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There will be 50 licensees at the one-day meeting and dinner, and all will be attending IMIC May 7-10 at Grosvenor House, London. Attending the meetings from the U.S. label will be president Maitland, plus vice presidents Lou Cook, Artie Mogull, and Armstrong.

Among those licensees attending will be Gerry Nord, head of EMI Records, England; G. Giannini of CBS/Sugar in Italy; R. Krause of Bovema in Holland; Neville Smith of Australia; G. Schotre and K. Richter of Telede, Eduardo Baptista of Disco Musart in Mexico, and Peter Gallo of Gallo Records in South Africa, plus two representatives of the Cofinanza International Corp., a film distribution firm.

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By YADIM YURCHENKO

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NARM Complete Coverage

On Pages 3, 10, 13, 16

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THE NEW
CAT STEVENS
ALBUM IS
"BUDDHA AND THE
CHOCOLATE BOX"
ON A&M RECORDS

Produced by Paul Samwell-Smith and Cat Stevens
**Suit Seen Affecting Sound-Alike Rhubarb**

**COLUMBIA, S.C.—**The controversy over making sound-alike tapes will probably get its first court decision shorty soon following filing of a 32-count recorded music violation and infringement suit by the U.S. Attorney John Keiso against Charlie Schaf er and RIAA investigator Robert Polk of Augusta, S.C.

The suit enforces 32 alleged violations, all occurring between Mar. 6, 1972, and Jan. 12, 1973. Schaf er told Billboard in 1972 that he was converting his operation from unlicensed duplication of pre-Feb. 15, 1972, recorded material to a licensed one.

Schaf er at that time maintained he went to great expense and effort to record the sound-alikes primarily in Nashville. In the interim, Schaf er had recorded sound-alike material at new studios which constructed in Augusta.

It is expected that the federal authorities conducting the litigation involving Schaf er will probably unveil a concept, spoken about at last week's National Association of Recording Merchandisers convention.

**Myrh to Distribute Good News Product**

LOS ANGELES—Good News Records has signed with Myrh for domestic distribution of a previously unheard single. The two-headed label had previously been distributed by U.A. Located in North Hollywood, the company is said to be moving out of a building complex which houses Marna Jo's Recording Studio.

**NEWSMAKER LIEBERMAN:**

**New NARM President Vows Full Steam Ahead**

By IRENE CLEPPER

HOLLYWOOD, Fla.—"We must continue to put more emphasis on the quality of the product and the quantity of profit," urges David Liebermann, named new president of the National Association of Recording Merchandisers (NARM).

"In the last 10 years, counterfeiters have been involved with 100% of the new product," he contended. "I know this is true because I have investigated the underground market, and talked to the major labels. The profit is there, but the market and the label are not benefiting from it."

Last week, Liebermann, a private investigator and former deputy sheriff in Nashville, Tenn., was named NARM's new president. He has also had a history of fighting piracy, including his work as a sheriff in Tennessee and as a private investigator in the music industry.

**Constant Vigil for Piracy Urged**

By JOHN SIPPEN

HOLLYWOOD, Fla.—Despite 22 antipiracy suits, 21 injunctions, and 40 convictions for violations of the post Feb. 15, 1972, federal piracy provisions, the fight continues. Violations must be continued locally and statewide by industry individuals, Liebermann emphasized.

"The recording industry's war against piracy is not yet over," he said. "We must continue to fight piracy and to educate the public about its impact on the music business."

Last week, Liebermann was named NARM president at the group's annual convention. He has been active in fighting piracy for many years, including as a deputy sheriff in Tennessee and as a private investigator in the music industry.

**Keynote Smith Urges End to Mfr., Merchandiser Bitterness**

By IS HOROWITZ

HOLLYWOOD, Fla.—A urgent plea for an end to the bitterness which has characterized much of the relationship between manufacturers and merchandisers was voiced last week by Joe Smith, president of Warner Bros. Records.

In his keynote address before the NARM convention of Monday (15), Smith said that "both sides were at fault," and that it would be "a mark of this industry's continuing interindustry independence" and erase the bitterness between elements of the industry that are supposed to have the same interests.

Smith recalled the "old days" when relations between producers and record companies were more closely knit and even affectionate. "But in the last decade each has gone its own way," commented Smith.

The "uncomfortable and unforeseen" situation, involving "material shortages, spiralling costs, investigations, and the "agony of" manufacturers and record companies, he said, is that the only friends they can rely on are each other. Smith declared. But through all this nastiness one thing persisted: hostility between manufacturers and merchandisers.

**Inventory Control Program As Paring Returns Is Cited**

HOLLYWOOD, Fla.—A workable program of inventory control, designed to increase yearly turn-overs and pare returns, was presented at a poorly attended (about 225) session Wednesday (27).

Bill Schlichter, a former inventory management consultant for Columbia Sates Apr. Jazz Month; 214 Title Drive

NEW YORK—"Jazz '74," a sales and promotional campaign to jazz product on Columbia, Epic and Columbia custom labels, goes into effect Monday (1) and is scheduled to run through April 26, according to Rich Urbaniak, president of Columbia and distribution for Columbia Records.

He stated that the campaign has been spearheaded by the release of 14 new albums this month, as well as the reserving of over 200 selections from the label's catalog.

The campaign will be supported by national advertising, both in print and on radio, with radio spots primarily aimed at jazz and progres-

**New NARM President Vows Full Steam Ahead**

**Suit Ousted Against Music Makers**

NEW YORK—A class-action suit brought by 52,000 jukebox operators against the Music Makers Group and 10 other defendants by stockholders of Columbia Records was thrown out by District Court Judge Gagliardi on the grounds that a claim for pendant jurisdiction could not be sustained.

The judge ruled that the complaint, which sought injunctive relief and damages for alleged violations of the Securities Exchange Act of 1934, and the Securities Act of 1933 he dismissed except insofar as it al-

**Stone's Gain Court Award**

NEW YORK—Confirmation of an arbitrator's award to the Rolling Stones in their dispute with ABKCO Industries, Inc. (Billboard, March 9) was handed down by a New York Supreme Court judge last week.

The Rolling Stones had filed an affidavit asking quick confirmation of the arbitrator's award (Billboard, March 30), following the court's request for delay until a related decision. 

As a result, the arbitrators, Liebermann and Smith's assistants were prevailed in the Court of the Supreme Court of the State of New York, County of New York, on the 29th day of March, 1973.

**Singer One-Stop**

CHICAGO—Gus Tarot, 41, with a東西-year-old label and management, is forming his own one-stop operation dealing strictly with jukebox operators. Called Singer One-Stop For Ops. He has inherited the Singer name from the original company, which was closed after 23 years in business. (See Billboard, March 9.)

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General News

Chess/Janus Sells M:media Country Line

NEW YORK—Chess/Janus Records has acquired M:media Records country line.

Marvin Schlegel, Chess/Janus president, stated that the agreement between Metromedia and Chess/Janus was worked out before the purchase of mast contracts and a number of masters, and is part of Chess/Janus' continued merchandising program.

He said that plans call for the reissue of much of the product on the recently reactivated GRT Records label in Nashville. Distribution and sales of country product will be handled by Chess/Janus.

Also, Dick Heard, former general manager of the Metromedia country line, has been named GRT's general manager (see Executive Turntable).

RCA Bows 2 New Sleeves

NEW YORK—RCA Records has introduced two new sleeves—singles releases, one designed for regular weekly single releases and the second for RCA's Gold Standard Series singles.

The new sleeves will come in a new sleeve featuring graduated tones of yellow, orange and white, with the RCA logo repeated four times. The Gold Standard sleeve is gold and blue, featuring a vintage tone arm.

New jackets were requested by Tony Montgomery, manager, national sales, and were designed by Craig DeCamps under the supervision of Aey Lehman, manager, packaging design.

Chess/Janus Moves

NEW YORK—Chess/Janus Records will move to new offices here at 230 Broadway on Monday (5). The move, which follows the recent acquisition of larger quarters by the label in Los Angeles, is part of a Chess/Janus expansion program.

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Nippon/Col ‘Q’ Unit To U.S. by End of ’74

By RADCLIFFE JOE

NEW YORK—The new Nippon/Columbia UD-4 quadrasystemic television market will be marketed in Japan and Europe by the middle of this year, and in the U.S. by the end of 1974, according to Takayasu Yoshida, manager, international relations record division, Nippon/Columbia Co. Ltd.

Yoshida’s forecast came at a recent showing of the system at the New York Hilton hotel here.

The showing, the first of two-day demonstrations scheduled for New York and Copenhagen, was designed to attract retailers and software licensees for the product being touted by Nippon/Columbia engineers as the “complete” 4-channel system.

The UD-4, developed jointly by Nippon/Columbia and Dr. Duane Cooper of the University of Illinois, incorporates both matrix and discrete quadrasystemic formats in a single unit without the need for sophisticated special switching.

Takami Shobocho, president of Nippon/Columbia, calls the system truly universal, pointing out that in addition to its 4-channel capabilities, it can also be used in both stereo and monaural modes with equal satisfaction.

Although the main purpose of the present showings is to solicit licensees, Yoshida said Nippon/Columbia would not delay introduction of the equipment to the units until manufactures are signed. He said that initially, Hitachi, parent company of Nippon/Columbia will produce the equipment for the Japanese, European and U.S. markets.

In his demonstrations, Yoshida stressed that manufacturers of available 4-channel systems need make only minor modifications to their own systems to accommodate the UD-4. “It is a simple matter of adding another position to the 4-channel mode switch,” he said.

Nippon/Columbia and Dr. Cooper have also developed a UD-4 discrete 4-channel broadcast system which is currently under consideration by the National Quadrasonic Radio Committee along with other systems by Zenith, General Electric and others.

Epic Marketing Push on Chase

NEW YORK—Epic Records has begun a merchandising program to back the group Chase's latest LP, "Pure Music."

The campaign, designed to coincide with club bookings for the group in Chicago, New York and Boston among other cities, includes radio and television spots: in-store displays; consumer and trade print materials; at least 200,000 promotional stickers to be distributed by Epic's field force. The campaign will also include a separate promotional and merchandising thrust at the college in the market in the U.S.

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AS SEMINARY

Rabbi Buys Fillmore E.

NEW YORK—The Fillmore East, one-time bastion of rock music in New York, is being turned into a seminary. The huge, ramshackle theater on the city’s East Side, was sold by auction last week to Rabbi Eugene Jacobs of Yeshiva B’er Slone, and to enter the liberal arts division of his seminary.

During the 1960s, under the management of Bill Graham, the Fillmore was the showcase of every known, and many unknown rock musician, and the ultimate meeting place of every group. Two years ago Graham stopped promoting concerts in the theater, and since then, except for an abortive attempt by a consortium which tried to revive its image as the Village East, the Fillmore has been shuttered.

Rabbi Jacobs paid $190,000 for the building.

Gemigo, Ampex License Deal

NEW YORK—Gemigo Productions has entered into an exclusive tape licensing agreement with Ampex Music Division (AMD). The pact, which gives Ampex tape duplicating and marketing rights to Gemigo product in the U.S. Canada and Mexico, was signed by Max Stuart of Gemigo, and Thomas Davis, vice president and general manager of AMD.

SUTHERLAND LA ROCCO GELORMINE GOLDMAN

Dick Williams has been named director of western marketing for Shelter Records. He will be responsible for all marketing, sales and promotion west of the Mississippi for all Shelter product. Previously with MCA Records in charge of special projects for the eastern and midwestern markets, Williams now heads up Shelter’s western market. "I have been a fan of Dick’s work for the past several years," says management. "He will work out of the label’s New York office. . . . also departing Billboard’s editorial staff is Phil Geofrione. He will be involved in full-time freelance writing activities, as well as photography. Gelormine will also be managing the New Jersey-based rock group Listen. . . . Carole Goldman has joined Philadelphia’s Electric Factory Concerts, as executive concert coordinator. . . . Marilyn La Rocco has joined Unlimited Professional Management, Inc., as director of record promotion. . . . At Esp-Diek, Leslie Frankin has been named campus radio and concert coordinator; Chris Thomas has been named deputy director of administration and Jackie Shaw has been appointed director of press relations. . . . Dan Bottstein, former Billboard staffer, has left CBS television, where he was a freelance writing consultant, publicizing entertainment specials. He will announce plans shortly. . . . Duke McLean has joined Dawnbreaker Music in San Fernando, Calif., as head of country music. He was previously a manager and a writer.

** Wayne C. Luplow has succeeded Mel Moore as director of quality safety and reliability engineering for Zenith Radio Corporation. Moore was named director of quality control in the firm’s manufacturing division. . . . Maurice Watkins has been appointed regional southeastern & promotion manager for General Recording Corp. Prior to joining GRC, Watkins was a southeast regional promotion marketing manager for Mercury Records. He was also affiliated with Motown and Brunswick as an independent promotion consultant. . . . Robert P. Ambrisco has been appointed vice president and director of planning and administration for the consumer electronics group of the Magnavox Company. He has been associated with the firm for seven years, having served most recently as controller of systems and data processing for the consumer electronics group. . . . Barry Knittel has been appointed manager of the New York district office of ASCAP. Sidney Dicker has been named regional sales manager for Preferred Sounds, a New York company which produces blank magnetic recording tape. He was most recently sales manager for Park Record and Tape Distributors, East Hartford, Conn.

Jules Rubin, executive vice president, marketing and sales, of TDK Electronics has resigned. The position which he took over from George Saddler less than two years ago will probably be eliminated, and the regional managers whom he supervised will report directly to Shohel Tokuda, TDK vice president and general manager. Rubin’s plans have not yet been announced. . . . Al Shapiro, Jerry Weinman and Lee Neumann, named Eastern, Midwest, and
The wonderful state that gave you "The Wizard of Oz," wheat, Leavenworth Penitentiary, and tornados now brings you -- Kansas.

Kansas (the group, not the state): six Topeka jayhawks generating the total sound energy of a prairie twister, with a new album guaranteed to wreak rock 'n roll havoc all over the land.

"Kansas." The first Kirshner Records release distributed by Columbia/Epic Records.
LOS ANGELES—With $8,000 advance 10 tickets sold tickets sold two weeks before the start of the California Jam at Ontario Motor Speedway, the sound of the bike is loud and clear. The hed- liner artist is already the highest-grossing one-day musical event ever held in the United States. The California Jam, backed, ABC Television's Entertainment Division, has proclaimed it is the “veld” of rock concerts.

The California Jam is 18-month- old ABC Television's first con- tact to have a new look and其次是三个不同的 retrieving processes.

**SERIES REVIEW:**

**6 Heavy Starts MGM Jazz 2-fers**

LOS ANGELES—West Montgomery, Charlie Parker, Bill Evans, Cal Tjader, and Miles Davis are featured on the MGM Records Jazz 2-fers. The compilation of these albums is analyzed in a new "Return Engagement"-type jazz music.

The LP's all have a modern geometry-oriented cover design but lack any writing or information about the musicians on the dates.

The Montgomery LP features a variety of recordings, including "Con Alma," "Goin' Out of My Head," "Tequila," and "I Got a Name." The cuts from the period in which Creed Taylor was bringing Montgomery's style to the forefront for the appeal as well as jazz fields.

The Parker cuts include several which were his last before his death in 1955, including his sessions with Dizzy Gillespie, Thelonious Monk, Buddy Rich, Max Roach, plus cuts from "Jazz at the Philharmonic" and the famous "Parker With Strings" dates, all done by Norman Granz. Included are "Confirmation," "Oh, Lady Be Good," "Leap Frog," "April In Paris" and "I Get a Kick Out Of You."

The Evans LP touches on the modern scene with past recordings of his appearances at Montreux and in the U.K. with the likes of Stan Getz, Eddie Gomez and drummer Shelly Manne.

The JAZZ MIG/Johnny Griffin include: "I Loves You Porgy," "Somebody My Prince Will Come," "Blue Moon" and "Three Things Called Changes."

The Cal Tjader recordings are all Latin jazz, with several cuts already released and within recent months by other labels. Familiar works include "Donny," "Manha De Carnaval," and "Zambito.

The Oscar Peterson LP reclaims what all jazz buffs know: that this man's genius is ever present and timeless. The tight sound of the trio, with Ray Brown on bass and Ed Thigpen on drums, is a delight to hear again and again. Especially on such cuts as "Con Alma," "Waltz For Deby," "My One and Only Love," and "All Blues" are done with a larger instrumentation.

Stan Getz package has several of his hits, notably "Desafinado" along with "I Remember You." The "Four"-for-Miles LP, which won a Grammy. On one cut, "Dys-" the players are all Europeans with others like Chet Baker and Stan Getz, Red and Gordy Tate are heard.

The Creed Taylor productions are welcome to the nostalgia movement which permeates much of the jazz world with old LESTON TIGELO

**Axelrod Disks for Fantasy**

LOS ANGELES—Producer Dave Axelrod, who's been working on sev- eral artist for Fantasy, has recorded his first LP for the Berkeley based la- bel.

The project is a first for two rea- sons: it marks the first time he has not done a concept type album and is the first time he has been his own producer.

Cannonball Adderley, with whom Axelrod has worked on Capitol and now as Fantasy as an artist, has traded places with Ax- elrod on the LP "Heavy Axe" which is scheduled for release next month.

Hanging produced Funk, Inc.'s LP "Super Funk," he is set to handle its next project.

Axelrod returns to his producer's role for Adderley's next LP which is produced for Fantasy through Ju- Nat Productions.

He has also written two originals plus all the charts for a Gene Am- mons jazz LP which Orin Kemn- news is producing.

In addition to the non-exclusive production work for Fantasy, Alex- rod is expanding his freelance work. But he is a newly signed genre- artist on Fantasy.

