Corp., developer of an extended, was in full production for three months on it, says Russ Peters, technical service and sales manager, but has slowed down recently.

"One of the ingredients is a derivative of resin from small gasoline plants and service stations," he says, "and the gasoline situation has cut this down."

Peters says the monopoly situation is the most critical (involved are such heavy users as pipe manufacturers) but it has eased while copolymer is up from 80s to 15 cents in a pound and now tightening up again.

LP's are pressed from compound derived from vinyl chloride and vinyl acetal (thus co-polymer), the price of which is up 50 percent.

Typical of the cynicism on the vinyl price hike is the comments of Len Dimond, produc- tion director, to Transam, Inc., who says, "The price went up and the shortage disappeared. Every day we seem to be receiving no- cies of increased prices."

But if vinyl prices are soaring, the increases on paper are even higher, says Eric Kaltman, vice president, Queens Litho, which claims to supply as much as 25 percent of the paper products to the industry.

Kaltman says one fancy finish paper is up over 50 percent. Aggravating the paper situation is the fact that some inexpensive grades heretofore available are no longer being made. "The mills found the profit too low," he says. "This means we're forced to switch to higher grades and that increases costs."
The vinyl and paper situations, though, are quite different, Kaltman notes. "The vinyl situation was based on the small percentage of vinyl used by the recording industry as opposed to the plastic pipe industry and other users..."

"Now, though it's going to cost them plenty, pressing plants can get vinyl, even though it may cost 50 percent more than in the past. The ratio is such that just a one (Continued on page 31)
Discover our new recording stars before the world does.

BASF is proud to announce the addition of 3 new recording stars to our record label—Malcolm Roberts, Gary Meister, and Mad Angel. They join a celebrated group outstanding in the music industry, from popular to classic: Monty Alexander, Count Basie, Don Byas, George Duke, Don Ellis, Maynard Ferguson, Ella Fitzgerald, Stephanie Grappelli, Freddie Hubbard, Don Harris, Anita O'Day, Joe Pass, Oscar Peterson, Jean-Luc Ponty, Baden Powell, Archie Shepp, Singers Unlimited, Robert Stolz, Sun Ra, Ben Webster, plus all the classics. Including a newly recorded complete “La Traviata” starring Mirella Freni, to be coming soon.

So stop by the BASF booth at the NARM Show or write BASF Systems, Crosby Drive, Bedford, Mass. 01730.
Blank Tape Moves Into Mass Market

By BOB KIRCH

Virtually every blank tape manufacturer and marketer now has programs and products tailored specifically to the needs of the mass market. 

The above philosophy is in stark contrast to that of several years ago, when a number of firms, interested in maintaining "audiophile" profile and equated such a profile with originality.

Now, however, the importance for a strong working relationship between manufacturer and retailer is underscored by the activities of both. 

A number of steps have been taken by manufacturers and marketers in the switch to the retail end. Among those disordering the most manufacturers now realize that blank tape, particularly cassette, is far more than a commodity. 

It is a very high margin profit product if marketed properly and manufacturers are willing to take the risks associated with retailing. 

On the other side, mass merchants are now seeing the profits to be derived from good merchandising of blank tape and often feature the product in several sections of the outlet. 

Many manufacturers have put together special displays, specials packages and special programs for mass merchants. Often, these programs have proven profitable for both the manufacturer and the mass retailer.

Audio, though it has moved into other areas, has continued the mass merchant philosophy of recent years. At its annual JBL Consumer Electronics Show, the firm bowed a display called the great Trac cassette ripper, off. There are two basic units, one a disposable cardboard model and the other a permanent plastic and metal unit. 

Each features a 30-ft. reel for C-60's and one for C-90's. The cardboard unit may be pegged as well as serving as a counter display. The unit contains two cassettes for the price of one. 

The firm also bowed a two-pack bagged product, where the dealer purchases one cassette, a C-60 for example, and gets a C-30 for a price. 

Both the two cassettes and the consumer gets it back. In another promotion, the dollar buys a Trac twin pack and receives a 30-minute bonus. There are also two length changes. Cassettes are now available in 45-minute lengths and 8-tracks in 90-minute configurations. 

At the beginning of the year, Audio also began using a computer to help all retailers, but one manufacturer is particularly helpful to the mass buyer. For example, the computer can keep inventories, decide on the proper mix for a regular customer, set up new strategies and plan delivery schedules. And in the fall, Audio will be servicing the record and tape departments of mass merchants on a direct basis.

Audio is also one of the two firms to refrain from a chromium dioxide tape channel having that as just fine a sound can be derived from cobalt doped high energy low noise tape and that the average consumer does not need a hardware unit with a bias switch.

The 3M Co. has long been associated with audiophile quality, but has also moved heavily into the mass market in the past few years. 

The firm has come up with promises and reputation that are hard to match. 

Thus, as three cassettes for the price of two, highly decorative packaging and taking on a great deal more responsibility.

3M has also created a number of displays aimed directly at the mass market as well as creating special marketing programs for the mass merchant. At the Winter CES, 3M bowed head cleaners for both cassette and 8-track. In addition, the firm recently moved into the chromium dioxide market, while continuing to press its cobalt line. 

Executive say they believe there is now enough hardware with bias switches on the scene, and in the mass merchant outlets to warrant offering something for everyone. 

At Ampex has also introduced a number of multi-pack items and has geared several programs directly at the mass merchant. The firm has always had an audiophile reputation, but in the past several years has found the mass market very lucrative.

Ampex has moved into a number of large chains, both as a brand name and as a private label, has bowed the 20/20 + line to offer the mass consumer a low noise high energy tape at a mass price and has conducted experiments in marketing tape in supermarkets. The company also owns its own fleet of trucks to insure speedy delivery of all product. 

Despite predictions to the contrary by disciples of digital audio equipment, the audio equipment industry, the 4-channel sound concept last year enjoyed its most successful year at the retail level. 

The turning point in quadrasonic's acceptance as a mass consumer product came after the audio equipment industry, and most vital holdout in the music industry's efforts to proliferate 4-channel, began not only to capitulate, but to join manufacturers in an all out promotion campaign aimed at the middle income buyer.

Among those spreading the gospel were those recognizing the acceptance of quadrasonic systems was Sam Goody, Inc., which in conjunction with Panasonic opened a special 4-channel showroom in New York.

The firm which has had among those early ties with audio equipment makers, has at last moved to the forefront of the 4-channel production and sale. 

In explaining Goody's new attitude to 4-channel, a spokesman for the company says that without retailers working hand in hand with equipment and software manufacturers, the (quadrasonic) industry would go nowhere.

He added further that the spacious listening room was designed to convince the consumer that the 4-channel concept was in fact a reality and that the system could not only move traditional densely merchandising 4-channel products has so far resulted in what the firm's spokesman calls a 25 percent increase in the sale of quadrasonic products.

Other retailers promoting quadrasonic heavily include Lafayette, Radio Shack, Muscian, Korvette's, Federated and independents such as Mike Romangolo of San Diego, Romangolo, in fact, has as a leading sales item a $499 system says Perry Solomon of the Jack Berman Co., typical of the reps who are also heavily promoting 4-channel.

The retailers agree that although a number of snags at both manufacturing and retailing levels remain to be untraveled before 4-channel systems are really consumer ready, the acceptance, the timing for getting into it was right.

Their feelings about timing was based on two major factors, the greater availability of popular priced equipment from such reputable manufacturers as Panasonic, JVC, General Electric, Magnavox and Morse Electrohome; and the development of (integrated circuit) "chip" which is expected to play a major role in reducing prices even further. These chips are expected to be incorporated into the equipment of such high end 4-channel equipment manufacturers as Pioneer, Sony, Sansui this summer.

Also adding to the attractiveness of 4-channel equipment is the availability of all modes in a single component. This is the case with all but a few of the manufacturers, but most prospective 4-channel customers during the standoff between manufacturers of discrete and integrated circuitry.

Further most new stereo products, and many of the older designs are modeled to accommodate 4-channel equipment, but it is up to the person deciding to equip his home to read the manual. The setup process can be undertaken at a relatively low cost to the stereo equipment owner.

Among the major drawbacks that still beset efforts to proliferate the 4-channel concept is the slowness with which software manufacturers have been developing their catalogs. This is still a major gripe among many retailers.

As one dealer who echoed the seeing of several others, puts it, "Despite the growth of cost reducing innovations and eye-catching features, 4-channel will continue to have a problem as long as the software manufacturers drag their feet. And as long as there is not enough of the right type of software to complement the equipment, many dealers will continue to fight shy of getting involved with it." 

However, even this argument seems to be on its way out the window, for, according to Bruce Lundvall, vice president of marketing for CBS Records, his company chalked up $6 million in its first full year of marketing 4-channel records and tapes.

In an exclusive Billboard interview (3-23) Lundvall says the sharply rising 4-channel sales curve has led his company's executives to gear production estimates for 35 percent increase this year. He further pointed out that last year's sales figures represented a 60 percent increase over CBS' 4-channel budget for the year, and said that this translated into an estimated $13 to $14 million in sales at the suggested list price.

Lundvall admitted that the bulk of CBS' 4-channel releases was still in classical product, but he also points out that such pop products as Santana's, "Abraxas," Simon & Garfunkel's "Bridge Over Troubled Water," Sly & The Family Stone's "Greatest Hits," and the late Janis Joplin's, "Pearl" have all been big S0 sellers.

In addition to CBS' commitment to proliferate the market with both software and hardware in the matrixed format, such major labels as RCA, and the Warner/Elektro/Atlantic group also have a firm commitment to the proliferation of discrete 4-channel software, and also emphasize that an increasing amount of attention is being paid to the release of pop product for the broad spectrum of 4-channel music lovers.

Today, even owners of the Sansui GS system will not find themselves out in the cold for lack of programming. Such labels as A&M with its "RCA Records Presents," CBS with its ABC-Dunhill, Bluesway, Command, Impulse, Ovation and Project 3 have not only committed their product to the GS format, but are actually releasing current pop, jazz and blues software in 4-channel modes.

Tape duplicators also have, within the last couple years grown increasingly cognizant of the need for 4-channel tape products, and both Ampex and GRT had developed impressive 4-channel catalogs from the products of manufacturers whom they represent.

As one official of GRT succinctly puts it: "The market is hungry for 4-channel software, our retailers are asking for it and we are anxious to get more material on the streets."

However, 4-channel hardware manufacturers are not taking the growing availability of 4-channel hardware for granted. Taking all possible eventualities into consideration they are also producing hardware with a mode for producing a discrete 4-channel sound from conventional stereo recordings so that the consumer with a large stereo library need not be daunted by possible obsolescence of his software should he contemplate switching to 4-channel.

In addition, the majority of available 4-channel receivers on the market are designed to receive FM-4-channel encoded broadcasts, and a number of high end equipment manufacturers are releasing their new product lines with input jacks to accommodate the (Continued on page 30)
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Metromedia, Inc.
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RUSSELL-CASSON
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Garrett Music Enterprises
SAMY KAYE
Wood Music, Inc./ Republic Music Corp.
CREEDENCE CLEARWATER
Johnards/ Greasy King Inc. –
Eric Jacobson
JOHNNY NASH
Johnny Nash Music Inc.
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CEDARWOOD PUBLISHING CO., INC.
GAITHER MUSIC CO.
LOS ANGELES—At this point in the music scene, it seems safe to say a change is coming and the direction of this change is already clear. That direction is towards the traditional values of the excellently produced single, without the syrupy sappiness that a decade ago drove listeners to a less structured but more personally approach form of music. It is today's basic axiom of record merchandising that intensive radio play of a single is the best way to make hits out of the albums containing the songs. Unprecedented current competition for radio playlist spots has made life more nervous than ever for record executives. But it has also had the positive side effect of increasing single quality enormously.

A merely good or passable single literally has no chance to get widely aired these days. It must be outstanding, or better yet, excellent. If there is any danger to this trend, it is the tendency to hit singles now to play safe in terms of lyrics and musical content. But the general feeling among pop music creators is that there are no longer rules to follow in making a hit record.

Anything that rivets the listener's attention and makes him feel he must go out and buy that record as soon as possible is musically valid.

It's hard to believe that an almost old-fashioned piece of material and production like "The Yellow Ribbon "Round the Old Oak Tree" could be a smash hit in a rock-dominated market, unless the traditional values of the well-structured record were once again acceptable to masses buying music.

And yet the chart success of another catchy hit single, "Brother Louie" by the Stories, was not held back by its very outspoken lyric theme of interracial love. For years, the Rolling Stones have been getting AM saturation play with singles about Topics like "Let's Spend the Night Together." Thus many topics previously considered socially unacceptable by AM programmers can now be played, if they are packaged within the production of a hit record.

Seals & Crofts, teamed with producer Louis Shelton, are a sterling example of how singles-oriented production has gradually built a hit album and concert attraction. Seals & Crofts are known for a series of impeccably produced singles from "Summer Breeze" to "Diamond Girl," with intensely colored total sound that could never be fully equaled in normal concert situation.

John Denver, basically a laidback type of album artist, has skyrocketed to consistent hit status by putting more impact and condensation into record productions since "Country Road." What more and more major record artists are learning is that honing their music to the explosive dramatic demands of the competitive AM single can only help their self-expression, not harm it.

At the West Coast office of Columbia Records, vice president Ted Feigin has been encouraging his formerly self-contained artists to work with strong contemporary producers and consider outside matériel, rather than continuing to do the whole thing themselves.

The new Bog Scaggs "Slow Dancer" album on Columbia shows this trend for singles values on album cuts without losing the spontaneous feel of contemporary rock 'n' roll. Another CBS self-contained album artist now structuring his work in tandem with outside producers is Buddy Miles, whose most recent LP was his best-received work in recent years. Although it is still probably the ideal situation for the musical pop artist to also be able to write his own songs and produce his own records, the pendulum is swinging back. And the realization is spreading that a fine vocalist or musician is not necessarily an equally competent songwriter or producer.

Record buyers still seem too strongly habituated to albums for any major shift towards singles purchases to come in the foreseeable future. However, albums will probably get less slipshod in their conception and take on the function of a well-programmed selection of singles.

Naturally, the greater profit potential of albums over singles will continue holding great interest to the wholesaler. But with the vinyl shortage also part of the picture today, albums may return more towards their former function of being a saved privilege for the proven artist, not an automatic right of any newcomer. And any step that upgrades the commercial record specifications or helps screen second-rate disks before they clutter up the racks, must be an improvement for all record-tape merchandisers.

Software, Hardware Intertwine—Closeup

By JACK ROLAND COGGINS

NARM this year is focusing on hardware in one of its seminar panels, calling it a closeup of how an alert chain merchandises equipment.

In 1972, a survey showed that 47 percent of audio sales system by our six stores in Minnesota and Wisconsin were the result of referrals—satisfied customers telling friends," says Tom Hannaher, director of advertising, Sound Of Music, Minneapolis, Minnesota.

"As a growing chain, the satisfied customer is the reason for our growth; 47 percent referral is a good figure and we intend to protect it and increase it.

The key idea behind Sound Of Music's special brand of merchandising, according to Hannaher, is to give customers as many reasons as possible to shop around for components and systems. "Our program is designed," he says, "so that when prospects come to our stores, there are no strong reasons why they should not buy now; no reasons why they should have to visit a half dozen other stores before making the initial decision to buy.

Some of the reasons are: STOCK SELECTION. "We carry stereo component equipment made by more than 30 nationally-advertised manufacturers," Hannaher says. "Known brand names, trusted equipment that at once gives shoppers freedom of choice; a selection to assure getting exactly what customers want, rather than almost what they want."

FIVE-YEAR PROTECTION PLAN. Sound Of Music backs the sale of each component system with its own five-year protection plan, guaranteeing customers a free repair for a period of six years' protection on parts, two years on labor on each component. "This plan exceeds manufacturer's own warranty in most cases," Hannaher notes.

100 PERCENT TRADE-UP. If customers decide to improve their newly purchased system within 90 days, Sound Of Music will credit the entire purchase price toward a new system.

TWO-DAY MONEY-BACK GUARANTEE. Prospects are told: "If after purchasing your system from us you decide it does not fit your needs, or if for any reason you want to return the equipment (in perfect condition, with all cartons, paperwork, etc.), do so, and for the first seven days after purchase receive your purchase price back instantly." CHANNEL FOR COMPLAINTS. The "Complaint Department" of Sound Of Music stores is Dick Casey, a vice president. "We give prospects and customers the name and number to call if they are dissatisfied in any way with their purchase," Hannaher says. "Dick will take care of you promptly," he assures them. "We don't anticipate complaints. But people feel reassured when they learn a company has a program. They can go directly to the top and get satisfaction and not have to explain their problems to half a dozen different people to arrive at a solution.

FINANCING PROGRAMS. Sound Of Music considers the purchasing of fine stereo component systems for the investment minded. "We feel," Hannaher assures, "as such, we offer 12, 24 or 36-month financing with little or no down payment. We also offer shooers charge service, which allows customers to purchase in 30, 60, or 90 days with no carrying charge or interest in addition, we feature Bank-Americard and American Express. Layaways can be arranged with no money down."

PREADJUST SERVICE. Every component and accessory offered for sale by Sound Of Music is thoroughly tested in its service lab before it is included in the inventory. "This is assurance to our customers that an audio system or component sold is going to perform at rated specifications and perform reliably," Hannaher says. ARRIVAL DAYLY PROGRAM. Regularly scheduled clinics assure customers that their equipment will continue to perform at its original specifications. Inspections and analysis performed are free. 30-DAY PRICE PROTECTION PROGRAM. "We pre-test ourselves on providing true value to our customers at lowest possible prices," Hannaher stresses. "To back our program of offering the best possible systems at the lowest possible prices, we give our customers 30-day price protection. They can buy now, with the assurance of a better buy. If they discover any authorized dealer anywhere in our selling area selling the same system for less, they have 30 days to return the product."

Earphones are held in place by lighted low heat globes. Music is played through them continuously (top). In another area of the store (above), a salesman uses a speaker comparison device to help a customer hear and evaluate various speakers' performances.

MARCH 30, 1974, BILLBOARD
Although quadrasonic recordings have been broadcast for a long period by a number of stations in the United States, there is no question about it—every day, merchandisers are being nagged by the question of eventual broadcast capability of all-channel programs. As such, it is a matrix but discrete too. The broadcasting of discrete recordings, now technically feasible, requires new standards on the part of the communications Commission, and before that, field tests and studies of five systems for discrete FM broadcasting.

These studies are underway, principally through the National Quadrasonic Radio Committee, and already one of the firms involved has achieved over 25 dB channel separation from broadcasts. Not surprisingly, the Federal Communications Commission, and before that, field tests and studies of five systems for discrete FM broadcasting were underway.

By EARL PAIGE AND CLAUS HALLE

Discrete ‘Q’ on FM: Test Underway

GE-Q PUSH BROAD-HIX

General Electric will introduce quadrasonic receivers with discrete capability to high-end components as well as in equipment for the popular price mass market. Here is the pick of the crop, a top engineer with the firm, who was interviewed at length on the whole FM discrete radio architecture.

Since its announcement of being one of five manufacturers offering discrete FM broadcast systems last November, GE’s position has been the subject of much curiosity. Hix, a board member of the International Tape Association, was interviewed at ITA’s annual seminar in Tucson by Earl Paige, special issues editor, and Claude Hall, editor of TV/TV programing section.

Hix answers questions as such:

What is discrete FM along?
What about the confusion over matrix vs. discrete?
Will discrete broadcasting kill matrix?
Is the cost of discrete FM critical?
Can discrete FM equipped stations broadcast matrix recordings?
What are the parameters of the current discrete FM tests?
In what will fall off a factor in discrete FM?
What about available software?
How fast can receiver manufacturers offer equipment?
When will discrete FM arrive?

broadcasting. Too much equipment has been sold. What’s more, an FM station can easily broadcast discrete audio.

BILLBOARD: In other words, there will be an interim period following approval of a discrete FM standard during which stations will continue to broadcast in matrix, but how fast will you see stations converting to discrete? Hix: I think we can make a good guess and it will be at about half the rate of the change from monaural to stereo.

BILLBOARD: What are the discrete FM systems being tested?
HIX: GE, Zenith, RCA, Nippon Columbia and L.O. Dornit all have discrete systems and RCA and Nippon Columbia have in addition some other matrix on air.

BILLBOARD: We understand that some aspects of the field tests are complete. Will some of the systems be eliminated?
HIX: Some of the results of the subjective aspect tests may cause some of the participating companies to change their minds as to what they’re going to actually test. The mathematical analysis is complete and interpretations are being distributed to the various participating companies and have been put into a report to the FCC.

BILLBOARD: Is the FCC kept abreast?
HIX: An FCC representative participates in most NQR committee meetings and has available all data any committee member has on a real-time basis.

BILLBOARD: What is the purpose of the field test?
HIX: The test is geared to gather data so a judgment can be made as to which system best meets the requirements.

BILLBOARD: What are some of the parameters?
HIX: Resolution, band guard, signal to noise ratio, signal fall-off, cost to consumer, cost to consumer versus benefit, compatibility, cost to consumer.

BILLBOARD: Is cost to the station critical?
HIX: There’s been an indication that people might think so, however, when this cost is examined, it’s thought by many people to be minimal relatively, at least the equipment cost. The cost of software will have to be considered because there isn’t enough to program a station.

BILLBOARD: Does a station’s format figure in this lack of available discrete software?
HIX: Absolutely. You have to consider the small software house versus the various formats that require specific recordings. We had considerable difficulty a year ago to find enough software to program an FM channel.

(Continued on page 26)

Among all the video playback and record systems, the one that most interests me is the video disk. This is because of the obvious kinship TV disks have with audio LP’s. Until fairly recently, video tape systems dominated most of the attention. Discussions about possible consumer applications of video systems take place, but none are an opportunity to draw attention to the concept, because it creates attention.

GE Q PUSH BROAD-HIX

General Electric will introduce quadrapsonic receivers with discrete capability in high-end components as well as equipment for the popular price mass market. Here is the pick of the crop, a top engineer with the firm, who was interviewed at length on the whole FM discrete radio architecture.

Since its announcement of being one of five manufacturers offering discrete FM broadcast systems last November, GE’s position has been the subject of much curiosity. Hix, a board member of the International Tape Association, was interviewed at ITA’s annual seminar in Tucson by Earl Paige, special issues editor, and Claude Hall, editor of TV programing section.

Hix answers questions as such:

What is discrete FM along?
What about the confusion over matrix vs. discrete?
Will discrete broadcasting kill matrix?
Is the cost of discrete FM critical?
Can discrete FM equipped stations broadcast matrix recordings?
What are the parameters of the current discrete FM tests?
In what will fall off a factor in discrete FM?
What about available software?
How fast can receiver manufacturers offer equipment?
When will discrete FM arrive?

broadcasting. Too much equipment has been sold. What’s more, an FM station can easily broadcast discrete audio.

BILLBOARD: In other words, there will be an interim period following approval of a discrete FM standard during which stations will continue to broadcast in matrix, but how fast will you see stations converting to discrete? Hix: I think we can make a good guess and it will be at about half the rate of the change from monaural to stereo.

BILLBOARD: What are the discrete FM systems being tested?
HIX: GE, Zenith, RCA, Nippon Columbia and L.O. Dornit all have discrete systems and RCA and Nippon Columbia have in addition some other matrix on air.

BILLBOARD: We understand that some aspects of the field tests are complete. Will some of the systems be eliminated?
HIX: Some of the results of the subjective aspect tests may cause some of the participating companies to change their minds as to what they’re going to actually test. The mathematical analysis is complete and interpretations are being distributed to the various participating companies and have been put into a report to the FCC.

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THE COMPANY THAT IS KNOWN BY THE COMPANY IT KEEPS

THE BAND
BLOODSTONE
GEORGE CARLIN
CHICAGO
JIM CROCE
JUN DENVER
NEIL DIAMOND
MICHAEL DINNER

DONOVAN
BOB DYLAN
DONNA FARGO
GRAND FUNK
AL GREEN
GEORGE HARRISON
ELTON JOHN
TOM JONES

JOHN LENNON
LOGGINS & MESSINA
PAUL McCARTNEY
MELANIE
STEVE MILLER BAND
MOODY BLUES
VAN MORRISON
NILSSON

PINK FLOYD
POINTER SISTERS
HELEN REDDY
CHARLIE RICH
ROLLING STONES
LINDA RONSTADT
LEON RUSSELL
SANTANA

SIMON & GARFUNKEL
SONNY & CHER
RINGO STARR
BARBRA STREISAND
CAT STEVENS
BARRY WHITE
THE WHO
LEO ZEPPELIN
Discrete ‘Q’ on FM: Test Underway

- Continued from page 24

that limit. I guess it’s pretty well ac-
cepted that 3 dB change in acoustic
level is the minimum people can de-
tect. So you start from those kind of
criteria and build up.

BILLBOARD: K101-FM in San
Francisco is the only station in-
volved in the field tests—why?

HIX: It’s felt that K101 has all the
varying parameters you could want,
multipath, water on one side, "mountains on the other.

BILLBOARD: Will the tests be run
at a special time?

HIX: Yes, midnight to dawn. It will
be highly theoretical measuring.
white noise, pink noise, tone
bursts, aspects such as that.

BILLBOARD: In other words, people
listening in would hear a
pretty weird broadcast—why are
the tests so theoretical?

HIX: Our philosophy is that in be-
tween equipment, that is equip-
ment in between the artist and the
public, should have as little degra-
dation as possible and the only way
I know how to measure it is by
simple, scientific tone measure-
ments. Music is highly emotional
and highly subjective. Moreover, some popular music certainly, has
deliberate distortion in it.

BILLBOARD: In the matter of sig-
nal fall-off, someone once said that
FM stations, now that they are ri-
vailing AM in terms of audience and
even revenue and are not experi-
mental as when they switched from
mono to stereo, that FM broad-
casters will be exceedingly worried
about any fall-off and possible ef-
fects on ratings—do you agree?

HIX: I think this is a curious argu-
ment. We have automatic muting
now. As you go off into the fringe re-
ception area, your system will op-
erate well in stereo. The signal
clears up now when you switch to
mono—there’s no 15 dB drop-off. It
goes into what is a usable station
anyway, even on AM? You usually
can get only 10 to 20 because of
field strength.

BILLBOARD: What can you tell us
about GE’s equipment—will you
have capability for SQ and QS along
with discrete?

HIX: We will probably not put a
QS in, we have SQ now.

BILLBOARD: Are SQ and QS fairly
close?

HIX: When I listen to a recording
for the first time that is encoded in
QS with an SQ decoder, and if that’s
what I think was intended, then,
who can tell? That’s the problem
with matrix and with music.

BILLBOARD: GE’s equipment will
have an automatic discrete switch?

HIX: When the pilot tone of dis-
crete is heard in the receiver, it
will switch to discrete, it will have
a product switch. We will also have
to add a function switch for SQ too.
When the stereo star is lit it’s receiv-
ing the 19 kc tone, but there’s no
way of telling if that signal has SQ or
regular stereo, so we will have a
function switch for that purpose.

BILLBOARD: You will be manu-
facturing receivers, but will you also
be into original equipment manu-
facturing (OEM) supplying to other
manufacturers?

HIX: Yes. What we’re likely to do
is to take our discrete decoder de-
sign and license it or give it to one or
two solid state manufacturers and
let them sell it.

BILLBOARD: You said GE would
be going into higher end compo-
nents with discrete FM receivers,
but how do you see discrete FM in
regard to popular-priced mass mer-
chandiser goods? Will you have
compact systems, for example?

HIX: Yes. RCA sells an IC (inte-
crated circuit) multiple device to
receiver manufacturers. I’m taking
RCA because we’re using it, we
have other alternatives. But this is a
very modestly priced device.

BILLBOARD: When the stereo
 discrim is heard in the receiver, it
will switch to discrete, it will have
a product switch. We will also have
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BILLBOARD: You will be manu-
facturing receivers, but will you also
be into original equipment manu-
facturing (OEM) supplying to other
manufacturers?

HIX: I’m going to deliberately
avoid answering that. What I talk
about is shelf availability of discrete
FM-equipped receivers. I am not
guessing as to how many will be in
homes.

BILLBOARD: You said in front
that the business press has a role in
keeping the pressure on the FCC,
what is the manufacturers’ role?
What is GE doing?

HIX: The manufacturer does
have a role and we promote discrete
FM as carefully and deliberately as
we can, but the manufacturer can
not push beyond the point of credi-
bility.

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"Crystal Silence" captures the reflections of two of the brightest lights in contemporary music: Chick Corea, master of the keyboards and Gary Burton, the enormously talented vibraphonist.

"The Music Improvisation Company" by the group of the same name. The group is Electric Guitarist Derek Bailey, Saxophonist Evan Parker, Percussionist Jamie Muir, Vocalist Christine Jeffrey, and Hugh Davies who contributes the incredible live electronic effects.

ECM
The Creative Label.

GARY BURTON
"The New Quartet"

ROBIN KENYATTA
"Girl From Martinique"

CHICK COREA
"Piano Improvisations Volume 1"

DAVID HOLLAND QUARTET
"Conference Of The Birds"

KEITH JARRETT
"Pulse And Dignity"

TERJE RYPDAL
"What Comes After"

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Software, Hardware Intertwine—Closeup

Interested recording artists and producers write to us for a demonstration record of America! Two Hundred Years Young

THE SONGSELLERS COMPANY, in commemoration of the Bicentennial of the United States, presents a timely contemporary ballad—

AMERICA! TWO HUNDRED YEARS YOUNG
Words & Music by
John Warrington & Ruby Fisher

1
TWO HUNDRED YEARS YOUNG
Into the world she came, born in thunder
A big bold bright bloomin’ wonder
AMERICA!
Freedom, justice and peace
Those were the goals she fought for, believing
Tho’ hard won, they were worth achieving
AMERICA!
And today she’s still growing
Striving that there may be
For ev’ry race, creed and color—Equality!
TWO HUNDRED YEARS YOUNG
Look at her glow, she’s beautiful as ever
And she’ll be beautiful forever
2
Good neighbor, good friend
Many a helping nation succeeded
‘Cause she was there when help was needed
AMERICA!
Torn and troubled within
Yet when she saw her own imperfections
She moved in bold new directions
AMERICA!
Sing it out, sing her glory
With one voice ringing clear
As we proudly tell her story
For all to hear
TWO HUNDRED YEARS YOUNG
Look at her glow, she’s beautiful as ever
And she’ll be beautiful forever
AMERICA! AMERICA!

__Continued from page 22__

less, they need only bring in the proof and Sound Of Music will refund the difference.”

*SPAKER THEATRES. Sound Of Music believes the loudspeaker is always the most difficult item to choose when selecting a stereo component system. “The only way customers can make right decisions is by listening to various loudspeakers and finding out which sounds best to them,” suggests Hannaher. “In the past, it has been very difficult to make a fair comparison of this sort because of one main problem: varying speaker efficiencies.”

“Efficiency, of course, refers to the amount of power required to play speakers at a given volume level. The problem is that in a comparison, the more efficient loudspeaker sounds louder, which usually makes them sound better.”

“To solve this problem, we have installed a very elaborate speaker comparator device in the sound stages of each of our Sound Of Music stores. This custom-designed installation is used to compare speakers of different efficiencies at the same volume level.”

“In short, we take the extra effort to point out to novice listeners what they should listen for: frequency response, transient response, dispersion and tonal balance. These are areas we feel are most important in determining how well pleased customers will be.”

SYSTEMS STRESSED. In Sound Of Music merchandising, systems are where it’s at. “We were probably among the first stores in the U.S. to go strongly system-oriented,” says Hannaher. “We have seven or eight uniform systems in each of our stores. Naturally, we try to find the best value in a system at a particular price point.”

“There are two price points we feel it is essential to meet. We find it very important to have a system under $200 and we find it very important to have one under $400. But, we also think it is important to have a system over $1,000, as well. Good sound comes first. We would certainly change the price point on a system we think is right, rather than lower the quality.”

Advertising used to sell systems is direct in tone. For example:

“OUR OVERWHELMING FAVORITE. If you were to approach any Sound Of Music salesman and ask him what audio system he liked the most, the almost inevitable answer would be our $699 system. Our salesman know their equipment well and are extremely hard to satistify. They also dislike the idea of spending more money than they have to. In other words, any system they fall in love with would have to be no-compromise choice.”

THE SOUND ADVISOR. At intervals, Sound Of Music publishes the “Sound Advisor,” a newspaper whose primary aim is to inform customers about audio and audio equipment buying. A recent 20-page edition included articles with titles like these: “Facts You Should Know Before You Buy A Music Stereo System” and “Choosing a Four-Channel Receiver.” Brand names mentioned in the newspaper included Advent, Bose, Dual, Pioneer, McIntosh, Fisher, Marantz, Pickering, BSR, Sony, Janszen’s and many more.

MARCH 30, 1974, BILLBOARD
Far up.

“Greatest Hits” album 1 1 1
“Sunshine” single 1 1 1 (3/18)

John Denver is #1 in the entire industry.

RCA Records and Tapes
Goody or Federated Electronics or a record and tape chain like Discount Records.

The traditional record and tape chain has become an increasingly lucrative market for blank tape recently, with many chains buying from one central headquarters. These chains generally carry virtually every brand of tape.

The nickjobbers have also become more important in the blank tape picture, servicing many of the record and tape chains as well as mass merchants and department stores. The nickjobbers are carrying more and more lines of tape, and as the brands become more recognizable and the market more

*Continued from page 11*

uct. The 20/20+ line is now available in 8-track and reel-to-reel as well as cassette and promotions around the Stakette rack have been expanded. More 8-track promotions are available, and all future campaigns will be backed by separate promotions. A display will be created for each promotion.

Audio Devices is another firm that has moved more into the mass market over the past several years. The company has bought the Stak Pak for mass display and has retained from introducing a chrome cassette because it feels the majority of units do not have bias switches and that low noise high energy can offer just as good a sound.

Audio Devices has gone in for more colorful packaging over the last few years, and with Capitol Records' distribution rights for the product has also made inroads into many large record and tape outlets as well as traditional mass merchants.

The company has also mounted more aggressive advertising campaigns, and plans call for these to be accelerated when the executive offices move to the West Coast early this summer. Finally, Audio plans to keep up a strong push in the mass market.

BASF is another firm that has tackled the mass market to some extent, though they are sticking only with a chromium dioxide tape. The firm is also marketing a pre-recorded record and tape line, which gives them added inroads into record and tape outlets as well as traditional mass market areas.

BASF has also concentrated on more colorful packaging and more mass oriented displays over the past few years, as have Certron and Memorex. Certron recently bowed a number of multipack items and is also moving toward a line of skin wrapped cassettes with the mass market in mind. In addition, the company is advertising heavily on national TV.

Maxell and TDK are both trying to make strong moves toward the mass market. Maxell has always been considered an audiophile brand but it is now in such outlets as Macy's and is tailoring displays for the mass merchant. The company is also taking a test center on tour, and the center is available for mass merchants.

TDK is another firm traditionally known for its audiophile material which is now launching its first major push on the large chains. The tape being pushed is the "Dynamic Cassette," advertised as being entirely new and featuring excellent quality at moderate prices.

Memorex continues to advertise to the average consumer as well as the hi-fi enthusiast through its glass breaking ads on national TV, especially on sporting events.

Another important point is that the mass merchant is no longer synonymous with discount house. A mass merchant can be a chain as large as the giant K Mart chain, an almost audiophile chain like a Sam

When Answering Ads.

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**NEW YORK and LONDON**

**Los Angeles, Fl PA-120**
- 12:30 PM PDT, Sunday, May 5
- 5:40 AM BST, Monday, May 6
- Fl Fr London, Fl PA-121, 11:25 AM BST, Sunday, May 5
- Fl Los Angeles, 7:25 AM PDT, Sunday, May 5

**LONDON**
- 5:40 AM BST, Monday, May 6
- 3:45 PM EDT, Sunday, May 5

**Fare Only**
- $333.*
- $495.*

**Fare and Arrival**
- ALL LONDON Tour, $799
- AMSTERDAM/PRIS Tour, $885
- RPME Tour, $841

**Departure**
- Heathrow London, 8:25 AM BST, Monday, May 6
- Heathrow London, 8:30 AM BST, Monday, May 19

**Arrival**
- Heathrow London, 8:35 PM BST, Sunday, May 5
- Heathrow London, 8:35 PM BST, Sunday, May 19

**First Class Fares**
- $574.*
- $860.*
- $1149.*

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**MARCH 30, 1974 BILLBOARD**
Boom in '73 Despite Predictions

which made larger cars less attractive to the consumer.

Among the few remaining hitches which obstruct 4-channel's growth, most are beyond the control of the music industry. Those on this list is automotive 4-channel equipment, primarily because of the cost factor, has been labeled a luxury car item, and with the dip in the sales of luxury cars the trickle in sales of quad-quad equipment for the ground almost to a stop.

Nevertheless, car stereo marketers such as Otis Link, head of Motorola's automotive products di-

vision, and Ed Lucasy, sales man-
ger of Panasonic's automotive di-
nision, believe people will continue to demand luxury items such as tape players even though buying smaller cars.

Kusisto, says that attempts to market matrix of stereo players--several manufacturers are offering such models because of price ad-
vantages--"is a fraud." Kusisto says that because all 8-track quad-
asonic cartridges are discrete, ma-
tria car players will not play the tapes.

Motorola, of course, has not re-
mixed a matrix car player and Pan-
asonic, Bosh and Hughes labels its matrix play-
ers as such.

Decontrol Hits Jacket Mfrs.: Output Normal

Clout and growth, most of the hitches in this list is automotive 4-channel which as long as five years ago dramatically signaled its intention of becoming the hottest piece of op-
tional equipment offered for the car.

On the surface, it appeared that with the automobile offering what was considered by many to be an ideal 4-channel listening environ-
ment, and the availability of convert-
ible 4-channel hardware that could be used either in the car or at the home, nothing could stand in the way of automotive 4-channel's growth.

However, a number of unforeseen factors developed shortly after the announcement of available 4-chan-
nel for the car came the economic recession of 1971-'72 and con-
sumers began watching their pen-
neys.

The fluctuating economy was fur-
ther affected by spiralling labor costs and the devaluation of the U.S. dollar which helped to drive the already high price of the equipment up to an even inaccessible con-
sumer level. The final knockout clout was dealt by the energy crisis.

London Push on 3 Touring Acts

NEW YORK—Promotional sup-
port for three of the five new albums in London Records' March LP re-
leases is being geared to concert-
touring activity for label artists Ann Peebles, Savoy Brown and Caravan.

Ms. Peebles' current club tour will be tied-in with her new LP, while merchandising and promotional support for Savoy Brown's tour on that band's tour, their largest to date.

Caravan is now planning a Spring tour here, their first in the U.S., while their current LP is being sup-
ported in the U.S. with a special "For Giants Who Grow Plum in The Night" contest, taking the LP title as its theme.

NARM And The Marketplace

Mitzi Gaynor Inked by WB

NEW YORK—Warner Bros. Inc. has signed film and television star Mitzi Gaynor to an exclusive con-
tract covering motion pictures, tele-
vision and records.

Ted Ashby, chairman of the board of Warner Bros. Inc., cited the unusual, multi-media contract as enabling the Warner entertainment companies to develop spe-
cialized projects in a unified and coordinated approach not ordinarily possible.

Also involved in the signing were Gerald Leider, president of Warner Bros. Television, Joe Smith, presi-
dent of Warner Bros. Records, and Jan Bean, representing Ms. Gaynor. Increased television exposure for the movie is projected, while Warner Bros. Records is currently develop-

ing LP concepts.

We can guarantee up to 12 full turns on reel at your mark-up!

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MARCH 30, 1974, BILLBOARD
INTRODUCING
THE ELEVENTH HOUSE
WITH
LARRY Coryell

The virtuoso guitarist fronts a brand new all-star jazz-rock band... with spectacular results. Says The N.Y. Daily News of their Vanguard debut album:

"YOU MAY NOT BELIEVE YOUR EARS"

THE ELEVENTH HOUSE:
Larry Coryell—guitar
Randy Brecker—trumpet
Mike Mandel—keyboards
Alphonse Mouzon—drums
Danny Trifan—bass
VSD 79342  VSQ 40036 *

Direction/management:
Vince Cirrincione/
Tom Paine
Booking: APA

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

OTHER NEW VANGUARD RELEASES

OREGON — DISTANT HILLS
Follows up last year's Grammy-nominated debut outing.
VSD 79341  VSQ 40031 *

THE INTIMATE P.D.Q. BACH
His further musical shenanigans includes "Hansel and Gretel and Ted and Alice" (An Opera in One Unnatural Act)
VSD 79335  VSQ 40016 *

THE CLANCY BROTHERS' GREATEST HITS
The ever-popular Irishmen in a program of their best-loved tunes.
VSD 53/54 VSQ 40033/4 *

FROM SPIRITUALS TO SWING
Benny Goodman, Count Basie & Co. in the legendary Carnegie Hall concerts of 1938/39: Classic jazz, blues and gospel.
VSD 47/48

MAX MORATH—THE WORLD OF SCOTT JOPLIN
14 ragtime gems in a budget-priced Everyman release.
SRV-310 *

Quad VSQ
Music Fair Wing Keys on Contemporary Music

NEW YORK—Music Fair Enterprises, owner-operators of the largest national chain of theatres-in-the-round, has formed Music Fair Concerts, a new division that will focus on contemporary music promotions. Newly appointed as codirectors for the concert division are Rick Gross and Jeff Weiss, who will promote shows in both the Music Fair chain and at other theatres.

First of these outside dates is a Steve Miller Band concert slated to be held at the Nassau Coliseum on April 29.

Scheduled presentations for the theatres in the Music Fair chain include performances by the Electric Light Orchestra, Charlie Rich, The Bee Gees, David Crosby, Melanie and Eddie Kendricks.


Music Fair Enterprises is also producing the upcoming film "Lorelei," featuring Carol Channing at the Palace Theatre, here, and also at WZIX-AM in New York.

Music Fair Concerts will be headquartered with the Music Fair Enterprises offices here.

Talent Benefit for Urban League

NEW YORK—Jay, 18th and gospel acts will comprise the bill for a special midnight benefit concert for the Urban League to be held Saturday (6) evening at the Apollo Theatre here.

The lineup expected to appear are The Intruders, Hazel Scott, Lizion Hampton, Melora Moore, Pigment Markham, Oleta, Chuck Jackson, Chris and Cab Calloway, Elaine Reed, Irwin C. Watson, Billy Taylor, Marion Williams and the Crown Heights Affair.

Ticket prices will be $5, $10 and $12, with a portion of the proceeds going to the Apollo box office and at the N.Y. Urban League office at 2090 Seventh Avenue.

Rich Sets Own Club

NEW YORK—Drummer Buddy Rich is opening his own club, Buddy's Place, here as a jazz club on April 10. Rich himself will be a primary performer, appearing twice nightly, except for Sundays and those days allotted for outside touring and personal appearances.

Room seats 200, and will feature a four-piece band. Policy: Buddy's Place is located above Sam's Steak House at 64th Street and Second Avenue.

Chicago Set for Memorial

NEW YORK—Columbia Records, Columbia artist, has been set for a series of concerts, club dates, jazz festivals and collegeappearances that began last Tuesday (19) when he opened a week's engagement at the Troubadour in Los Angeles, and extends through July when Hancock is slated to embark on a tour of Japan.

This week Hancock will also begin two weeks of recording at Columbia's San Francisco studio.

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Alive Inks Film Deal

NEW YORK—Alive Enterprises has signed a multiple, major motion picture deal with Robert Guccione, editor and publisher of Penthouse-Viva Publications and head of the company's newly formed subsidiary, Penthouse Productions Ltd. and Bill Young, administrative head and creative director of the Creative Coalition, according to Alive president, Shepard Gordon.

The film project within the newly formed pact is a feature film starring Alice Cooper. Live footage will include Alice at his 1976 Madison Square Garden-60-city Cooper tour. Other scenes were shot on location in Hollywood at a cost in excess of $1 million.

Creative Coalition will exhibit the films on a rental theater basis as opposed to percentage distribution. The Cooper film, with a scheduled May release, will be distributed by Coalition on a city by city basis.

Music Fair Wing Keys on Contemporary Music

LAKE SHORE, Ill.—Music Fair Enterprises, owner-operators of the largest national chain of theatres-in-the-round, has formed Music Fair Concerts, a new division that will focus on contemporary music promotions.

Newly appointed as codirectors for the concert division are Rick Gross and Jeff Weiss, who will promote shows in both the Music Fair chain and at other theatres.

First of these outside dates is a Steve Miller Band concert slated to be held at the Nassau Coliseum on April 29.

Scheduled presentations for the theatres in the Music Fair chain include performances by the Electric Light Orchestra, Charlie Rich, The Bee Gees, David Crosby, Melanie and Eddie Kendricks.


Music Fair Enterprises is also producing the upcoming film "Lorelei," featuring Carol Channing at the Palace Theatre, here, and also at WZIX-AM in New York.

Music Fair Concerts will be headquartered with the Music Fair Enterprises offices here.

RECEIVING the keys to the city of Cincinnati is Columbia's Earl Scruggs, right, who received the gift from Mayor Theodore M. Berry, left. Presentation was made following the benefit premiere of the Robert Radnitz film production, "Where the Lilies Bloom," which features a Scruggs soundtrack soon to be released by Columbia. Radnitz stands at center.

Chicago Set for Memorial

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The Complete Works of QS 4-Channel Stereo

See how we've grown. Last spring, when we published our list of QS and compatible 4-channel stereo records in Billboard, we listed 361. This year, 558 stimulating albums. And more being encoded every day. Indeed, our time has come.

ABC
ABCX-730 B.B. King: Livin' London
ABCX-736 Jan Lee Hooker: -Never Get Out of These Blues Alive
ABCX-743 B.B. King: Money
ABCX-759 B.B. King: Music
ABCX-761 Jan Lee Hooker: -Last at the Prison
ABCX-767 B.B. King: GREATEST HITS
ABCX-768 John Lee Hooker: Born in Mississippi, Raised in Tennessee

A & M
GU-5439 - Joan Baez: Come From the Shadows

AUDIO LAB
ALT-1038G Wyldefoor P. Leavitt & M. Miyazawa: Wyldefoor Framboise & Roi Cectal

AUDIO TREASURY/ABC
ATOD-24601 Beverly Sills: Roberto Devereaux
ATOD-24602 Beverly Sills: Welcome to Vienna

BARCLAY
920.832T Eddie Barclay: Grandes Musique Symphonique

BASF
BL-2120 The London Symphony Orchestra: Missa Missa Impossible Ten (2LP)

BLACK JAZZ
BJOD-7 Henry Franklin: The Skipper
BJOD-8 Doug Carr: Spirit of the New Land
BJOD-9 The Awakening: Hear: Sense & Feel
BJOD-10 Gene Russell: Talk to My Lady
BJOD-11 Rudolph Johnson: Second Coming
BJOD-12 Kathy Patterson: Malo Voyage
BJOD-13 Walter Bishop Jr: Keeper of My Soul
BJOD-15 The Awakening: -
BJOD-16 Doug Carr: Revolution

BLUESWAY/ABC
BLS-8052 John Lee Hooker: -Wakin
BLS-8053 Ray Charles: Genius Live in Concert
BLS-8055 Klibo Ogden: Farther On Down the Road
BLS-8059 Brown McGhee and

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Country

WEST COASTERS
The Walk On the Wildside

KILMARNOCK
KIL-7007R The Highway Life Original Cast of "Dude"

KING

4K-1 Akira Fuse: Akira Fuse on Nissei Stage
4K-2 The Peanuts: Francia Lee Sound
4K-3 - 
4K-4 T. Terachi: One Man Show Taken

ROCK & ROLL

51 Various Artists: Japanese Pop in 4-Channel
4K-6 Japa Pop: Rock Songs for Young Teens
4K-7 - 
4K-8 -

(Created overleaf)
Are you Listening?

4R-4  Enoch Light: Challenge to 4-Channel
4R-5  Joan Baez: David’s Album
4R-6  Spanish Strings: Golden Swing Era
4R-8  B.B. King: “Tears Of Love”
4R-9  Ray Charles Singers: B.B. King
4R-10  Count Basie & His Orch.: Hello
4R-11  Dave Brubeck Quartet: Exciting Big Band
4R-12  Larry Coryell: Rockin’ Blues
4R-13/14  Joan Baez: Blessed Abroad
4R-15  Country Joe & The Fish: Woodstock
4R-16  Charles Aznavour: Charles Aznavour Live in Tokyo
4R-17  Enoch Light: Brass Spectacular
4R-18  Enoch Light: The Light Brigade
4R-19  World’s Greatest Jazzband
4R-20  Buddy Sainte-Marie: Master, Can’t You See
4R-21  Enoch Light & The Light Brigade: Golden Movie Hits
4R-22  Stefano Gennari Orch.: 40’s Screen Mood
4R-23  Eddie Barclay Grand Orch.: Gran Orchestra
4R-24  Raymond Lefevre Orch.: Raymond Lefevre Lounds
4R-25  Phil Boarder: Exciting Channel Sound
4R-5001/2  American Symphony Orch.: Berto Laqucre (2 Pgs)
4R-5003  Leopold Swikar: American Symphony Orch.
4R-5004  Tchaikovsky: Symphony No. 4
4R-5005/6  Maurice Abravanel: Utah Symphony Orch.: Master Symphony No. 3 (2 Pgs)
4R-5007  English Chamber Orch.: Mount Diamentoro
4R-5008  Johannes Sempre, English Chamber Orch.: The Great Young Trumpet
4S1-1  4-Channel Sound
4S1-2  A Fuge:
4S2-1  Artie Shaw: Burt Bacharach
4S2-2  Burt Bacharach in Japan
4S2-3  Carole King: I’M GONNA CRY Someday
4S2-4  Joan Baez: Mamma, Come From the Shadows
4S2-5  Werner Muller: Werner Muller In Tokyo
4S2-6  T. Yamashita: Red Buddha

LONGINES SYMPHONETTE SOCIETY:
L3000A  Country Brass: Honor Country Brass Hits of ’73 (6 Pgs)
MINOROPHNE:

4R-4  Enoch Light: Challenge to 4-Channel
4R-5  David’s Album
4R-6  Spanish Strings: Golden Swing Era
4R-8  B.B. King: “Tears Of Love”
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4S2-6  T. Yamashita: Red Buddha

LONGINES SYMPHONETTE SOCIETY:
L3000A  Country Brass: Honor Country Brass Hits of ’73 (6 Pgs)
ANOTHER TALENT IN ACTION
ELVIS PRESLEY
Roanoke Civic Center, Roanoke, Va.
"Vegas is for Elvis Lovers," read the advertisements haring throughout the $800,000 seat arena. Elvis was back home, aching and petulant. Still, the stale, soulless admirer of a New Orleans lagniappe, has been installed, enabling the "10-musician, 10-backup singer-arranger" to carry that capacity over into matrix mastering, in both QS and SQ formats.

The studio itself includes three live echo chambers, full Dolby sound reduction, and orchestral equipment including a variety of limiters, automatic phasing, a Cooper tube cashe, graphic equalizers, and several custom equalizer units.

In its former incarnation, the room hosted many premium L.A. acts, among them the Mammas and the Papas, The Byrds, Richard Harris, Bread, Johnny Rivers, Rick Nelson, Buffalo Springfield and Linda Ronstadt, as well as equalizers like Diana Ross, Carole King, Peggy Lee, Petula Clark, Paul and Linda McCartney, George Harrison and Steve Miller.

Given mammoth Wilson's past involvement in record production, it's hardly surprising that a major emphasis is being made on developing Angel City as an overall production complex, rather than just a studio. The room itself is actually a division of Angel City Entertainment, the corporate umbrella set up with Wilson as president, Howard Gilliam, vice president and Anton van der Vlugt, vice president and treasurer.