**MCA License Deal in Mexico**

LOS ANGELES—MCA Records has just concluded a licensing agree- ment with Dioscuri Munat for the MCA- agreement was reached by Lk Kent, vice president of international operations for MCA Records, and Eduardo Baptista, head of Dioscuri, Mexico City. Dioscuri, Mountain, founded by Bap- tista’s father, is a total operation with recording and pressing and packaging manufacturing operations, and distribution. MCA product will be marketed in Mexico for a distribution there.

Named as manager for MCA at Dioscuri Munat is Luis Sandman, he has been with Dioscuri for about a year and prior to that was with Orin Kemn, previous li- censee for MCA.

**Conclusion**

**30,000 ADVANCE: Calif. Speedway Jamming**

BY NAT FREEDLAND

LOS ANGELES—With $8,000 advance 10 tickets sold two weeks before the start of the California Jam at Ontario Motor Speedway, the sound of the bike is loud and clear. The hed- liner artist is already the highest-grossing one-day musical event ever held in the United States. The California Jam, backed, ABC Television's Entertainment Division, has proclaimed it is the “veld” of rock concerts.

The California Jam is 18-month- old ABC Television's first con- tact to have a new look and其次是三个不同的 retrieving processes.
Without the following people, there would be no "Killing Me Softly"

RON CARTER
Bass

RAY LUCAS
Drums

HUGH McCracken
Guitar

RALPH MacDONALD
Percussion

GENE PAUL
Engineer

CLAIR KREPPS
Mastering

We are very grateful,
Roberta & Joel
**OFF THE TICKER**

**HANDLEMAN CO., Detroit,** declared the regular quarterly dividend of 17 cents a share, payable April 28, to stockholders of record on March 22. ...Budgie Annil & Soda-Fabric AG (BASEF), Germany, which acquired Wyndham Chemical Co. in 1969, reported 1973 sales rose 20 percent and pretax earnings 45.6 percent compared with 1972.

**MARVIN JOSEPHSON ASSOCIATES, Las Vegas,** has purchased 125,000 of its common shares from a group of insurance companies at $1.25 a share. The company now has 907,000 shares outstanding. It has also repaid $4.1 million of its insurance company loan and expects to exceed $200 million this year, which is an increase of 178.5 millions in 1973. About two-thirds of the outlays will be spent in the U.S.

**INTERPHONE, New York,** has agreed in principle “with a company in the consumer electronics industry” to sell the inventory and certain of its assets to Rock n Roll Electronics division. Interphone said the sale will result in an estimated loss of $2.3 million, which, when added to estimated fiscal 1974 operating losses of the Ross division, will total $5.5 million.

**COLUMBIA PICTURES INC.-DISTRIBUTORS, New York,** reported stockholders at its annual meeting (and released recently in a separate report) that “the record company (Bell Records) is doing very well in England, but has experienced a decline in domestic due to dilutions in the industry, and the lack of significant breakthrough records.” Alan J. Hirschfeld, president and chief executive, said the “music publishing division had done extremely well and continues to do.” In its six-month statement, released to shareholders in February, Hirschfeld said, “The music publishing division remains very strong. However, the record division remains at a level below last year’s results.”

**RCA, New York,** reported that “despite a new high in worldwide sales, RCA Records felt the adverse effects of change in its U.S. sales through retail outlets coupled with sharply increased operating expenses.” Management said that the “in increase in volume resulted not only from growth in the overseas phonograph record business but from rising sales in RCA’s record and tape divisions. New management is restructuring domestic operations with the goal of a return to profitability.” The introduction of SelectaVision Magic Tape video recorder/player was delayed, the report stated, by the cost-price environment and the need for refinements in the system’s design. A clearer picture of the total market for home video equipment is expected to emerge once manufacturing and field test evaluations of RCA’s proposed new full-line manufacturer of video and radio equipment... is spending $12,200,000 to promote its recording industry in both trade and consumer media. Network television, radio and magazine ads are scheduled. Television Bureau of Advertising reports Dynamic Home Budgeted $4,717,000 in spot- 

**CAPITOL INDUSTRIES-EMI, London,** has extended its cash tender offer for 51% of the outstanding common stock of the substantially held by others than EMI Ltd., London. Extended offer will expire August 25. New management is restructuring development laboratories in Torrance, Calif., and 24,000 square feet.

**WO HIS Just A Face In The Crowd And This Could Only Happen To Me**

By KIT DOSE W HES 2468 Published By Quarter Note Music (ASCAP) For Further Information

**NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS- LOW COSTS**

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along in 1973, after two years and $600,000 to create the first full-length Movie with special stop action photography. The CN-Rock is a creative line-manufacturing business that is growing rapidly by word-of-mouth and the introduction of new products. The CN-Rock is a leader in the promotion of business that is building 100% of its market share by word-of-mouth.

**BARTON HAVEN, President** 400 East 56th Street, New York City, New York 10022 (212) 271-2480

**COUNT MUSIC**

In Billboard. Get into it!

Billboard #2160 Patterson Street ♦ Cincinnati, Ohio 45214

Please fill in your exclusive Company Music coverage and authoritative coverage of phases of the international music industry.

- Check here if your company is an exclusive music coverage provider.
- Check here if your company is an exclusive music coverage provider.
- Check here if your company is an exclusive music coverage provider.
- Check here if your company is an exclusive music coverage provider.

**Earnings Reports**

RECONCION CORP.

<table>
<thead>
<tr>
<th>Year to Dec. 31</th>
<th>1973</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$57,000,000</td>
<td>$64,000,000</td>
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<tr>
<td>Net Income</td>
<td>77,000</td>
<td>167,000</td>
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<tr>
<td>Profit</td>
<td>16</td>
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CAPESWORTH CORP.

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<tbody>
<tr>
<td>Sales</td>
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<td>Net Income</td>
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<td>1,381,738</td>
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<tr>
<td>Profit</td>
<td>25%</td>
<td>18%</td>
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<tr>
<td>Average Shares</td>
<td>3,258,154</td>
<td>2,303,033</td>
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<td>Stockholders</td>
<td>21,313,226</td>
<td>13,518,302</td>
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<tr>
<td>Revenues</td>
<td>480,000</td>
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<td>Price Share</td>
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**BASF AG**

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<tr>
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<th>1974</th>
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<tr>
<td>Sales</td>
<td>55,000,000</td>
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<tr>
<td>Net Income</td>
<td>348,000</td>
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<td>Profit</td>
<td>4.5%</td>
<td>3.1%</td>
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<tr>
<td>Average Shares</td>
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**MARKET QUOTATIONS**

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<tr>
<td>13% 51% 31%</td>
<td>7.9</td>
<td>1030</td>
</tr>
<tr>
<td>2% 41%</td>
<td>3.8</td>
<td>57</td>
</tr>
<tr>
<td>3% 25%</td>
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<td>389</td>
</tr>
<tr>
<td>2% 2%</td>
<td>9.3</td>
<td>107</td>
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<td>3% 26%</td>
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<td>252</td>
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<tr>
<td>5% 7%</td>
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<td>386</td>
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<tr>
<td>20% 70%</td>
<td>6.0</td>
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<tr>
<td>15% 51%</td>
<td>8.7</td>
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<td>1% 1%</td>
<td>3.7</td>
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<td>2% 2%</td>
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<tr>
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<td>252</td>
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<tr>
<td>14% 14%</td>
<td>10.5</td>
<td>252</td>
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</tbody>
</table>

**Note:** Please check with your exclusive music coverage provider for more comprehensive information.
If you got a hunger for some good ole down home fixins,
RCA's got the country that's cookin'

Startin' this month and continuin' through the end of May, RCA is launchin' one of the biggest country wing-dings ever.
With a whole array of major new releases by all of our biggest country stars, plus one of the biggest trade and consumer advertising support programs in our history (including ad kits, order forms, wall posters, mobile and standing album displays, Country Cookin' consumer catalogs, match boxes, radio spots, trade and consumer advertising).

RCA's Country Cookin' Promotion for 1974 is just the kind of traffic buildin', instant sell you've been waitin' for. So come and get 'em. RCA's Country Cookin' is just what your customers are cravin' for.

Country Cookin' 1974
RCA Records and Tapes
Grants to 12 Students

MIAMI—Twelve students were awarded a total of $48,000 in college scholarships at the 1974 NARM Convention's scholarship foundation dinner here March 26. BASF Records flew the winners to the meet.

Presented annually to children of employees of regular and associate members of NARM, each scholarship is in the amount of $4,000, or $1,000 for each academic year of college. Applicants for each scholarship are judged on a combination of academic achievement and financial need, with the final decision being made by the NARM scholarship committee and board of directors, along with consultation by a professional educator.

The following is a list of the 1974 scholarship winners, along with donor members of NARM and in whose name the scholarships were presented:

<table>
<thead>
<tr>
<th>STUDENT</th>
<th>COMPANY</th>
<th>NAME OF SCHOLARSHIP WINNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant, Adler</td>
<td>Rockin' Distributions</td>
<td>Harold N. Lieberman Memorial</td>
</tr>
<tr>
<td>Michael Jeffrey</td>
<td>J.L. Mankin, Inc.</td>
<td>Leonard M. Goldenson</td>
</tr>
<tr>
<td>Davis, Lorrie Joanne</td>
<td>ABC Record &amp; Tape Sales</td>
<td>Goodbard Lieberman</td>
</tr>
<tr>
<td>Davis, Philip Edward</td>
<td>RCA Records</td>
<td>Morris Price Memorial</td>
</tr>
<tr>
<td>Gratt, Patricia Darleen</td>
<td>Warner/Electric</td>
<td>Harry Schwartz Memorial</td>
</tr>
<tr>
<td>Han, Cynthia Elaine</td>
<td>Atlantic Corp.</td>
<td>David Schwab Memorial</td>
</tr>
<tr>
<td>Hughes, Laurie Ann</td>
<td>Southland Record Dist.</td>
<td>Jim Croce Memorial</td>
</tr>
<tr>
<td>Kaufman, Lorraine Rhub</td>
<td>Record Merchandising</td>
<td>Ira M. Jacobs Memorial</td>
</tr>
<tr>
<td>Kurtz, Melissa</td>
<td>Ivy Hill Lithograph Corp.</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Slavin, Bruce Michael</td>
<td>The Warehouse</td>
<td>Bell Records Scholarship</td>
</tr>
<tr>
<td>Sien, Deborah</td>
<td>ABB/CO Industries</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Davis, Joyce Lynn</td>
<td>Mid-America Specialty Dist.</td>
<td>Harry Womack Memorial</td>
</tr>
</tbody>
</table>

General News

Smith Asks End To Bitterness

*Continued from page 3*

both segments of the industry to account in his talk.

Record companies, he charged, often make market-affecting decisions without consulting their customers. As examples, he cited changes in returns policies, and the licensing of master tapes to TV promoters whose advertising "proudly proclaims the albums cannot be bought in record stores." He further charged that manufacturers have been known to use advertising "as a weapon to punish, rather than as a selling tool." He advised producers to employ people "more tuned in to the problems of merchandisers."

As for dealers and rackjobbers, they frequently consider "price the only criterion for doing business," Smith said. They pressure record companies and artists with "demands for more of everything," and show little understanding of manufacturer problems.

"So we hammer away at each other," Smith said. He urged all in the industry to recognize that "the sickness or failure of any one of us sets us all back," in calling for a more rational approach to the solution of industry problems.

Seiberts Sets Subsidiary

LITTLE ROCK—Seiberts Inc., a multi-state distributor of records, tapes, magazines and books, has formed a subsidiary company, Seibert Advertising.

Roger Scat, former advertising director of Seiberts, will assume the general managership of the new firm.

The advertising company will provide creative services for the following clients: Seiberts Inc., Ronco Surplus & Salvage, MADCats, and McCarty Leasing. Similar services will be provided for the record and book departments at Magic Max Stores; Wal-Mart, Russellville, Ark.; Belocito Stores, Tulsa; Spartan-Atlantic Stores, Tulsa, Wichita and Kansas City; Steinmart Stores, Greenville, Miss., and the Boston Store, Ft. Smith, Ark.

Radio Magazine is Bought by 2

MEMPHIS—Mitch McCracken and George Bryant here have purchased Bob Hamilton's "Radio Magazine" and will publish the first issue Monday (1).

McCracken said the magazine will continue to offer the same services it did when Hamilton owned it, and will locate in the same offices. Subscription prices will remain the same for the present.

Sony Videocassette Units Fly on Airline's DC-10's

NEW YORK—American Airlines is equipping its DC-10 aircraft with Sony color video-cassette systems, it was learned last week.

The equipment which is being installed by the Avicom Division of Bell & Howell will be in operation at least 25 planes by July.

According to an American official, decision to use the video-cassette system was based on its flexibility and ease of operation. He added that "with the film systems we had to get a Bell & Howell technician aboard the planes each time we needed to rewind the program. However, the videocassette player is so easy to operate that any one of our stewardesses can do it."

One color videocassette player/recorder will be used on each plane in conjunction with three 25-inch color TV monitors. They will be used to show full-length movies, sports, special interest features, short subjects, local TV programs while the plane is on the ground, and on-board announcements with video.

The use of the videocassette equipment is a sort of pilot project for American which is hoping that if its performance measures up to expected standards, the equipment can be used to replace film systems currently in use aboard the airline's Boeing 707 and 747 airplanes.

APRIL 6, 1974, BILLBOARD
Arthur Garfunkel.
His new single: 'Traveling Boy.'
From ‘Angel Clare,’ his gold album.
On Columbia Records
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, R&B, 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
TV Growth Seen as Medium for Message

HOLLYWOOD, Fla. — Greater use of television advertising by manufacturers was predicted at a NARM seminar here Tuesday (26) that also heard sharp criticism of advertising that limited its pitch to low prices on hit albums.

Columbia Records is getting deeper into TV promotion, according to A. I. Teller, vice president, merchandising, who chaired the meeting. Selective testing of catalog merchandise is planned by the label to learn if the expense of the medium can be justified by the extra sales it generates. A Fred Astaire album as well as other nostalgia packages designed for dealer sales are in preparation and will soon hit the market, he disclosed.

Dennis Killers, director of merchandising for Capitol Records, said company is also developing dealer product and programs suitable for TV exploitation. He credited TV mail-order firms with breaking "creative" ground. "They woke us up," he said.

Retailers at the seminar claimed that TV advertising was too expensive for them to undertake, and asked manufacturers to assume that promotional burden to stimulate store traffic.

Artist Development

Artist manager and producer David Rubinson sharply attacked the advertising stress laid on low prices for hit albums. Selling hits alone is "shortsighted," he said. "I can't understand the focus on price." "People buy records for music, not price," Rubinson maintained that media promotion of artists would reap benefits over the long haul. Promoting and developing talent is the best way to spend advertising dollars, he said.

Some retailers objected to being tagged on manufacturer radio spots. This was often done without their knowledge, they said, and could stimulate inquiries they were not prepared to satisfy. In some cases, they complained, they were not even adequately stocked on items advertised.

In this connection, Teller noted that Columbia has recently earmarked half its national radio time-buy budget for co-op use by dealers who can tailor local radio advertising.

Vanguard LP, 45 Campaign Bows

NEW YORK — Vanguard Records has begun a promotional and marketing campaign back to the LP "The Eleventh House, Featuring Larry Coryell" and an upcoming single by the group, "The Funky Waltz."

The campaign includes dealer co-op and consumer print advertising; radio time buys on FM and college stations; in-store merchandising displays; flyers; and stickers. The campaign has been designed to coincide with the group's U.S. tour, currently under way.

HOLLYWOOD, Fla. — A new radio transmission device now being tested may help the record industry rid itself of shoplifting, according to Lincoln M. Zonn, president of the Zonn Corp. Speaking here Tuesday (26) at an unchirn meeting of the National Association of Recording Merchandisers, Zonn said that "shoplifters" are training shoplifters who operate upon graduation as the rate of $500 a day, fencing material for $75 to $150 a day and that albums and 8-track cartridges were especially susceptible because of high value compared to size. He spoke of one store just ripped off for $21,000 by an employee since December.

The new radio transmission device would set off an alarm if product left the store without passing the checkout counter.

Record stores that are suffering only as much as 4 percent shrinkage are actually losing money at the rate of $100 to every $44 item stolen, Zonn said, because it takes much in sales to make up for a $4 loss. There are three ways to create shortages, he said: Faulty paperwork which allows an employee or some business associate to wind up with money in their own pockets; shoplifting; and internal theft. He said that half of shoplifting can be cut down if employees would merely ask everyone coming into the store: "May I help you?" To a shoplifter, that means they may have been spotted. This applies to warehouses as well as retail stores.

Lie Detector

The lie detector can be used highly effectively, he said, in the hands of an expert. "It has saved many businesses," he referred to employee thefts.

He suggested that stores should watch youngsters who cluster in groups; that if a closed circuit TV dummy system was used, a real camera and screen should be set up to give illusion of the entire store was under TV camera surveillance; that, possibly, redesigning the store might help cut down on shoplifting losses.

If offering customers a free gift, maybe a record cleaner, if they find their items have been totaled wrong at the cash register, store owners may cut down on the clerical stealing. The local Chamber of Commerce should be able to supply any record store with details on shoplifting laws, Zonn concluded.

Youth Mart Soars, Younger

HOLLYWOOD, Fla. — Out of the 41 million people between 14 and 25 years of age, 80 percent are record buyers, according to George Mihaly, president of Gilbert Youth Research. He also stated that there has been an "intensifying" of volume purchasing of records by individuals and that the starting age when youths buy records has grown younger. Speaking here at the annual convention of the National Association of Recording Merchandisers Tuesday (26) at the Diplomat Hotel, Mihaly said that youth today has $135 billion to spend. Of the 41 million youths, 16 to 17 million are in high school and about 9 million in college. Ninety percent read magazines, 85 percent read newspapers, 90 percent watch television even though they might tell you that they don't, and 93 percent listen to radio.