Chief engineer is Erek. "The Norwegians" Wangberg, who held that post with Sound Recorders from 1971. Wangberg has worked with Diana Ross, Neil Diamond, Skylark, Paul and Linda McCartney, a variety of Lou Adler projects, John Sebastian, Roger Williams, Jim Hendrix and a veritable legion of others.

As for that production slant, Angel City Productions will be promoted around Wilson's production talents, while publishing firms Earthlight Music (BMI) and Terra Plane Music (ASCAP) have been set up as outlets for the proposed Angel City Creative Workshop. Wilson has cited a key goal for that operation as the development of "black, Chicano and redneck songwriters who find it difficult breaking into the business.

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ONE HUNDRED PER
PER CENT NAUGHTY.
Only bold, bold, daring red-hot, suggestive and lush making jokes and stories are in this issue: "Children Only" "Adults Only" anthropology. A potent answer to the clamor of comedy fans who like the "dirty stuff."

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HERBIE HANCOCK
"Chameleons." 88
An accurate title for the first pop single breakout by a 13-year jazz star who has just bought his first house. Herbie Hancock is a highly abstract playing person to a much more accessibly funky sound. Hancock's unique contribution to the contemporary studio approach of his San Francisco producer-manager David Rubinson. Columbia artist Hancock is booked by AT.

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Purple in Tour Tale
NEW YORK—Warner Bros. recording group Deep Purple has embarked on a 25 city U.S. tour, to coincide with the release of their latest LP. The band will travel between appearances on Starship 1, the customized passenger jet. Among key dates will be Deep Purple's appearance as part of the April 6 Detroit Motor Speedway concert near Los Angeles.
Rusty Warren
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2-Record Set ($5.98)

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Available in the United Kingdom through Continental Records Distributors
Trask's 8 Years As Aussie Country 'Clip

By BOB KIRCH

LOS ANGELES—These days it's not unusual for a pop star to move and cross into country, but when Australian pop singer Diana Trask made her move in 1966 it wasn't quite so fashionable.

"I knew what I was doing at the time was dated," says Ms. Trask, "I wasn't even doing a big pop standard. I knew I had to change my style or get out of the country business. I never thought of blue eyed soul, but that didn't grab me."

What did grab Ms. Trask was her first country, which she heard during a trip to Nashville in 1966. "The music seemed to be so different. I wanted to give it a try. I saw a 30-piece orchestra but I'm still singing the same words and using the same feelings I do when I'm on the road with a six-piece band. It's just that people in Vegas expect a production and I don't think this hurt country a bit. It might not tell on record, but it's a different thing."

As for her success in country, Ms. Trask has some interesting ideas as to what has caused some of it. "As well as the showing and doing of my work," she says, "I've also applied anything I've learned in other areas of music to country music. I don't see anything wrong with this. If a baseball player can successfully switch to any other position, why can't I switch on the road and free with the group's style and attempt to build on my own lines comfortably or working predominately."

"The approach to the band's Vanguard debut LP, released a few weeks to the film of the same name, and the obvious good spirits of the band have almost had a country flavor to them. The Eleventh House will doubtless be compared to the Trask/trip with her band a somewhat kindred spirit in the level of energy but otherwise distanced in its approach to a high degree on the manner of jamming. Just take that note, after the crease in a particular set and then the group, who is able to convert, I think the same can be done, with some hard work, in music."

Mott Adds To Tours

NEW YORK—Mott the Hoople have increased their planned schedule of live appearances here to cover 39 U.S. cities after the tour began in late April.

Herb Sparr and Dan Weiner of I.A.F.A. notes that the tour, which will coincide with release of the group's next Columbia LP and the addition of a new member, is among the most ambitious for any of the bands that have so far been on the road.

The dates also include the group's first-ever engagement at the Uris Theater here on Broadway.

The tour is being coordinated by manager Fred Heller in Dobbs Ferry, N.Y. Former music dept. chair of Washington D.C.'s Howard U., Byrd appeared here with his student-backup group to help in the recording of the LP which has been staged as jazz artists in their own right. Byrd is also working on a solo album with his band, which is due to be released next month.

"People have been very happy with the way the tour has been going," Byrd said. "We've been playing in some really great clubs and venues and everything has gone smoothly so far. We're looking forward to some more dates as we get into the swing of things."

Byrd is scheduled to appear at the Winterland Ballroom in Austin, Texas, on February 23, then play two shows in Los Angeles before headlining at the Los Angeles Civic Auditorium on February 25. The tour will conclude with a date at the Palladium in New York on February 28.

"I think people have really enjoyed the shows so far," Byrd said. "We've been getting good reception from the audiences and it's been a lot of fun. We're looking forward to keeping the momentum going as we move into the new year."

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Continued from page 38

Ms. Vivian Green is executive director for the workshop.

Engineer Robert E. Runstein, who handled chief engineer and technical director duties at Intermedia Sound in Boston during 1970-72, is apparently unwilling to stop at engineering LPs and mixing live FM broadcasts: Runstein has completed a new text on Modern Recording Techniques, just published by Howard W. Sams and Co., Inc. In explaining the books’ approach, Runstein commented that most sound engineering texts cover sound reinforcement, film sound or radio/television broadcast sound but neglect pop recording demands. Runstein’s text consequently focuses on equipment, controls and techniques utilized in multi-track pop recording, with those explanations geared to producers and artists as well as engineers. Runstein has designed the book for both individual study and for use as a text in a classroom or engineer training program. Among the topics covered are the recording chain, sound and hearing, microphones, magnetic tape recording, equalization, compressed on and expansion, echo and reverberation, phasing effects, consoles, noise reduction devices, speakers and monitoring, studio session procedures, interlocking tape machines, automated mixdown systems, disk cutting and pressing, and quadraphonic disk systems.

The tome is being carried at electronics parts distributors who stock books published by the Sams folks, or is available directly from the publishers in Indianapolis. The volume’s tagged at $9.95.

* * *

Down in Bolognita, L.A., the Studio In the Country is hosting Clarence “Gatemouth” Brown, there this week to begin work on a new LP for Barclay Records of France. Brown’s last album won the European Academie du Jazz Award, which, according to the studio’s v.p., Jim Bateman, has apparently resulted in plans for U.S. release. This time out, Brown’s jazz and blues styles will be offset by Cajun influences, which points up the appropriateness of the recording site.

Philippe Rault is producing the sessions for Barclay. Next at bat there is a more obvious local landmark, Professor Longhair.

* * *

Down in Philadelphia, Jesse James (presumably no relation) has opened Future Gold Studios, a 16-track facility that offers an Audio Designs console, JBL custom monitoring, MCI and Scally tape machines, DBX noise reduction and a wide range of microphones.

Heading up the engineering staff is Joel Fein, who reported initial sessions for Barbara Mason and The Futures, both produced by Jimmy Bishop for Buddha. Black Ivory, tracked for Warner Bros. and Richard International, recorded for Delite.

Other dates have included Michael Gary Williams, produced for Stax by Tom Nixon; James Cleveland, produced for Savoy Records by Fred Mendelssohn; and First Choice, being produced for Bell by Stan Watson. Additionally, Russ Faith produced sides there for the Golddiggers.

* * *

Old folkies should be interested in the latest development for John Fahey, one of the original Brothers Four, who has just joined the staff at Kaye-Smith Productions, the Seattle recording studio complex.

Paine was with the group from their inception in 1959 until their reemergence last year, and is now shifting his sights to commercial production at Kaye-Smith.

* * *

At RCA’s Hollywood studios, John Denver is wasting no time after his little screen debut two weeks back. Within a few days he was in the studio, working on his next LP with producer Milt Okun and engineer Mickey Crawford. Those sessions ran well into last week. Also in: Hugo Montenegro, working on his latest with producer David Blame and engineer Rick Ruggeri.
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But for a very special kind of attraction, there's a very special kind of place. We're talking about the Felt Forum in Madison Square Garden Center with its 3,600 to 5,000 seats, depending on the configuration.

Look at the grosses within the past year:

<table>
<thead>
<tr>
<th>Artist/Act</th>
<th>Gross</th>
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<tbody>
<tr>
<td>ROBERTA FLACK &amp; QUINCY JONES (2 PERFS.)</td>
<td>$66,581.50</td>
</tr>
<tr>
<td>DEEP PURPLE (3 PERFS.)</td>
<td>101,149.50</td>
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<tr>
<td>EARTH, WIND &amp; FIRE</td>
<td>32,954.00</td>
</tr>
<tr>
<td>AMERICA</td>
<td>61,420.00</td>
</tr>
<tr>
<td>EDDIE KENDRICKS (2 PERFS.)</td>
<td>23,294.00</td>
</tr>
<tr>
<td>STEVE MILLER, BUDDY GUY &amp; JUNIOR WELLS</td>
<td>75,224.00</td>
</tr>
<tr>
<td>BARRY WHITE &amp; LOVE UNLIMITED (2 PERFS.)</td>
<td>28,759.50</td>
</tr>
<tr>
<td>MAHAVISHNU ORCHESTRA</td>
<td>50,418.50</td>
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<tr>
<td>PROCOL HARUM (2 PERFS.)</td>
<td>31,223.50</td>
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<tr>
<td>CHARLIE RICH</td>
<td>26,501.00</td>
</tr>
<tr>
<td>EDGAR WINTER</td>
<td>58,580.00</td>
</tr>
<tr>
<td>MOUNTAIN (2 PERFS.)</td>
<td>28,707.50</td>
</tr>
<tr>
<td>NEW RIDERS OF THE PURPLE SAGE</td>
<td>30,889.00</td>
</tr>
<tr>
<td>BUCK OWENS</td>
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...Plus lots of great extended run shows:

<table>
<thead>
<tr>
<th>Artist/Act</th>
<th>Gross</th>
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<tbody>
<tr>
<td>MOSCOW CIRCUS</td>
<td>$796,009.74</td>
</tr>
<tr>
<td>H.R. PUFSNUTF'S HOLLYWOOD REVUE</td>
<td>240,280.50</td>
</tr>
<tr>
<td>THE GRAND MUSIC HALL OF ISRAEL</td>
<td>152,089.80</td>
</tr>
<tr>
<td>WORLD FESTIVAL OF MAGIC &amp; OCCULT</td>
<td>148,926.08</td>
</tr>
<tr>
<td>WONDERFUL WORLD OF HORSES</td>
<td>161,640.25</td>
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</tbody>
</table>

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Vox Jox
BY CLAUDE HALL
Radio-TV Editor

I really get a kick out of talking to some people. Like Bob Stevens calling me up with the lineup for WTRY-AM and it was through Bob that I discovered my old friend Art Simmers is back in the Albany-Troy-Schenectady area. He once managed WTRY-AM and, in fact, was there for a bundle of years and built the station into the dominant factor it is today. Lineup at WTRY-AM seemed pretty strong, I would think. Rick Mitchell does the 5:30-9 a.m. show, followed by Dan Martin 9-noon, John Gabriel who just joined from WABY-AM in Albany noon-4 p.m., music director Bob Stella 4-7 p.m., Jerry Tyler 7-9 midnight, and Jim O'Brien from WSNY-AM in Schenectady doing the 9-5:30 a.m. slot. I sit here for about half-an-hour trying to think of something good to say about the Albany-Troy-Schenectady market and, except for a couple of radio stations, I can't.

Ted Anthony, be of fame, flair and flare, reports in from the morning show at KBBC-FM, Phoenix.

I meet Bill Weis on his way to the biggest of the best-talk radio men around, is now managing KOMO-AM in San An-

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If You’re Not Into

Freddie Hart’s
Smash Single

Hang In There Girl

(3527)

You’re Missing One Of The Year’s Biggest Hits!

Watch for Freddie’s forthcoming album, Hang In There Girl, S7-11296
Produced by George Richey

Millions will see Freddie perform
Hang In There Girl
on National Television!
March 28—ABC Wide World
of Entertainment
April 4—Dean Martin’s
Music Country U.S.A.
NBC

Capitol
Radio Show Set To Test Oldies

NEW YORK—RCA Records is planning to broadcast a new radio documentary—"Pop Chronicles Presents the 40's”—on 40 radio stations coast-to-coast as the follow-up of the success of the 1961 LP set of Oldies. The 12-hour documentary on music of the 40's was prepared and hosted by John Gilliland, air personality on KSFO-AM in San Francisco. Originally, MCA Records was to test this method of selling records, but RCA is currently negotiating for rights to the show.

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MIKE McNEAL, program director at KLOM-AM/FM, Lompoc, Calif., is adding a new station line-up, handling the morning show shift there, followed by Richard Bond in the afternoon and Tim Staughnerry in the evenings. Bob Smith still handles weekend duties, and McNeal warly draws our attention to Disie Vernia, a local psychic who handles a morning talk show and, he tells us, might rap to himself if he is not doing his duties. Jim Hughes is now music director at WLET AM/FM, Toccoa, Ga., where the FM format recently switched to contemporary rock during daylight hours and progressive rock nights. FM line up there has station owner Otto McDonald first up, with an early morning talk show, followed by Mike Martin, Wayne Martin and Hughes. The staff is threatening to hijack one stop's van on the way to vinyl forthcoming... Apologies and a rain check to George Waters at KMVN-AM, Napa, Calif., for failing to note that Mitti Cocks handles the noon to 3 p.m. shift there. Waters wants us to switch to Christian Brothers Rose, hardly surprising given his home base. He also expects KVN to be origin point for cable TV channel 6 momentarily...

Mittie Collins is taking some longhairs at WBRF-FM, Rochester, where her Friday afternoon show is devoted to folk rock in classical music. Ms. Collins is even playing traditional instruments on the air, certainly a switch for prime-time classes... Cleveland is becoming the rallying point for some progressive veterans from New England and elsewhere: at WMMS-FM, the current line up begins at 6 a.m. with...}

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Radio-TV Programming

Vox Jox

Mike McVay, music director at WMHS-AM, Uniontown, Pa., commented on a recent change of policy at WDVX-AM, Knoxville, Tenn., which was to change the origination point for some of its shows... Mike, the son of the late A.M. star, has been working as a program director and handling shifts at KGUD AM, Santa Barbara, Calif.

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40 Biggest Country Artists In Past 25 Yrs. Featured On Apr. 6 Watermark Spec

LOS ANGELES—Watermark Inc., producer and syndicator of the three-hour weekly "American Country Countdown" show hosted by Don Bowman, RCA Records artist, has created a special for the weekend of Apr. 6 based on 25 years of Billboard Magazine's country music charts. The show will be the "American Country Countdown" show for that week, according to producer Don Busary. The special is titled "The 40 Biggest Country Artists In the History of the Charts." Watermark also produces "American Top 40" hosted by Casey Kasem. Both shows are in cooperation with the Billboard and based on the Billboard charts on an exclusive basis.

The special starts with the Billboard's first country record survey in 1949, Busary said. "We've ranked the 40 top acts from then to now. The survey expanded over the last 25 years to cover all formats. Our goal is to provide a consistent chart with the exception of the last 25 years when the charts listed fewer titles and chart action was much slower."

He pointed out that only two of the 40 artists have failed to make the weekly top 40 survey in the past year and both of them are dead. But so is one of the other 38 artists who made the charts this past year. All of the records to be played in the special are "identical" with the performers and country class, Busary said.

The show features a special of this nature four times a year.

Peter Couturolis immortalized in cement?

Not Chicago style... Cedar Rapids style. Out there KLWW will honor the Fame Game winners with his hand and footprint in cement. Plus bronze his shoes. And sky-write his name. And give him a "celebrity-night-on-the-town"... After which he can retire in his own hotel suite. That's why folks are spending every waking moment listening to Fame Game. For your chance to call in write The Chicago Radio-Star Syndicate, Two East Oak Street, Chicago, Illinois 60611 (312) 944-7724. From the producers of Chickenman & Tooth Fairy

TALKING WITH Ron Michaels, left, morning man at WMC-FM in Memphis, is Bill Joy, whose "Plano Mirror" LP is one of the top requested albums in the market. Joy was performing at Overton Square's Lafayette Music Room and WMC-FM broadcast a live stereo concert from the club.
When we say the Mellotron is truly a unique instrument creating unbelievable sounds, don’t take our word for it. Take it from the groups that are using Mellotrons and from the dealers that are selling Mellotrons, the best endorsements in the world!

Rolling Stones  T Rex
Moody Blues  Jethro Tull
Jefferson Airplane  Spirit
Yes  Kinks
King Crimson  Traffic
Chicago  Procol Harum
Alice Cooper  Ground Hogs
Richie Havens  Led Zeppelin
Todd Rundgren  Fleetwood Mac
Mahavishnu Orch.  Johnny Nash
Rick Wakeman  John Lennon
10 Years After  Cat Stevens
Elton John  Stevie Wonder
Genesis  Mike Pinder
David Bowie  George Harrison
Raspberries  Peter Yarrow
ELP  Argent
Wings  Bobby Goldsboro
Beach Boys  Ray Stevens
Hollies  Savoy Brown
Strawbs  Stories
Pink Floyd  Al Kooper

We Have the Best Endorsements in the World

![Image of Mellotron with text: Dallas Music Industries USA Ltd.]
What's Happening

By SAM SUTHERLAND

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

KALX-FM, U. of California, Berkeley, Petal & Ruby
WBCR-AM, Brooklyn College, New York, NY
WKXU-FM, Case Western Reserve University, Cleveland, Ohio
KUSC-FM, California State U., Long Beach, Bob Hashy and Joni Vanderwyst
KERS-FM, California State U., Sacramento, Peter Ceaello
WCRU-AM, City College of San Francisco, San Francisco, Calif.
WSU-FM, Central Washington University, Ellensburg, WA
WGSU-FM, State University College at Geneseo, N.Y., John Davlin
K-WBCR-AM, Kent State University, Kent, Ohio, Al Stann
WAM-AM, Michigan State U., East Lansing, Jeff Smith
KHCW-FM, Missouri State University, Springfield, Mo.
WFMU-FM, New York University, New York, N.Y. (LP)
WCRU-AM, U. of Toledo, Ohio, Peety Shea.
UVAM-FM, U. of Virginia, Charlottesville
WMXU-FM, Western Michigan U., Kalamazoo, Roger Ramjet Priebe

LUTHER ALLISON, Luther's Blues, Goody (LP): WUKM-FM
AMBOY DUKES, The Call of the Wild, Columbia (LP): WMXU-FM
ARGENT, Nexus, Epic (LP, Import): WCRU-AM
BILL FISHER AND THE LIFE MACHINE, A&K (LP): KERS-FM
SAMUEL BARON, Music For Tape and Needle, Parasol, (LP): KALX-FM
GARY BARTZ, I've Known Rivers, Prescription (LP): WSCD-FM
MAGGIE BELL, Queen Of The Night, Atlantic (LP): WOOF-AM
BIG STAR, TV Eyes, City, Accent (LP): WLOF-FM
BLUE OYSTER CULT, Father Of Lies, Blue Thumb (LP): KRCM-AM
DONALD BYRD, Street Lady, Blue Note (LP): KALX-FM
CAN, Future Days, United Artists (LP): WKSU-FM
MICHAEL GAYNELL, Larry Chang, Epic (LP): WEAK-FM
ARETHA FRANKLIN, Let Me In Your Life, Atlantic (LP): WCRB-AM
BARRY GOLDBERG, Atco (LP): KCR-AM
GRAHAM CENTRAL STATION, Warner Bros. (LP): KCRH-AM
BO HANSSON, L'Hotel, Har Charima (LP): KALX-FM
HATFIELD AND THE NORTH, Sinclair Import (LP): WSCD-FM
MARGIE JOSEPH, Sweet Surrender, Atlantic (LP): KSLU-FM

ROGER KELLAWAY CELLO QUARTET, To The Meadow, A&M (LP): WBRAM-AM
JERRY LA CROIX, Second Coming, Mercury (LP): WCRAM-AM
GORGORIGHTFOOT, Sundown, Reprise (LP): KRCM-AM
HEBBIE MANN, London Undercover, Alpha (LP): WCRAM-AM
MADFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WSGU-FM, WCRAM-AM
MARTLISUCKER BAND, A New Capricorn (LP): KERS-AM
LES McCANN, Layers, Atlantic (LP): WSCB-FM
KATHI MCDONALD, Insane Ay, WAM-AM
MISSISSIPPI ANGELS, Fantasy (LP): WRC-FM
VAN MORRISON, It's Too Late To Stop Now, Warner Bros. (LP): WCRU-AM
NORMA WOOTON, Four, Warner Bros. (LP): WCRU-AM
KALX-FM
NEW BIRTH, It's Been A Long Time, Columbia (LP): WCRU-AM
OREGON, Distant Hills, Vanguard (LP): WSGU-FM, WKSU-FM
ANN PEERLESS, I Can't Stand the Rain, Hi (LP): WUVA-FM
LU ROED, Rock'n Roll Animal, WSB-FM
SONNY ROLLINS, Horn Cuisine, Milestone (LP): KERS-AM
TEDDY ROSSINI, Beardsville, Kinston (LP): WCRU-AM
BUFFY SAINETRE, Buffy, MCA (LP): KSLU-FM, KERS-FM, WRC-FM
TIMO SMITH, The LA Express, Ode (LP): KSLU-FM, WUKM-FM
PAUL SIMON, Live Rhythm, Columbia (LP): WRCU-FM, WSCD-FM, WUVA-FM
SOFT MACHINE, Seven, Columbia (LP): WMUK-FM
SPIRITS, Monkeys, Atlantic (LP): WCRU-AM
STEELY DAN, Pretzel Logic, Atlantic (LP): WCRU-AM
AL STEWART, Past, Present & Future, Junos (LP): KALX-FM
STACCATO, Fast Bike, RCA (LP): KCRH-AM
STRAWBS, Hero and Heroine, A&M (LP): WCRU-AM
SUGARLOAF, I Got A Song, Brut (LP): KCRH-AM
TAKE 6, Standing Strong, Warner Bros. (LP): WCRU-AM
TOWER OF POWER, Back To Oakland, Warner Bros. (LP): KCRH-AM
MAXINE WELSON, Some Singin', Epic (LP): KRLU-FM
JOHNNY WINSTON, Sunny And Sinners, Columbia (LP): KRCM-AM

Disclaimer: This content is generated from an unverified source and might contain errors or inaccuracies. Users are advised to verify the information before using it for any purpose.
THE GREAT FOLLOW UP
STARRING JOE PROMO. & CHARLIE M.D.

JOE PROMO.: Hey Charlie the boys have another hit.
M.D.: That's good, give us about a week.
JOE PROMO.: Hey Charlie, I didn't bug you for two weeks on the record.
M.D.: That's good. But we have rating week so we're playing oldies.
JOE PROMO.: Hey Charlie, rating week is over, how about my record.
M.D.: By the way are the boys available for April 15 we have our 10th anniversary.
JOE PROMO.: Charlie—I'll check it out for you.

2 DAYS LATER

JOE PROMO.: Charlie—the boys are available—we cancelled a gig so that they could do your thing.
M.D.: Gee, you're a great guy, you're always so cooperative.
JOE PROMO.: Charlie—How about the record—will you go on it.
M.D.: Not right now, but we are watching it closely.

APRIL 16th

JOE PROMO.: Hey Charlie, how did the boys do at your gig.
M.D.: Gee, I hate to tell you this but we had so many groups that time ran out and they couldn't appear.
       (Hotel Bill traveling expense 11 people)
JOE PROMO.: Hey Charlie, how about the record.
M.D. That's another thing I wanted to talk to you about, we're changing our format and going C & W.

Fictional names were used in this dialogue—to protect the innocent.

Don't Wait—Give It A Whirl

“HOMELY GIRL”

by the

CHI-LITES

BR-55505

Could Be That RECORD
EXPLODING ON THE CHARTS

LANA CANTRELL

"REMEMBERING"

from the Motion Picture Sound Track
ENGLAND MADE ME

"Remembering"
Sung by
Lana Cantrell

LP includes selections performed by the London Philharmonic

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FIVE YEARS AGO MARCH 29, 1969

SINGLES

1. I SAY A LITTLE SOMEBODY
2. LADY MARMALADE
3. YOU ARE NOT ALONE
4. IT'S NOT RIGHT, IT'S NOT WRONG
5. PAPA DON'T PREACH

ALBUMS

1. The Who - Tommy
2. The Rolling Stones - Let It Bleed
3. The Beatles - Abbey Road
4. Bob Dylan - Blonde on Blonde
5. The Beach Boys - Pet Sounds

FIVE YEARS AGO MARCH 29, 1969

SINGLES

1. " embed image "
2. " embed image ", single"
3. " embed image ", single"
4. " embed image ", single"
5. " embed image ", single"

ALBUMS

1. " embed image ", album"
2. " embed image ", album"
3. " embed image ", album"
4. " embed image ", album"
5. " embed image ", album"

YESTERDAY'S HITS

GUY CHANDLER "SOMEDAY, LITTLE CHILDREN"

A sensational new smash hit TOP 40 and MOR.

It's being added everywhere.

STATION CITY

WPAC New York, N.Y.
WMEX Boston, Mass.
WMAY Detroit, Mich.
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WMAL Washington, D.C.

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Don't miss Guy Chandler at the Landmark Hotel, Las Vegas starting May 15.

Sheen Shows, Club and Super Club concert.

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PREVIEWS

MARCH 30, 1974 BILLBOARD

51
Johnny Nash's Reggae Venture
Just a Phase

By LEROY ROBINSON

LOS ANGELES—"I have heard that I am the King of Reggae, and other things. I have never released to the press, or anyone that I do anything but sing songs," offered Johnny Nash. It is an apologetic statement Nash is making, albeit there's no need. He may say "Reggae" is only a word, but to millions of Americans who supported Nash's return to stardom with the help of the Jamaican vehicle, he is very much a leader in the brief acceptance of the reggae form.