Their musical tastes have spread out, he said, and cover a wide range of music ranging from rock to country and jazz. As they grow older, they lose tendencies to follow fads. Most of them expect records to be available to them for purchase as a matter of fact; their record collections are something very precious. Quadroonic records and tapes, as a listening mode, is welcome to them, but not all that much is known about it yet. Some feel it wasn't necessary. To most, records have outstanding quality overall. The usual feeling was that not enough information is being displayed on the album jacket.

The record was the No. 1 choice of purchase by most of the kids. The nostalgia craze seemed to be popular out of a basic psychological desire to slow down.

When it comes to buying habits, about a third of the people Mihaly has interviewed over the years for such firms as Columbia Records said that they were buying more records, another third were buying less, the final third spending about the same amount of money as in the past.

Sales are very important to young people. The suggested list price is suspect. On a major artist, however, the price doesn't make any difference if they want the album bad enough.

CLIP YOUR WINGS TO IMIC IMIC 5. Fill in coupon, clip it out, mail it in and you're on your way to IMIC 5. Clip your wings to IMIC 5 now.

Registration Form

The 5th International Music Industry Conference

May 7th-10th 1974 Grosvenor House, London / Sponsered by The Billboard Group

Make cheques payable to "INTERNATIONAL MUSIC INDUSTRY CONFERENCE"

Cheque MUST accompany registration. (Additional registrations can be sent on your letterhead, giving all the information on this form)

CONFERENCE FEE DOES NOT INCLUDE HOTEL ACCOMMODATION

PLEASE COMPLETE IN BLOCK CAPITALS:

Name of registrant

Title

Company

Company address

If accompanied by wife, her first name

Home address

Do you require information on: [ ] hotels? [ ] air transport?

REGISTRATION FEES: CONFERENCE

Delegate.........$88 or $220
Delegate's wife or husband, $27.50 or $68.75
British junior executive....British delegate's
Wife or husband.........$14 inc. VAT

FOR OFFICIAL USE ONLY

British delegate's wife or husband...

D/I

A/T REG. No.
Copyright Bill Seen Moving To Committee Before Easter

Continued from page 1

Copyrights Subcommittee would also gain time, because the easing of the Cable TV standoff reduces the need for lengthy hearings on that controversy. But offsetting the gain is the massive preoccupation with impeachment by the House Judiciary Committee. The committee would have little time left to act on copyright revision unless an early resignation by President Nixon ended the impeachment proceedings. This would give the revision a slightly better—if still very slim—chance of making the Dec. 31 deadline for full congressional action to be completed.

Recording interests, to play it safe, will have to keep pressing for both the revision bill and the separate antipiracy copyright bill recently introduced by Rep. Robert W. Kastenmeier, chairman of the House Copyrights Subcommittee. The continuance of copyright protection for recordings made on or after Feb. 15, 1972 is a feature of both bills—but they would provide different penalties for piracy in the federal copyright law.

Should the revision bill pass, by some miracle, a decision will have to be made somewhere along the line on what penalties to impose for unauthorized duplication of copyrighted recordings. The Senate bill contains misdemeanor penalties with a maximum jail sentence of one year. The Kastenmeier antipiracy bill H. R. 13364, as introduced, would make piracy a felony with a three-year penalty, but Rep. Kastenmeier has expressed doubts about keeping the heavier penalty. (Billboard Mar. 23.)

Action Urged on Kastenmeier Bill

Continued from page 1

felony with up to three years and/or $25,000 fine for the first offense, and up to seven years and/or $50,000 for repeat offenders (Billboard, March 23).

Waldie, who is a member of the House Judiciary Committee, but not of the Copyrights Subcommittee, wrote subcommittee chairman Kas-

tenmeier, asking for immediate hearings on the bill. Rep. Waldie pointed out the importance of the record industry to California, and said that there is no question about the need for Congress to correct the "serious deficiencies" in the existing copyright law.

The 1971 amendment to the law did provide copyright protection against unauthorized duplication for recordings made on or after Feb. 12, 1972—but a terminal date of Dec. 31, 1974 was put on the amendment by the House side to keep up pressure for passage of a general copyright revision bill, which also contains protection for recordings.

In view of the uncertainty about passage of the revision bill before the end of this year, the Kastenmeier bill would remove the terminal date and make record copyright a permanent part of the U.S. Copyright Statute (see separate story on revision).

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Gripses Voiced at NARM Meet

G' Spells Confusion At Broadcast Session

By CLAUDE HALL

HOLLYWOOD, Fla.—In a session highlighted by a broadcast featuring the Sansui QS matrix system here Wednesday (27) at a convention of the National Association of Record Merchandisers, confusion seemed to reign on the quadra-sonic disk situation—not only among distributor and rackjobbers, but also among record labels and retailers, as well. And retailers reported great confusion among consumers.

J.K. Moll, president of MCA Records, led off the session with details about MCA Inc.'s new video disk system, speaking of a 12-inch disk with 40 minutes of programing per side in color. Consumers will be able to be in the video, to their television set and to the audio to their hi-fi equipment for better acoustic impact. In regard to hardware, he said: "We'll be in $500 and $100, and in the near read-out system. We'll be in $3 to $10, depending on subject matter.

On the panel were Dick Scoby of Q, Bete Friedman, Pacific Stereo, Iris Heilicher of J.L., and retailer Al Franklin. The full session was conducted by Jim Schwartz, executive director of the National Association of Record Merchandisers.

It began Sunday (24) when Jim Schwartz, Schwartz Bros., Washington, D.C., told the convention that according to recent research, tailers needed a new kind of in- depth market penetration. In regard to the impact of the discus- sion about how the business could be made fun again, one of the record company presidents jokingly said: "It's great to be back in the show business."

(Continued on page 80)

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Wesler and Smith to the podium, when he was told of the artist award, he asked all his indie distrib- utors to stand and take a bow for their efforts.

Meetings Held

Friedman held a number of meet- ings with his branch managers dur- ing the convention. The majority of attendees at the distributor meeting Sunday (24) were independent dis- tributors. Attendance, too, at a general membership meeting later that day was topped by indie distrib- utors.

The 1974 convention topped all others for attendance, as was expected (Pillow, March 30). Over 1300 regular members and their wives attended, and a new record for the number of companies attending (at least 10 states in 1974 would join the 22 who already passed state piracy provisions.

Opinion, as predicted, tinged all meetings (see separate NARM story page 80). "I wish we could have had a meeting with Irwin Segelstein, the president of Columbia and Polygram, which is a different world," is the way in which record companies are now seeing the industry. Segelstein never attended the convention. In 1973, when Frye As- sociates did his particular incisive initial study on returns, racks, etc., were also used as the basis of the research. There is a continuing branch distribution ranks, which man- ifested itself during the annual awards luncheon Wednesday (27) when Jerry Wesley of Atlantic and Joe Smith of Warner Bros. acco- laded the indefatigable efforts of his branches, headed by Joel Friedman, in accepting the artists' awards. Larry Utitl, Bell president, followed

atmat Hotel warned about being still cautious with vinyl usage. Moll maintained that he was somewhat concerned that the industry wasn't seeing as many million dollars as it had in the past. It was "the futes of possible time in radio, in which we won't be spent in the past. Records have been selling "because people have been trained right."

When speaking of the bombardment of television packages, a point of pain to most of the mass merchants who feel rightly that they're being bypassed by merchandising television labels via TV have discovered a "tan- demous amount" of unknown record sales. These could possibly be the majority. He said that if they were selling their records, they would need to be "explained," but that they should consider the possibility that the television audience was being taken.

The year 1974 was good, said Schwartz, the most good in which the industry was ever to go. The market was better, but there were some lookers.

He expected the modest growth of the next year to continue, but that at least 10 states in 1974 would join the 22 who already passed state piracy provisions.

I. NARM Awards to Croce

HOLLYWOOD, Fla.—The late Jim Croce equaled the Beatles' previ- ous high of three best-selling awards in a single year from the National As- sociation of Record Merchandisers, when he topped the album, re- male artist and male artist categories. Deado received awards for jazz art- ist and orchestra/instrumentalist.

Other winners were: Hit Single, "Hit a Yellow Ribbon Round the Ole Oak Tree," Tony Orlando and Dawn; Soundtrack Album, "American Graffiti;" Female Artist, Helen Reddy; Male Country Artist, Charley Pride; Female Country Artist, Donita Cowart; Male Soul Artist, Stevie Wonder; Female Soul Artist, Gladys Knight tied with Roberta Flack; Group, the Carpenters; Class, "Switched-On Bach" by Walter Carlos; Children's Line, Disneyland: Album; Elvis Presley; Economy Line, Pickwick; Comedy Artist, Cheech and Chong; New Female Artist, Betty Moller; and New Group, Dobie Bros.

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(Continued on page 80)

High Quality Vinyl
New Eagles are soarin' your way with an album that's gonna take you border to border.
Atlantic Records has signed r&b artist Jimmy Castor to a long term exclusive recording contract. Castor's first album, "I PROMISED TO Remember," his first hit coming via Frankie Lymon and the Teenagers, will be released this fall. Castor later released his own singles, scoring most recently for RCA Records. Atlantic will release the first Jimmy Castor Bunch single and album on the label shortly.

Chris Janus Records has signed the Dells to an exclusive long term recording contract. Pop perfectionists John Goist to a production contract. An album is in the works...Steve Cooper has signed a production deal with United Artists and will handle upcoming product from Sam & Dave...

Phila. Recordings from SEMS, a new Philadelphia area promotion concern.

Hancock to Score Film
NEW YORK—Herbie Hancock, Columbia Records artist, has been signed now to the score for a new Dino De Laurentis film, "Death Wish," currently shooting in a New York theater.

This marks the third film assignment to date for the composer, whose earlier scores include "Blow-Up" and the recent "The Spook Who Sat By The Door." A Columbia soundtrack LP for the latter film has just been released.

Director Michael Winner selected Hancock for its current assignment, to be started in May when Hancock takes five weeks off from his projected concert tour.

Mayall Tour Is Delayed
NEW YORK—John Mayall, Poly- dor Records artist, has pushed back his upcoming European tour at least a month because of a broken leg sustained by the artist.

Mayall fractured a kneecap and heel in an accident in Los Angeles home, thus necessitating an earliest possible kick-off for the tour in mid-May.

The May tour will last six weeks, with a make-up tour covering cancelled dates to be made later this year.

Policy Shift in Vegas

LAS VEGAS—The newly named Las Vegas Convention and Visitors Authority revamped its somewhat turbulent rock concert policy during a lengthy meeting Tuesday (19).

The facility department of the LVCA has been authorized to book rock concert dates rather than having to get the board to approve a new date.

Previously, a rock concert promoter had to wait for approval of the board before dates could be scheduled.

The LVCA also approved a change whereby a promoter may now book consecutive dates if he wants, rather than having to stagger bookings with other promoters.

A third change was made when the LVCA agreed to allow flexibility in bookings rather than having fixed dates and expecting promoters to fill in those specific times.

Several promoters recently vacated spots they had reserved because they could not confirm acts for specific dates set by the LVCA.

Members, however, agreed that it would be a good policy to see that no rock promoter booked an act into the Las Vegas Convention Center or stadium two weeks before or 10 days after another promoter had already signed for a specific date.

Earth Rock Fest April 3

NEW YORK—Mandrill, Ray Barretto, the Voices of East Harlem and Peter Yarrow's Round Midnight to head line a roster of music and dance acts set to bring Latin, rock and r&b into the spectacular of St. John the Divine here on Wednesday (3) for the Earth Rock Festival, a special benefit concer- t on behalf of the Environmental Planning Lobby (EPL), state wildlife organization.

Also featured will be Zulema, the Morse Didjussion Dance Company and special surprise guests. Acting as co-hosts will be Felipe Luciano, host of WVRV-FM's "Latin Roots" pro- gram, and Marian-Elise Watson of WNEW's "Black Notes."

Net proceeds from the concert will support EPL's legislative action in Albany. The take before or after expenses numbers several thousand, headed by chairman David Sive, environ- mental attorneys and activist.

Tickets are $7.50 and $6.50, and are available at all Ticket outlets, the Record Shop, dated, Record Spectacular and Stan's Records. All tickets at the door will be $1 higher.

The festival is being produced by Sound Environment, Inc., Rockjam Productions, Ltd., and Quintessence Productions.

**Who/Where/When**

All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. (10010).

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

**East**


*DAVID BROMBERG* (Columbia): Cedars Door, Washington, D.C., April 1-6; Academy of Music, Philadelphia (7); Duck Soup, Philadelphia-9-10; Academy of Music, N.Y. (13-14); Trenton State Coll., N.J. (19); Cornell Univer- sity, N.Y. (20).

ROY BUCHANAN (Polydor): Valley Forge Music Fair, Devon, Pa., April 14.

*CHAMBER BROS.* (Avco): The Joint in Cherry Hill, N.J., April 23.

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**Talent Signings**

The woods, Parapsyacy N.J., April 3; Westport Playhouse, Conn. (4); Ocean County College, Toms River, N.J. (5).

*HENRY CHAPIN* (Epic): Ryder Col- lege, Trenton, N.J. (18).

BILLY COBHAM (Atlantic): Bottom Line, New York City, April 24.

ROY CLARK (Dot): Spectrum, Phila- delphia.


JONATHAN EDWARDS (Atlantic): My Father's Place, N.Y., April 1-2.

*ELECTRIC LIGHT ORCH.* (United Art- ists): Philharmonic Hall, N.Y., April 3; Carnegie Hall, New York City, April 10; Warner Theater, Pittsburgh, Pa. (9).

BARBIE FABER (Dot): Columbia University, Manchester, N.Y., April 27.

GENESIS (CBS): Civic Auditorium, Theater, Rochester, N.Y., April 22; Mus- ic Hall, Boston, Mass. (24); A.G. Hall, Atlantic, Pa. (35); Century Theater, Buffalo, N.Y. (27).

GRAHAM CENTRAL STATION (Warner Bros.): Spectrum, Philadelphia, April 6.

FRANK FUNK (Capitol): Boston Gar- dens, Boston, Mass. (3); Civic Center, Buffalo, N.Y. (5); Carnegie Hall, New York City (27); Madison Square Garden, N.Y. (14).

*HERBIE HANCOCK* (Columbia): Mosque Univer, Philadelphia, Pa., April 10; Medical College of Georgia, Augusta, Ga. (13); Carnegie Hall, N.Y. (13); Warner Theater, Washington, D.C. (14-15); Syracuse University, N.Y. (26); Buffalo Uni- versity, N.Y. (27).

*SLEY BROS.* (Epic): New York State University, Albany, N.Y. (27).


*RUSS KRISTOFFERSON* (Epic): West Point Military Academy, N.Y., April 20; Kingston, N.Y. (21).

CLEG LANE (RCA): Annenberg Center, Philadelphia, April 2.

*CHARLIE LOUVIN* (United Artists): Central School Auditorium, Silver Creek, N.Y., April 19; Sr. High School Auditor- ium, Pottstown, Pa. (20).

JOHNNY MATHIS (Columbia): Latin Ca- ino, Cherry Hill, N.J., April 1-11.

ANNIE MURPHY (Cape): Lewiston, Maine, April 22.

*GRAHAM NASH* (Atlantic): Hotlitz Uni-, Hempstead, N.Y., April 1; Acad- emy of Music, Philadelphia, Pa., April 24.

JOHNNY PAYCHECK (Epic): Sunset Van- inn, Brooklyn, N.Y., April 9-10.

HELEN REGAL (ABC): City College Mu- sic Fair, N.Y., April 25-5.

*FRANK REID* (Bearsville): Or- phan Theater, Boston, April 17; Car- negie Hall, N.Y. (27).

*GRACE SLICK, PAUL KANTNER & THE JEFFERSON AIRLI- NGHTS* (Grunt): Group of Artists, N.Y., April 1-2; Civic Center, Phila- delphia. (4); Spectrum, Phila- delphia (5).

STEELY DAN (ABC): Lincoln Center, N.Y., April 2; Orpheum Theater, Prov- idence, R.I. (13); Civic Arena, Pitts- burgh, Pa. (17); Orpheum Theater, Boston (18).

DIANA TRASK (Dot): The Spectrum, Philadelphia, April 27.

(Continued on page 20)
Swinging Single

"My Girl Bill" M 14718

Legally separated from the JIM STAFFORD album which also includes "Spiders & Snakes."

Our Boy Jim on MGM Records, Hollywood, California.

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LOS ANGELES—Steppenwolf may well be the biggest-selling rock group yet to get back together with its original membership intact after breaking up for several years.

On ABC/Dunhill, during their four years together Steppenwolf sold $42 million of records worldwide. Eight of their nine albums were gold and they had three gold singles. In concert, they appeared before two million people and grossed $7 million.

After splitting in 1971, Steppenwolf is now back together and far along the basic tracks for a new album they are independently producing at the well-equipped eight-track studio in lead singer John Kay’s home. They are planning to sell the LP as an independent master.

Concerts for Steppenwolf to kick off its new recording contract, now that their ABC contract period has run out.

Now managing Steppenwolf is Bobby Roberts of Landers-Robers and Mums Records, who formerly managed the Mamas and the Papas. According to Steppenwolf, they already have a firm offer for their new LP on the basis of the first rough tracks—from the label that was their first choice. But now that Roberts has entered the picture, he is shopping around for the most advantageous deal for the group.