At this point in time, Nash would prefer to set aside the fact that his recent meteoric rise came through the interpretations by him of the reggae and with the greatly received I Can See Clearly. He will tell you of "mixed reactions" by various factions of his use of the reggae to get over "I have felt, and the graffiti, had reported, that there were certain feelings about me and reggae. It was a feeling that was inaudible and I believe caused by perhaps the media. As far as America is concerned, Jamaican music was identified through me. But, before me, Nash defended, "I produced reggae records for Bob Marley and The Wailers and tried to get them played and distributed in America. The attempt by Nash failed. And reggae did not realize any worthwhile attention until the youthful Houston, Texas put his soulful voice and style to work, and just like Brook's contribution of the honky nom, reggae was short-lived. But not Nash. Once again stardom had struck him in the face, so enthusiastic responses were no surprise. "The results were something else," marvelled Nash. "I'd never had a number one record on the charts," he beamed. And this was a fact that, before it happened, played a career that began when he was 16 years old. At the time, Nash's great opportunity came with the six-year-old with Arthur Godfrey. (Continued on page 114)
TR Records in Distib Deals

NEW YORK—TR Records, in a move to revitalize its activities throughout the U.S., has signed independent distribution deals in a number of major cities.

Doran Music will handle TR product in Los Angeles, Music Latina in San Francisco; Ultra Records in Miami; R&J Distributors in New York; and Manny Records in Puerto Rico, said Bobby Marin, a TR executive.

VENDORS WANTED

South American music and dance magazine, seeking distribution representative in the U.S. Send inquiries to: Nelly Santos, Intercontiental Slm-806, Tele: 426-9800.

Los Angeles

1. LOS DIABLOS

2. LOS FREDDYS

3. IVAN

4. ANGELICA MARIA

5. LOS MUCAS

6. EDDIE PALMIERI

7. JOAQUIN CASTRO

8. YOLO & VEN

9. WILLIE CHAVEZ

10. WILLIE "EL LOCO" VALENCIA

11. WILLIE HERNANDEZ

12. ANTONIO "EL REGRESO" SALAVIDEZ

13. VICTOR "EL LIDER" TORRES

14. RAGUINOS "EL REY DEL TOP 10"

15. HORacio "EL MESTIZO"

16. EDUARDO "EL CAZADOR"

17. ALBERTO "CHOCOLATE"

18. SERGIO "EL CRUZIN" TORRES

19. JAVIER "EL CARPOZOL" ROMERO

20. ANTONIO "EL RAYO" ORTIZ

21. RICARDO "EL CORRO" MACHUCA

22. JORGE "EL CABRON" MONTILLA

23. HENRY "EL SOLDADO" VEGA

24. JOSE "EL VENDEDO" MUÑOZ

25. ANGEL "EL GIANT" AGUIRRE

26. ANTONIO "EL IMAGINAL" VEGA

27. WILLIE "EL RAYO" GONZALEZ

28. JAVIER "EL LIDER" SOTO

29. JULIO "EL CAZADOR" RODRIGUEZ

30. ANTONIO "EL NERVO" TORRES

31. WILLIE "EL REGRESO" SALAVIDEZ

32. RONALDO "EL PAPAYA" MORENO

33. WILLIE "EL MISSIL" DE LA CRUZ

34. WILLIE "EL REVENGE" TORRES

35. WILLIE "EL REY DEL TOP 10" TORRES

36. WILLIE "EL COYOTE" TORRES

37. WILLIE "EL CABRON" TORRES

38. WILLIE "EL CRONIC" TORRES

39. WILLIE "EL CORREDOR" TORRES

40. WILLIE "EL RAYO" TORRES

41. WILLIE "EL RAYO" TAPIA

42. WILLIE "EL RAYO" VALLEJO

43. WILLIE "EL RAYO" TORRES

44. WILLIE "EL RAYO" DE LA CRUZ

45. WILLIE "EL RAYO" SOTO

46. WILLIE "EL RAYO" NAVARRO

47. WILLIE "EL RAYO" TORRES

48. WILLIE "EL RAYO" DE LA CRUZ

49. WILLIE "EL RAYO" SOTO

50. WILLIE "EL RAYO" NAVARRO

Please note: This list is not exhaustive. For more information, please contact the vendors directly.
From Math Prof. to Indie Audio Dealer

BLOOMINGTON, Ind.—Before the summer of 1972, the small college town of Bloomington, Indiana, had only two audio stores, in competition with a number of discounters and electronic stores with audio sidelines.

Now there are five audio stores, including one that owns a building next door to the out-of-business small college town, to cater to the increasing interest in high-fidelity equipment.

To establish a clientele in this enlarged stereophonic market, Ron Rhoads, owner of Alan Audio, a new independent, has mapped out his strategy: one-on-one attention for customers, plenty of straightforward advertising, and various equipment seminars and clinics.

Operation in a college town is a challenge under any circumstances, Rhoads said.

“In a college market, it’s easy to gain students’ attention, but you can lose it quickly,” he said. “Students talk to each other often and a dealer’s reputation can rise or fall rapidly.”

In addition, there is the difficulty of students looking for what they consider “the best deal,” meaning the cheapest, and not being concerned with the quality of service offered. And then, Rhoads added, many students end up with equipment that doesn’t work or fit in with an existing system.

The importance of service must be emphasized to them, Rhoads said, as well as the distinguishing features of an audio store as compared to a discount store. Such concepts as Alan include the clinics, the information the staff can dispense, and the products that couldn’t be marketed one plast at a Texas near San Antonio. As a result, the store stocks service and the customer wants it.

(Continued on page 62)

6-Unit Minn. Chain: Buy Now Merchandising

SOUND OF MUSIC: Minneapolis displays systems separately via neatly arranged displays. A selling stage is viewed from speaker theater through soundproof glass partition. Note: story in special NARM section elsewhere this issue.  

HDQT MOVE

Motorola Spinoff of TV Boost for Car Wing: Kusisto

By EARL PAIGE

CHICAGO—The spinoff of Motorola's television manufacturing business reflects an increasing demand for components and systems, including the automotive products group, said Oscar Kusisto, a Motorola director and head of the automotive wing. Kusisto's division, however, will relocate from the Franklin Park suburb there, though last week he could not disclose the options.

Marking its greatest degree of growth, the automotive products division is leaving one plant in Chicago, and it is expanding beyond initial designs. "There will be a whole acceleration of our program in Texas," said Kusisto (Billboard, Mar. 16).

Motorola. The company's next move through some branch distributors previously in TV will automatically handle car stereo; other indie distributors will negotiate if they desire to add automotive products.

Automotive products will continue to share the Quincy, Ill. factory as it is phased out over two years.

Kusisto said new additions in personnel are also being charted.

$20,000 BUYER PRIZES

APAA Exhibitor Bids

CHICAGO—Space drawing for the 1974 Automotive Parts & Accessories (APAA) Show will be held in Chicago April 25, Jack Eden, show committee chairman, announced.

The APAA will be held at McCormick Place October 29-31, Tuesday-Thursday, with the theme "Get Involved." Seminars stressing the theme will be held on the day prior to opening, and in the mornings prior to the show.

The Annual Buyers Banquet, with a $10,000 worth of prizes available to registered buyers on the floor, will again highlight the last day. Plans for the evening's banquet are not complete, Eden said.

Sony Pushes Educational Plan on Salesman/Dealer

NEW YORK—In an ambitious dealers/salesman education program, the Sony Corp. of America has launched, on videocassettes, the first of a three-part series on how to sell stereo.

Coached in layman's language, the 30-minute program, uses a two-man panel-type discussion to educate the salesman on the do's and don'ts of approaching, educating and selling equipment. It also points to the best available high fidelity equipment at a price he can afford.

The program, much of it shot on location with hidden cameras, zeros in on actual problems an uninformed or indifferent salesman can encounter, and shows ways of overcoming or bypassing the problems.

The program has received favorable response, will be made available to Sony's regional offices which will arrange for group showings of salesmen and dealers in their individual territories.

Each program is being made available with two companion handbooks on "Keeping Track of Traffic," and "Qualifying the Customer's Knowledge of Hi-Fi," which parallel the contents of the programs and are designed as handy reference books.

Sony has also launched a series of lectures and demonstrations on the understanding and appreciation of Japanese history and culture for its American employees in the New York area. Also on videocassettes, the programs are considered indispensable on a bimonthly schedule.

Phone Sales Down

NEW YORK—Sales of phonographs to dealers in the U.S. market were down 34.6 percent in February 1974 over last February according to statistics released by the Electronic Industries Association. Sales in the first two months of this year dropped by 50 percent over 1973.

(Continued on page 59)
The So. Calif. Hi Fi show sponsored by the Institute of High Fidelity attracted at least two reps from far outside the state: Casimir Vignola of Mo. and William Menezes of Kan. Menezes explained that it was an ideal opportunity to see his principals all at once. Among exhibitors Acoustic Research, Acro, Audionavyst, Blacks, Big Ventana, Bose, British Industries, BSR, Cer- new Vega, Citation, Dual, Dynaco, Electro Voice, Empire Scientific, Eos, Fisher, GTE Sylvania, Harman-Kardon, Infinity Systems, Jensen, JVC, Kenwood, Koss, James B. Lau- sung, Maxil, Nikko, Pi-inyon, Pickering, Perfection, Sansui, Scitron, Stereowood, Stude, Sony, Soundcraftsmen, Sound Tech- nology, Stereowood, Stude, Supersound, Tandberg, Tannoy, TEK, TEAC, Technics, Telesonic, U.S. Phonics.

The greatest excitement in the show re- volved around the demonstrations of qua- drasonic by speaker manufacturers. People lined up outside rooms with many complain- ing that there was a difficulty in judging the sound. Basically there is a great push by manufac- turers on displays to sell the listener on the qua- drasonic system (Billboard Feb. 23, 60). This retailer did a great job of stressing several points in merchandising blank tape (Billboard Feb. 23, Mar. 16).

The reason there are so many white bread and margarine people, as far as quad is concerned, is that they just haven't been sold the idea as simply and sweetly as the stereo people. The So. Calif. hi fi show had that as its basic aim.

LEWOOD, KAN. - Menezes holds sales meetings strictly to cover selling blank tape. This kind of concentration has led to situations where stores that never sold blank tape now become interested.

"This retailer decided to see what he could do merchandising tape product," Menezes said. "We went in and headed one of our tape clinics, something we do for all of our contract dealers. In the clinic we use our oscilloscope Hewlett Packard signal generator and dual trace to demonstrate visually to customers the performance of various qualities of cassettes. We invite customers of a store to bring in tapes they have at home and check the performance on our oscilloscope. This type of dem- onstration has a great deal of impact. Many times customers are as- tounded at the vast difference be- tween the performance of high- quality and some of the junk on the market. A customer sees for himself that some of the nationally-branded tapes don't perform as well as some lesser-known brands that aren't as extensively promoted.

"We briefed the salespeople at the Lincoln store to have a roll of Maxell tape in his hand and ask the tape customer if he had ever used it. As a result of this strategy, customers would frequently ask for a Maxell tape to their purchases simply to test it. The outgrowth of this program was a result of repeat customers who sold themselves on the quality fea- tures of this line and, who, by telling their friends about it, generated steady referral business."

 Adequately-stocked displays of tape, positioned in strategic sales areas of a store, is a part of the tape selling formula. Brief, attractive point of sales material is also useful, believes Menezes. The retailer who displays only a dozen or so tapes isn't really in business. The Kansas factory rep touts the display fixture supplied by Maxell, stating that it accommodates a sufficient quantity of tape and by enabling the sales-
LONDON—Scheduled releases of tape product the past two months were scaled back radically by some companies because of the short work week even as others launched pro-

motions (see separate stories). Additionally, 3M launched another heavy promotion on blank tape. The cut-backs were seen as ending be-
cause of the return to a longer work week (Billboard, Mar. 23).

EMI is one to the hardest hit, with tape releases being cut back by some 50%. Tape marketing manager, Barry Green, said the company would normally release about 20 tapes in January and February. In-
stead, only about nine tapes were being released each month. "But sales
don't seem to be affected," Green said. Green pointed out that the cut-
backs had been on classical and middle-market material and fast-
selling product was still being pro-
duced. CBS's tape marketing man-
ager Jerry Turner said his company had not been radically affected, al-
though he had postponed the release
date of some priced tapes from February to early April.

Polydor's operations manager, Eddie Webster, pointed out that the company's usual single January/February release had been cut back considerably. Of 10 albums being released, seven would be on cassette, five on 8-track. This com-
pared with a normal release of some 40 to 50 albums of which perhaps 75 percent would come out on tape.

WEA's marketing manager Ron Smith pointed out that the company had imported large supplies before Christmas, and, while being selec-
tive about releases, there had been no actual cutbacks as yet. "We are being selective with the program-
ing of our releases—if a record is
coming out in, say, two weeks, then
the tape would normally come out in four. Now we are putting out the record and saying—will we put out the tape?" However at this stage, re-
leases scheduled for January and February had not been effected.

Deca director, Bill Townsley, also said his company was being "more discriminatory" about what it released on tape, although tapes scheduled for release this month and last had all come out. He pointed out that program schedules were made up three months in advance. "Het-
ning was sliced off this month's re-
leases," he said. "And schedules being planned for up to April were also not being curtailed."

RCA and Phonogram said they had not been affected by the crisis, although Phonogram tape marketing manager, Dave Adams, said he was being more selective about what he released, mainly be-
cause manufacturing was at capacity level.

Precision's managing director, Walter Woyda, said tapes, in line with Pye's disk releases, had been cut back by about a third. "It was too late for us to cut back on our Janu-
ary releases, but we certainly have cut down on February releases," Woyda said. "Our priority is to man-
ufacture the material that is selling."

The best 8-track.

Pinch Roller of Silicon Rubber / Delrin Hub. Cover and Base of high-heat, medium impact Polystyrene.
Delrin tape sleeve.
Tape Platform . . . medium impact Polystyrene. Polyurethane foam Pressure Pad with Mylar top and Styrene backing. Delrin Platform sleeve. 3-Snap closure. Accepts up to 500 feet of programming.
Call or write for more information, and discover what creative engineering can do for you.
Shape Symmetry & Sun, Inc. Biddedford Industrial Park, Biddeford, Maine 04005 207-282-6155

The best 8-track.

Pinch Roller of Silicon Rubber / Delrin Hub. Cover and Base of high-heat, medium impact Polystyrene.
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By DAVID LEWIS

Rice Aids Music Tape Display

- Continued from page 56

would be next to the counter where the cashier can immediately see movement and can see the tape the consumer wants," Rice said. "This unit can also work for cassettes, if they are packaged in an 8-track size package."
The unit itself is 46 and a half-

inch- by 66-inches high, and is 12 and a half-inches deep at its widest point. There is a fluorescent light over the unit, and plastic stickers can be placed beneath each tape showing either the price or the category of music. Units may be placed on top of each other in modular form.

As far as Rice is concerned, the most important thing about this dis-
play is that it features all of the tapes with full faces to the consumer and is also open. At the same time, how-
evior, the boarder makes the model almost pilfer-proof.

The second display is a browser
type unit, with 10 rows for tape, each holding up to 20 tapes. The tapes on the prototype, built by the W.F. Huson Manufacturing Co. of Seattle, are on wooden runners and can be turned completely around by the browser. On a final version of the unit, Rice said, the tapes will prob-
ably be placed on metal runners. Each tape is in a high impact poly-

styrene case that can only be re-
moved when the clerk turns a locked handle. The tape itself is held in the case by a snap lock, which is opened with a key.

"This unit would be primarily for catalog tapes," Rice said, "and there is plenty of room for divider cards. The unit can be placed on a counter, or on a specially built table with the rack.

room underneath for understock. Because of the snap lock on the bot-
tom of the cases, the entire display could also conceivably be hung up-
side down from a ceiling."

This particular unit is 30-inches by 48-inches. "Catalog is very im-
portant in tape sales," Rice said, "and I feel it is at least as important in some categories as new product. For example, a country tape will continue to sell at a strong pace long after the record has dropped from the charts. And the beauty of this display is that it gives the consumer the same feeling he has when he is browsing through records. We are thinking of tilting the final unit a bit to let the law of gravity work for us."

Rice had no projected target date for actual production of either of the units. TAPE DISPLAY continues to ink retailers. Fred Rice, national merchandising development manager, Capitol, is shown here with two possible answers. At left is a browser unit with 10 rows of cartridges held in polystyrene cases attached to metal runners. At right, portion of 40 face-forward cartridge capacity case with open windows, behind which are five stock cartridges that are removed by a clerk. The prototypes combine the element of self-service in inspection but locked-case security element as well, Rice believes.

Don't monkey around with tapes... Sell 'em! Browsers become buyers because...

"QUICK-VUE" was designed with the idea to make each tape completely visible to the buyer in a good-
looking, pilfer-proof display case. It's like reading pages in a book, see dozens of pictures and titles at a glance, through the easy viewing, flip-thru tape holders.

Our business is Cartridge and Cassette Displayers. We don't monkey around, neither should you.
If you are at all interested in increasing tape sales, send for FREE 12 page brochure.

Creative
Store Equipment Inc.

"QUICK-VUE" Cartridge & Cassette Displayers Designed With People In Mind!
P.O. Box 103, Terrell, Texas 75160 Terrell (214) 563-5869 / Dallas (214) 226-7248

March 30, 1974 BILLBOARD

MARCH 30, 1974 BILLBOARD
**MOTOROLA CAR STEREO GROWTH**

Continued from page 56

Motorola's expansion has been marked by the appointment of Robert J. Solem, former head of the government electronics division as vice president and assistant general manager to Kusisto, joining Kusisto and James A. Torrence, who is also assistant to Kusisto. Solem will concentrate on automotive and industrial products, Torrence on entertainment product operations.

Motorola's expansion is further emphasized by the appointment of Bernard S. Parment as engineering manager of the newly-created new products and development department. Parment, holder of 10 patents, was recently with Hallicrafters and has been in electronics 20 years.

Fred P. Hill is vice president and director of entertainment products in the automotive division and Robert A. Wolf product manager.

Motorola has steadily increased its OEM Detroit involvement as sole supplier to American Motors, sole outside supplier to Chrysler for the '74 model year and through a recent multi-million dollar contract to continue supplying Ford. Motorola also supplies entertainment products to Volkswagen and is now exporting car radios and players as well as alternators to Germany, Kusisto pointed out.

Substantial increases in underhood electronic products are also part of the over-all expansion and new product areas.

As for in-dash, Motorola intends to increase this sector as part of its push in such new areas as direct sales to major accounts, stepped-up activity in recreational and marine vehicle entertainment products, and increases in custom car sound. The line now includes custom models for Ford, Mercury, Chevrolet, Pontiac, and Oldsmobile.

The AM/FM stereo 8-track player model is now available for in-dash kit customizing of over 35 car models from Ford, Oldsmobile, Pontiac and Chevrolet.

**U. K. LUCAS BOWS PROGRAM**

LONDON—Lucas, the giant automotive electrical firm, has announced its major entry into the in-car entertainment market with a $600,000 launch, in which the high quality of its range of products is to be publicized to the trade and consumer. Some $125,000 is being spent on consumer and trade press advertising, while the bulk of the launch outlay will go towards point of sale material aimed at establishing Lucas in an already overcrowded market.

Meanwhile, Lucas is talking with major record companies about setting up its own distribution outlets to supply its cassette dealers.

The company's cautious move into the ICE field—first a 4-track cartridge player on the market last early last year—began with initial research some two years ago. Last week the "pilot scheme" 8-track player was joined by another, cheaper 8-track player and a range of car radios, speakers, aerials and fitting kits.

ICE marketing manager Ron Harris said it was expected this range would soon be joined by a car cassette player and combination radio/cassette and radio/8-track players. However, at this stage Lucas appears to be skeptical over the future of quadrasonic and Harris said the company had no plans to introduce 4-channel players.

On the software side, Harris said negotiations were continuing with the major record companies, including EMI, Decca, Precision, CBS and Polydor. Harris said it was hoped a distribution network, using Lucas' 14 warehouses throughout the country, could be set up. Tapes supplied by the software companies would then be distributed to Lucas dealers selling the hardware. However, Harris said Lucas was hoping for a "package deal" involving all the major companies, and negotiations by Lucas towards this aim were continuing. "We are very conscious of the potential of tape," said Harris. Lucas hopes to slice itself a 4-5 percent share of the ICE market within its first year of operations.

---

**Announcing Maxell's 60-minute Traffic Increaser.**

( _it won't cost you a cent_ )

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 80s.

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 Playboy. 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.
IF YOU HAD A KING 8-TRACK TAPE SPlicer II, YOU'D BE GETTING OVER 1800 SPlicES FROM A $1.83 ROLL OF 1/2” FOIL, BE RID OF DIES THAT GET CLOGGED UP WITH ADHESIVE HAVE A SPlicer THAT'S BUILT LIKE A MACK TRUCK, AND HAVE PAID JUST $1175.

ORDER IT NOW. CALL 617-568-8771. KING World leader in tape tailoring systems

World leader in tape tailoring systems
Kane Drive, Hudson, Mass. 01749, U.S.A.
Telex 94-8485.

on the menu of these evening ses-
sions which rarely last over an hour, be-
cause beyond that interest tends to lag. Keeping the questions volley-
ing is a major item in the Menezes
training approach.

On one point he is clearly em-
phatic. Training sessions should
focus on only one or two elements of
a line, not attempt to touch ten or
15 different bases. The wide angle ap-
proach is rarely effective but a meet-
ing that deals in specifics on only a
few subjects gets the job done. A Ko-
dak Carousel on which he screens
slides gets a good workout at these
sessions and as he projects the im-
ages on the screen Bill Menezes
keeps the commentary flowing
steadily.

Soften are, by nature, emo-
tional individuals and Menezes feels
that any measures he can take which
will help them maintain a positive
attitude will make them more effec-
tive. One of the incentives offered
the same (California) insurance.
There is also a series of incentive
plans for special achieve-
ments. For instance, based on the
number of new accounts a salesman
marshals, his success in introducing
special promotions, size of orders,
product mix, etc.

A promotion presently sponsored by
the Maxell Corporation is re-
garded by this representative as
the most exciting, and rewarding he's
ever been associated with. Titled
"Dual-A-Trip," it enables a retailer to
select his vacation spot based on
where he prefers to go and on the
volume of business he feels he is ca-
pable of attaining in qualifying for a
trip.

This is a realistic concept that lets
a dealer tailor his own vacation
within his own limits. "That's what
Menezes said. "A small dealer realizes
he can't manage the kind of volume
that will qualify him for a vacation in
Rome, but he can make a good run at Las Vegas, Lake of the
drakes or Lake Geneva. My accounts love this concept, and I've had better par-
ticipation than I've had in any pro-
motions."

Sales Planning

Other general comments on re-
ping.

Are the days when factory-
reworking was simply a matter of hell-
leather legwork and pitching
products; when sales forecasting was
unknown. Factories now need to
plan carefully the types of commodi-
ties they put on their production
lines and the quantities required to
satisfy demand in various areas. A
representative must contribute guide-
ance to this area. As a marketing-orien-
ted individual himself, merchants has a
responsibility to supply reliable
figures which make factory forecasts
more accurate. He also says he
monitors sales on a monthly sched-
ule and reviews them quarterly, us-
ing computer printouts which reflect
sales by account, by salesman, prod-
uct category, etc.

Finding no special problem with
warranty handling, Menezes does
feel that the choice of a sales sta-
tion should be the joint effort of
factory people and factory represen-
tative. The premise is that the repre-
sentative is sometimes more familiar
with the competence, personnel and
equipment of warranty firms in his
area than the factory.

The problem of delivery is becom-
ing increasingly thorny, he says. Though slow delivery was often cited to
shipped factory methods in the past
is now much more likely due to ma-
terial shortages or the inability of
a supplier to make accurate forecasts.
Life is made more difficult for fac-
tory representatives by factories who
promised delivery and can't actually
ship for 60 or 90 days.

"But we can all do a better job in
helping the delivery situation," he
strongly recommends to his retail-
customers that they sit down with me
and forecast their needs over the next
90 days. With this program, delivery
will be put on a definite time-
able. Retailers must learn that fore-
casting is a vital art of the business,
that it is no longer a matter of taking
inventory today, placing orders tomo-
orrow and expecting the shipment
to roll in next week. It simply doesn't
happen that way anymore. Retailers
need to make regular appraisals of the
condition of their inventories but it's
steer clear of over-stocking but to gird
for the demand."

Overlapping of lines can often be
justified on a price basis, says Men-
ezen, with perhaps Brand A appeal-
ing to the volume market and Brand
B to high-fidelity specialty stores.

"Overlapping can get sticky. We
have overlaps in some categories but
not item-for-item. Today, Mr. Wood
that it is not always successful, depending on the image
of the individual mass merchant.

Menezes is aware that "Las Vegas is a fun place to
give away stuff."
**Tipton Electric II: Aggressive, Growing St. Louis Chain**

By GRIER LOWRY

EDITOR'S NOTE: Tipton Electric merchandising manager Pete Kallaos reviewed the overall history of his company in 1972 and explained how opening into warehouse-showroom operations in the first year of this profile (Billboard, Mar. 23).

ST. LOUIS—Central to Tipton's philosophy is that no sales person is a specialist. Each of the average 12 sales people can sell every item. This holds true for quadrasonic as well.

**Quadrasonic**

"Our 4-channel business is coming from all sides with all ages and incomes represented," said the St. Louis retailer. "I was in one of our stores last night and a middle-aged man came in and asked to see some stereo. During the discussion, the salesman asked him about 4-channel and the guy got downright belligerent in his reaction."

"I was proud of our salesman, he didn't quarrel with the guy, he simply turned some 4-channel on and gently suggested the guy walk around and listen a little and give him his reaction. What happened was beautiful. The guy relaxed and listened and while I didn't stay around to catch the finish it proved something to me. You don't push 4-channel on people, you take it slow and easy.

"What I believe happened in the customer's case has happened too many times," Kallaos said. "Someone had given him a strong pitch against 4-channel and this is the kind of thing that is hurting sales."

"You've got to give 4-channel customers a selection of at least three or four lines because a lot of selling hinges around the visual process, the customer seeing your display, seeing you have a lot of lines. Without question, the single-line dealer is at a disadvantage. First impressions of customers are important and they must have selection or you lose them. Granted, you can stock too many brands and confuse customers, too."