“We’ve seen a lot of groups stay on top as long as possible while they fight back the inner conflicts and tensions,” said Kay. “Then they have a giant explosion and break up, hating each other too much to get back together for a long time, if ever again.”

According to Steppenwolf’s view, they decided to go into “temporary retirement” early enough to stop while still on good terms between themselves.

As Kay puts it, “The main problem was that we’d gotten into a comically boring routine at all, and we were probably getting desperate to try other things. It was supposed to make it easy for us to work on our own songs and music, because we were in the pattern of only going out to work weekends. We’d play two or three concerts and fly back home. But unfortunately, by the time we unwound enough to start each trip to see if we kept writing, it was time for the next weekend flights.”

“Steppenwolf plans to vary their routine a lot more this time. Mostly, though, they will spend several consecutive weeks on the road and then remain home for extended periods of writing and recording. They also hope that with their image softened by a lengthy hiatus, the public will accept more versatility in their music. Another irritation leading to the Steppenwolf split was that because their first gold single was the smash “Born To Be Wild,” neither radio programmers nor concert audiences would allow them to do anything but heavy-metal rock with Kay staking the stage in black leathers and the sinister shades, he must wear because of his extremely poor vision. Kay, who didn’t leave his native Germany all the age of 14, is generally acknowledged as one of rock’s most articulate and musically aware stars in person. The rest of the group seems relaxed and mature in interview: They are guitarist Bobby Cochran, drummer Jerry Edmunds and guitarist Barry Palmer, all newsmen is bassist George Biondo. Steppenwolf’s original bass player exited the group some months before the breakup and there had been no permanent replacement till now.

After the layoff, McKean and Edmundson assembled a new group called Manbeast but never went beyond the rehearsal stage. McKean gives as the reason that several of their new recruits turned out to be “loons.”

As for Kay, he turned out two ABC solo albums that were nicely reviewed but sold only 100,000 for “Forgotten Songs & Unsung Heroes” and half that on his “Sporting Life” follow-up. These albums were laid-back and acoustic, and Kay says that by doing them he got his long-pent desires to perform this kind of music out of his system.

Several months after Steppe- wolf’s official breakup, they toured Europe for some previously uncommitted concerts. Kay’s new folkie group was the opening act.

The Steppenwolf portions of the concert got such tumultuous audience response and made us feel so good, that we all knew it was only a matter of time till we started playing together again,” said Kay.

—Billboard photos by Bonnie Tiegel
BEGINNING ANOTHER VINTAGE YEAR!

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INTRODUCE THEIR NEW ALBUM
At New York's Media Sound, studio president Bob Walters has been bubbling with new ideas, scheduling new tracks from Latin and old tracks to country and (honest) British blues bands. As for the U. K. contingent, that has included Climax Blues Band, in a few weeks' time, to cut their new album, Sire LP with producer Richard Gottehrer, which they did in roughly a week's time at Media. Their country- men in Renaissance are due in shortly to work on their next Sovereign/Capitol album, while one time Muscle Shoals stalwart Steve Smith, now a producer and engineer who bases his activities around Island in London, in handling a variety of projects for that label, using local musicians.

Meanwhile, Avo's and Lyle have been recording and mixing a new Stylistics LP for Avo, along with an album from Van McCOy, while Kool and the Gang are wrapping up their next album, DeLite. . . . Michel Legrand continues sessions at Media, where he's been laying tracks for a film to prepare toward a new Bell LP. Walters noted that an estimated 20 tons has already been brought to the studio for a two-disc set. For Tico/Routon, Cee Lo has been mixing an album for Riveria. . . . Spring Records' Brad Shapiro has been in with Joe Simon, mixing Simon's next album for the label. Also in for Spring was Ray Godfrey, producing and mixing albums for Darlin' Grinne and Millie Jackson.

As for one time L. A. wolfman John Phillips, he's back in his old stomping grounds to record wife Genevieve Waite Phillips, as reported earlier. In addition to those sessions at Media, though, Phillips is also producing an LP for his first wife, Michelle, concurrent with his current spouse's oeuvre.

Another Avo project underway at Media Sound is an LP from the Newark Boys Choir, produced by Malcolm Dodds. The boys recorded their special event classic, 'Newark Boys Choir,' as well as with that track achieving a kind of local notoriety when it was played on Dave Cash's Mark supermarket video spot. . . . Big Tree's Doug Morris, along with partner Dick DeBaca, was back at Brownsville Station, who just finished their next album there. . . . Jimmy Castor and his Band have been in, working on their first single and album for Atlantic (see Signing column), while country artist Phil Davis cut tracks for a Ford Records album produced by John Abbott.

**Who/Where/When**

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Also in was Mike Barbiero, erst- while Media engineer and now an assistant engineer at Media Sound. Mike Barbiero's been mixing an album for Stephanie Mills, a new artist on Stax.

Meanwhile, Media's mastering unit has been gaining momentum, and latest staff additions include engineer Jack Hall.

**Continued from page 20**

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Our Mann in London.

Herbie Mann's musical wanderlust has led him to a myriad of places in search of new influences and creative interactions. Herbie's latest journey was to London, to record an album he's always wanted to make featuring England's finest musicians. "Just imagine," Herbie says, "Mick Taylor, Albert Lee, Aynsley Dunbar and Ian McDonald from England, Stephane Grapelli from The Hot Club of France, and Herbie Mann, Pat Rebillot and Fuzzy Samuels from America, sitting in a recording studio in London communicating with each other through our music."

You don't have to imagine. Listen to Herbie Mann's newest album, "London Underground." Produced by Geoffrey Haslam on Atlantic Records and Tapes.
NEW YORK-In these days of PVC shortages, repackaging and reissues of classical product, Philips Records was preparing to release a harvest of new product. One artist whom Philips is especially keen on and upon whose new release they have set their hopes is Alfred Brendel, noted pianist who the label signed in 1971. Since that time Philips has released nine Brendel albums. But what makes this figure more impressive is that all of these have been released in about one year and a half. Also, two more albums, one by Brahms, the other a Motawi, have been set for release by the end of this year.

Philips is bullish on Brendel because his records have been selling "extremely well" and the releases reflect that the company is "able to establish him quickly as a Philips artist. Before the Philips' signing, Brendel recorded some 30 albums, most of these were with Vox Productions, although he has recorded for Vanguard and DG as well.

Brendel's Schubert sonatas are especially good sellers, according to M. Scott Mamar, head of Phonograms classical division. Five of the albums released featured Schubert repertoire.

Brendel recently began his fourth extensive tour of the United States, starting on May 3 in Los Angeles. The pianist is known for his rapport with classical performers who have established him quickly in a major city more than once every three or four years. According to Mamar, as its upcoming tour, he will have performed 50 concerts in New York, 11 in Los Angeles and 18 in Chicago over the last four years. Carnegie Hall plans to present him in a third series of recitals next season. He still has two more dates to fill this year at Carnegie. There is also a New York date, April 21. He completed a concert there March 17.

The pianist said that he doesn't like to perform every night. "Three concerts a week are enough with periods of a month off. I record too much and feel I need time to adjust before going on the road. I generally give about 85 to 100 concerts a year but intend to pare this pace slightly to devote more time to study and to reconsider other literature for his concert program.

Brendel, who also writes provocative analyses of composers' works (he writes the liner notes for almost all of his recordings), is an artist who does not yield artistic integrity for overnight commercial success. 'I don't compromise,' he maintains, "I believe an artist should lead the people somewhere and enhance their understanding—not just fill commercial needs," the pianist said.

James Murtha of Gurtman and Murtha, public relations firm for Brendel, underscored Brendel's non-conformist attitude. "Regarding promotion, for example, most artists are very happy about the in-house program tie-finance by the record company involved. It's a matter of an trip for the artist. We would rather see monies spent in a more practical manner. One excellent way would be to co-op advertising in newspapers with the dealers."

The public relations company has lined up appearances for Brendel on the Bob Sherman Listening Room and Command Performance, both on station WQXR, and an interview on WCN-FM, in conjunction with his tour dates in New York.

Delos in New Plans

By BOB KRISCHE

LOS ANGELES-Delos Records, formed here six months ago (Billboard, Oct. 20, 1973) to focus on recording domestic classical artists, has added two releases to its catalog, expanded projections so that 20 reissues are expected by year's end and is negotiating for European and Far Eastern distribution of product. The firm's two new releases are by pianist Carol Rosenzweig and harpsichordist Malcolm Hamilton.

Upcoming releases, according to founder Amelia Haysgood and vice-president Jeanne Hansen, include an LP from Eva Heinze as well as recordings from baritone Doug Lawrence and Boston's Musica Viva, a contemporary classical group. Also in the works is a "definitive" series on various instruments as well as several live recordings.

The firm has mounted a strong advertising campaign, using magazines such as Clavier and a number of FM guides. In addition, approximately 250 questionnaires were mailed recently to radio stations and critics, asking for reaction to the sound quality of the recordings, the artists on the roster, jacket design (most of which is contemporary in appearance) and general service.

The company presaged about $5,000 of each the first three recordings and is pursuing sales on these, and is also looking into purchasing some European masters as well as doing original recording. A deluxe series is also in the works, featuring double-fold covers.


Stein Joins Connoisseur

NEW YORK-Zack Stein has been appointed sales manager for Connoisseur Society records, replacing Rosana Silver, who was recently appointed marketing director of the company.

Prior to the appointment, Stein was buyer for Recod总公司, since 1972, a post held in Scarsdale, N.Y.

CLASSICAL PIANIST Anthony Newman, who records for Columbia Records, made a stop at the Harvard Coop during a recent visit to Boston. On hand was a two-man hike harpsichord on which Newman played an impromptu two-hour concert for the store's customers, for whom he signed copies of his albums after the recital.

Hurok Concerts is a division of Tomorrow Entertainment, a subsidiary of General Electric.
Here are seven, new, Mercury releases—including five debut albums by some exciting artists we've just signed.

**Bachman-Turner Overdrive II**

Bachman-Turner Overdrive—The next supergroup gets it on with BTO II. Featuring "Let It Ride." Mercury SRM-1-696 8-Track MC-8-1-696 Musicassette MCR4-1-696

**Steven Grossman Caravan Tonight**

Steven Grossman—The first album from a different kind of singer, singing a different kind of song. Mercury SRM-1-700 8-Track MC-8-1-700

**Ray Manzarek The Golden Scarab**

Ray Manzarek—The former keyboardman of the Doors opens new doors with his first, solo album. Mercury SRM-1-703 8-Track MC-8-1-703 Musicassette MCR4-1-703

**Captain Beefheart and His Magic Band—** Captain B. adds a new dimension to his music. Mercury SRM-1-709 8-Track MC-8-1-709 Musicassette MCR4-1-709

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**Jerry LaCroix The Second Coming**

Jerry LaCroix—From White Trash came Edgar Winter and Rick Derringer. Now here's Jerry LaCroix. Mercury SRM-1-7C

**Ballin'Jack Live and in Color**

Ballin'Jack—A live concert album capturing the excitement of Ballin'Jack's explosive sound. Mercury SRM-1-700 8-Track MC-8-1-700 Musicassette MCR4-1-700
Cindy Rodriguez, daughter of the late Tito Rodriguez, was in town recently to promote her first single on the TR label, “Siempre Junto A Ti.” Rodriguez, a member of the Club Montanare says he will close the club’s doors if the city of Miami doesn’t issue him a 3 a.m. license he has been seeking for years. Other clubs in the area have the licenses and are making serious money; if he closes, it will be a big loss to the entertainment industry of the Latin community... Felix de Rosario (Boricu- quen) and husband of singer of merengue, Rosario Cordero, are selling extremely large quantities of their new LPs. Mate Records artists Lainani Martí and Anthony Rios joined Johnny Ventura and his band in a concert at Miami Beach Auditorium Saturday (30). Also on the bill were Conjunto Universal (Velvet) and Ju- venes del Hierro (Sound Triangle). Rogelio Lopez of Parnawon in town to find a location for their new offices and warehouse... Cafe (Vaya) performed at Hialeah Race Track during the first day of the famous Widener Handicap, March 23... All distributors here report a tight supply of Latin records and business is busy... Charytin, a girl singer from Santo Domingo, has a new LP out on Atlantic Records and is running a large campaign among which are Nydia Caro, Pedro Tamayo, Roberto Yanes, Olga Guattali, Lourdes Morena, Evelyn Souffrant, Sergio Fiallo, Orlando Contreras, Nico Memehila, Tata Ramez, Conjunto Universal and Ju- venes del Hierro. Harvey Avenue, president of Coco records, bought the rights to several Cesta Records and will release the Cesta All-Stars LP, the stars being Charlie Palmieri, Felix Feliciano, Kako, Yayo el Indio, Joe Quijano, Willis Rosario, Jimmy Sabater, Luis Ramirez and Victor Paz. Joe Quijano, former owner of Cesta, also signed a recording contract with Coco. He has his new LP on Alecgre and Javier Vasquez on the same label are selling extremely large quantities of their new LPs.

**Campus Music What’s Happening**

NEW YORK–Intercollegiate Broadcasting System heads are pro- testing a record attendance for this year’s station National Conventions week which kicks off Friday (5) at the Hotel Statler Hilton here. Initial regis-traions have dramatically increased comparable responses in past years for the three-day meeting, despite a possible shortage of travel accommo- dations originally expected by IBS heads. To offer any possible travel prob- lems, IBS communications on the up com- ing meet are stressing use of mass mailings, large A & M networks, AMTRAK group rates and other means to cut overall travel costs. IBS regional directors are coordinating travel plans for station members, and while the IBS convention committee is assembling a list of those NIKS so far offering the best rates for those members who must drive.

This year’s theme, “Informa- tion,” will be explored through a balance of workshops, again class- ified as “Lectures,” “Workshops,” and “Meetings,” and larger meetings, or “Macros,” covering public affairs, career current events, National Conventions and other topics. The smaller ses- sions will focus on a broad range of interest, including local news, inter- netting, FCC, FCM and rules and policies, jazz programming, spor- tascasting, ra-dio dramas, computers and news production, program- ming techniques, studio engineering, c.d. commerce, sales, alternative news and public affairs, women in broadcasting, production and engineering.

Among speakers expected to par- ticipate are Bobby Lipton, WABC-TV News, IBS director of engineering Ludvil Sibley, WBAI- FM, National President of the Association of Independent Film Producers and the Center Inter Campus News network, network- ing, music service and station management.

Additional information is avail- able from Bill Jaffe of WWV, confer- ence coordinator.

APRIL 6, 1974, BILLBOARD
NOW YOU CAN PRODUCE SUCCESSFUL COLLEGE CONCERTS THAT'LL HAVE THEM DANCING ON THE SEATS!

You can get these two remarkable books right now if you take advantage of this special offer. By filling out the coupon below Successful College Concerts by Ken Fritz and Marketing On The Seats by Andrew Meyers, and sending $8.95 value—can be yours for only $4.99, including postage and handling. Don't delay! If producing College Concerts is your bag then these are your books. Send your check or money order to Billboard Books, 2160 Patterson Street, Cincinnati, Ohio 45214.

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Address________________________
City________________State____Zip_____

Yes, I'd like to take advantage of this special offer. Enclosed please find my check or money order for

sets of Successful College Concerts and Dancing On The Seats.

Name__________________________
Address________________________
City________________State____Zip_____

April 6, 1974, Billboard
Drury: `Comfort Zone' Key to Successes Of Susquehanna's AM and FM Stations

By CLAUDE HALL

Most radio programmers would agree that the one word that makes or breaks a station is its "comfort zone." This is the place where a station performs its best, where the program format is the most successful. Programming consultant Charlie Drury has found that this is true of all of his radio stations.

"Comfort zone" is not only an important concept to Drury; it is a critical factor in the success of his radio stations.

Drury says that "comfort zone" is a term that is often used in radio programming. It is the point at which a station is doing its best and where the program is the most successful.

"Comfort zone" is also important because it is the place where a station can make the most money. Drury says that "comfort zone" is where a station can make the most money and where it can make the most profit.

Drury believes that "comfort zone" is the key to success for his radio stations. He says that "comfort zone" is the place where a station is doing its best and where it can make the most money.

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Radio-TV Programming

**WOW! Where did that D.J. get all that info??**

Rock Bio's Unlimited will mail you informative background material on at least a dozen different groups and artists every week. We research, edit, index, print and distribute biographies of over 600 top groups. Join these leading radio stations WLS, KMPC, KSFO, WBWB, WFIL, and others. Get the facts, it's a sound investment for only a buck a week. Send today for your free sample.

**D.J.'s lay on the artist info!!!**

May Sets Up 2 hr. All 'Q' Air Show

LOS ANGELES—Fred May, a 10-year music industry artist-man-
ager-producer veteran, has been single-handedly producing an all-
quadcast, two-hour weekly radio show no broadcast on Ansheim's KEZY-FM and the CARL-FM channel of Theta Cable Television the following.

Because so few current releases are available in four-channel sound, May generally does his own mixing at his home studio. He encodes the original two stereo channels into a 4-
channel matrix which he describes as enhanced stereo rather than true quadcast, but still far fuller than most of what is on the market.

May's four-month old show also carries artist interviews and a seeking-
music-current hits from labels in order to convert them in four-
channel mix for the show series.

More Radio-TV Programming See Page 32

*Continued from page 28*

- - -

Dean (Daddy Love) Alfred Harrison has been working on KBOK-
AM in Sinop, Turkey, where he was stationed in the military service. But he's due to be released about the time you read this and looking for work. Can anyone give him a job part-time where he can learn more commercial radio? Write him care of 127 Railroad Place, Hackensack, N.J. 07601. For all of you guys who like to listen to other radio stations, especially those in faraway cities at night, might I suggest you call toll-
free Larry England at 800-854-7769. His firm, McKay Dynex, has a new
- - -

Johnny Magnus, legendary eve-
ing air personality at KMPC-AM in Los Angeles, is now at KAGF-
FM in Los Angeles. An old friend of mine from New York days manages the station: Del Shields. Magnus is doing the 3-6 p.m.