**No Cherry Picks**

Across-the-board stocking of lines is a fetish with Pete Kallaos who believes that if you take the best stuff out of a line and leave what is presumably the worst you aren't going to score many points with manufacturers. Another risk is involved in this type of strategy. If you guess right on what you take out of the line you're in good shape, but guess wrong and you can get in a bind. Which serves to bring up another point Kallaos emphasizes: the market is volatile, the hot item today is the dog of tomorrow. It's seen a product go from a sparkling sales performer to a dud in two weeks time.

"I'd hate to guess how many times we've put a model on display from a line that we had no hope of selling in volume and been pleasantly surprised," Kallaos said.

"One thing we refuse to do is handle any shoddy merchandise," he said. "In buying, we project far ahead and take the approach that we intend to work with that supplier or manufacturer for many years, not just a year. We figure it will be at least one year before either of us starts making money on the link-up. This is a funny business, you may think you have made all kinds of gross profit on a line but what counts is how long it sits on the shelf, what it costs you to move it off the shelves, and how much of it comes back."

"I've seen this happen many times with other companies," declared Kallaos. "A customer has bought a component package from a store and decides he wants something a little better and bigger—in the same brand. The salesman has to tell him, "Well, we did handle it but it proved to be a piece of garbage so we re-placed it with X-brand.' What kind of a reaction do you think the cus-tomer has to that information? He's thinking well these guys can't be too bright or they wouldn't have stocked the line in the first place. And besides the customer knows the guy is lying because he has owned the product and was satisfied. The salesman who uses that garbage line as an excuse for not having a line is doing himself, his store and the in-dustry an injustice. The salesman who bad-mouths another line has a 99 percent chance against him of selling that customer. He's shot his credibility."

"Our stocking philosophy is based on the plan of making sure we want a brand and then if we get it staying with it simply because we feel that is the path to building brand-identifi-cation and developing good war-ranty situations and other coopera-tive aspects with the factories. We say if we sell a component system so a man'll expose it to five of his friends and within that period one of that five will come in our store to look at components he was exposed to. We want to be able to show and demonstrate the equipment he saw and liked at first."

**They're talking about Capitol 2 Cassettes**

(And they're buying.)

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

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

Cassette users rave about the frequency response (20-22,000Hz), the back-coating that makes the cassette lampproof, and the new package [Stak-Pak™] that ends cassette clutter.

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

(For the Stak-Pak itself doesn't add to the cost of the cassettes. It's a real mover!!)

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

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

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

**Capitol 2 Cassettes**

Get the good sounds right.

Available in the standard plastic boxes, or in Stak-Pak®.

Rhoads said people tend to buy single pieces rather than systems. What also helps to bring in and keep customers is a consistent honesty in image and advertising, according to Rhoads. When we first started Alan in 1972, Rhoads decided on the image he wanted to project: "I knew we had to come across with technical expertise. So the first thing I did was buy $3,000 worth of amplifier test equipment. And I think we've maintained a reputation for technical excellence."

Rhoads said Alan's advertising reflects the basic philosophy of the company: not spending money to create an impression. "If I'm going to buy something, it's going to be useful, not just flashy. That applies to advertising, as well as products and test equipment."

One of the most powerful tools Alan has is cannier with its customers, on everything from product quality to disclosing its profit margin, Rhoads said.

In keeping with that policy, Alan stays away from lost leaders and specials like 4-in-the-morning-sales. "We aren't in business to play games," Rhoads said. "And that's the feeling I get when I see those things. Our excitements comes from the products themselves, that, by their own excellence, generate interest."

To share that excitement and so display equipment, Alan held a manufacturers' show open to the public last October, the first such show in southern Indiana. Rhoads said attendance at the two-day show totaled over a thousand people, but, in balancing the work against the benefits, says another is unlikely.

Audio. "We expect to direct our efforts to refining rather than expanding our operations," one "Propaganda" sheet said. "We don't like large businesses with lots of uninvolved employees and we don't expect to become one."

Rhoads is accustomed to working with students—he's a former university mathematics professor, with a Ph.D. in functional analysis. He gave up tenancy and economical security to start his own audio store.

"I was tired of teaching and stereo has been nearly a life-long hobby," he said. "When I was 14, I was the first kid on my block to have a hi-fi system, which I built myself."

His five employees also have interesting histories. Bushnell holds a master's degree in music theory and film in time to work on his Harvard doctoral dissertation on early American composer Daniel Read.

One part-time employee has an electrical engineering degree and does most of the warranty work. He did electronics work in Linus Pauling's laboratory at Stanford University.

Two others are customers Rhoads thought would fit into the Alan niche. One is a double-major at Indiana University in history and geology, the other is completing a master's degree in business administration.

"I used to joke that a person had to have a Ph.D. or go to Harvard in order to work at Alan," Rhoads said. "That isn't true anymore. But, aside from our separate interests, we all share a fascination with the business and an enjoyment in what we're doing."
NEW YORK—U.S. Pioneer Electronics Corp. has moved its headquarter into an $8,000 square foot facility at Moonachie N.J. The company was originally headquartered at Carlstadt, N.J.

According to Bernie Mitchell, Pioneer's president, the new building will serve as the firm's eastern regional warehouse, as well as its corporate headquarters. He also said that a significant amount of space will be allocated for quality control procedures in line with Pioneer's continuous program to double check all products before shipment to dealers.

He continued, "At the same time, Pioneer has expanded its computer operations for inventory control, stock movements, dealer billing and distribution." There is also an acoustically treated sound room for demonstrating the latest products in the Pioneer line.

Meanwhile the firm has also introduced its highest powered stereo receiver to date, the SX-1101, a unit with a power output of 100 watts (RMS) continuous power per channel with both channels driven at 8 ohms.

The unit also features parallel push-pull direct coupled pure-complementary output stages powered by a dual positive-negative power supply which utilizes a total of 36,000 mfd of primary filters capacitance for additional stability at any power level. An automatic electronic relay system protects against overload and possible short circuits.

The SX-1101 also has a main and sub-stereo bass and treble control which reportedly afford precise tonal compensation.

The SX-1101 can handle three pairs of speakers with any one of two pairs selectable at the front panel. Other control features include high and low frequency filters, minus 20dB audio muting, FM muting and loudness contouring.

The unit's IHF power bandwidth extends from 5 Hz to 40 kHz, plus OdB, minus 1dB. Phono overload is better than 250 mV, providing what Pioneer technicians call ample reserve for today's dynamically recorded discs.

Sound West Branch

NEW YORK—Sound West Inc. has opened an eastern office at Ave., 116 N. 23rd St. The move is part of an overall expansion program which included major capital investments in holding equipment for polyester speaker enclosures, and shrink wrapping equipment for packaging.

The California-based firm, headed by Barney Rigney, has appointed Peter Rapisz to head the New Jersey office.

For 16 years, LE-BO has maintained a

strong lead in the tape and accessories field

by carrying a full line, featuring the

very latest products at the most competitive

price. You can depend on LE-BO...

We don't promise...we deliver!

TAPE CARTRIDGES AND CASSETTE CASES, LOADED BLANKS, TAPE, RECORD, AND AUDIO ACCESSORIES HEADPHONES, REPLACEMENT NEEDLES, GUITAR ACCESSORIES.

LE-BO PRODUCTS CO., INC. 71-08 51ST AVE., WOODSIDE, N.Y. 11377 TEL.: (212) 458-7700

MARCH 30, 1974, BILLBOARD

June

TECH-TECH DARTS CHAMPIONSHIP & PROMOTIONAL ACTIVITIES

DARTS TOURNEY:

Phonogram U.K. Tape Push

LONDON—Phonogram is moving into sponsorship with the aim of promoting its tape product. The company is to sponsor a National Darts Championship, to be known as the Phonogram British Masters, to be run in conjunction with the Brit- ish Darts Organisation.

An entry of several thousands is anticipated. National newspaper coverage is guaranteed and arrangements are being finalised with Inde- pendent Television for screening the final. Entrants are expected from Brit- ain and also from California, Swe- den, Gibraltar and South Africa. There will be a cash prize of $1,000 for the winner plus a trophy and a Phillips home cassette recorder.

The BDO is hopeful that the event will become the definitive U.K. darts championship and has given Phonogram an option to continue sponsorship in future years if the competition is a success.

Phonogram is arranging a com- prehensive promotional campaign around the event. Entry forms will carry two pages of advertising for the company's tape artists. There will also be posters and other mate- rial at venues for regional finals, to- gether with background music, a discount voucher scheme for contest-ants and, it is hoped, presentations by recording artists. Dealers will dis- play relevant point-of-sale material, making extra use of Phonogram's usual field promotions.

Total cost of Phonogram's in- volvement is estimated at $3,750. Tape manager Dave Adams com- mented, "This degree of advertising penetration couldn't have been achieved in any other way at ten times the cost."

nection for the event. Entry forms will carry two pages of advertising for the company's tape artists. There will also be posters and other mate- rial at venues for regional finals, to- gether with background music, a discount voucher scheme for contest- ants and, it is hoped, presentations by recording artists. Dealers will dis- play relevant point-of-sale material, making extra use of Phonogram's usual field promotions.

Total cost of Phonogram's in- volvement is estimated at $3,750. Tape manager Dave Adams com- mented, "This degree of advertising penetration couldn't have been achieved in any other way at ten times the cost."

Pioneer has expanded its computer operations for inventory control, stock movements, dealer billing and distribution. There is also an acoustically treated sound room for demonstrating the latest products in the Pioneer line.

Meanwhile the firm has also introduced its highest powered stereo receiver to date, the SX-1010, a unit with a power output of 100 watts (RMS) continuous power per channel with both channels driven at 8 ohms.

The unit also features parallel push-pull direct coupled pure-complementary output stages powered by a dual positive-negative power supply which utilizes a total of 36,000 mfd of primary filters capacitance for additional stability at any power level. An automatic electronic relay system protects against overload and possible short circuits.

The SX-1010 also has a main and sub-stereo bass and treble control which reportedly afford precise tonal compensation.

The SX-1010 can handle three pairs of speakers with any one of two pairs selectable at the front panel. Other control features include high and low frequency filters, minus 20dB audio muting, FM muting and loudness contouring.

The unit's IHF power bandwidth extends from 5 Hz to 40 kHz, plus OdB, minus 1dB. Phono overload is better than 250 mV, providing what Pioneer technicians call ample reserve for today's dynamically recorded discs.

Sound West Branch

NEW YORK—Sound West Inc. has opened an eastern office at Ave., 116 N. 23rd St. The move is part of an overall expansion program which included major capital investments in holding equipment for polyester speaker enclosures, and shrink wrapping equipment for packaging.

The California-based firm, headed by Barney Rigney, has appointed Peter Rapisz to head the New Jersey office.

For 16 years, LE-BO has maintained a

strong lead in the tape and accessories field

by carrying a full line, featuring the

very latest products at the most competitive

price. You can depend on LE-BO...

We don't promise...we deliver!

TAPE CARTRIDGES AND CASSETTE CASES, LOADED BLANKS, TAPE, RECORD, AND AUDIO ACCESSORIES HEADPHONES, REPLACEMENT NEEDLES, GUITAR ACCESSORIES.

LE-BO PRODUCTS CO., INC. 71-08 51ST AVE., WOODSIDE, N.Y. 11377 TEL.: (212) 458-7700

MARCH 30, 1974, BILLBOARD

June

TECH-TECH DARTS CHAMPIONSHIP & PROMOTIONAL ACTIVITIES

DARTS TOURNEY:

Phonogram U.K. Tape Push

LONDON—Phonogram is moving into sponsorship with the aim of promoting its tape product. The company is to sponsor a National Darts Championship, to be known as the Phonogram British Masters, to be run in conjunction with the Brit- ish Darts Organisation.

An entry of several thousands is anticipated. National newspaper coverage is guaranteed and arrangements are being finalised with Inde- pendent Television for screening the final. Entrants are expected from Brit- ain and also from California, Swe- den, Gibraltar and South Africa. There will be a cash prize of $1,000 for the winner plus a trophy and a Phillips home cassette recorder.

The BDO is hopeful that the event will become the definitive U.K. darts championship and has given Phonogram an option to continue sponsorship in future years if the competition is a success.

Phonogram is arranging a com- prehensive promotional campaign around the event. Entry forms will carry two pages of advertising for the company's tape artists. There will also be posters and other mate- rial at venues for regional finals, to- gether with background music, a discount voucher scheme for contest- ants and, it is hoped, presentations by recording artists. Dealers will dis- play relevant point-of-sale material, making extra use of Phonogram's usual field promotions.

Total cost of Phonogram's in- volvement is estimated at $3,750. Tape manager Dave Adams com- mented, "This degree of advertising penetration couldn't have been achieved in any other way at ten times the cost."
Olympic Ships New Consoles

NEW YORK—Olympic International has begun distribution of its 1974 line of home entertainment products unveiled last January at the Winter CES show in Chicago.

The line includes three stereo consoles with AM/FM radio, full-size BSR record changer and built-in 8-track tape players.

Top of the line are models T34601 and T34602 with a suggested list price of $269.95. Models T28601 and T28602 are listed at $249.95.

According to Stan Seltzer, vice president sales of Olympic, model T29405 is a 40-inch wide, solid state stereo console with the same complement of electronics as higher priced units except that its power output is lower. This system lists for $229.95.

The Olympic T78004 is the top of the line in compact systems. Also a total home entertainment system, this unit features AM/FM/71/2-M multiple receiver, Garrard deluxe record changer, built-in 8-track player, and 8-speaker air suspension speakers in two enclosures with horn dispersion and multi-sonic woofers.

List price is $199.95.

Model T92860 is another compact system with a top mounted deluxe Garrard record changer. It carries a list of $254.95. Model CT842 is similar to T92860, but comes without a record changer. It lists for $174.95.

Mexico in Export Bid—Romex Vega Components Live

Continued from page 56

The Romex Vega line has been designed and manufactured in Mexico City under the Roberts name since 1963. In 1971 when the firm began eying the export market the name was changed to Romex Vega.

According to Harry Roberts, head of Romex Vega, from the moment his involvement with the design of stereo equipment stopped being just a hobby and expanded into a commercial venture, all design and manufacturing activities were being geared to the export market.

Export Boost

First positive steps in this direction came not long ago when the line was unveiled in this country at a Hi-Fi show in San Antonio, Tex. According to Roberts, the exposition resulted in a demand that far outstripped supply, and the aid of Mexican Export Development Fund (FOMEX) was solicited.

However, before providing the necessary backing FOMEX enlisted the opinion of Mexico’s National Science and Technology Council which reported that “Romex Vega, designed and manufactured in Mexico with local components was the first electronic system in that country that was capable of competing favorably on the world market.”

Roberts said his company had no magic formula for the quality of his products. He said it was simply a case of Mexico having the master craftsmen available to produce the products at competitive prices, while high labor costs in Japan and the U.S. were forcing manufacturers in those countries to price themselves out of the market.

The full line of Romex Vega products, when available in this country will include receivers, turntables, speakers, tape decks and some 4-channel components.

LISTEN TO TELEVISION IN STEREO WITH TELEDAPTOR

Connects easily with any television and feeds through any stereo amplifier system producing a simulated stereo sound that greatly enhances all TV programming. Ideal for viewing concerts and movies. Hook-up instructions and service warranty included. For IE-200 send check, money order or Mastercharge number to RICHES NATIONAL CORP., Dept. 81, P.O. Box 817, Hendersonville, Tennessee 37075.

DEALERS WRITE FOR COMPLETE CATALOG.

They buy more...you work less

with Fidelitone's new self-service Needle Merchandiser

Your customers can select their own needles with ease and confidence! The Fidelitone Needle Merchandiser is the perfect unit to attract customers and increase sales. It holds up to 900 needles in any size, 100 of all 15 sizes! Use the self-service merchandising method to your advantage. The Fidelitone Needle Merchandiser is offered in black or white. Contact us.

SUPERSCOPE's new Stereo 8-track cartridge recorder/playback deck.

This model, TDR-820, includes two illuminated VU meters, professional damped record level controls, tape select switch, locking fast forward and pause and many other features for high quality recording sound. Price is listed at $149.95

NEW PRODUCTS

KENWOOD introduces its KK-910 Stereo Cassette Tape Deck featuring Dolby B noise reduction system, automatic tape selector, automatic level control, cue and review memory and Dolby FM copy. List price is $279.95.

ICA's 128410 stereo speakers let listeners bring car tape players into the home. Speakers can be used with two or four channels, discrete or matrix systems. Speakers are prewired, come in walnut stain and list for $27.00.

GE's new portable cassette recorder model MB416 has two way microphone system, slide controls and 3-way power capability. Storage space for mike and power cord is inside unit. List: $34.95

BSR's 710/3 Total Turntable featuring BSR's sequential cam shaft drive mechanism for added quiet and reliability. The cartridge head is adjustable, and automatic and manual spindles are provided. Unit, with dust cover, lists at $215.80.

HITACHI introduces its CS-2400 8-track cartridge player with output of 7 watts per channel, slide volume and tone controls and integrated circuits. Suggested list price is $59.95.
A new 8-track tape splicer designed to use exact width ½-inch sensing foil, and which can make over 1800 splices per 108-foot roll is being introduced by King Instrument Corp., Hudson, Mass. The model, Splicer II, is adaptable to 1-inch tape, and retails for $1175.

Two products being introduced by Shape, Symmetry and Sun, Biddeford, Me., manufacturer of C-O's, are a Norelco type cassette box, and a screw-together C-O cassette. Tony Gelardi, president, announced, "The screw-together cassette shell is widely used in Europe and with certain groups and companies here that want the ability to open the cassette," Gelardi said.

While the plastics shortage has not limited Shape, Symmetry and Sun's ability to produce C-O's, computer reels and high tolerance precision molding, lack of space has, and the company is tripling the size of the present one-year old building, with expansion to be completed by September, Gelardi said.

Prices on the new products will not be set until production is underway. Gelardi said, because of the escalating price of styrene, the main material involved.

Shape, Symmetry & Sun will begin an aggressive international marketing thrust with the May 12th Paris opening of Audiomatic Corporation's showroom. Audiomatic Corp. is the international rep for Shape, Symmetry & Sun.

Also at ITA making new contacts was Jack Wilkins, now with Norman Delekto at Audimation, Inc., Chicago. Wilkins, with long experience in publishing, put together a new brochure describing the number of new machines the firm is developing.

Not exhibiting but here selling new equipment was Tom Horton, president, Pentagon Industries, Chicago.

Automation in every area was a keynote as duplicators exchanged ideas. Paul Hayes of American Sound, said the firm now has an eight-cavity mold for producing that many cassette housings in 11 seconds. He said he knew of no other faster mold operation.

Meet the new guy we got to help you sell "Scotch" brand recording tape.

His name is Beethoven.

Keep your eyes open for the new ad campaign for "Scotch" brand recording tape. You'll see a master at work.

Mr. Beethoven will appear in magazines, on radio and on television conducting his own music.

He'll even have a little help from his friends, Messrs. Bach and Mozart. (We hired them, too.) We think these three old pros are going to do a great job of helping us (and you) sell "Scotch" brand recording tape.

Of course, we can't promise that they'll be around to call on you in person. But you can rest assured that they'll be with you in spirit all the way.

The Master Tape

By ANNE DUSTON

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Of course, we can't promise that they'll be around to call on you in person. But you can rest assured that they'll be with you in spirit all the way.
ACM Heads See Web TV Dual as Boost

By BOB KIRSCHE

LOS ANGELES—With the first network telecast of the ninth annual Academy of Country Music Awards Show set for this week (28), both Academy president Chilly Stone and show producer Gene Weed feel this is a significant step forward not just for the Academy, but for country music in general.

The special, set for ABC-TV in the 11:30 p.m. to 1:00 a.m. slot, will feature 13 awards and 16 performances. All songs will be live and the material will be recorded on 16 track equipment. The show will be taped on the 25th at the John Wayne Theatre at Knotts Berry Farm here.

"There is no conflict between ourselves and the CMA," Weed said. We have a lot of duplicate members and some duplicate presenters, and I think the two awards shows will enhance each other. The goals are the same, which means the promotion of country music.

"The fact that this is the first time on the network for us," Weed continued, "is an important step for country on the whole in that it is another way for the general public to be exposed to musical superstars. The fact that these people happened to make their mark in country rather than rock or pop should not hurt them. They are still superstars."

The show will feature the same "Country Roads" theme as last year, when it was not telecast. "The show was a bit of a hard sell at first," said Weed, "mainly, I think, because the networks still don't understand the importance of country. But Bob Shanks at ABC has been behind us 100 percent and a number of other country oriented shows, such as the CMA Awards, several of the Midnight Specials and Music Country have all done very well rating wise. We're not selling country as country and western. We're showing it as music that is opening up like rock music did 20 years ago. A Charlie Rich is doing today what a Presley did then."

Better Slot Sought

Weed said he will be shopping for

(Continued on page 70)

President Nixon Performs at Debut of Grand New Opry

Almost unnoticed was the fact that that same night marked the 10th anniversary of the appearance of Jim & Jesse, the Virginia Boys, on the show.

One night later, whatever regrets there might have been, were evaporated. The "Opry" finally had its permanent home, culminating nearly three years of building. On a special "network" to hear the initial broadcast were more than 200 stations in the U.S., six in Canada, and 1,135 more on the American Forces Network.

The evening began with a touch of class. A 1941 film was shown on the two-ton curtain of the massive stage, with a much-younger Roy Acuff singing one of his standards. Then a spot burned through the curtain, and there was Acuff and his original group, singing without missing a note. The entire cast of the show was on-stage. And the largest radio and television broadcasting studio in the world had been inaugurated. (It was done so officially a short time later by Nixon and by William Weaver, chairman of the board of National Life.)

Acuff was the first performer on Saturday night, and after that they followed alphabetically. Nixon, however, was able to move in out of sequence.

Great Sound System

The acoustics were incredibly good. Even spoken words well off microphone were picked up by those in the balconies. The main sound system consists of a cluster of 72 speaker horns mounted 33 feet above the stage. This cluster contains 16 multichannel horns for re-production of sounds in the middle and lower register. Mounted under the balcony are 36 additional speakers fed by solid-state delay systems which assure that sounds directly from the stage, sounds from the main cluster of speakers, and sounds from the reinforcement speakers all arrive at the listener's ear at the same instant.

Functioning separately from the broadcasting studio is a television production center with a 300-person seating capacity for videotaping, telecasting, or broadcasting network origination or nationally-syndicated music shows. Backstage there are 12 ultra-modern dressing rooms.

Allison Heads Songwriters

NASHVILLE—Joe Allison, independent producer and songwriter, has been elected president of the Nashville Songwriters Association. Biff Collins, a former associate of Allison and now a producer for United Artists, was named vice pres- ident of the organization.

Other officers elected are: Ron Peterson, treasurer; Lorene Mann, secretary; and Bud Wingard, sergeant-at-arms.

Faron Young's

'SOME KIND OF A WOMAN'

Congratulations
Buddy
on 10 Great Years!
The Sheriff
Exclusive on Mercury Records

some kind of fantastic !!!

MARCH 30, 1974, BILLBOARD
A Funtastic & Unique Golf Spectacular April 29th (Monday) at 1:00 p.m. at Old Hickory Country Club.

A Scramble is a Best Ball (team) Tournament with a shotgun start.

There will be a maximum quota of 144 players.

Anyone involved in the music industry is eligible.

All entries will be on a first-come, first-served basis, until the quota is filled.

VERY IMPORTANT—ONCE THE QUOTA IS FILLED, THE TOURNAMENT IS CLOSED (NO EXCEPTIONS).

Entrance fee is $35.00 per person.

The entrance fee will cover green fees, carts, free beer during tournament, awards banquet at the club, plus a fabulous array of prizes.

A Scramble is a sort of Golf Tournament where everyone has a chance to win.

"Don't delay, send your entrance blank and check in today. The first 144 entries will make up the Scramble, no more. It'll be on a first come, first served basis. Any entries after 144 will receive their money back.

Prizes will consist of Haig ultra irons, woods, golf bags, pull carts, golf shoes, putters, balls, head covers, golf gloves and various other items (over $2,000 worth of prizes).

There will be 40 prizes to shoot for.

There will be only one prize per person with the winner receiving the top prize he qualified for.

Prizes will be awarded to teams finishing from first to fifth place. There will be (3) closest to the hole and (2) longest drive awards. Also door prizes and special awards.

The teams will be paired up by the Tournament Committee based strictly on handicaps to establish 36 teams of relatively similar ability.

It will be an afternoon and evening of fellowship and fun.

NOTE: Due to the complexity of this sort of tournament, and the size of the banquet facilities, no guests are invited other than the participants themselves.

Any and all money left over from the total cost of this tournament will be given to the NARAS Institute.

Don't delay and be left out; remember, there's a quota. Send in your entry blank today.

1ST ANNUAL BILLBOARD'S NASHVILLE MUSIC SCRAMBLE

NAME

COMPANY

MAILING ADDRESS

PHONE

Handicap or average score [ ] Yes [ ] No (check one)
BOBBY MACK
'I'M GOING TO LIE DOWN AND CRY OVER YOU'  
ADO: 4890

EARTHA KITT
'WALKIN' IN TEARDROPS'  
ADO: 3171

SHIPPED THIS WEEK
'I DON'T HAVE TO COME THIS FAR TO SEE IT RAIN'

GOLDEN HORN, PUBLISHING & ASCAP

SHIPPED THIS WEEK	ALSO
'BOBBY MACK 'THE SAME OLD WAY'  
ADO: 4883
Tina is my name and I’m eight years old. I am the youngest Country & Western Recording Artist. My new record is . . . NO CHARGE/Tina and Mommy

'THE TELEPHONE CALL'
Tina and Daddy

(Epic #5-11099 (Mommy helped me out)

(Daddy was a big help too)

Personal Management: Mommy & Daddy

806 16th Avenue South
Nashville, Tenn. 37208 * Tel: (615) 244-5265
ACM Heads See Web TV Dual as Big Boom

● Continued from page 66

a prime time spot next year, adding that "as a way, as important as this is, it is really kind of a pilot that we are extremely fortunate to have a time slot for. The contract also calls for possible two airings, and we may be able to indicate the show internationally."