- - -

Listed at WGH-AM in Norfolk, Va., now includes George Crawford 5-9 a.m., Jim Stewart 9-noon, Bob Wayne noon-3 p.m., Mike Patrick 3-
6 p.m., Jeff Davis 6-10 p.m., Dale Parsons 10 p.m.-1 a.m., and Com-
mander Tom 1-5 a.m.; Stewart is program director and a contest
called "Simon Says" is driven by phone company in the wall. If you'd like to give "Ma Bell a little static, call up Stewart and get the phone.

- - -

I listened to only a little radio in Houston the other day. Well, ac-
tually, I listened a bell of a lot to KILT-AM and everything I heard was excellent. Couldn't turn my dial. But I started listening in Houston on March 18 to Jim Taylor on KEVR-
AM about 4:20 a.m. He was good and had a smooth comfortable de-
- - -

Vox Jox

- - -

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Dick Whittington

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Las Vegas stars hob-nob with Stewart T. Sloke?

New Bedford, Mass. can't wait to hear the
Fame Game winner on WNBH. A trip to
Vegas to rub shoulders with celebs is just the
start. The winner also gets 100 gallons of fuel,
interest on 5 Million Dollars for an hour, daily
wake-up service by staff, their own red carpet and more, more, more! How
can you follow an act like Fame Game? For
your demo call or write The Chicago Radio
Syndicate, Two East Oak Street,
Chicago, Illinois 60611 (312) 944-7724.

From the producers of Chickencman & Tooth Fairy.
Soul Sauce
Singer Bevel Boosted by Jerry Butler

By LEROY ROBINSON

LOS ANGELES—“Mississippi” Charles Bevel is easily one of the most envied people in the record business. He found a singing career and received a recording contract at the age of 31, and with nothing more than a bunch of original songs and a singing style that had nothing more than, say, showy still training. But a recording contract was granted. First, through the belief and efforts of Jerry Butler, who signed him to his Foundation Records label and then “shopped” the tyro singer to several record companies before A&M made the purchase.

The unusual had happened. A recording contract was given to an artist who had never performed in public, on radio, television, or by acclamation and his first and only recording experience was to make the tapes that would eventually gain him a recording contract. Bevel told Butler when the suggestion was made that he was starting that “Everyone” into music. “I don’t perform. I don’t sing. I’m just trying to sell some songs.” Bevel did sell some songs to Butler who, in turn, sold Bevel on the idea that his songs were too unique for anyone but himself to sing.

This was not true, obviously, since Isaac Hayes purchased some songs from Bevel during his earliest period of songwriting for The Staple Singers. They, too, didn’t find his “I’m a Lover” too alike to their own unique and well received style and recorded it. And it didn’t bother Bevel either when “one morning I received a royalty check for $800, something I never expected.”

Bevel’s lack of expectations, however, did not deter his desire to write songs. The money definitely encouraged it and his own experiences as a civil rights fighter, and a world traveler provided him with much material to draw from. His earliest experience working in a television station in Cleveland as a television engineer.

(Continued on page 32)

———

FLO-JAY
Records & NUE
Spectrum

Would like to thank all those across the country involved in our making of debut of
“Just A Little Love” (new hit single from long-distance/AA)
A Smashing Success!

KJHL KEYN KSOL KRE KAFY WBOK KIP KMWU KCOH KG

Distributed by:
JOHN MUSIC
11020 S. Main Street
Los Angeles, CA 90061

Personal Management:
M&W PRODUCTIONS
801 E. Rosecrans
Compton, CA 90221

DESTINED FOR GOLD!

BÀ Billboard SPECIAL WEEK for Issue 46/74

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Singer Bevel Boosted by Jerry Butler

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DESTINED FOR GOLD!
Radio-TV Programming

Yesteryear's Hits

TEN YEARS AGO
April 4, 1964

SINGLES
1. CAN'T BUY ME LOVE
Beattles (Capitol)
2. TWIST AND SHOUT
Beattles (Totta)
3. SHE LOVES YOU
Beattles (Swan)
4. I WANT TO HOLD YOUR HAND
Beattles (Capitol)
5. PLEASE PLEASE ME
Beattles (Vee Jay)
6. SUSPENSION
Tony Stafford (Rusader)
7. HELLO DOLL!
Louis Armstrong (Kapp)
8. SHOOP SHOOP SONG
Doty Cozart (Vee Jay)
9. MY HEART BELONGS TO YOU
Bobby Horton (Cap)
10. GLAD ALL OVER
Dave Clark Five (Epic)

TEN YEARS AGO
April 4, 1964

ALBUMS
1. MEET THE BEATLES
(Capitol)
2. INTRODUCING THE BEATLES
(Vee Jay)
3. A LITTLE WORSE
Home in The Hone (RCA Victor)
4. HELLO DOLLY/BROADWAY CAST
(RCA Victor)
5. SABINA STRESSLAND THE THIRD ALBUM
(Golden Voice)
6. PETER, PAUL & MARY
Living With TheListen EP (RCA Victor)
7. NANCY WILSON
Young Woman Sings Today's Blues (Capitol)
8. JUNI SCHANTZ
There! You Said It Again (Epic)
9. PETER, PAUL & MARY
(Warner Bros.)
10. HENRY MANCINI & HIS ORCHESTRA
Charade (RCA Victor)

FIVE YEARS AGO
April 5, 1969

SINGLES
1. DIZZY
Tommy Roe (ABC)
2. AQUARIUS/LET THE SUNSHINE IN
5th Dimension (Columbia)
3. TIME OF THE SEASON
Zombies (Ska)
4. YOU MADE ME SO HAPPY
Blood, Sweat & Tears (Columbia)
5. CATERDAY
Glen Campbell (Capitol)
6. RUN THE CHILDREN RUNNING WILD
Motown (Motown)
7. ONLY THE STRONG SURVIVE
Jerry Butler (Mercury)
8. TRACKS
Lester H. Peik (Imperial)
9. MY WORLD ENDED (The Moment You Left Me)
David Ruffin (Motown)
10. PROUD MAN
Creedence Clearwater Revival (Fantasy)

FIVE YEARS AGO
April 5, 1969

ALBUMS
1. GLEN CAMPBELL
Wichita Lineman (Capitol)
2. BLOODY SMOKY TRAVELS
6th Dimension (Columbia)
3. IRON BUTTERFLY
Ball (ABC)
4. THE CREAM
Carnival Of Soviets (Epic)
5. IRON BUTTERFLY
In A Gadda Da Vida (ABC)
6. DONOVAN
Greatest Hits (Epic)
7. ASSOCIATION
Greatest Hits (Warner Bros.)
8. TEMPTATIONS
Cloud Nine (Gordy)
9. TOM JONES
Help Yourself (Paradise)
10. CREEDENCE CLEARWATER REVIVAL
Bayou Country (Fantasy)

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

April 6, 1974

Billboard
THE AMERICAN SONG FESTIVAL

an international songwriting competition

Prognosis: Promising

A Billboard Spotlight
The First Song Festival Ever presented in the United States is being developed from the bottom up. Or as Larry Goldblatt, its founder, says, “There’s no such thing as ‘building from the bottom up.’”

The American Song Festival, scheduled for the Labor Day weekend in Saratoga Springs, N.Y., thus becomes the latest entry into the international songfest field. Overall, there are some 82 festivals around the world, but the American seeks to become the most extensive offering the largest cash prizes, the largest number of competitors and operating with an open competition concept rather than by invitation only.

Under terms of the arrangement, Sterling Recreation Organization, sponsors of its own famous “Promise of America” television contest, will market and handle the festival.

The festival is scheduled for the Labor Day weekend in Saratoga Springs, N.Y., and is the first of its kind to offer a $128,000 in cash prizes offered by its backer, Sterling Recreation Organization.

By Eliot Tiegel

Larry Goldblatt: he had an idea. And now he and his associates are taking care of business so that the song festival makes its mark.

So when he got back to the States he began investigating putting on his own spectacular. He called three large outdoor facilities to inquire if they would be interested in having such an event. One, the Saratoga Springs, N.Y. Performing Arts Center (which has booked its acts before), indicated strongly that they liked the idea.

Goldblatt told the facility’s administrator how much money he would need and what was involved and the people of the community responded to the idea and raised the cash Goldblatt asked for. He also put in his own money toward the goal.

“Then it took me the rest of the year to realize I couldn’t do it,” Goldblatt admits. He started collecting a staff of friends to work on the project but he didn’t have the business acumen.

It was a trial run in which the ‘staff’ had to figure out all the rules.

Goldblatt was working out of New York at the time. He had a public relations company place two advertisements announcing the festival in Billboard and the Los Angeles Times and several thousand entries came in each with its $5.35 entry fee.

There still wasn’t enough to defray all the internal costs of putting the festival together, so eventually the event fizzled out, leaving Goldblatt financially in debt, but still optimistic about the idea of there being a song festival for pros and amateurs in the United States.

Once he realized how Herculean a task it was to build a new event from the ground up, Goldblatt went with his wife to her hometown of Seattle where he hoped to interest the city in sponsoring the event.

Fred Danz, president of the Sterling Recreation Organization, a firm in operation since 1906 which operates movie theaters, radio stations and bowling centers, is a member of the mayor’s cultural committee and when he heard about the event, he became interested in the project.

Danz sent the idea to his general executive and broadcast division chief, Mal Klein, in Los Angeles for his comments. Klein knew Goldblatt through a project the two worked on involving a TV special of an Italian art event tour by BSB.

Klein and other executives of SRO did a complete analysis and evaluation of the project, discussed it with associates in the entertainment field and decided it was a worthwhile venture.

Klein and Goldblatt met in early September of 1973, with Goldblatt being offered a position with Sterling to work on the festival and help expand the company’s activities in other entertainment areas.

“The way we were mapping out the festival, it was all new and had never been done anywhere,” Goldblatt says. International festivals, Goldblatt explains, are always sponsored by some governmental body. This festival would be privately sponsored. Festivals are never open to public participation; the sponsors usually invite only professionals. This festival would have an open competition for non-pros.

Sterling saw the potential of an annual event with spinoff opportunities, like a television show, record album and magazine for songwriters.

Whereas Goldblatt and several friends comprised the staff of the first song festival, today there is a complete staff of professionals working on the program and the Sterling organization stands behind the event with its computers, business savvy and hard dollars.

Five days after meeting with Klein, Goldblatt met with Sterling officials in their Seattle corporate headquarters and the marriage was consummated.

(Continued on page 30)
The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING

HELEN REDDY

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370
The Sterling Recreation Organization, founded in 1914, is a strong and diversified West Coast leisure-time corporation in the fields of film exhibiting, radio broadcasting and bowling centers. The 70-year-old Seattle-based company has seen three generations of Danz family owner-management. SRO is headed by Fredric A. Danz, whose father John founded the chain with vaudeville houses in Seattle, Spokane and Portland. Fred’s son Tad is filling a key post with the song festival, planning and overseeing the systems by which thousands of song entries are now being processed.

Data processing: one of the contemporary tools of doing business (above); Fredric Danz, Sterling’s president (left).

Fredric A. Danz, 60, took over the helm of SRO after W.W. II and has seen its holdings expand to 600 film theaters, six AM radio outlets, two FM stations, six suburban bowling centers with attached bar-lounge-restaurant operations.

Sterling’s accounting department in its Seattle headquarters has a warm, comfortable feeling.

The song festival’s Wilshire Blvd. offices in Los Angeles.

An example of the way SRO has been quick to sense new public demands for different forms of leisure-time activity is its recent expansion into four showground operations. Showgrounds can be defined as private fenced in outdoors areas which may be used for such attractions as the increasingly popular popular swap meets, for regional fairs or even rock concerts.

SRO is housed in an ultra-modern new building at the Seattle suburb of Bellevue. A staff of 40 is based there. Total staff at all SRO companies is 17,100, with an additional 200 added during the summer peak season.

SRO is used to adapting to sweeping changes in the public’s entertainment habits. The onslaught of television into the nation’s movie-going habits was one of the main spurts to their more diversified stance today. When the nation’s appetites for going bowling peaked, SRO was able to consolidate its equipment into the four elaborate shopping mall entertainment centers it retains at strong profit now.

SRO’s big push into radio is no more than five years old. The company’s profits in this area have been building steadily, since SRO has made it a practice to buy stations which have been losing opera-

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The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING

RAY CHARLES

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370
Milt Hoffman's Involvement

The Festival Is An Image Builder For Songwriting
And An Alternative To Songshark Frustrations

By Bob Kirsch

"We're going to have a series of workshops at the American Song Festival, the first thing we're going to have is a songwriting workshop. We know that there is never been a song festival before.

These words are both the opinion and the job of Milt Hoffman, vice president in charge of distribution for the first annual American Song Festival. Hoffman is going to tell you what it is, and he's never had a song festival before.

"So," Hoffman says, "we started by hiring the public relations firm of Rogers, Cowan & Brenner and the press route so everyone could read about the event. We felt that for credibility, we should tell the world what the festival is and for us to do it, we needed people who are well known to the public to talk about the festival and appear there."

Helen Reddy, Paul Williams and Hoffman Jack are three examples of people who have been hired. Hoffman was the first, and she's been on the Carson, Griffin and Douglas TV shows as well as doing phone interviews and in-person appearances on radio stations. We've never had one here and the man on the street has to be educated.

"So," Hoffman says, "we started by hiring the publicity relations firm of Rogers, Cowan & Brenner and the press route so everyone could read about the event. We felt that for credibility, we should tell the world what the festival is and for us to do it, we needed people who are well known to the public to talk about the festival and appear there."

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"While this has been going on," Hoffman continues, "we have been running ads in major papers such as the New York Times and L.A. Times, as well as the rock press, trade magazines, religious magazines, country music magazines, any print media that covers the categories of music involved." Hoffman points out that the ads are designed to be as many and as big as possible that there is a festival, to explain the rules and regulations of entering, to let the world know that there is a festival, not a rip-off and to let everyone know everything in advance.

Hoffman says that he is going to the ad copy itself is interesting. The headline copy differs according to the type of reader the newspaper or magazine reaches. One headline reads, "That song in your heart could put cash in your pocket," and goes on to state that $12,000 in cash prizes are on the line for writers, offering a brief explanation of the festival, discusses the categories of songs, tells how winners are picked, explains how to enter, explains that owners of a song is not relinquished upon entry and gives deadline dates. At the bottom of the ad is an entry coupon. All rules and regulations are covered. Another ad is headed, "Fame and fortune for a song for a song" and covers basically all the same information.

Still another ad leaves out the references to fame and fortune with the simple, "Announcing America's first international songwriting competition." And another ad did not include an entry coupon, but added an address for writing for such a coupon.

"Once we had the print ads set and some personalities signed," Hoffman continues, "we decided that radio exposure was a must. We went out and convinced various radio stations to promote the festival. We sent out some 2,000 mailers and offered stations the opportunity to become official American Song Festival Radio Stations. We now have over 100 agreeing to enter the festival.

How, in this day and age, did Hoffman convince a station to become an official American Song Festival Station without the incentive of making money? There are other incentives," Hoffman says, "and we've heard the question before. "What are we doing is providing a station with a publicity distribution for the WE Group of labels—Atlantic, Warner Bros., and Asylum—Elektra—is distributing the same kit to about 800 major retailers. The NEC is distributing 125,000 applications to 700 college campuses along with posters and counterpoints.

It's in Canada that agents are being used and Linda Shapiro in Toronto is handling promotion and distribution of applications and posters there, while Michael Goodwill is doing the same thing in Montreal and even transmitting the application form into French for the local population.

Klein himself is constantly on the phone while in his office and when he isn't in his office it's more than likely ringing his way to places as farflung as New Orleans or Atlanta for interviews in the press or on TV or radio.

The work has paid off remarkably. Approximately 100 stations. Of the stations who are signed as festival stations. Among the stations who are signed as festival stations, they are:

"As you can see, they range from MOR formats to soul to country and even progressive," he says. It's the radio station that will, more than likely, become the prime exposure medium in the future for the song festival because it's the music mail link with the public.

"What we're really doing this year is laying the groundwork for next year's promotion on the festival," Klein says. "You see, one of the most important factors—problems—in a song festival like this is creating and maintaining credibility. Because people have constantly been ripped off by song festivals. So one of the key major problems has been getting your message out to the world that there is a song festival, and then having to turn around and say, 'we are legitimate.'"

"Credibility is established by the various stations, the systems employed and the strength of the financial and organizational backing. Our advisory board includes some of the most prestigious people in the music industry."

"Helen Reddy functions as our spokesperson. Jeff Wald, Helen's husband and manager, is extremely protective of her career. Helen directed the radio promotion and then gave his OK. Others have joined in including Loggins and Messina to do a concert as has Paul Williams. As other artists join, the credibility and reliability of the festival in the eyes of the public grows.

"We have the utmost in security systems to protect the songwriting competition. Firstly, there is the talk of the town. The other is the internal. The person who listens to a song has to sign affidavits; that each cassette becomes a number and not a writer's name un-"

"There's no 100 percent in anything... not in this day and age of Watergate... but we're doing everything humanly possible to keep the security of this writing competition. It's a thing that doesn't happen overnight. We have to check everything with our attorney... and without advisory board of music industry leaders.