Cliffie Stone, a veteran of the country music business since 1935 as TV and radio personality, founder of Central songs, manager of Tennessee Ernie Ford, a founder and now president of Granite Records also offered some comments on the show, the Academy and the West Coast country scene in general. "Our basic function, besides promoting all country, is to concentrate on the 11 Western states."

Stone added that "The general public is aware of the CMA show and we hope the same will be true of our show. Country is a point at now where more people than ever are recognizing it and there is lots of room for two shows."

REACH OUT AND TOUCH THE CLOUDS IN GEORGE & TAMMY'S HOME

ATOP ONE OF NASHVILLE'S HIGHEST HILLS!

6,000 square feet of luxury, Mediterranean style, 5 bedrooms, 6 baths, reception room, library, banquet sized dining room, living room, each with fireplace. Kitchen also features the Betty Bernow, 352-6430 or Jean Quillen, 534-2768.

CARIBBEAN COUNTRY IS HERE TO STAY - Valelhoo

SAN JUAN, P.R.—Country music is here to stay, according to Rafael Alcossa Valelho, a country music pioneer in this island nation.

Bob Luman introduced live country music here more than four years ago when he played at the San Jeronimo Hilton. Now, according to Alcossa, the Caribbean mecca has a strong country music following, and the demand is increasing.

The Diamond Horseshoe, one of the "in" nightspots in the city's posh Isla Verde section, now features on a regular basis Marion Hite and the Country Blend. The club's owner, Judy Ritter, is a native of Kentucky.

His, according to Alcossa, has been packing in crowds regularly since last December. The club is expanding construction to handle the crowds.

The next artist due is Stop's, Roger Griff, a native of San Antonio, thanks to the work of Alcossa and San Juan disk jockey Bob Miller of WEOA. Griff will make a swing of the Puerto Rico circuit Miller and Frank Wilke, also of WEOA, both play for country bands.

There are some things even a journalist can do well. Bobby Bare was always a showman on the Opry stage for his last appearance on the "Opry" at that location, taking with a punchline during singing his song, "Daddy, What If?" Young Bobby looked at his dad with that young Francis look and said, "Daddy, I've got to go to the bathroom."

Bobby Bare Senior then assumed a familiar pose as he bellowed Colyer the years to such occasions by a large family, this reporter swapped to the rescue. I rushed Junior to the men's room, and got him back to the edge of the stage in time for the song. I report this for posterity because it was the most exciting thing that happened on that last night in the Ryman. And it might have been even more secret.

More and more artists are appearing before legislatures. Ferlin Husky represented country music at Orlando at a gala party for the Florida lawmakerson. Charlie McCoy recently got checked by a mandolin with 17 strings, George Jones and Tammy Wynette set an all-time attendance record at the marathon South Shoreline 20016. David Houston doing a benefit in Lafayette, La., for a couple of weeks for stranded children. Joe McFadden put up with Jack Roberts a showing for a benefit to raise breeding money at the Spe- kane, along with Tom T. Hall.

Billy Walker has a girl singing with him on his act, as a man. The girl is Sherrid Pond, from Ohio, and he will be joined by Del Del- la, from Virginia and an old Virginia legislator. . . . George Jones and Tammy Wynette set an all-time attendance record at the marathon South Shoreline 20016. David Houston doing a benefit in Lafayette, La., for a couple of weeks for stranded children. Joe McFadden put up with Jack Roberts a showing for a benefit to raise breeding money at the Spe- kane, along with Tom T. Hall.

Music producer, singer, songwriter, band leader, producer, record company executive and business manager Ralph Krolewski has added a new album to his collection. It is a self produced album, which will be released through his own label. The album is titled "The Gathering," and features Krolewski's own vocals and acoustic guitar.

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6,000 square feet of luxury, Mediterranean style, 5 bedrooms, 6 baths, reception room, library, banquet sized dining room, living room, each with fireplace. Kitchen also features the Betty Bernow, 352-6430 or Jean Quillen, 534-2768.

MACK WHITE TENDER FEELING

COMMERCIAL # 1315

"SWEET" AND TENDER FEELING

BILLY WILLIAMS

Nashville

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MACK WHITE TENDER FEELING

COMMERCIAL # 1315

"SWEET" AND TENDER FEELING

BILLY WILLIAMS

Nashville
We have the hit.
On GRC!

Moe Bandy

"I just started hatin' cheatin' songs today"

Produced by
Ray Baker
Dallas Park to Re-Open May 18; Owner Slaters Country & Gospel

ROCKETT, Tex. — Music Valley U.S.A., a 47-acre park once operated by George Jones and Tammy Wynette, will reopen May 18-19 under the ownership and operation of E.M. Perry.

Perry is president of an organization known as Sounds of America, Inc. The talent will be country and gospel.

Billy Chambers, public relations director for the park, said that more than 3,000 advance tickets have been sold for the opening show.


The park had an ill-fated opening last year. It did not open its doors until late September, and ran smack into the region's rainy season. Four shows later it closed.

Perry is re-opening the park on the premise that the dry summer months should pack the crowds. Glen Chambers is vice president of the organization.

Future shows already booked for the park include Bill Anderson, Donna Fargo, the Carter Family, Tanya Tucker, Freddie Hart, Freddie Weller, Mel Street, Hank Thompson, Webb Pierce, the Loren Lynn Show, Jeanne C. Riley, Bob Luman, and others.

In a give-and-take series, disk jockeys and promotion men of country labels squared off and found areas of understanding, and brought whatever differences exist on the table.

Atlantic's country division presented each participant an album, featuring edited air-checks from various country outlets. The only social function was a "New Faces" show, with performances by Eddy Raven, The Nashville Edison, Lloyd Green, Charlie McCoy, Dick Feller, Marti Brown, Narvel Felts, Joise Brown and Larry Gatlin, and a surprise "old face" in Lefty Frizzell.

Keynote speaker was Sonny Shores, who "said he had been pleased there are so many of you who care about tomorrow." He called for positive, responsible broadcasting.

Mrs. Dorothy Ritter gave the visitors a personal welcome on behalf of the state of Tennessee. Subjects of the seminar included management, personnel, production, ratings, news, music and sales.

NASHVILLE — Eight Country-music sponsored days at Centennial Park here will highlight a summer of music geared at getting families back into the parks of the city.

Aubrey Hornsbys, consultant on entertainment and recreation to the Parks & Recreation department, said the various labels will provide the artists and the staging for summer concerts in the park, each of two hour duration, with top talent utilized.

The labels which are cooperating, thus far, are MCA, United Artists, RCA, ABC, Hickory, Columbia, Epic, and Dot.

CINCINNATI — Funeral services were held here Tuesday (19) for Nelson King, 59, long one of the nation's top country-music dealers and founder of the now defunct Country Music Drejays Association. He died here Saturday (16) after a lengthy bout with cancer.

During a 15-year association with L. B. Wilson's WCKY here from 1946 to 1961, King was voted the nation's No. 1 country music disk jockey for eight years in succession in a nationwide poll conducted by Billboard. At the time, WCKY, a 50,000-watt, was considered the top country music station in the nation.

After leaving WCKY, King engaged in various commercial pursuits here until 1968, when he joined local country station WCLU as a morning deejay. He retired in 1970 due to ill health. In 1953, King and county-western great Hank Williams collaborated on the country hit standard, "There'll Be No Teardrops Tonight," with King penning the lyrics.

As organizer of the country music dejays organization, King was active for several years in the promotion of the Country Music Disk Jockeys Convention held annually in Nashville, which proved the forerunner of the present day WSM Country Music Convention.

Survivors include his widow, the former Sarah Jane Petty, for many years secretary to L. B. Wilson, head of the Wilson radio and TV operations here and in Miami; two daughters, a son, two brothers, a granddaughter and his parents.
BUDDY LEE
10 YEARS OF GROWTH
ONLY BUDDY LEE WOULD HAVE THE TO BOOK THESE GUYS

STREAKIN'
by the 'Streakers'

ABC/DUNHILL RECORDS

FOLIO PUBLICATIONS, INC. (BMI)
BUDDY LEE
10 YEARS OF GROWTH

When Danny Davis first put together his famous Nashville Brass, he suggested the idea of booking the group to a number of agents. Each approached it negatively. There was no way to book such a contingent, Davis was told.

Then his good friend, Jim Vienneau, suggested he call on Buddy Lee. Without hesitation, Lee said: "I really think this can go if we work on it."

Needless to say, Buddy Lee worked on it. Within two weeks Davis already had worked six dates. Last year, Danny played 324 concerts, all booked by Buddy Lee. He flew 105,764 statute miles, spending 519 hours in his airplane.

Since then, many major agencies have approached Davis, some of them offering bonuses, for the opportunity to book him. Now, the remarkable thing about this is that Danny Davis gives such offers no consideration, despite the fact the only contract he has ever had with Buddy Lee is a handshake.

"With him it's the greatest contract in the world," Davis explained. "He's the most honest, straight-headed agent I've ever come across." This is a satisfied artist speaking, one who has since gone into the greatest concert halls, to the main ballrooms of Las Vegas, into television studios, and into the leading clubs of the nation.

Davis and his Brass constitute one of the 57 acts now booked and/or managed by this massive, muscular man, known throughout Music Row in Nashville as "the chief." From what may be the most imposing office in the city (it once belonged to the late Hubert Long), he controls his dynasty with an iron fist, one which once belted a few wrestlers out of rings and off the mats of the sports world. For Buddy Lee began his career as a grappler.

Contrast his early days with the plushly-carpeted, oversized office, with an adjoining full-sized bar and apartment, replete with fold-out beds, a rest room, etc. The office, in Spanish decor, contains a gold telephone and even a parking meter, among other things. It has a touch of class.

But then, so does Buddy Lee. Jim Vienneau, one of those who knows him well, described what he called his "beautiful relationship" with Lee. "He's very easy to get along with," Vienneau said. "All of our dealings have been great."

Vienneau, except for one brief hiatus, has pro-

(Continued on page 78)
Sing a happy 10th...Buddy Lee.
We're proud to be a part of your 10th anniversary celebration, Buddy. Much continued happiness and success...to a good citizen.

Commerce Union Bank
Nashville, Tennessee
HONORARY MEMBER

Buddy Lee

MGM Records Country Club
Nashville, Tennessee 37203

WELCOME.
BUDDY LEE

Continued from page 73

duced the Hank Williams Jr. records for the past 10 years, and young Hank is very close to Buddy Lee. The son of the famous father, in a sense, put Lee on the country booking map. They have enjoyed this incredible relationship since they knew one another, and Lee has guided all of the destinies of the MGM artist. And even though Vienneau is no longer with MGM, he still produces the records for Hank Jr.

But then what is an ex-wrestler from the Bronx doing running the largest country booking agency in existence? Well, it's one of those things.

Buddy Lee grew up in an Italian section of the Bronx where strength had a great deal to do with one's well-being. He became proficient in the art of self defense, and there came that day when, in the basement of a friend's home, he was able to throw someone much larger than himself. It was decided then and there that Lee would become a wrestler.

He worked the circuit, played the necessary roles, and established himself as a good man on the mat. Eventually, as age and agility took its toll, Lee was smart enough to move out of the ring and into an office where he became wrestling promoter. Recognizing the potential in other fields, he settled in Columbia, S.C., and began to promote rock shows, and everything else from Liberace to the Ice Show. Everything, that is, but country.

One night, while one of his promotions was playing to a half full house, he wandered over to the competition nearby and saw a country show with a full house. He checked the gate prices, the cost of the artists, and discovered at once that is where he future was pointed. There was money to be made.

Three country shows and a pocket full of money later, Lee first learned of Hank Williams Jr. Just a teenager at the time, young Hank had no outside management. After going through the necessary arrangements, Buddy began promoting dates on Hank Junior around the country.

Recognizing that he would have to make the ultimate move to Nashville where 90% of country music is based, he took that big step, settling first in a small apartment from which he operated his agency. My, how it has grown.

Beginning with Hank Junior, he quickly added fiddler Curley Fox and singer Merle Kilgore. That was it, at the beginning. Now it's a whole new ballgame. Actually, it is difficult to keep pace not only with Buddy Lee and his artists, but with his constantly growing staff and his expansion program.

In addition to being a booker, Buddy Lee deals directly in personal management. Not only has he guided the complete career of young Hank, but of Tommy Cash, an artist whose stature has climbed steadily.

(Continued on page 80)
A Friend is someone you can Laugh with and Cry with,
Buddy Lee is My Friend.

Hank Williams Jr.
There frequently has been criticism, totally unjustified in light of the facts, that the Buddy Lee agency is simply too big, that it can't do justice to its total number of artists.

Jerry Rivers quickly dispels that. He has been an agent with Buddy longer than anyone, and he says it's simply a mathematical situation. "As the number of artists in the agency have grown, so have the number of agents," Rivers said. "When you break it down you find that we have one agent for approximately every six artists, which is a strong ratio, and compares favorably with any agency in the country."

Rivers should know what it's like. He has been an artist and musician about as long as anyone in the business. He was in the original band of the late Hank Williams, The Cheatin' Hearts, and was a close friend of the singer-writer. Rivers has, in fact, written a best-selling book on the life of Williams, and was probably his closest friend. He joined Hank in July of 1949. Twenty years later he was an agent for Buddy Lee. In the meantime, he played as a staff member of the "Grand Ole Opry" for a number of years, then formed the group known as The Homesteaders.

Jerry Rivers is a man of many duties. He is an administrator, filling in for Lee in his absence. Buddy Lee is still a night-person primarily. He stays clear of the office during most of the daylight hours, and then works into the night in the solitude of his splendid office. That's where Jerry comes in, to handle the daytime calls and do what needs to be done. He also handles overflow booking. And, finally, he goes on the road. Rivers is road manager for the Hank Williams Junior show, and accompanies him on all trips, performing as well. That means 150 to 200 dates a year, and still finding time to get the work done at the Nashville office. A truly remarkable man, Rivers is as vigorous today as he was with Hank Senior 25 years ago.

And would you believe that a lady is one of the driving forces at the agency? Her name is Johnnie Massie, and in her four years with the agency she has moved up to the position of vice president and agent. Johnnie, attractive and dynamic, came to work for Lee as an administrator, working on contracts, doing whatever had to be done. As an assistant to Lee, she attended the initial fair meetings at which the agency was present, and she learned the ropes. She also learned the fair bookers, and in a short time she was handling all of the agency's fair work and special

(Continued on page 84)
Thank You Buddy (Cuddles) Lee for 10 years of outstanding service to the Entertainment Industry!

CURB-VIENNEAU PRODUCTIONS
ALL OVER THE COUNTRY
A WORLD OF TALENT

Buddy Lee
ATTRACTIONS INC.

OMAHA BRANCH OFFICE
MR. DON ROMEO, VICE PRESIDENT
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1613 Farnam St.
Omaha, Nebraska 68102
Phone: (402) 346-7369

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Fairs & Special Events Director
ROY ACUFF, JR. • UREL ALBERT • REX ALLEN • ERNIE ASHWORTH • SHERRY BRYCE • WILMA BURGESS • CARL & PEARL BUTLER • CARLA • BILL CARLISLE • TOMMY CASH • THE COUNTRY CAVALIERS • ALICE CREECH • THE MIKE CURB CONGREGATION • THE DICK CURLESS SHOW • PAT DAISY • GOV. JIMMIE DAVIS & ANNA GORDON DAVIS • SKEETER DAVIS • PENNY DeHAVEN • DUKE OF PADUCAH • DONNA FARGO • KENT FOX • LEFTY FRIZZELL • DON GIBSON • JIM GLASER • THE MUSICAL HARTS • CLAY HART • DOYLE HOLLY • THE HOMESTEADERS • THE IMPERIALS • STONEWALL JACKSON • THE LOIS JOHNSON/DON SILVERS SHOW • JULIE JONES • MERLE KILGORE • CLAUDE KING • HUGH X. LEWIS • HANK LOCKLIN • SAM & KIRK McGEE • GEORGE MORGAN • LAMAR MORRIS • DANNY DAVIS & THE NASHVILLE BRASS • GARY S. PAXTON • STU PHILLIPS • MARVIN RAINWATER • BOBBY G. RICE • JEANNIE C. RILEY • BOBBIE ROY • BOB SANDERS • KENNY SERATT • TOMMY ROE • CARL SMITH • RED SOVINE • BILLIE JO SPEARS • TANYA TUCKER • BILLY WALKER • GEORGE WALLACE, JR. • ONIE WHEELER • HANK WILLIAMS, JR. • LARRY WOODS.

*NAMES LISTED IN ALPHABETICAL ORDER
Another name quickly recognizable is that of Vic Ames, one of the original Ames Brothers, who now has made the circuit in show business. Ames joined the agency only last July, but his name has been magic. He was an entertainer, both as part of the quartet and as a soloist, and a good one. Then he gave up the entertainer's life to become a manager; for a long time he handled the club at the King of the Road in Nashville. He later made the move into the agency business. Now he has performed, bought talent, and is selling talent. Ames, of course, established a close relationship with club owners and other promoters during his years as an artist, and this has fared well both for him and the agency. He says he loves the work, is very fond of country talent, and enjoys this new approach to show business. He even gets requests, now and then, to do promotional spots on tapes for radio stations promoting shows, identifying himself. But he minimizes his own role, pointing up instead the stature of the artist he is booking.

Lee's selection of agents shows genius in itself. He has brought them in from every walk of life, from every possible background, and from every geographical location. He only requires that his agents know and understand the artists.

John Centinaro, for example, was a rock singer from Tampa, Florida, who later got involved in the country music business. He formed and managed a group called the Country Cavaleers, and brought them to Lee's attention. Buddy not only agreed to book them, but was instrumental in their getting a recording contract with MGM. Then he went one step beyond. He liked the qualities he saw in Centinaro, and hired him as an agent. Now John not only books his own group, but all the other artists as well, specializing in club dates.

Larry Wilt had an entirely different sort of background. He was a radio sales and promotion manager for a station in York, Pa., but gave up that lucrative position to relocate in Nashville. There he got into the country music magazine business, one he found extremely unprofitable. The magazine folded, but again Lee saw something in the man which dem-(Continued on page 85)
onstrated the aggressiveness and determination he was seeking. Wilt went to work for him as an agent, and is booking clubs for Lee now.

Don Fowler was a musician, and he worked for a lot of bands, traveling clubs, lounges and concert halls all over the nation. For nearly ten years he worked with Little Jimmy Dickens as his road manager. Then he formed his own small agency, dealing primarily with budget acts. When he had learned the business thoroughly, he joined Buddy Lee with his expertise, and is perfectly content to operate in this manner under Lee's guidance.

Every singer and every musician who has ever worked the country field is familiar with Jimmy Selph. Nearly 25 years ago he was playing as a staff member of the "Grand Ole Opry," and still performs there occasionally on Saturday nights. Selph was no ordinary musician. He was in demand by the greatest artist in the field, and most of his time was spent performing with the late Red Foley, not only as an instrumentalist, but as a singer. When Foley moved to Springfield, Mo., in the 1950's, he took Selph with him. When the great singer died, Selph became road manager and a performer with the Judy Lynn Show, and he spent some eight years with her in Las Vegas. Then, when Selph decided to return to Nashville, he turned to Lee, and became one of his outstanding agents.

Doug Bortnam had an entirely different sort of background, virtually all in gospel music. A native of Detroit, he joined the Musical Harts, later became their manager, brought them to Nashville, and took them to Buddy Lee. Once more, spotting unusual qualities, Lee took him into the agency, opening entire new vistas for the booking complex.

On that subject, Lee last winter "decentralized" his agency to take the artists to the people of a given area. He added Don Romeo, who heads his own packing agency in Omaha, Nebr., to his complex to cover a seven-state midwestern area.

"It gives us a closer liaison with the people of this part of the country," Romeo explained at the time. "We can get the talent lined up more quickly and..."

(Continued on page 86)
TO BUDDY, A GREAT GUY

CONGRATULATIONS
HARRY
86
A GREAT
TO
middle
Wichita,
OUR
BUDDY,
(316) 264-1251
ON
YEARS!!

WE EXTEND OUR BEST WISHES AND CONGRATULATIONS ON TEN SUCCESSFUL YEARS!!

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---The middle West's largest theatrical agency---

BUDDY LEE

serve the entire countryside." He noted that the Omaha office was working with all sized markets, but most of his calls came from communities of from 1,500 to 50,000. "They call in for talent, and we can give them a quick answer. We're way ahead of where we used to be," he said.

Romeo noted that it is better to be based in Omaha than Nashville because of the proximity of the office and the fact that he knows the territory. Through his own agency he remains in the packaging business, one which he has pursued since 1952 when he began booking clubs.

"I started with that, then went to the industrial shows and one-nighters," he said. "For the past 10 years I have been dealing in country because I saw it as the giant of the industry. Now it has grown to incredible proportions."

He said he and Lee had worked for three years to finalize the plans for setting up a branch of Buddy Lee Attractions in the midwest.

"We're the only people to have done it," Romeo said.

And Buddy Lee doesn't stop there. Several years ago he had an agent working for his named Chuck Eastman. After Eastman learned the agency business, he struck out on his own, and had moderate success with his own firm. But he came back. And when he came, Buddy set him up to head an entirely new division for Nashville: that dealing with pop music. Nashville is, of course, a town of country talent, but there is plenty of pop talent as well. So, Eastman set it up, and now he is booking 19 acts into hotel clubs and lounges around the nation. Under his wing are these acts: Argus, Brass Monkey, Easy, Ross Lewis and the Right Direction, the Four Dealers, Corky Threalkill and Father Nature, Bill "Sweetpea" Ferguson and the Plain Truth; Peter Forsythe & Co., Post Raisin Band, The Graduates, Sugar and Spice


Recently, Lee plucked from Las Vegas one of the nation's leading publicists, Herb Pickard, and enticed him to Nashville to head his public relations department. It was part of Lee's policies of going after the best, and then hiring them.

The same applies, of course, to his publishing companies. He owns all or part of Hank Williams Jr., Inc., Acoustic Music, Inc., Aud Lee Publishing, and

(Continued on page 88)

John Centinaro, left, with one of his acts, The Country Cavaleers.

Congratulations!

Congratulations!

Congratulations!

Jim Reeves Enterprises

Tuckahoe Music Inc.
Open Road Music Inc.
Acclaim Music Inc.
Ma-Ree Music Inc.
Shannon Records

MARCH 30, 1974, BILLBOARD
Congratulations Chief! And thanks for always believing in me and the "Brass".

Danny Davis
and the Nashville Brass
GREATEST WORKING PROUD WAY THERE'S JOHNNIE THE CREW AND THE WAY TO SAY HOW PROUD WE REALLY ARE TO BE WORKING FOR THE GREATEST CHIEF IN THE BUSINESS!!

THE GREATEST BOOKING AGENCY I'VE EVER WORKED WITH. CONGRATULATIONS, BUDDY!

BOBBY G. RICE

BUDDY LEE

• Continued from page 86.

Allmusic. The man who handles the publishing is Ed Penny, the one-time Boston disk jockey, who became an outstanding writer and publisher, and finally took over the Lee operations.

Also on Lee's staff is Bill Sottile, who has been associated with Buddy since 1958, where he helped him in his early promotions. His principal job now is to look after the various interests of Buddy Lee, and to do general work in the agency.

Lee also is blessed with a beautiful and talented staff of ladies, Mary Steelman, the receptionist, is both capable and lovely, and creates a lasting first impression. Jean Sophia, the bookkeeper, is a lady of many talents and handles more than her share of the workload. Dotty Lynness is the secretary to Buddy. Pat Penny oversees the contract department, while Judy Yancey is the secretary to Johnnie Massey. Phyllis Powell works in the contract department, and Joyce Head in bookkeeping.

Buddy Lee has done a great many things, but has retained the common touch. He is, in fact, introverted to the point of refusing to be interviewed, refusing to talk about himself, and readily giving credit to others.

Yet it was Lee who became the first agent to book country artists into the major strip hotels in Las Vegas, beginning with the Landmark and the Hacienda. He also was the first Nashville agent to provide a limousine service for clients, to be utilized at any time. He recognized their importance, and thus gives them the constant VIP treatment.

It's been a long while since 1964, ten years ago, when Lee set up his modest agency in Nashville to handle the career of Hank Williams, Jr. The agency grows, the staff grows, the list of artists grows, and success comes.

Who knows about the next 10 years?

Buddy Lee Agency's Country Talent List

Following is a list of the Buddy Lee agency country talent:

Roy Acuff, Jr.
Urel Albert
Wilma Burgess
Kent Fox
Jim Glaser
The Imperials
Tommy Roe & Trio
Bob Sanders
Kenny Serratt
Billy Walker Show
Onie Wheeler
Rex Allen & The Men of The West
Ernie Ashworth
Sherry Bryce
Carl & Pearl Butler
Bill Carlisle
Tommy Cash
The Country Cavaliers
Alice Creech
The Mike Curb Congregation
Dick Curless
Pat Daisy
Governor Jimmy Davis & Anna
Gordon Davis
Skeeter Davis
Don & Carla
Penny DeHaven
Duke of Paducah

Donna Fargo Show
Lefty Frizzell
Don Gibson
Clay Hart
The Musical Hawaiians
The Homesteaders
Los Johnson & Band
Merle Kilgore
Claude King
Hugh X. Lewis
Hank Locklin
Sam & Kirk McGee
George Morgan
Lamar Morris
Danny Davis & the Nashville Brass
Gary Paxton
Stu Phillips
Marvin Rainwater
Bobby G. Rice
Jeanie C. Riley
Bobbie Roy
Carl Smith
Red Sovine
Billy Jo Spears
Tanya Tucker
George Wallace, Jr.
Hank Williams, Jr.
Larry Woods
Lois Johnson & Don Silver Show
Julie Jones Show.

THANKS BUDDY

YOU'LL ALWAYS BE NUMBER ONE TO ME!!!

SHERRY BRYCE
LONDON—Arcade is planning what is described as its biggest cam- paign to date to launch "Alan Free- man's History Of Pop," a double-al- bum package which features 60 of its hits at $8.10. Director Lawrence Myers said the album would be on general release for about five weeks. "We are waiting until we have a million records in stock and at the moment they are being flown in from all parts of the world where we can get them pressed."