And the people are proving not only that the U.S. needs (Continued on page 48)
an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING

LOGGINS and MESSINA

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370
Sterling Recreation's
4 Top Executives:
Lots Of Business Savvy

Song Festival foursome: Milt Hoffman, Larry Goldblatt, Tad Danz and Mal Klein cover all business aspects for the event.

M ALCOLM C. KLEIN, a pioneer in broadcast management for 25 years, is general executive of Sterling Recreation Organization, director of Sterling Broadcasting and now president of The American Song Festival.

Prior to joining Sterling in November of 1972, Klein was a management consultant to such clients as The Ford Foundation, Public Broadcasting Corporation, Corporation de Radio y Televisión Mexicana, and Sterling itself. Klein served as President of Filmways TV Presentations (Filmways, Inc.). Prior to that he was vice president of the National General Corp. and president of National General's television production and distribution companies as well as its record and music publishing subsidiaries.

For eight and a half years he was vice president and general manager of the RKO-General Television station in Los Angeles, KHJ-TV. There he was responsible for the creation of many innovative programming concepts including the famous Hollywood Bowl Concerts and the public affairs "Tempo" shows, both of which earned him Emmy Awards.

Klein also served as vice president and general manager of WNTA-AM-FM-TV, New York, the former station responsible for the creation of such highly awarded programs as "The Play of The Week," "Open End" with David Susskind and "The Mike Wallace Interviews."

Klein started his broadcast career in Los Angeles in 1948 at KLAC-TV (now KCO) following his graduation from UCLA as a Bachelor of Science in Business Administration. For about five years he acted as sales manager for KABC-TV also Los Angeles.

Among his creative accomplishments are a number of highly awarded TV specials including "The Marcel Marceau," the famed Hollywood Bowl concerts, and he created TV's first contemporary music concert, "In Concert: Creedence Clearwater Revival." He was also Executive Producer on "Blood, Sweat and Tears: An Iron Curtain Odyssey."

Larry Goldblatt has been involved in managing performers since he was 15 when he began booking a singer friend who was then a student at the University of Washington. Goldblatt presented a local, and then unknown, quartet of fraternity brothers called The Brothers Four.

During 1961, Larry sold the agency and moved to Los Angeles. There he started a firm called National Talent Consultants, representing college concert attractions. He was elected to membership in the Conference of Personal Managers in 1963 as the youngest member they had ever admitted.

The following year, Larry began producing films. His first endeavor was "Swingin' Summer," which started actor Jim Stacy and introduced a new actress named Raquel Welch. The movie, for the first time, was produced by two new groups - The Righteous Brothers and Gary Lewis & The Playboys, both of which went on to successful recording careers.

During this time, Goldblatt returned to the personal management field. He introduced a group called the Yachtsmen to Paris, and returned to the United States with a group called Them, featuring lead singer Van Morrison, and the Bachelors, a highly successful British trio. He was also co-owner of two music publishing companies. From 1960 through 1972, he represented Blood, Sweat & Tears, David Clayton-Thomas, Al Kooper, Miles Davis and Edward Bear, Larry took Blood, Sweat and Tears on the first rock concert ever held in the Soviet Union, and toured in Eastern Europe. As a result of this successful tour, Goldblatt is one of three private citizens to have been cited by the U.S. Department of State for "making a significant contribution to international communications through the arts."

Mal Klein's name has come across home television screens with regularly since 1958. His career up until he associated with the song festival has been in broadcasting.

(Continued on page 48)

Tad Danz's Responsibility

"Precision and Thoroughness Are Built Into The Festival's Processing Department"

By Nat Freedland

T HE PRECISION AND THOROUGHNESS with which the American Song Festival is conducted is evident from every element of preparation for its Labor Day 1974 debut may be seen in the pages which follow. Having taken to insure the most balanced and secure method of judging thousands of entries.

In charge of this aspect of the festival is Tad Danz, son of Sterling Recreation Organization owner Fredrick A. Danz whose company is backing the $1 million event.

Tad has previously been active in booking films for SRO's 60 theaters in the Pacific Northwest. "I'm not one of the music experts on the song festival staff," says Tad. "My background is in systems planning and merchandising. What my team is doing isn't the actual judging, but the sorting and safe-guarding of the song cassette entries."

The best way to make clear the process of how songs are to be processed and judged is by following the progress of a prototypical entry as it arrives at festival headquarters in the immaculate new Wells Fargo Service building on Los Angeles' Wilshire Blvd.

If the entrant has not enclosed an official application fee of $10.85, he is sent an entry blank which more fully explains the rules of the festival. The prospective entrant may have heard about the festival via word of mouth, in the growing spread of TV spots and radio commercials, print ads or record store counter displays, or have seen a media publicity interview by a festival spokesman.

At any rate, the same day the entry fees arrive, the festival mail office sends out a full entry kit. "We never expect to be more than a day behind in replying to the entries," promises Danz.

This entry kit consists of: an official entry form in industries cassette with mailing box, step-by-step instruction sheet for preparing entry song, an extremely useful "Songwriter's Handbook," extra entry blanks for additional songs and an individually numbered final entry form which is the key to the entire process.

From the time the cassette returns to the office until the 36 semifinalists are chosen, each entry will be known only by its number.

The number is assigned with the mailing of the kit, at which time a seven-part label and filing form with both the address and digits of each entrant is prepared. This form includes a sticker which attaches the number to the cassette.

Filing of the form alphabetically by last name enables the festival to promptly check mailing dates in reply to any queries about missing kits or other problems.

Incidentally, because the post office has recently begun X-raying much mail as a standard precaution since the arrival of several deadly letter bombs at embassies in Washington D.C., all festival kit envelopes and cassette boxes are marked "Recording Tape: Do Not X-Ray." This precaution is necessary because the sound on a magnetic tape can be destroyed by X-ray.

Because of the volume of entries already pouring in, kits are assembled and posted by a large bonded independent mailing service in Los Angeles. Festival headquarters only prepares the seven-part address form.

Cassettes and entry forms come back to headquarters of the festival. Numbered cassettes are filed according to the category in which they have been entered. Potential crossover songs may be judged in several categories with payment of $6.25 for each additional category.

The only prompt the cassettes are taken to a locked security storeroom in a bonded warehouse whose location is known to the fewest possible festival staffers. "Our need is to assure each confronted of the fairest possible long judging and also to ensure that there is absolutely no possibility of a cassette being lost or the song plagiarized," says Tad Danz.

The cassettes will be moved from the security storeroom only under guard to be taken to secure listening rooms, then returned as soon as evaluation has been made. Only after the (Continued on page 48)

Section Sponsored by the American Song Festival
LOGGINS and MESSINA

"It is about time something was done to find young songwriters in this country. We believe the American Song Festival will give a chance to anybody whoever thought they could write a song; that is why we will be there."

PAUL WILLIAMS

"America is the only major country that does not have a festival and it is time that we get involved. Also it sounds like it is going to be one hell of a party."

WOLFMAN JACK

"I get over 200 phone calls and letters a day from people saying I have written a song what can I do with it? The American Song Festival is the place where their song can be heard. The Wolfman is happy to be howling at the Festival."

APRIL 6, 1974, BILLBOARD
The first annual international event to be held in the

PRIZES: $100,000

Concert
Saratoga Performing Arts Center
August 30th through

Executive Offices: 5900 Wilshire Blvd., West LA
SONG FESTIVAL

National songwriting competition
in the United States.

$28,000

finals:
er, Saratoga Springs, New York
September 2nd, 1974

10187, Los Angeles, Calif. 90036 / (213) 937-7370

RON LIEBERMAN
THE AMERICAN SONG FESTIVAL
HELEN REDDY

"Months ago I became the official spokesperson for the First Annual American Song Festival because I firmly believe it will serve the cause of musical enrichment. Along with my husband, Jeff Wald, we feel America has long needed a songwriting contest of its all-encompassing nature, with both amateur and professional divisions. In the crowded, highly competitive field of music unknown and unheard talent abounds. Now that talent has open opportunity to achieve the recognition it deserves. I'm personally aware of what such an avenue to cherished goals can mean. It was victory over 1,358 rivals in a vocal contest in my native Australia that enabled me to realize a dream of introducing my singing style to the United States, the world's music capital. The American Song Festival gives aspiring songwriters a splendid chance to be as lucky as I."

RAY CHARLES

"Congratulations."

THE POINTER SISTERS

"We are proud to be among the first artists to be recognized by the American Song Festival and want to encourage new and talented young people by our appearance. Sure as hell beats telephone calls from Houston at two o'clock in the morning."
an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING

PAUL WILLIAMS

Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370
HE TELEVISION SPECIAL centering around the American Song Festival is a means through which the mass audience can be given a feeling that music is a part of their lives and not the exclusive property of the hard-core record buyer. This is the feeling of Pierre Cossette, who will co-produce a 60 or 90-minute special on the first annual American Song Festival, set for Sept. 2.

Cossette, who has handled production chores on the Grammy Awards for a number of years, is no stranger to the combination of music and television. For his first venture into television, however, he has a feeling that the magic will be there.

"I'm not 100 percent sure of the format of the show itself yet," says Cossette, who has just finished another Grammy special as well as several other time-consuming projects. "But I know the format of the festival and I have some definite ideas of what I would like to do and what I think needs to be done.

"I would like to put together a narrative, musical documentary," he continues. "What we have to do is explain to and remind the TV audience of the power of the music industry because there is very little relationship between music and the powerful TV medium. Television really pays attention to the recording industry except for a little lip service skirting the edges, such as late night rock shows, a special once in a while and an awards show a few times a year. But generally, the power of the recording medium has never come through the medium of TV.

To Cossette, music and the recording industry have been the prime artistic forces over the past 50 years. "Take an example," he says. "Elvis Presley, all by himself, through the recording industry, had every kid in the world wearing jeans 20 years ago. Following Presley, the Beatles came along and started the long hair style.

"When you have this kind of powerful entertainment medium going," he continues, "and it doesn't relate to another one like television, there's something wrong. So, I want to start blending the two and spell out in the song festival what music has done to move the world. I want to show people that music shouldn't be taken for granted and that every kind of music is available for every kind of person.

Cossette believes there is still an attitude in many quarters that music is only for young people and habitual record buyers. "This is wrong," he says, "but there are reasons for this. One is that the only really pure music shows on television today are aimed at the young market and the record buyer. They are not prime time and you have to be a real fan to stay up late enough to see them. Somebody like a Dick Clark has done as much as anyone to get music into prime time and he's done a good job. But I'm sure he has not had the chance to show what he wants.

"The major reason for the mass reaction to music," Cossette says, "is that when the rock sound came in it was much more of a feeling than a song. The average man in the street got turned off because he couldn't hum every single tune as he could in the days of the old Hit Parade. But," he continues, "in the past few years things have softened up as far as popular music is concerned. You have the milder country influence as well as artists like Helen Reddy, Paul Williams (both performers for the festival special), Mac Davis, the Carpenters, Bette Midler, Steve Wonder and many others. And there are a lot of great songs. Wonder's 'Sunshine of My Life' may be classified as pop but this is a song that everyone has done and one that I'm sure will be a standard.

"So," Cossette adds, "the American Song Festival is a method by which the mass audience can be brought into a feeling that they belong and that music is no longer for a limited group. And by marrying TV with a musical festival, everyone can see this fact. For one thing, the special is aimed at the man in the street, not at a specific demographic group. And the festival people are drawing from the man on the street to get their material. The special should show people where music is today, in a number of categories, and should also show how easily all kinds of music and TV can nit.

Cossette says that on the show itself there will be taped highlights of the final three days leading up to the night the winners are decided, showing songs being performed as well as interviews with some of the writers. The final night—when the judging for the winners takes place—will be live and feature the prize-winning songs.

"The terrific thing," Cossette adds, "is that virtually every type of music will be heard with virtually every kind of performer singing. The average guy has no idea who Deep Purple or Emerson, Lake & Palmer are. They may have heard of the Rolling Stones, but I'm sure they don't know their hits. I think this is terrible, because without exception, I would say that every top artist or every member of any top group has some very special talent going for him.

"Television has never put a rock group on as anything but a rock group. They never tell anything about the guy and never make any attempt to realize that they are watching very talented individuals. I don't want just performers on the special. I want a story going under it so it will all become more meaningful.

A major plus for the festival and the special, Cossette emphasizes, is that the average person can feel that it could be his or her song that a famous star is performing. "Everybody is a songwriter," he says, "and every song has written a song, be it in the shower or the car or anywhere else. And the great thing is that anyone can write a song.

"Not everyone can write an opera or a book or a play, but anyone who can think up words or hum a tune can write a song. It may not be a great song, but it's a song. At least, every one has the feeling they can write a song."

(Continued on page 48)

THIRTY-SIX SONGS will comprise the semi-finalists for the Labor Day weekend competition. Seventeen will come from the amateur ranks, 18 from professionals.

Three songs from each of the six major categories will be chosen. These 36 songs will be presented by top artists during the first three nights. One artist will perform the three songs that are competing in each category.

A 12-member jury of eminent music industry figures will select the winners from each of the six categories. Each of the three nights concerts, two categories from both amateur and professional division will be presented, producing four winning songs each night.

On the final night, the 12 category winners will be presented and the best amateur and best professional songs will be selected.

Finally, the best song of the festival will be selected and its creator will be awarded the grand prize, $25,000 plus a Yamaha concert grand piano.

Overall $128,000 in prize money is being offered. The 36 semi-finalists each receive $500 and a trip to the festival. The category winners each receive an additional $500.

In addition to the presentation of competing songs, each night will feature a headline concert attraction performing music that made that performer famous.

Each night will be hosted by a famous personality. On

(Continued on page 48)
an international songwriting competition

The First Annual American Song Festival
Saratoga Performing Arts Center, Saratoga Springs, New York
August 30th through September 2nd, 1974

STARRING

THE POINTER SISTERS
Sterling Execs  
• Continued from page 38

This career begins in 1957 with a staff producer-director’s post with the CBS Radio Network. From 1953 until 1956 he was the producer of the daytime “Tennessen Ernie Ford” show on NBC TV. From 1957-58 he returned to radio as a staff producer with CBS, but was back in TV with the “Ernie Kovacs Show” on ABC from 1959-1961. From 1961 until 1964 he produced the “Steve Allen Show” which was syndicated by Westinghouse and small studio adjacent to the Hollywood Ranch Market.

Hoffman then left syndicated entertainment TV to go with Universal as director of tape development, a post he held for two years and then joined RKO General’s KHJ TV as executive producer.

With KHJ-TV (channel 9) he developed the “Tempo” show which eventually won an Emmy. Leaving RKO General in 1969 he joined National General Corp. as vice president in charge of TV production, a post he held for two years. Then in 1971 he joined Filmways TV where he was executive producer for its special of the month series.

In that post one year, Hoffman left to form his own TV production company, People Production.

Hoffman joined the American Song Festival organization in 1973.

Tad Danz, the song festival’s business affairs vice president, knows how to apply his MBA from Columbia to the field of preparing a new musical event: “Tad Danz” is his stage name. “I’m in charge of preparing the processing system for ensuring that all song entries are protected, logged and listened to in a fairly professional manner.”

Top Artists  
• Continued from page 40

The final night all performers will appear on a TV special. A special LP will also be taped of performances from this evening.

Mike Post, the festival’s music director, will select the orchestra for the concert. He’ll coordinate the arrangements with the guest artists and eventually produce whatever LP comes out of the competition. Post’s credit’s include a Grammy for “Classical Gas” by Mason Williams.

APRIL 6, 1974. BILLBOARD
### THE FESTIVAL ADVISORY BOARD:

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Executive Offices: 5900 Wilshire Blvd., West Pavilion, Los Angeles, Calif. 90036 / (213) 937-7370
First Festival

Continued from page 14

After Sterling entered the picture, its first step was to mend fences after the first attempt failed. Each previous entrant received a letter from Goldblatt and Sterling explaining that the competition was open again and giving them an opportunity to leave their song in at the old registration price plus being able to enter any new song at that $5.30 price until December 31. Or they could withdraw and receive a refund.

Several hundred wanted their money returned, and some of them have since re-entered their songs at the new entry fee cost of $10.85.

To make the event an international event, the festival is associated with publications and concert promoters in England, Canada, Australia, France, Greece and Holland. They are supposed to promote the event and some will receive entries which will be passed onto the processing office in Los Angeles.

The festival is looking for songs in these categories: rock, rhythm and blues, pop, country, folk, jazz, and gospel. Goldblatt has lined up an advisory board of music industry professionals who are supposed to provide expertise when questions arise. Chappel executive Norman Weiser heads a screening committee of 120 persons from top publishing firms.

Ultimately there are 36 semi-finalists (three from each professional and amateur category. These will then be judged at the festival by a 12-member panel including Duke Ellington, Jerry Wexler, Leonard Feather, and Bill Lowry.

The categories were developed so that songs of different moods would not be competing against each other.

Goldblatt sees all the international festivals as being "performers contests." Whoever does the best job of singing the song often wins a prize, he claims. The American Song Festival is designed to be a song competition.

Twelve top recording artists will each perform three competitive songs during the three semi-final nights. On the final night the 12 winning songs will be performed by the same 12 artists and the best amateur and best professional song will be selected by the judges. In addition, on each night, a top artist will perform a full concert during the second half. A TV special is being prepared of this final evening.

"A song should be judged by how it can be done by a performer," Goldblatt says. Each performer will have his own arrangement of his song. Mike Post, the brilliant Los Angeles based producer, is the festival's music director and will conduct the festival orchestra.

The song festival is not touching any of the copyrights of the songwriter and his publisher should be. The book describes a number of alternative routes that the songwriter can follow in trying to market his songs.

Though future plans call for the book to be published and marketed on an open basis, the only way that a person may obtain the book this year is by making application to the Song Festival.