Arcade is in the process of its normal $750,000 in launching the package. Apart from what is de- scribed as "massive TV coverage," the album will also be promoted

through Radios Luxembourg, Capi- tal and Clyde. The album is the first of a series of albums with pop music from 1951 to 1967. Track examples are "Tennessee Ernie Ford's "Sixteen Tons," "Ma (He Makes Eyes at Me)" by Johnny Otis, Adam Faith's "Don't Be Ashamed," and "Good Vibrations" by the Beach Boys.

The album, of course, omits The Beatles, none of their material can be used on compilation albums for contractual reasons.

"The Songs of My Life I and II on K-Tel, compiled with association with the magazine of the same name and the BBC Radio One series, is still available through mail-order managing director Ian Howard con- firmed. "We have put it in a few stores around town," he said. "But at the moment we are too busy with other product to put it on general re- lease."

Myers also confirmed that Arcade was likely to follow the K-Tel ex- ample of increasing the price of single compilation albums from $4.96 to $5.96. "I think almost certainly with the increase in cost of pressing and other overheads in the pressing business we will have to go up to $5.60 and this is the logical price."

LONDON—BBC Television viewers voted overwhelmingly for the Valeria Avon-Harold Spirono "Long Live Love" to represent the U.K. in this year’s Eurovision Song Contest. The song, published by Feldman Music, polled 27,387 votes compared with the runner-up, "An- gel Eyes," written by Tony Mau- ley and Keith Potter and published by Larkworth Music, which only collected just over 18,000 votes.

The decision was announced on Saturday during Jimmy Savile's BIC 1 series, "Chick Click." It is the third time Valeria Avon and Harold Spirono have had one of their songs shortlisted for Eurovision but the first time one of their compositions has been selected as the U.K. entry.

Other successful artists on the la- bel include Friendship Train, whose record "Friday My Day" is due for release this month, and the two number ones; Merit Hemings- son, whose album "Bergenban" has sold over 25,000; and the New Strangers."

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London—Capital Radio is refusing to pay the charting subscription by Paper Lace, "Billy Don't Be A Hero." The record, which reached No. 1 in the Music Week chart, has been played consistently on Radio One, but has never been featured on the Capital Radio chart.

The music director of London’s independent commercial radio sta- tion, a decision not made. "We are not playing Paper Lace and we are not playing Lena Zavaroni, Bay City Rollers, Freddie Starr and Hudson Ford.

"We play a certain kind of music and I don't think these records are suitable. I compile the playlist and it seems to work well without these records."

He added that he could not define a category from which Capital chooses its records nor does it pursue any. He said that the playlist, and no playlist, will be broadcast on Saturdays and Sundays, neither being replaced.

Music for Pleasure is offering 12 cents off its new "TV Themes" album on Sounds Superb through a coupon scheme in the TV Times. The coupon in TV Times enables consumers to purchase the album at the cover price of $2.95. The offer lasts until April. John Harrison has denied reports of фирм and said that if no agreement is reached in the autumn, nothing has yet been decided, he said.

Five-month-old soul-orien- tated company, Cloud One Records, has finally released its first record. The debut single is "When the Fuel Runs Out," by Executive.

(Continued on page 92)
presenting a new voice for Europe

PAULO
Portuguese Entry - Eurovision 74
Brighton - April 6th

E DEPOIS DO ADEUS/(and then) AFTER LOVE

ARNALDO TRINDADE & Cª LDA
OPORTO — LISBON
**EMI Pledges Renewed Interest in Aiding U.K. Dealers Problems**

LONDONG—During 1974, EMI will take a more active role in “dealer interest” in helping U.K. dealers solve their problems. Making a key speech during his speech at the annual GRRC conference in London yesterday, managing director Gerry Oord said that in addition to better servicing, EMI would be drawing on its own retail expertise to help dealers with fishboring stock levels, staff training, maximisation of space for improved sales.

A new sales centre would be set up to coordinate these developments and greater investment was being made in the shopfiling division.

**Finland Imports & Exports Soar to New Highs in ’73**

Helsinki—Both Finland’s record and pre-recorded tape imports and exports soared to new levels during 1973, it was just published by the Statistics Bureau of the Finnish Customs Board.

Total exports of tapes and records during the year were worth $5.95 million compared with $3.85 million in 1972 and $3 million in 1971. The value of total imports has in fact tripled since 1970.

Imports of disk product were valued at $3.82 million ($2.45 million in 1972) while imports of tapes were worth $2.13 million ($1.40 million in 1972).

On the export side, around $450,000 worth of Finland record and tape product was shipped overseas—an increase of about 120 percent on 1972.

**New Price Increase In U.K. Is Forecast**

**Apex Music Names Hardy**

BRUSSELS—John Hardy has been appointed sales manager, custom dealers, of Apex Music for Europe, based at STS Nielsen, Belgium distributional plants, Nielsen, Belgium, and Apex dealers have been expanded to customs sales, particularly in the German, French and Benelux market areas.

Succeeding Hardy as manager, manufacturing at Nivelles, is Franco Pinti, who was formerly area manager of production planning.

**Pascal Produces 1st Sharif Disk**

PARIS—Claude Pascal has produced the first single picture by cinema audience, produced in over two million copies, and featuring two Italian copyrights—“Cinque Città” (Cinque Cantoni) and “La Nostra” (Watteau, Burgay, Ferrari and Mencoli) and “Amore Piccolino,” by the same composer, has been issued in Italian, French, Spanish and English versions.

Broadcast will release the French recording in France, Belgium, Switzerland and Canada and Alain Trapani, manager of the Italian recording for Phonograms in Italy.

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BRUSSELS—John Hardy has been appointed sales manager, custom dealers, of Apex Music for Europe, based at STS Nielsen, Belgium distributional plants, Nielsen, Belgium, and Apex dealers have been expanded to customs sales, particularly in the German, French and Benelux market areas.

Succeeding Hardy as manager, manufacturing at Nivelles, is Franco Pinti, who was formerly area manager of production planning.

**Pascal Produces 1st Sharif Disk**

PARIS—Claude Pascal has produced the first single picture by cinema audience, produced in over two million copies, and featuring two Italian copyrights—“Cinque Città” (Cinque Cantoni) and “La Nostra” (Watteau, Burgay, Ferrari and Mencoli) and “Amore Piccolino,” by the same composer, has been issued in Italian, French, Spanish and English versions.

Broadcast will release the French recording in France, Belgium, Switzerland and Canada and Alain Trapani, manager of the Italian recording for Phonograms in Italy.
**NEW SOUTH AFRICAN LEADERS**

**EMI-BRIGADIERS**

**SALES**

**EMI-BRIGADIERS DOMINATES**

**GUINESS BOOK RATES**

**SOUTH AFRICAN SINGER**

**WORLD’S TOP SELLER**

**RINGO RAZZAMATAZ!**

**MINING BACK CATALOGUE FOR GOLD**

**EMI-BRIGADIERS DOMINATES OFFICIAL CHARTS**

**NEW SOUTH AFRICAN MERGER**

**Company has 17 Gold Discs in first 7 months**

**DEAL WITH CAPITOL BRINGS**

**JAZZ TO WIDER MARKET**

**EMI-BRIGADIERS PIONEERS TAPE MARKET**

**ADVERTISEMENT**
**International News**

**From the Music Capitals of the World**

Matsushita/JVC joint recording venture, will increase the retail price of its Japanese hits as much as 15% to 25%, if the company's LPs and disks to 2,500 yen or about $32.85, from 2,300 yen ($27.60), effective March 15. This move has been made so that the company can be sure that their margins on returns would be based on the old price until May 30. Denver Phonogram's disks are being pressed by JVC, whose music distribution/sales arm raised its price of its disks to 3,600 yen or about $41.50, from 3,500 yen ($41.00), with effect from March 21. Nippon Phonogram is the last of the major companies in Japan to increase retail prices of albums.

Stanton Kenton & His Orchestra will play Japan at Tokyo's Kosei Nenkin Kaikan, May 8 and 15, according to “Top Records.” A series of Shin Nichi Promotions. Two concert dates, May 10 and 11, is booked, too, by the Kambara Music Office for JVC's Ferguson & His Orchestra, May 29 at the same hall and June 1 at the Hibiya Bell Hall. The orchestra and its quartet to perform at this outdoor amphitheater are the big bands of seven universities in the Tokyo area.

HIDEO EGUCHI

DUBLIN

Due to the three-day week in the U.K., EMI is pressing substantial quantities of Tony Consalvo’s R.A. single, “The Cigarette Lighter Man,” realized in Irish pressing plant in Waterford. The fact that the record is doubling shifts.

The Big Bopper's “Chantilly Lace” was selling in Las Vegas, a series of singles featuring individual members of the popular group. The biggest in the same division. Frenken and Harris will be headquarters in Rotterdam.

Frenken has been invited with a number of Canadian FM stations in many capacities. For CHFI-FM, Toronto, he worked as an operator, air personality, and company representative. For CRAW-FM, Calgary, touring CDN-FM, (now CFMO-FM) he was station manager: in 1964, he joined the staff of CHUM-FM, Toronto, as production manager, a post which he hold for three years. In the fall of 1967, Frenken left CHUM-FM to enroll at the University of Toronto for a master’s degree. While furthering his studies, he worked in various announcing and programming capacities at CFRB-FM, Toronto, in both radio and television. In 1971 he joined the radio division of the CRC's Broadcast Operations branch, working primarily on aspects of FM programming.

Harris has been active in various aspects of broadcast programming, college days as station manager of Radio York on the campus of York University. He was the program director and, subsequently, manager of CJOM-FM in Windsor, Ont. Harris is currently working for the new AM station in Windsor with over 21 songs published.

**All-Star U.S. Line-Up Participates at IMIC-5**

**President Special On Croce**

BY MARTIN MELHUSH

**HAMILTON, Ont.—A two-hour special on Jim Croce has been produced and presented by Jim Croce and his producer, John Kite, in an all-night special on CFRB-FM, Hamilton. The program has been aired on CHAM and CFTT, Toronto and CFCR, Ottawa, in both radio and television. It is available to U.S. and European markets.

For more information on the show, inquiries should be sent to Audio Specials, 5361 Riverside Dr., Burlington, Ontario, Canada, specifying whether interested in mono or stereo tape.

**CRTC Names New Radio Division**

BY MARTIN MELHUSH

Ottawa—Peter McDonald, director of program planning branch of the Canadian Radio and Television Commission, has announced the establishment of the new radio division of the Commission.

S. J. Frenken has been made the chief of the radio division, and Steve McNaughton has been named as his assistant in the same division. Frenken and Harris will be headquartered in Ottawa.

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**Promotion Special**

**Continued from page 90**

Abba's album “Waterloo” went gold in Sweden, the first European hit for the band. The album’s title track is Sweden’s entry in the Eurovision Song Contest in England on April 6. On the opening night of James Last’s European tour he was presented with his 10th worldwide gold and his second Swedish gold for “Classics Up to Date Volume One,” which has sold over 25,000 in Sweden. Lea Harris, keyboard player and vocalist, of the Electric Light Orchestra, whose music includes songs written by Harry Chapin, Jon Mitchell and Bob Dylan, has recently released seven albums. This record was released in the Blues Power series compiled by Atlantic Records. Gino and the Great Rankama will be in the International Country Music Festival at Wembley in London early next month. The band consists of three New York musicians and is now being handled by United Artists’ rep, in Sweden.

**When the Les Humphries Sisters were in Sweden last week they were presented with gold albums for “Mama Loo” which has sold over 25,000 copies. Swedish jazz-pop guitarist Janne Schaffer will have material released in the States in May on Polydor. The Swedish folk group, The Bjornsons of Chillout recorded an EP on Polydor comprising three songs written by team captain Kjell Borgsjo and Janne. Swedish folk artist Lili Lindfors will be the only international artist to perform a chart hit in Sweden. The Swedish group, Crazy David’s based on the Voyager record, had its debut release in Sweden and across the country for the inaugural i.e. and record pool.”
HOLLAND'S MOST DYNAMIC
RADIO AND TELEVISION
STATION

WELCOMES
PERFORMING ARTISTS FOR
THE UNICEF CHARITY SHOW
OF THE YEAR

“ARTISTS HELP UNICEF”
Thanks For Coming Over To The Unicef Gala
**TROS—Holland's Fastest-Growing Radio And TV Organisation**

Founded in 1964, TROS is the fastest-growing independent radio and television organisation in the Netherlands. Recently the TROS operation welcomed its 500,000th member—an incredible achievement in a broadcasting system based on subscriptions from under four million households. This achievement enabled TROS to rank among the top Dutch stations after less than eight years of operation.

In the last few years TROS has obtained a leading position in the audience ratings and has had especial success with its all-star television spectaculars for UNICEF. TROS is confident that this year's star-studded programme, in its 10th anniversary year, will be at least as successful as the others in terms of artistry and of fund-raising.

**The TROS Team**

Responsible for the musical direction of the 3rd annual UNICEF Show being produced by TROS-TV is 30-year-old Harry van Hout. Holland's youngest top-rank musical director. He has built a highly successful career by co-writing and arranging for such talents as Mouth and McNeal ("How Do You Do"), another top vocal duo in Sandra and Andres and numerous others.

In the last two years he has been guest conductor for the Dutch entry in the Eurovision Song Contest, and following his conducting at the concerts of which the UNICEF Show is a 30-day tour with the Three Degrees in Japan. The television show, which will be taped on April 5th for transmission the next day, will be directed for TROS BY Lex de Rooi, and produced by Hans Pohl and Toon Gispen. All three men have long experience in staging top shows for Dutch TV.

Public relations and press arrangements are being handled by the TROS press officer, Fred Bakker.

**Congresgebouw's Fifth Birthday**

From April 2 until April 6, the Nederlandse Congresgebouw in The Hague, Holland, will be crowded with artists, musicians, radio and television crews and journalists for the third annual TROS UNICEF Show.

This modern hall, specially adapted for TV recordings, has staged some 15,000 different events in the last five years, attracting a total audience of two and a half million people.

The fifth anniversary of the concert hall is being celebrated with a series of concerts, of which the UNICEF Show is the climax. In conjunction with the 700-bed Bel Air Hotel situated opposite the hall, the building offers excellent congress and concert facilities.

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**Andy Williams, Rick Nelson Headline TROS UNICEF Show In Holland**

ANDY WILLIAMS and Rick Nelson will be the American headliners in the third annual two-hour show, "Artists Help UNICEF" which is being recorded in The Hague and transmitted by TROS, the independent Dutch radio and television organisation, on Saturday, April 6. Williams, who is enormously popular in Holland, has had a number of his television shows featured on Dutch TV and this has created a big demand for his many excellent CBS albums.

For Rick Nelson and his Stone Canyon Band, it will be his Dutch television debut, but, of course, he has had a great deal of chart success on the continent with songs like "Hello Mary Lou" and last year's "Garden Party." His latest release "Wendall" is entering the Dutch charts right now.

Since January this year Bovema has represented the MCA label for which Rick Nelson records and through its Promocentre, located in the radio-TV town of Hilversum, has also booked Capitol recording artist Lori Lieberman for the UNICEF show. Along with writers Charles Fox and Norman Gimbel she will sing the Grammy Award-winning song, "Killing Me Softly With His Song."

From Britain comes the great singer/songwriter Gilbert O'Sullivan, one of the most original talents to have emerged from the U.K. in recent years. He enjoys great popularity in Holland. There is also the mature talent of singing star Matt Monro, whose "We're Gonna Change the World," will conclude the first half of the show and the up-and-coming group Cockney Rebel. Their debut single, "Sebastian" reached the No. 1 spot in a number of European countries and the follow-up, "Judy Teen" is already taking off impressively.

Three Electrola-EMI artists make up the contingent from West Germany—Heino, Christian Anders and Michael Schanche. In the last four years the German slagger record has found an increasingly enthusiastic response in a number of European countries because of strong radio and television exposure, and this is particularly true of Heino and Christian Anders. Michael Schanche is building a fine reputation as a singer and TV personality and he is likely to build a whole new following in Holland following the transmission of the UNICEF show.

Completing the foreign contingent of artists will be the National Children's Folklore Group from Romania.

The home country, Holland, will be represented by five acts, the Cats, Kayak, Dimitri van Toren, Martine Bijl and Albert West. Albert West has developed a dynamic style as a multi-light ballads and, at the same time, has become one of Holland top male vocalists. He also has had a good deal of chart success in other European countries.

The Cats have been a remarkably consistent top Dutch group for years—every release of theirs since 1963 has made the Top 10. "TM" will be presenting a track taken from the album they recorded in San Francisco under the supervision of Snuff Garrett.

A string section of the Dutch acts, musically speaking, is Kayak. Their orchestration of their own compositions, like "They Get To Know Me," which they will be including in the UNICEF Show, makes a strong appeal to a wide range of people.

After eight years of being known to only a relatively small section of the Dutch recording-buying public, the folk singer Dimitri van Toren suddenly became hugely popular following the success of two self-penned smash hits last year.

Martine Bijl is a highly acclaimed exponent of the sophisticated Dutch chanson who has earned an excellent reputation since she made her debut album in collaboration with producer/composer Henk van der Molen. Martine will be featuring the song "Wintervogel" (Winterbird).

The UNICEF Show will be contrasted by TROS for the brilliant playwright, actor, wit and raconteur Peter Ustinov assisted by Dutch TV personality Willy Dobbe.

Among the American artists appearing at this year's UNICEF Show, being presented in The Hague, Holland by TROS-TV, are Lori Lieberman, top left, and Rick Nelson, top right. Successful earlier UNICEF Shows in Holland have included Orson Welles, right, and Danny Kaye (lower left to right).

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**UNICEF Show—A Great Tradition**

The "Artists Help UNICEF" show is now in its third year and the two-hour spectacular to be shown on Channel 1 of Dutch television by TROS will certainly command a massive audience.

It is becoming a healthy show business tradition for international artists from all over the world to give their services free in aid of UNICEF and the TV spectacular brings in a great deal of revenue for the noble cause.

In the past famous names like Danny Kaye, Demis Roussos, Petula Clark, Josefiner Wake, Astrud Gilberto and Middle of the Road have been featured in the show—a show which can properly be regarded as THE Dutch show of the year.

The emphasis this year is being placed upon the water problem in countries like Bangla Desh, Niger, Ethiopia, and India. It only takes $75 to buy and install a water pump—and yet an estimated 25 per cent of the deaths of small children in these countries are the direct result of the absence of clean and uncontaminated water. TROS aims to provide a minimum of 5,000 pumps for UNICEF as a result of the gala TV show.

Before the show there will be an introductory documentary filmed on location in Africa to give the audience a strong motivation to raise funds for UNICEF.

And the videotape of the show will be offered to all European countries for free transmission within 30 days of taping.
United we stand to give UNICEF a hand

Christian Anders .......... Germany
Martine Bijl ................. Holland
The Cats ..................... Holland
Heino .......................... Germany
Kayak .......................... Holland
Lori Lieberman .............. U.S.A.
Matt Monro ...................... England
Rick Nelson ..................... U.S.A.
The Stone Canyon Band ... U.S.A.
Cockney Rebel ............... England
Michael Schanze .......... Germany
Mimitri van Toren ......... Holland

Many many thanks to our artists for accepting the invitation to perform on the Dutch gala 'Artists help Unicef'
**Japanese Tape Mfrs. To Raise Their Prices**

**By HIDEO EGUCHI**

TOKYO—Most of the music tape manufacturers here have made an upward adjustment of their retail prices on or after Oct. 1, 1973, when a first since 1969. The trade, to whom no cigarette duty by any means, had an increase on all pre-recorded sound tapes went into effect, have suddenly de- cided to raise them this month or next.

Starting with new releases—and new batch tapes Release Date—Victor Musical Industries (VMI) will raise the retail prices of its stereo cassette and camcorder only on or after April 1. The music tapes released by VMI under the RCA, MCA and other international labels will be included in the new price structure.

Specifically VMI is raising the retail price of its 12-cut Stereo 8 cam- corder tapes to 2,600 yen ($6.66) for 2,300 yen ($6.66) for 3,200 yen ($10.66), Quad 4 (four-channel) to 3,200 yen ($10.66), for 3,200 yen ($10.66). Stereo cassettes to 2,400 yen ($6.66) from 2,100 yen ($7) for music of- fers a substantial price cut. For 2,400 yen ($6.66) to 2,300 yen ($7) Japanese and Japanese to 2,200 yen ($6.66).

Among other manufacturers are being adjusted upwards of their retail price, Polydor, Apollon, Columbia, Toshiba, HMV and Sony. The rise is also in effect from October 1, 1973. For this date, the tapes of Apollon and Polydor are the tape manufacture of the Warner-Pioneer joint venture to release the tape recordings from MGM and Verve besides its own国産 tags and Japanese product.

Apart from the five percent com- modity tax being imposed on pre-re- corded sound records, domestic and imported product, increased cost of blank loaded tape, paper and printing presses, will give a further jump to the price. As far as long Polydor and Polydor can hold out before they, too, cry Uncle.

According to a recent survey, Japanese producers of music cassette are using paper packaging instead of metal-style plastic boxes, whose wholesale prices have been increasing month by month over the past year.

**Finnish Resumes**

FINLAND—Finnish, the record company that became almost impo- ssible after it was taken over by Skanda-Musik, has had a resur- gence since.

The new function of FinnDisc, which was formed in 1969 by Koff Konish and Eriik Lin- strom and is now a sister company of FinnDisc, to produce records for under labels, Delta and Rondo.

Delta deals with artists handled by D-Totanta, the leading sales force, on the Romanian, Danish, Norwegian and Swedish market.

Delu deals with artists handled by D-Dotanta, the leading sales force, on the Romanian, Danish, Norwegian and Swedish market. FinnDisc by Jaakko Salo Distribution, and distributed by FinnDisc, is based at Hoyaamontic 14, 00380 Helsinki 38.

**Commercial Radio Seen No Threat to BBC by Controller**

LONDON—Commercial Radio is no threat to the BBC at the moment, Douglas Mugg dieser, Radio One and Radio Two programme controller, said last week.

At a press conference announcing a shake-up of the programme sched- ules of the two channels, he indicated the moves were not being made to combat the new competi-

He said: “The BBC has been quite unaf- fected by the emergence of commercial radio. This is not to say there is no threat. In fact, we are not complacent be- cause it is inevitable that other stations are coming on the air.”

Muggänder quoted figures from a London survey by the BSCG organ- ization, commissioned by commer- cial Radio, which showed Radio One with a 17.8 per cent audience, RV- do 3.1 million, London Broad- casting 250,000, Capital Radio 620,000 and radio London 646,000.

He said the figures were based on the number of people in the London area who listened for 30 minutes or more during any day of the week, and that this was four times as many listeners as the BBC.

**Bell to Release ‘Run’ Disk in U.S.**

LONDON—A single titled “Run” on the Scorched Earth, picked up at MIDEM by Young Blood In- ternational, has been released in the U.S. by Bell Records. The song was written and produced by Britain’s Brian Young. The record is to be released by the world—except Germany and Benelux—by Young Blood (Europe), Golden LP Award (Pop); “Aladdin Sane,” David Bowie (RC), Silver LP, “Simon and Garfunkel’s Greatest Hits,” Si- mon and Garfunkel (CBS); Golden Single Award; “A Yellow Ribbon,” Simon and Garfunkel (CBS); Gold Single Award; “Eye Line,” Simon Park Orchestra (Columbia).

**DJM Sets Sales Team as Supplement to Pye Group**

LONDON—Under the new Pye contract, DJM is establishing its own sales team to assist the Traders in selling its records. The sales team will report to sales manager, Ian L. Finlay. It is not clear if DJM does not reflect any dissatisfaction with Pye’s selling abilities. "We are trying to expand sales through direct linking with the clients and with lower priced material," he explained.

The DJM sales force will be five strong and will comprise the present four-strong field force, established in July last year, and now concentrating on local radio, TV and press promotion, plus an ad- ditional field force of three.

As Tomlin “Pye is doing a won- derful job but there are certain areas that need the attention of the DJM sales team. These will be taken backwards and forwards this year. It seems to us that Pye will be the first to see a general expansion by DJM which turned over in excess of $2.5 million in the last year. The company is also expanding into the agency field. David Winstein joined the company in the new agency and will be handling all DJM-in-house artists including Minnifield, the lovely John Col- hall and Barry Sacher. DJM is also in possession of an office development permit which will enable it to cera- tinate the entire operation as soon as a satisfactory site can be found. However, plans pointed out “It seems we had found the right site tomorrow it would take four years to build a studio complex.”

**Close Mer, Dealer Tie Urged in Holland Report**

AMSTERDAM A call for greater cooperation between manu- facturers and record dealers has been made by a Dutch record industry compiled by CNR, managing director, Hans van Zee- land, Van Zeland makes the point that there is very little contact between the manufacturers’ and dealers’ respective trade organiza- tions, the NVG and the NVG.

One argument against the NVG, in which the two sides could get to- gether is the marketing of records and the work of the Dutch Com- mittee for Collective Gramophone Propaganda. He believes that most members of both NVG and NVG now feel that it is wrong to continue promot- ing recorded music as a luxury prod- uct, pointing out that more house- holds in Holland now have some form of record player.

He also criticizes the lavish cock- tail parties attended last year to promote the gramophone and the Gram- phonic public association with the indus- try and suggests that this could only be the case if the duty is imposed. Van Zeland also gives up tax on disks is still ten percent higher than that for books. As long as the record industry has this “luxury” image, maintains Van Zeland, no Dutch Government is going to give it a lower level of VAT to the level applicable to books even though both records and books are in competition in offering entertainment, education and instruction.

Reference to the work of the CCG, Van Zeland acknowledges that it is a valuable organisation but says that it should be develop- ed and its scope widened and that both dealers and manufacturers stand to gain.

A new organization, which should be formed within the CCG, could become an information center for the industry, distributing news of new releases and latest develop- ments regarding radio, satellite, television, broadcasting unions and even the general public.

As the success of the latest Hi-Fi Fair in Amsterdam as an ex- ample of what can be achieved by the CCG, that it is working through the CCG and claims that many sales are lost every year through the inactivity of the public not knowing where certain record- ings can be obtained.

Van Zeland would also like to see a re organized CCG institute the setting up of national best-sell- ing record charts at the moment, the Radio Veronica charts are the only guide for the trade and the press as are sold in the Netherlands.

The CCG could also arrange special promotions in line with the form of special radio and tv shows and concerts. He also questions whether records made in their present form have quite the international prestige they should have and that the lack of any ac- knowledging outstanding records shows that the CCG is behind.

Van Zeland’s report is expected to be discussed at forthcoming meet- ings of both the NVG and NVG.

**Clugner to N.Y.**

BRUSSELS—Roland Clugner, head of RK Productions of Bel- gium, will be in New York from April 1st to visit various business contacts and co-ordinate with Chess the release of a new Chakhas recording in the summer.**
Jacks Sees Content Ruling
As Hindrance to Local Acts

TORONTO—In an interview that appeared in the March 8 issue of Music Week, Jim Jacks, whose "Seasons in the Sun" has topped the Billboard chart for the last 15 weeks, said that he felt the Canadian content rulings are more of a hindrance to Canadian artists than a help.

"I don't put out that many records, especially close together, but for Canadian artists who do, I feel that the over-exposure they receive from the CRTC rulings has made some of their audience tired of hearing that particular artist!

Japanese Imports Soar

TOKYO—Japan's imports of phonograph records increased almost 47 percent in February, with imports of $15,572,468 and 54 percent in dollar value last year above the respective 1972 totals, judging by the customs statistics gathered here by Billboard.

Japanese Import records totalled 1,282,045 and valued at $15,572,468 in 1973 compared to 1,249,767 disks at $3,812,701 in 1972, according to the Japanese customs bureau.

The 1973 totals comprised 1,257,341 albums valued at $5,989,494, and 57,545 singles at $9,582,974.

Japan bought more records from the U.S. last year than it imported from any country. In 1972, according to the statistics being published this month by the Japan Tariff Association, 1,705,235 records (in volume) at $940,000 were imported from February 25, 1972 to February 24, 1973. A total of $4,000,455 CIF were imported from the U.S. in 1972.

Japanese imports of phonograph records in 1972 had dipped four percent in unit volume and gained less than one percent in dollar value (1.6 percent in value in percent) to the respective 1971 totals. The money conversion that included imports of 280,600 yen to dollar 119978 yen in 1971 to 280,600 yen to dollar 10,800 yen per on Dec. 31, 1972. The yen has shown a strong and steady climb to the present 287.838 yen for Japanese imports last year.

The Japan Phonograph Record Association is expected to confirm the figures at the end of this month in its belated report for 1971.

Quebec Store in Massive Promo

LAVAL, PQ.—Hypermarche, an Oshawa Realtor's store, located in Laval, Quebec, held one of its largest record and tape promotions from Feb. 25-March 2. On the store's 200,000 foot space floor, 30 dump tables of tapes and records were set out. An extensive radio and television advertising campaign was used, in addition to advertisements in the local daily papers to draw attention to the opening.

A number of Canadian recording artists including: Stampeders, Pagliaro, Patti Galligan, Claude Dobois, Francoise Guy, Isabelle Pierre and Rene Claude were brought in to appear at the store to sign autographs and talk to the shoppers.

The project was coordinated by Serge Laurendeau, the branch manager of Handelman's in Montreal, and by Ward Pole, one of the buyers for Towers, another Oshawa Realtor's owned chain.
VANGUARD COMES TO CAPITOL

Now it can be told! Our roving investigative reporter, alerted by rumor, increased consumption of cigs, and soft acoustic guitars emanating from executive offices, has gone into overdrive—and discovered Vanguard albums in the Capitol warehouse.

And not just Vanguard, but also Bach Guild, Cardinal and Everyman—boxes and boxes of records in every form for the entire Vanguard catalogue, ready and waiting to go out to retailers all across Canada.

It is time for an official announcement. (Ahem.)

CAPITOL RECORDS EMI of Canada Ltd. has signed a four-year manufacturing and distribution agreement with Vanguard Records.

CIC President Arnold Gosewich said: "We are extremely pleased" (Fanfare.) with the addition of Vanguard to Capitol's roster. "It is a strong leaning towards the music of the Renaissance and Baroque periods which are undergoing such a strong revival now."

And you can add such diverse talents as Larry Coryell, Buddy Guy, the Jimi Hendrix Experience (P.D.L.), Bach, Paul Robeson, James Cotton, etc., etc.

"Vanguard has been in the forefront of sound research and development ever since the first stereo records appeared on Vanguard. Now with the acquisition of Vanguard for Capitol Canada, Capitol will have four-channel surround sound music for the first time; Vanguard has several 4-channel discs with tape and stereo records, both classical and popular, and the list is growing.

A TOP-FORTY FASHION FORECAST—CAPITOL PREVIEWS THE SONGS OF SPRING

Reports just in from the Central Region reveal that during the month of February, Capitol's share of chart listings was a full 20 percent.

This share of the action was due primarily to six singles, including two by Canadians, two by Americans, and two by British.

As March begins, these hits are being threatened by some sharp upstarts.

HOOKED ON A FEELING. At this writing the presses are continuously supplying Blue Swede's de- but single to keep up with the demand. (And the album, previewed by Capitol Canadian managers in New York, proved to be as bright and inventive as the single.)

OH MY MIRY FROM Ringo is gaining substantially in all markets, and has earned instant playlists on most of the majors and numbers on CJLU, CKLG and CHUM—without displacing YOUR SIXTEEN!

KEEP ON SINGING from Helen Reddy—a full 50% of the Ontario majors and numbers.

LOCOTO MIND test pressing from Grand Funk showing positive initial reactions from majors and secondaries.

...and the following astonishing collection of Canadian talent which has one thing in common—an ex- cellent chance for a berth on the charts this spring, both at home and abroad.

In alphabetical order they include:

Cochrane, HANG ON TO YOUR RESISTANCE on Daffodil is a celebration of optimism edited from the tricky but interesting "Daffodil's Dream" of the same name. Like their debut hit, YOU'RE DRIVING ME CRAZY (FAITH HEALERS), this is an origi- nal Tom Cochrane composition, and it is likewise another Tom Coch- rane vocal tour de force. His multi- tracked "Hang On! Hang On!" forms a haunting and inspirational chorus.

EM, LAY ME DOWN is the hook- rhythm first appearance of a de- lightful singer-songwriter. He de- scribed the song this way:

"Lay Me Down is about having spent seven years in this city..."

...and about having spent seven years trying to get out of it. So you are not surprised that I am going to get out of this life with a lot of things."

Karo, JEO VOU DRAIS TE CON- NATRES adds to this Montrealer's growing catchiness a new matur- ity in her orchestral and choral ar- rangements. Un success assure!

Suze Stevens, TOUT VA BIEN puts the lead which may one day be our most important export out in front of a姑娘ly big-band jazz track. It should follow her LE SOLEIL this spring.

Russell Thoburn: RAMONA is infectious urban country-fold from Century II. The Lightfoot sounda- like is currently coming out from that shadow with a series of sold- out concerts in British Columbia with well-fictioned recording artists The Original Caste, and is winning great reaction for this song in particular.

Lise Thouin. BINGO, just one, is being played virtually everywhere on the Quebec majors even in ad- vance of the premiere of the movie from which it is the title song.

Other new Capitol Canadian break-outs from Britain:

Skin Alley. I NEED YOU WOMAN (BUT WHAT GOOD DOES IT DO?) has been edited down from the hit- picked cut on the band's second al- bum ("Skin Tag") by Frank- Davies of Love Productions. It was written by Bob James, the group's guitarist, saxist, Rastafarian, vocalist and produced by Memphis art- istic-producer Don Nix.

Cockney Rebel. SEBASTIAN is an astonishing debut, and becomes an addiction that has topped a number of charts, including the Belgian hit parade. It's different from anything else you've ever heard. For that, don't reject it—we celebrate it!

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ANNOUNCEMENT

SKINNY TENN, Personal Manager of the hard-rocking showband Fludd, brought the Canadian music industry some of the most important bands in Canada.

He reports that Brian Pilling, the lead guitarist who was hospitalized in late November, is now vacationing in the Bahamas—writing new material both for the group and for a planned solo project. He will be back in performance April 4th when Fludd tape the ROQ Show for the first time.

Meanwhile, Fludd have added guitarist-vocalist-writer Gord Waszek to their line-up. George who started with Brian's re- turn, is the original founder of the first Leigh Ashford group.

Grains of a new Fludd have been just released as a fan- follow-up to COUSIN MARTY. It is from the forthcoming album entitled "What An Animal!" which will be a combination of the material re- corded on the first year of the Manor Stud- dio in England and recent tracks at Manitoba Sound in Toronto. The al- bum will be released simultaneously this spring by Sire in the U.S. and by Darfodi in Canada.

(The Press)

FLYING CIRCUS. MORNING SETS YOU FREE is another original foot stomper from the album "Last Laugh," F.C.'s latest contribution to the shoe industry. The recipe calls for instrumental counterpart, smooth vocal harmonies, and a swift swing-step; bop well and cook.

And since the A-side was chosen by the flip of a coin, check out the flip and see if fate was fair.

Tommy Graham. SEA CRUISE, the sock-hop classic by Frankie Ford comes back to life in the hands of a man who made a lot of it happen for Canadians back then. Dig the saxes—oo-ee baby! (See Foot Note One.)

Foot Note One: The original was a hit for Huey. "Piano" Smith (who led the Flatts, with lead singer Frankie Ford. (Thanks to Nevin Grant, Resident Expert at CKLG in Vancouver.)

Valerie Hudson, BIG GREEN in- troduces our latest lady lyricist, a sensitive singer and songwriter from Century II, with an acoustic folk-teenager. STORMY GREY on the flip (whose name is in a more mellow mood.

KEOUG, JEO VOU DRAIS TE CON- NATRES adds to this Montrealer's growing catchiness a new matur- ity in her orchestral and choral ar- rangements. Un success assure!

Suze Stevens, TOUT VA BIEN puts the lead which may one day be our most important export out in front of a姑娘ly big-band jazz track. It should follow her LE SOLEIL this spring.

Russell Thoburn: RAMONA is infectious urban country-fold from Century II. The Lightfoot sounda- like is currently coming out from that shadow with a series of sold- out concerts in British Columbia with well-fictioned recording artists The Original Caste, and is winning great reaction for this song in particular.

Lise Thouin. BINGO, just one, is being played virtually everywhere on the Quebec majors even in ad- vance of the premiere of the movie from which it is the title song.

Other new Capitol Canadian break-outs from Britain:

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YES! IT WAS JOHN MARTYN!

When cult-followed John Martyn appeared before the masses for the first time in Toronto and Montreal (Feb. 23-25) it was preceding Yes, and most of the fans probably felt they didn't need an acoustic folk singer for the Grand Rock they had paid for. But they swiftly changed their minds. Here is what critic Bill Mann wrote for the next day's Montreal Gazette:

"It appeared as if the first act, re- posed singer-songwriter John Martyn, was walking into the lion's den. One man with acoustic guitar in front of 19,000 crazed kids? But Martyn, using an excellent sound mixer and tape-delay sys- tem, astounded just about every- body with an excellent show of eerie, spacey guitar effects. He should have done an encore, but didn't: he was warmly received.

Larry Wilson, newsmen for To- ronto's CHUM FM, reviewed the Maple Leaf Gardens concert for the next evening's "Click It," which in- cluded these words:

"Out came gruff, silly-voiced John Martyn. With a Y. and an electric acoustic guitar that he used as a WEAPON, aided by an electronic box of tricks and a loud sound sys- tem. Such sounds out of a guitar! Reminiscent of some Hendrix and guitar music. Yes, indeed! On the electric guitar. Reverberation, echo, phasing, gimp, micks, sustain . . . everything in the catalogue. Most of the entire band—egged SU- PER, putting everyone in the mood for the main act.

Thank you, Larry for his two "Music Notes" reviews of John Martyn's eccentric and compelling talents, and to the rest of the people at CHUM-FM for main- taining listener interest in Martyn's music.
Marsden Voice) and for the recording of Beethoven’s symphonies, operas and “Mauro Sacchi’s (EMI) Pachet Casata for record- ing in 1973 by EMI, Philips and CBS. Hans Schmidl (based on Mozart’s “Farewell Concerto” (Phil- isn) Glaas Eskopy for Praz in der (Polo- niang); William Forwindanger for recordings of Brahms and Beethoven (Decca/Dis- co); St. Thomas Beethoven for “Haydn Symphony” (EMI) Bruno Walter for Mozart recordings (Decca/EMI); Tré Breit- schen for Brahms and Beethoven recording (CBS) Choral works were: Prix Paul Gilson: Minstrels - 25 arc de Triomphe (Musique de France); Prix Renard- Manuel; Refugee” (EMI). Prix Claude Rostond: Works of Lass’s last year. The last works for piano by Ernő Vetélyi (Hungarian): “Via Cross – Into a Mario Vergero—solos and choirs of Budapest directed by Miklos Stacho (Hungarian). Prix Pierre Bress: Marius Fugan and the Big Bass “ tore va Change” (CBS). Symphonic Music: Dvorak symphony for the London Symphony Orchestra con- ducted by Rowics (Philips); Lalois La- jou (EMI); Pierre (EMI); the Hungari- an State Orchestra conducted by János Ferencsik (Hungarian). Concentr: Mozart – Complete works for orchestra by Paul Zand’s chamber Orchestra (Evening Star); Mozart – Piano concerto No. 21 and Three Rondas by Jan Maria Praz and the Gulbenie Funderie of Lyon conducted by Grabhauer (Erato J.A. Bach: Double concerto in D minor and the concerto in E major and G major and Frédéric Pelletier, Pianos Zuckerman and the English Chamber Orchestra conducted by Dan Zachary (EMI). Chamber Orchestra: Jean-Clau- sert: Escher–Editions–Editions–Editions–Editions (ORTF) The Ars Nova Ensemble conducted by B. de Vi- negarde (Basque). Ballet: Présages: Romeo & Juliet Bal- let (English Ballet) conducted by R. Wyman (EMI); Mazurol (EMI). Chauvier: Music: J.D. Zelinsky: Six so- natas by H. Holst, R. Verdie, T. Menestrier, Bazzanella and Jean-Jacques; Prince- son-Singer Quartet No. 1 and 2 by the Quixote of Paris (Chant du Monde). Sarmatas: Albertha, Etienne, Finda de Espangne, Navarra by Alexia de Lourchade (Decca). Borodic: Dwarfs in the world by Jean Noyer (STIL). Eishinshu Music by R. Zehbe- dorse (Fon), Fauer – Le Berce Chanson etc. with Bernard Koslin (Vienna). Opera: Werke: De Fréchette – Janowitz, Maib, Schoendorfer etc. with the Radio London and the London Opera Orchestra conducted by T. Meller, (Decca). Also gone are Erato’s Symphony Orchestra. (Philips) and Davis for piano. Davis has had many great successes. was the top producer of piano. She never sounded better. Should get exceptional playback. Pip. no info.

JOHNNY RUSSELL – She’s in Love with a Rod Man (CBS) producer: Jerry Sparks, producer: Bob McClure, Jack Mc- saic (EMI) CBS 1402. Russell Noel has had both of his and this is the exception. He was the most praised from Davis Williams Album, a top Bob McClure song, and it is a big single for Russell. Pip. no info.


GARFUNKEL – Traveling (Parrot) (CBS) (CBS) (CBS) (CBS) (CBS)

ALFRED BRENDEL and Neville Marriner during the recording session for Mo- zart’s “Piano Concerto K. 459, 488.”

DISCUSSING the release of the new “Swingle” album is, to repeat, Brian Hutchison, April Music Managing Director, Paul Myers, CBS Director of Masterworks for Europe, Ward Swingel, artist; Brian Oliver, April Music Promotion Manager and Dan Loggins, Director of A&R. Ward Swingel, the creative writer and producer of the famous “Swingle Singers,” is currently working on his first album, a collection of European madrigals. The album will be released this spring by CBS.

WEL Tipples & SHERRY Brine – Don’t Let Go (CBS); producer: Jim Kenner, writer: Jerry, Swingel, Columbia Music (BMI) Wom 14714. Pickled from their album, it’s a rockin’ country version of the old ‘98 Head Hot and they never sounded better. Should get exceptional playback. Pip. no info.

JOHN NORDIN – Singing Up Memories (CBS); producer: Jim Wil- kumson, writer: Don Black-Wilbarg, Brainy Video Music (BMI) Wom 14719.


MARY KAY JAMES – Peace Help No Say No (2:30); producer: Alon Johnson; writer: Robert James, Swingel, Jack Music (BMI) WM 11.

Pick-up a top 20 chart tape in the opinion of the review panel which voted for the selections published this week recommended a tune picked will lead us on the Red 200 (between 20 and 99). Review editor: Eddy Gogel.

FOR MAJORs and INDEPENDEnt P R O M O T I O N T H E ANSWER is: 

- Specialists in advertising and promoting records.
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THE COMPLETE SERVICE DISC PROMOTIONS 11946 Montana Ave., Rm. 103 Los Angeles, Calif. 90049

MARCH 30, 1974 BILLBOARD'S 102
Gladys Knight and The Pips have another winning new album on Motown. It’s filled with the kind of songs Gladys does best—from the thunderous It’s All Over But The Shouting, to a stunning new ballad called Between Her Goodbye and My Hello, produced by Joe Porter who also produced Gladys’ Grammy-winning “Neither One of Us.” KNIGHT TIME It’s all new. It’s all Knight And it’s all right.
"Album of Week" Most Successful: PAMS Makes Jingles

To Aid Natl. Ad Yield

The campaign is being coordinated in MIA's home offices here by Stu Bernat. To date, Capitol, Disco- neyland, Metronet, 20th Century, Polydor and MCA have participated in the program, with A&M, Nighthawks, Arista, ABC Records, RCA, ABC/London and RCA scheduled to participate during April and May. The jingles will be used in two forms: a national and a regional.

Varieties of the MIA jingles taking part are the Venus chain in Missouri and Kansas; Goldblatt's and Playback in Chicago; the May Company, Sequential and the Hectic chain in the Washington-Baltimore area; the May Company, Stein and Emertor stores in San Francisco and Oakland; and the May Company and Buoninsegni appliance centers in the Denver area.

Hat Calkins will handle the west coast.

LEGALady.com sales for Peerless Electronics, the firm that distributes Cyber, an auto- matic telephone dialer for the home and office. Charles Meeke, formerly a music professor in Indiana, has joined the firm as a production manager of special projects.

New things in the works are a country music association service and a classical music automation-service. PAMS also syndicates already several other music formats.

Billboard's March 30, 1974, issue featured another "Spotlight" on the "Album of the Week" concept, focusing on the PAMS makes jingles campaign to aid national ad yield.
They Say I'm Different—Betty Davis

Betty's second album. Two new and dramatically different sides of Miss Davis packaged with a full color poster. Betty Davis, the soulful lady with a voice that struts.

JUST SUNSHINE RECORDS
Available on 3RT Tapes

Distributed by Famous Music Corporation on
A Gulf Western Company

JSS 3500
The Stage Is Set As
BILLBOARD SPOTLIGHTS:

The Music & Entertainment Scene in

Georgia

When it comes to music and entertainment, GEORGIA'S HAPPENING! Be it Pop, Soul, Country, Gospel, etc., you'll find it there (from progressive record companies, modern sound studios, creative publishing firms, outstanding radio and TV stations, key record and tape distributors, one stops and retail outlets, aggressive talent agencies, crowd-drawing clubs and facilities, and an abundance of exciting talent). The story of this dynamic state's growth to one of the top music and entertainment centers will be highlighted in Billboard's April 27 issue. Be a part of the worldwide exposure this key special will receive.

Advertising Deadline:
April 12
Pure Smokey.

Smokey's Second Solo Album.

Side One
It's Her Turn To Live
The Love Between Me and My Kids
Asleep On My Love
I Am I Am
Just Passing Through

Side Two
Virgin Man
She's Only a Baby Herself
Fulfill Your Need
A Tattoo

Written, Performed and Produced by Smokey Robinson

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THE HITS KEEP COMIN’!

HUMBLE PIE THUNDERBOX (SP 3611) 58* Produced by The Pie

STRAWBS HERO AND HEROINE (SP 3607) 137* Produced by David Cousins and Tom Allom

NAZARETH LOUD’N’PROUD (SP 3609) 170* Produced by Roger Glover

PETER FRAMPTON SOMETHIN’S HAPPENING (SP 3619) 179* Produced by Peter Frampton

ON A&M RECORDS
<table>
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<th>Title</th>
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<td>TONY ORLANDO &amp; DUAH</td>
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In the tradition of the incredible Macon musical invasion, Capricorn Records, where we've never let you down, proudly present this year's brightest shining new stars **

**Wet Willie * Keep on Smilin'* (CPR0043) produced by Tom Dowd for Phil Walden & Associates

Wet Willie is currently on tour with the Grand Funk Railroad:

March
21 Richmond, Ky.
22 Indianapolis, Ind.
23 Normal, Ill.
29 Miami, Fla.
30 Tampa, Fla.
31 Gainesville, Fla.

April
5 Hampton, Vir.
6 Greensboro, N.C.
7 Roanoke, Vir.
12 Binghamton, N.Y.
13 Springfield, Mass.
15 Boston, Mass.
20 Providence, R.I.
21 New Haven, Conn.
22 New York City
24/25 Detroit, Mich.
26 Dayton, Ohio
28 Madison, Wisc.
The recent rumors about the merging of MGM into the corporate umbrella of Polydor Inc. gained momentum as Bill Breen, who has served for the last 14 years as chairman and chief executive of Polydor, left the company to pursue freelance interests. Breen said the exiting was due to “philosophical differences.”

Direction Plus, production outfit, has just completed filming interviews for the offices of Atlantic Records for the television shows, produced by Les Haber and filmed by John Kelly of Direction Plus were with label vice president Tom Ochser and artist Arne, Franky. In, to be played Gang and Buzzy Linhart. The interviews were produced for the BBC TV series—“The Old Grey Whistle Test.”

V. Z. and F. M. Art. From AM Feb. 2. Since a dispute involving the station’s decision to restrict playlists, returns to late-night New York radio in

Streakers unite: with everyone from collegiate aberrants to label promo men and even a few rockers reportedly taking the plunge, it was a matter of time before true mystical STARS stripped down. Last week in the Tokama, the erstwhile neo-Californian rockers, the Glitz, took over and when Mike’s Logis Wilson stripped Carl Wilson during his vocal on “Caroline, No.” By the way, disk producer and junior McKee became busier than the band on the northwest leg of their tour.

James L. Cleary has been appointed national sales manager for general licensing at ASCAP. Cleary will supervise a sales staff in 13 offices across the U.S., with responsibilities to include all licensing cutout and domestic sales divisions. Cleary first joined ASCAP in 1959, and served for the last 10 years as mid-East division manager for general licensing, headquartered in Cleveland. In his new post, he will have offices in both Cleveland and New York. Also at ASCAP, Mel Rogers has been named district manager of ASCAP’s Cleveland office. Rogers has served as an ASCAP field representative and assistant to the division manager in Cleveland for the past seven years.

Bogart: Clark TV

LOS ANGELES—Neil Bogart, Dick Clark and Jim Parker have formed Bicentennial Three Productions to produce TV special “200 Years of American Music” airing next year.

Johnny Nash’s
Reggae Venture
Just a Phase

Johnny Nash’s third album, has reportedly lined up dates for the 38th annual event at Las Vegas. The ex-Beatle is milling around. . . . Carl Wilson took a holiday last week when the label released the very successful Clark Oldies LP set.

Sooner Group
Piracy Bill OK

And Mrs. Terry Davis, Mrs. Lou Manley of Conway Twitty’s office, and Mr. and Mrs. Boren Axtin who spearheaded the Senate rally, urged Oklahomaans interested in passage of the antipiracy bill to actively engage in pushing the bill through in more difficult stage, passage by the 101-member House.

Lubinsky Dead

A member of the band from New York where he will attend the Fifth Symposium of the CISAC Technical Committee and make the industry rounds. He was in the U.S. Air Force. He attended the Polydor concert scene next month at Avery Fisher with special guest, Mimi Farina.

Late News

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

MARCH 30, 1974, BILLBOARD
IF YOU ARE SERIOUS ABOUT YOUR ACT...

MEET YOUR SERIOUS FANS IN OUR ACOUSTICALLY PERFECT CONCERT FACILITIES, THESE ARTISTS HAVE:

Guns Who
Earth Wind & Fire
Curtis Mayfield
Ten Years After
Stevie Wonder
Sadler & Young
Jeff Beck
Doobie Bros.
America
No Va bastard
Dean Winters
Grateful Dead
Richie Far
Chuck Berry
Blood, Sweat & Tears
Dave Brecker
Steve Miller
Black Oak Arkansas
Wishbone Ash
Edgar Winter
Mar
Les McCann
Grover Washington, Jr.
Matsukata Orchestra
Tie Mahal
Seals & Croft
The Isley Brothers
Quicksilver
Firewood Mac
John Denver
Nash & Neil
Frank Zappa

Al Green Bros.
Seattle Symphony
Bobby Womack
Precoc Elson
Foreign Theater
Billy Preston
Sinegas Dance Co.
Duke Ellington
Kris & Rita
Crosby & Nash
Traffic

Freddie Hubbard
Emersons Lake & Palmer
Cat Stevens
John McDole
Robert Flack
Sly
Kris
Crusaders
Alice Cooper
J. Geils
National Ballet

Sound by Associated Sound Systems, L. A.
Acoustically balanced monophonic
2000 Watts of Power, 30 inputs
Separate Stage Monitor, Mix.

Lighting to fit your needs
Immaculate Carpeted Dressing Rooms
Lovely Stage Hostesses
Self-Promotion and Live Recordings welcomed

Specs. upon request
GET DOWN PRODUCTIONS / PINE STREET, INCORPORATED
Seattle, Washington
Listen OUR FRIENDS
And You Shall Hear
The HARRIET SCHOCK
Album Of The Year!

Produced by ROGER GORDON

WHERE HER FRIENDS ARE!