Yamaha Key Supporter

Yamaha, longtime underwriter of the famous World Song Festival in Tokyo, has joined forces with the American Song Festival to promote the first international songwriting competition to be held in the United States.

The grand prize winner in the American Song Festival will receive a beautiful Yamaha grand piano in addition to the prize money.

More than 1,000 Yamaha music dealers throughout the United States will display American Song Festival counter cards with applications to the festival. Yamaha conducts two amateur song competitions in Japan each year as well as the World Song Festival.

In making this announcement, Kazumi Uijhara, general manager of Yamaha's learning exploration division here in the United States, says, "Song Festivals are so valuable in stimulating creative activities throughout the world and have become so important in the cultural life of the countries that hold song festivals that Yamaha is delighted to participate in the first annual American Song Festival."

We Congratulate Sterling Recreation Organization for its sponsorship of The American Song Festival and welcome our association with a talent hunt certain to enrich U.S. music

Rogers & Cowan Inc.
The West's oldest and largest public relations agency
250 North Canon Drive, Beverly Hills, California 90210 Telephone: (213) 275-4501

Congratulations and much success to

The American Song Festival

Scott & Scott, Inc.
Printers and Lithographers
We got the good word out.
Now the good music's coming in.

We're proud to have helped make the American Song Festival the success it is.
The Saratoga Performing Arts Center is proud to play host to The American Song Festival. They are a welcome addition to our other resident companies:

- NEW YORK CITY BALLET
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- THE CITY CENTER ACTING COMPANY

We are also proud hosts to other prestigious '74 festivals:

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- UPSTATE JAZZ FESTIVAL
- NEW YORK STATE COUNTRY & WESTERN MUSIC FESTIVAL
- SARATOGA FILM FESTIVAL

As well as Saratoga's special events featuring the ten top names in contemporary music

The New York Racing Association, Inc. extends

Best Wishes

to Saratoga Performing Arts Center for this year's American Song Festival, to be held in Saratoga Springs, August 30 to September 2.

Be sure to join in the spirit of America!


When visiting the Empire State, don't miss Aqueduct, Belmont Park and Saratoga.

* Stars appearing at the Saratoga Fair in alphabetical order.

The City of Saratoga Springs is pleased to be the Host City of the 1st American Song Festival

For Information on Accommodations, Attractions & Activities, Write:

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**WANTED TO BUY**

Wanted Immediately

5 to 10 slave duplicating line needed. 8-track compatible, cassette or LP, but cannot use independent lines. One 1-inch master loop bin complete with electronics.

Box 6076

Billboard, 1515 Broadway, N.Y., N.Y. 10036

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Plan Initial Deluxe Units For U.S.S.R.

**By KIRKOS**

LOS ANGELES—The popularity of the 8-track configuration, both in hardware and software, is at an all time high and shows no signs of slowing down in the future, according to president of Pioneer Electronics of America Jack Doyle and Audio Magnetics’ vice president of sales Jim Lantz.

According to Doyle, 1973 saw five million car tape players sold in the U.S. of this number, approximately 80 percent were 8-track. Doyle added that the shift to smaller cars has had absolutely no bearing on sales either in Detroit or in the aftermarket.

“We are looking for a 15 percent increase in 8-track sales this year,” Doyle said. “Sales were up 20 percent over the previous year but we expect it to balance off around 15 percent.”

(Continued on page 56)

**NEWCOM '74 Giant Parts Dist. Show: Consumer Products Push**

**By EARL PAGE**

LAS VEGAS—The NEWCOM '74 parts distribution convention here May 8-10 at the Convention Center will be the biggest ever and feature the group’s most aggressive push into consumer audio and video products as well as business for parts wholesalers, said Lawrence Kaufman, a coordinator.

Six seminars relating to consumer products are set under the theme “Consumer Products Can Fill Your Vacuum Tube Vacuum.” Kaufman, of Marketer Communications, Chicago, said the theme reflects the disintegration of volume parts distributors enjoyed in vacuum tube days, now that solid state is arriving so fast.

“The more or less heavy-equipment manufacturer, who was getting half his business from vacuum tube replacements is not necessarily now doing that much volume in semiconductor or transistors. These products represent a new area of logical expansion.”

NEWCOM, which represents the evolution of the wire and electrical products manufacturer, is pushing for more consumer product exhibitors. The show reflects an enormous diverse group of exhibitors and as of Mar. 4 (Continued on page 57)

**Mitchell Rips Discount Selling**

**By MILDRED HALL**

WASHINGTON — Commerce Department reports state that imports of home entertainment audio and video products are still high, but the rate of increase has been slower overall in 1973 than in 1972, and the slowdown is expected to continue in 1974, due to a slackening of U.S. demand, as well as production adjustments in Japan.

Bucking the slowdown trend are imports of auto radios, which leaped 53 percent in units and 71 percent in dollar value over the 1972 shipments. Also, the rate of import of color TVs remains still running higher than in 1972.

Tape recorders and players are still another area of import boom and import shipments both in volume and dollar value—but their rate of importation has slowed considerably from the phenomenal 36.3 percent leap in 1972 over the previous year. In 1973, while volume remained

(Continued on page 53)

**ANALON AUDIO II**

How Indie Dealer’s Ads Inform, Stimulate

**By VICKORA CLIPPER**

EDITORS’ NOTE: Don Rhodes, former college math professor and now owner of Alan Audio, explains in this second installment why advertisements should both inform and stimulate (Billboard, Mar. 30).

BLOOMINGTON, Ind.—Alan Audio’s advertising philosophy reflects the basic thinking of the firm in that it is not flashy but useful, said owner Rhodes, a former professor with a PhD in functional analysis. Recent examples include an ad on Adven speakers and one explaining an amplifier clinic.

Aside from heavy emphasis on service, Rhodes places much importance on top brand names. The store carries such lines as Advent, EV, ESS, Pioneer, Sherwood, Marantz, Masler, Shure, Dual, Crown International, Integral Systems and Sony/Superscope.

Copy in the speaker ad noted: “In a price-conscious market it’s good to remember that while a discount is always nice, it can never make housebrand (or otherwise peripheral) speakers sound like Advents. And if you don’t get good speakers, it doesn’t much matter how good the rest of your system is.”

Copy in the topper ad was: “The price per loudspeaker is very cheap and sparse. Copy in the bottom ad listed the store’s address and separate sales and service phone numbers. “We welcome trades” was balanced with store hours: Sundays and evenings, closed Saturday.

Copy in the clinic explained the hours (Sunday through Thursday, noon-7 p.m.), the tests and the conditions and then a detailed explanation of why a home owner classed.

Tests: 1) power output at 20 and 1,000 Hz, both channels driven into 8 ohms; 2) intermodulation distortion in 518 (parameters up to rated power); 3) hum and noise. Conditions: 1) owner must be present while unit is tested; 2) only operable equipment—no “dead on arrival” please; 3) amplifiers, preamplifiers, receivers, but no P.A. equipment, tuners or radios; 4) Alan Audio is not responsible for damage to equipment subjected to routine testing.

For as the rework, ad copy stated (Continued on page 53)

**LONDON**—A promotion to boost sales of Scotch blank cassettes has been launched by 3M. The full scale promotion, aimed at the retail market, involves heavy press advertising and regular 15-minute “Scotch Cassette” spots on Radio Luxembourg throughout February and March. 3M marketing co-ordinator, Nigel Cobt, said the campaign was a follow up to a heavy pre-Christmas promotion of Scotch cassettes in which Scotch became the first blank cassette brand to be advertised on television. “We’re doing the promoision because we want to stay on top as brand leaders in blank cassette,” Cobt said.

“The country may be depersonalized, (Continued on page 56)”

APRIL 6, 1974, BILLBOARD
The men are working on a across-the-board involvement with the Dayton-Hudson Corp., designing and building sound rooms for high end systems from $299 to $2,500, andamina in the merchandising, marketing, display and advertising in the Dayton-Hudson Marketing Conference for local members.

Frank Abbett, primer in Conley, Boyd & Abbett, Inc., Needham, Mass., reports that his firm has made the decision to drop con- sumer electronic lines in favor of industrial accounts. "We were going in too many di- rections, with 26-28 lines, and had to make a strong decision on which types to carry," he says.

"We did try to set up separate organiza- tions to handle industrial and consumer lines, but found we couldn't handle both companies," Abbett said.

The Northern California Chapter was cited for sponsoring 18 Vendor Fairs, adding 12 new member firms, initiating a Mall Show with 53 key engineers and buyers, as well as initiating co-sponsorship with the Southern California Chapter of WESCEN.

Harry Haugen and Roy Holub have joined forces in Minneapolis, while mean- while, the new organization, Holub- nar Associates, and Four R Company, Harry specialties in the mass merchandis- ing, with Sharp, receivers, and other products, from Nikko, National, and Dynex, who cover the seven Minneapolis based Dayton stores.

The ERA Chapter of the Year award was presented for the first time to two chapters, including the Chicago chapter, and the Northern Cali- fornia group, for excellence in membership services, and program planning and activities.

Assemblies ceremonies included: sponsoring two major social events, double meeting attendance, add- ing 16 new member firms, creating ahighprice directors and distributing 6,000 copies, and creating a Popular Price Review video for local members. 

Harry Haugen reports he has been named senior vice president, and marketing director of Nikko, National, and Dynex, his company. His office address is 90 N. W. St., Minneapolis 55435 (612) 833-3392.

Indie Dealer Ads

• Continued from page 54

that amplifier clinics are a hangover from the days of tube-type units and measure harmonic distortion at full rated power. "Two factors make such a test less meaningful today.

"First, solid-state amplifiers, unlike tube type units, tend to produce more distortion at lower volume lev- els than they do at full volume, which makes it necessary to measure distortion at a variety of loudnesses to get an accurate picture."

"Second, intermodulation dis- tortion, not harmonic distortion, is the type that is most audible, and even small percentages can give a harsh- ness to the sound, contribute to listening fatigue. Therefore, IM dis- tortion measurement gives a better idea than measurement of harmonic dis- tortion."

The ad goes on to explain how Alan Aronson of the Madison Audio- mery analyzer capable of re- solving distortion down to 0.01 per- cent. When Rhodes opened the door in 1972, his first move was to purchase $3,000 worth of amplifier test equipment, a move he feels bolstered the firm's reputation and sub- sequent growth.

Import Rate Slower

• Continued from page 54

high, at 22.339, an increase of only 0.12 per- cent over the 1972 value. Import values reached $639,532,000 in 1973, a li of only 10.13 percent over the 1972 im- port value—which had been 11.6 percent over the 1972 value.

Auto radio imports in 1973 leaped to 4,149,000, an increase of 32.5 per- cent, in 1972. The $191,471,000 dollar value of 1973 auto radio imports was a phenomenal 17 percent higher than the 1972 value. At $13.20 per unit, a 10.13 percent increase over 1971.

Photograph, record players and turntables made only a 1 percent change from 1972 in volume, with 8.2 million units. In contrast, the 1972 unit import rate had jumped nearly 37 percent over 1971, from 5.3 million to 7.9 million units. In dollar value, the 1973 photograph import category was up to $989.9 million, or 17 percent over the 1972 value of $884.5 million. The 1972 value was a sizable 36 percent above the 1971 value of $622 mil- lion.


Taiwan remained the leading source of supply, with home enter- tainment product sales to U.S. val- ued at $1.2 billion. Taiwan contin- ued to eat into Japan's share of the U.S. market with significant gains, its total running over $239 million. Japan's share of the total is 61.7 percent, Taiwan's 17.2 percent, and Hong Kong is next with 6.1 per- cent.

ENTERTAINMENT BUSINESS

Leaders of the Home Recording Industry met recently in Newport Beach, Calif., to take part in a 10-day conference of the Home Recording Industry Conference for local members. The April 1974, BILLBOARD 55

Win an Acapulco Holiday for Two! ...or any of 137 other
Sweepstakes prize! and earn valuable gifts too!

Enter TDK's "GOING PLACES" Program today!
Imagine! You can win a dream vacation for two at the exciting Condesa del Mar Hotel in Acapulco, including roundtrip air transportation, first-class accommodation, meals and sightseeing. Or any of 137 other great GOING PLACES Sweepstakes prizes!

If you are involved in the retail sales of tape, you can earn one GOING PLACES point for every TDK cassette or other TDK tape product you sell. Ten points give you an entry in the GOING PLACES Sweepstakes, and another chance to win the Grand Prize or any of 137 others. And under the two-part GOING PLACES Program, every point you earn is redeemable for valuable gift merchandise!

Here's how to enter: If you haven't already received your GOING PLACES Program Kit from your TDK Rep, fill out and return it to your Program Administrator to enter the Program and becomes your first entry in the Sweepstakes. We'll send your Program Kit with all the materials you need to submit additional Sweepstakes entries, and to earn valuable gift merchandise points.

So get started in TDK's exciting GOING PLACES Program NOW! Mail in the coupon today and you'll be on your way... maybe to Acapulco.

OFFICIAL RULES

TDK'S "GOING PLACES" SWEEPSTAKES INCENTIVE GIFT PROGRAM

1. The program runs from April 1, 1974 thru May 31, 1974. All Sweep- stakes entries must be received by June 30, 1974; all Incentive Gift Orders must be received no later than July 30, 1974.
2. All retail sales of any ten (10) TDK products made during this period, when recorded on a TDK GOING PLACES Tally Sheet and validated by the retailer's name and address as the Sweepstakes, and also constitutes ten (10) incentive Gift Points towards the redemption of Gift merchandise shown in the TDK GOING PLACES Incentive Gifts Catalog.
3. The March winner will be selected by random drawings conducted by an independent judging organization. All prizes will be terminated in one area, and the Prize winners will be announced at the AES Show in Chicago. Only one Sweepstakes prize will be awarded to one individual per store, and the limit for any one area is one area. The prize winners will be announced at the AES Show in Chicago. Only one Sweepstakes prize will be awarded to one individual per store, and the limit for any one area is one. The prize is void where taxed, prohibited or otherwise restricted.

GOING PLACES SWEEPSTAKES PRIZES
1. A-CAPULCO HOLIDAY FOR TWO:
Grande Prize:
2. A 1st Place Trip to the Beach, valued at $85.
3. A 2nd Place Trip to the Beach, valued at $85.
4. A 3rd Place Trip to the Beach, valued at $85.
5. A 4th Place Trip to the Beach, valued at $85.
6. A 5th Place Trip to the Beach, valued at $85.
NEW YORK — The Maxell Corp. of America, encouraged by the suc- cess of its "Auto-Trip" incentive program for its dealers and reps, will expand the program to include a "Dial-A-Cruise" incentive plan that will give participants a choice of Caribbean cruises aboard the Home Lines ship, the S.S. Sagamore.

The plan is being structured by Maxell and Universal Incentives Ltd., which originated the "Dial-A-Trip" plan and also helped in the planning of Maxell's previous incentive program for the Home Lines authorities, owners of the S.S. Sagamore.

Like the Home Lines, the Dial-A-Cruise ship is aimed at the group vacation incentive plan, and offers participants in the contest a variety of different individual vacations which can be taken at the participant's leisure.

According to David Monson, marketing consultant to Maxell, the Dial-A-Trip concept allows the participating company to offer a wide selection of destinations to the people they wish to promote. This variety of trips permits a high degree of flexibility in that various levels of achievements will be appropriately rewarded," he said.

Monson explained that the enter- prise program revolves around a two- part idea which lists the various trips offered and the various options available. According to Monson, the front part of the dial is die-cut and less departure cities. "The participant," said Monson, "simply rotates the dial to line up with the vacation of his choice, and he is immediately acquainted with all the requirements, as well as everything he can expect to receive, through the dial-cuts windows."

Maxell's official announcement of its participation in the Dial-A-Cruise plan is expected to be made shortly before the Summer CES, however. Universal Incentives has already entered a standing reservation for 10 double rooms on the Bel- vedere deck of the S.S. Sagamore on every Caribbean cruise departing from New York and Miami.

Barry Tracht, president of Universal Incentives said it was necessary to do this if berths for the contest win- ners were to be assured. He ex- plained that Home Lines cruises are usually booked as much as 12 months in advance of sailing.

Tracht also said that the Dial-A-

(Continued on page 37)

The most important microphone book ever published.

Covers every significant aspect of theory and use from A to Z.

Covers every significant aspect of theory and use from A to Z.

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259 pages

Illustrations

By RADCLIFFE JOE

NEW YORK — A trip for two to Acapulco, Mexico, is the main prize in a bag of goodies being offered by TDK. Electronics in a new sales in- centive program called, "Going Places."

The program described by TDK's Tom Momose, is a double-barreled sweep- stakes and incentive gift sales pro- motion designed to reward both retail sales personnel for selling TDK tapes.

The TDK official explained that for each piece of TDK merchandise cassette, 8-track or open-reel—that is sold by contending sales personnel, a point is earned that goes toward a gift from the incentive gift book.

For each 10 points earned, the contestant can submit an entry to the TDK "Going Places" sweepstakes and possibly win the Acapulco trip.

The trip includes round trip air fare, hotel, meals and sightseeing.

In TDK's 1973 catalog available in the program which runs from Mon- day (1) to May 31. The gifts include Bell & Howell movie outfits, and Seth Thomas clocks. Winners will be announced at the summer CES.

TDK Trip

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DELUXE UNITS
FOR U.S.S.R.

- Continued from page 54

The low sales can be explained by a little variety of the models offered and by still low quality of the products. Most of the players manufactured in 1972-1973 (as well as before) were portable monaural. Out of the overall yearly record player output only 7.5% were stereo players. In 1972 a national company offered a line of nine models, with only two players of the first class (in Russia all radio/tape equipment used to be divided into four categories: first, second, and third class, and dealer class).

Absence of automatic record changers at the national market is still a great problem for 1974. Another shortcoming is still a big unification of the players offered: 40 per cent of all the output constitute players of the same class and quality.

In a special survey Kommerchernski Vestnik a bimonthly published by marketing service of the USSR Ministry of Trade summarized the problems of the record market in Soviet Union and submitted recommendations to the national companies involved in record and consumer electronics manufacturing.

- To develop and set up mass production of a line of record players of different classes and prices;
- To expand the family of record playback equipment, by developing and offering to the market new types of equipment like LF amplifiers, sonic systems, automatic record changers and turntables, record carrying and storage cases and cabinets;
- To develop and set up manufacturing of quadrovoxic records and players.

The three-unit 9750 is still available too and measures 19.21 in., 21 in., and 11 in. and features smoked plebeiog on a wood base with clear shelves that make the players appear to float in the air.
Special Events Added By Wembley Festival

LONDON—Special events will be added to this year's Sixth International Festival of Country Music at Wembley Pool near here, in addition to the most impressive cast of artists ever offered.

Mervyn Conn, promoter of the event, listed some of these extra activities:

The British Tea Council will hold the finals of their competition to find Miss Country Music, 1974.

There will be a special marquee featuring a nostalgia program of Irish Country Music talent.

A BBC radio marquee will act as a radio studio through the festival.

April 13-14, with Wally Whyton presenting the artists of the festival in a series of six-hour radio shows that will be used for transmission in the coming events.

A third marquee is being sponsored by the British Country Music Association in conjunction with the Billboard/Record and Radio Mirror. During the two days soloists and groups from all over the United Kingdom will compete for the British Country Music Awards. The four finalists will be presented with Awards at the intermission on the Sunday evening show.

Another major event is the presentation of the annual International Billboard Group Awards at the Saturday night concert, to be televised by the BBC.

Among the record labels taking part in the exhibitions are EMI, Atlantic, Warner Brothers, RCA, Polydor, CBS, Shantron, Phonogram, and scores of musical instrument manufacturers.

MCA's Bill Anderson not only will entertain, but will act as master of ceremonies (compare) for the event along with Pee Bradly.

U.S. artists (in the order of their appearance) taking part in the festival this year will be Terry Stafford, Jeanne Pruett, Bill Monroe, Anderson, Wanda Jackson, Tompall Glaze, Ray Collins, Johnny Wright, The Oak Ridge Boys, Johnny Rodriguez (Continued on page 61)

Clark Special Completed at Oral Roberts

TULSA—Production for the first syndicated television special for Roy Clark was completed here last week at Oral Roberts University.

Broadcast of the one-hour musical and comedy variety show “Espe-

crally Roy,” has been confirmed during prime time in more than 30 southern markets, according to Clark, who witnessed St. Louis, At-

lanta, Tulsa and Oklahoma City.

Under the sponsorship of GTASCO (a hardware chain), the pro-

gram was produced by Roy Clark Productions, Inc.

“Way I've got nobody but myself to blame for the outcome,”

laughed the Country Music Associ-

ation's "Entertainer of the Year.”

"This is the first time I've ever done anything like this and I'm anxious to see the outcome," added Clark.

Four-time "Emmy" winner Ray Cleverenger was selected to direct the show scheduled for viewing in late April in most markets.

With the exceptions of three to-

tally instrumental numbers, back-

ground for all selections was re-

corded during the week of March 30 to 10 in the CBS Studios in Nashville, ac-

cording to Jim Haley, Clark's mana-

ger booking agent.

All vocal tracks were cut on the set in Tulsa.

Accompanying Clark are Diana

(Continued on page 59)

ESCMI Parley April 18-21—3 Major Labels to Attend

MONTEREY, N.Y.—At least three major labels will take part in this year's Eastern States Country Music (ESCMI) convention here in the Catskills April 18-21.

Dot, United Artists and Elektra officials have agreed to hold semi-

nars, according to Mickey Barnett, president of ESCMI. Others may be added.

Headquarters again will be Kuts-

Her's Country Club, which hosted the 11-state event last year and may

well become a permanent home.

Following the convention, Kuster's opened its doors to a series of suc-

cessful country music shows, and country quickly spread through this

broad area of Sullivan County. In

previous years the convention had been held at Wheeling, Va. At-

tendance last year numbered 700, an

all-time record.

Barnett, a leading recording artist, admits that the Northeast is lagging

behind the rest of the nation in the growth of country music. He feels

the gap has been at least partially filled. Through the past year, the

Monticello Raceway and other re-

sorts in the area featured country

music, drawing huge crowds in most cases.

ESCMI draws its membership from New England, the Mid-Atlan-

tic States and Ohio. It works closely with the NARM and RIAA to

discuss the struggle.

The board, while in session, looked at historical film clips, discus-

sed plans for the International Country Music Fan Fair, and the next board meeting, set for June in Japan.

Connie B. Gay, founding presi-

dent of CMA, entertained board members and officers at his winner

home in Key Biscayne.

"It Took Us A Little Longer Cause We Tried A Lot Harder!"

WE WOULD LIKE TO THANK THE FOLLOWING STATIONS FOR THEIR WEIGHT!

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WDL (New Orleans) WJAM (Syracuse) WBN (Nashville) WSLC (Rome, N.Y.) WDGH (North) WTRD (Newport, news) WDON (Shelbyville) WBBG (Lynchburg) WPKI (Alexandria) WPTK (East Cleveland) WPMX (Columbus)

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Gary Sargeant's "I Just Started Hating Cheating Songs Today:" Mercury #73474

Exclusively on MERCURY RECORDS • Distributed by PHONOGRAPH, INC.
Country Music

Nashville Scene

By BILL WILLIAMS

Josh Graves has signed a contract with Columbia-Epic, and has recorded an album, which he is now working on. He was spotted originally with the Flatt and Scruggs team, then went with Lester Flatt, and then returned to Earl Scruggs. Conway Twitty has joined the list of country stars too, and is adding backup girl singers to his shows. Ricci Mareno, one of the leading independent producers, has done a session with Gamlin Hurton of "Hез Playing for Keeps." Ferlin Husky, O.B. Martin, and David Houston will be the headliners at Jimmie Rodgers Day in Meridian, Miss., this May. Don Jordan and Tammy Wynette have been booked into the slot preceding the Cleveland Indians-Baltimore Orioles game in Cleveland July 26th... Faron Young will head the show at Disney World over the big July 4th Holiday... Tommy Cash went on the road Jan. 31 and doesn't return to Nashville until the 6th of April... Mel Street has moved from his west Virginia home to Nashville, bringing his family along... Sing-song writer Will Sherman has done a session for Del-Mar in Nashville before returning to Texas. The annual Great Alabama Stars for Special Children Benefit weekend was held April 22nd in Montgomery with Gov. and Mrs. George Wallace hosting a dinner. On hand will be Tammy Wynette, George Jones and Jeanette Pruett. Skeeter Willies came through throat surgery in fine shape. Joe Stampley took time off in a blizzard in Utah to free a mule from entanglement with a fence alongside a highway. Fifteen of the Atlanta Falcons make reservations for Johnny Paycheck's opening night at the Southernaire Club in Atlanta... Richard Garrett, lead singer and highly talented member of the Four Guys, has departed the group to perform on his own. RCA's Johnny Russell has a new single and an album upcoming. A postscript to the new Old Opry House opening. Porter Wagoner has an aces to his collection. Yet, to make the show, he flew in early, and was back to Tucson to be on hand. Ronnie Sessions flew both his mother and grandmother to Nashville to be with him while he was touring there... When Del Reeves put on a heart fund benefit, Country Gentleman was joined by Stan Hill, the Kendalls and Chuck Webster. ESCMI President Mickey McGuire flew down to Nashville to record at Nugget Studios, under the production of Clyde Otis. Bold Records has released a single on Walt McKenzie, from Baton Rouge, produced by Skip Williams and Lee Rascoe... Happy Hour-Tony Beth, Capitol SD 1170... Kentucky Sunshine-Wayne Kemp, RCA 890... If You Can't Feel It (I Ain't There)-Freddie Hart, Capitol SD 1172... The Oak Ridge Boys—Columbia 11734... That's The Way Love Goes—Donna Fargo, DOT 2104 (Vocal)... Red, White & Blue (Grass), GMG 002... Live at the Palomino Club—Del Reeves, United Artists UA 240... All About A Feeling—Donna Fargo, DOT 2019 (Vocal)... Phases and Stages—Mickie Gilley, United Artists UA 244... Back in The Country—Roy Clark, Mercury RLP 6077 (Vocal).
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Gusto Records Inc.

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COUNTRY RECORDS LTD.
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From Ireland-Country Style

HIS NEW SINGLE

"GOOD OLD COUNTRY MUSIC"

An International Release

LARRY CUNNINGHAM

60 APRIL 6, 1974, BILLBOARD
Killen, Vanderbilt
Set 2nd Series

NASHVILLE—The Vanderbilt graduate school of management, in a second of a series, utilized the services of Dial and Tree vice-president Buddy Killen for its second "simulated recording" audition.

Dot president Jim Foglesong inaugurated the unusual series a few weeks ago. He also assisted the second program as an advisor.

Under the program, selected students go through what would be almost similar to an actual audition for a recording contract. The record executive then gives a critique, both on the selection of material, its delivery, and gives an honest appraisal of what he considers to be the future of the artist or group in question. The executives are aided by their producers, engineers and others in giving the critique.

Both video and audio tapes are made of the entire session by Vanderbilt. The group heard this week by Killen is known as Weedman & Taylor.

Re-trial on Contract Suit

NASHVILLE—Chancellor Ben Cantrell has taken under advisement "for 85 to 90 days" a suit charging country music entertainer Loretta Lynn with illegally breaking a contract with the Wilburn Brothers.

This is a total re-hearing of an earlier case, which was sent back for re-trial. Miss Lynn, meanwhile, has filed a counter-suit against the Wilburn Brothers, owners of the Wil-Helms Agency, asking for $300,000 damages on grounds the Wilburns have damaged her career.

The Wilburns contend Miss Lynn broke her 20-year employment contract which she signed in 1966. Miss Lynn claimed that Doyle Wilburn, who also served as her road manager, did not perform his duties properly. She said his conduct and business disagreements with the firm caused her to leave the agency.

In week-long testimony, Miss Lynn's attorneys also argued the contract was voided because actual ownership of the agency had changed. The Wilburns, through their attorneys, denied such a change and took issue with the charges concerning conduct.

The case was first tried in Chancery Court here, and went in favor of Miss Lynn. But the State Court of Appeals overruled the trial court, said she had not been released from her contract, and the case went to the State Supreme Court. It ruled that neither court was correct, and ordered a new trial.

Wembley Fest

Continued from page 58

quez, Mac Wiseman, David Rogers, Patsy Stedley, Narvel Felts, George Jones and Tammy Wynette.

The non-U.S. acts are Rankarna & Mats Radberg, the Hillbillies, Jonny Young, Katie Kay, Ray Lynam and Philomena, Begley, Frisco, Country Suite, the Chieftains, Country Brazil, Larry Cunningham, Miki & Griff.

Country Music

Trio Takes ACM Golf Awards Won by Rich

LOS ANGELES—The first annual Academy of Country Music Celebrity Golf Tournament, played May 23-24 at Carnezza Springs Golf Course, found the winning celebrity team made up of Academy president Cliffie Stone, singer Pat Glasser and Tom Ramby of Columbia Records.

Other winners were: in the celebrity gross field, Charlie Lane, Donna Caponi Yung and Kathy Martin; in the celebrity net field: ace Claudia Aiken, footballer David Ray and movie star and former Sons of the Pioneers member Nat "Shug" Fisher; in the individual gross area: David Trask, RCA's Richard Burns and Gene Grooms; and in the individual net field: Marvin Joiner, Pat Glasser and Warren Brown. David Trask won a prize for the longest drive and Les Me-all also received a citation. Celebrity Golf Classics put on the tournament.

Hoss Label Formed in L.A.

LOS ANGELES—Hoss Records, a strictly country label, has been formed here by marketing and promotion executive Ray Lawrence, with first release an LP by Pete Graves, "Bummin' Around." Lawrence, who has set 23 independent distributors for the label, also has LP's upcoming from Hollywood Squares host Peter Marshall, top country fiddler Billy Armstrong and Ruth Berman. Other artists, set with single product, are Archie Francis and Carol Wyner.

Each artists signed to the label will be guaranteed three singles and one LP. Monarch will do the pressing for the label. Lawrence will also tie three publishing firms in with Hoss. Logger Music (ASCAP), Cork Boot (BMI), and RAYBUZZ (BMI).


Other distributors are: Gemini Record Service in Seattle, Graham in Atlanta. Helicon in Montreal, Helicon Tapes in Dallas, Hit Line in Memphis and Nashville, One Stop Music in Harris- ford, Jay Kay in Denver. M. S. Distributing in Chicago and Milwaukee. Pat America in Denver. PICS Corp. in Cincinnati, Rare Records in Los An geles, Roberts in St. Louis, and Tour in Miami.

A little thanks from HOY TAXON for making his single, "WHEN THE MORNING COMES," a hit.

WSLR KLAK WJJD WILL WELE KNUZ KXLLR WJMI WWIN KBOS WHTT KSON KIKK FKOX WVOJ WQIK WSM WBLY KDJJ WPLO WSHO KLAC KENR WIRE WUNI KVOO WAME WRPC WDEE KRAK WEXT WKDA KFJB WWVA WCOP KFDI WYDE WWOL WHOO WBRS WMC WBAP
LONDON—Presuming that the forecasts of continuing growth for disk sales this year turn out to be accurate, the U.K. record industry is going to need about 20,000 tons of PVC to press enough product to satisfy the expected demand during 1974.

Whether the industry will be able to lay its hands on this amount of vinyl, however, is a different matter. Indeed, there is every indication at the moment—albeit still early in the year—that the record companies are facing considerably less than the required tonnage.

In addition, now facing the most acute raw material shortage it has ever known, the industry has also had to be price-conscious during the past 12 months of up to 100 percent in the cost of vinyl.

Prices are still rising: some firms predict their PVC bills could be up by another 25 percent before the end of the year. While record companies have done their best up until now to absorb the additional costs, the spiralling prices of raw materials must inevitably lead to higher record prices.

It is a harsh reality of every industry that when times are hard, it is the smaller, privately-owned companies that feel the pinch most and the music business is no exception.

The independent labels and custom pressing plants are suffering in the current crisis far more than the majors—the Independent Record Plants Association was formed earlier this year after the shock disclosure that some custom plants were so low on PVC that they had sufficient for only a few days' work.

High demand for long-term contracts with one of the three primary suppliers of vinyl to the U.K. industry—CBS, Decca, Pye, and Polythene Vinyls (Dunhill and Polyform), Rhone Progil (Phonodisc and CBS) and BP (Decca). This means that this year there has been a lot of competition against runaway prices unlike independent plants which are increasingly finding it too expensive to make the situation of having to pay what they are asked for for little they can get.

Another Factor

Another factor in some of the majors' favour is that certain of them—notably, EMI, Decca and Pye—and the co-polymers (ingredients of finished PVC) and mix themselves rather than buy in bulk so tend to be fed into the presses.

Understandingly, it is cheaper to buy unmix co-polymers rather than finished PVC and although both have been subjected to exactly the same percentage price increases, firms buying the co-polymers have not had to dig so deeply into their pockets as those buying finished PVC granules.

Even PVC must be stressed that the majors are suffering along with everybody else. EMI's decision to temporarily suspend half its current album catalogue together with the firm's announcement last week that due partly to the raw materials shortage it is retrying its profit projections for the second half of its current financial year merely underline the severity of the situation facing the whole industry.

Although the escalation of prices of PVC and the shortage of the material are obviously linked to some extent, it is by no means a clear-cut case of one being due to the other. PVC, like all plastics, is a derivative of crude oil and, in particular, of naphtha—for PVC, the all-essential substance among others into which crude oil is initially broken down. From naphtha, ethylene is made for the production of polyethylene to produce the co-polymers to make finished PVC.

Hill emphasises quite strongly about 18 months ago, naphtha, in one PVC supplier's own words, was virtually a waste product incidentally the process of refining crude oil. This is why plastic of all types has always been a relatively cheap material. However, the demand for crude oil, which is the raw material for PVC, has been increasing at a tremendous rate, making it one of the world's most in demanding markets.

What is particularly disturbing is that this investment in extra PVC capacity has not yet been made. With the price of oil what it is today, and with the added demand, prices will rise again and the whole situation will become even more acute.

"We've seen a similar pattern before—although not nearly so marked—when we were on the verge of an oil shortage to astonishing new levels, changed all that.

Naphtha suddenly became an expensive commodity—prices in June 12 months ago were only £12 a ton to the present level of around £550 a ton. Consequently, PVC prices have not only had to be very sharply increased.

The shortage of PVC has also caused a fuelled the price spiral and while this too is partly due to the oil crisis in the Middle East and the power utilities buying up the output of crude oil to the West, there are also other underlying and rather ominous factors.

It is often forgotten that until up until the middle of 1972, PVC prices had actually been steadily dropping for four or five years reaching a low in the summer of 1973.

The record industry throughout Europe, meanwhile, had been steadily experiencing demand for CDC for the hungry pressings was increasing all the time but it was at this point that producers began to feel the first of several decisions which have been partly responsible for the situation faced by the industry.

The manufacturer of PVC for record pressing is a relatively exacting and complicated process compared with what is required to make ordinary polyethylene and sheet plastics for general consumer use.

Consequently, with this in mind and with prices depressed, suppliers decided to step up production of more basic types of plastic instead making the necessary investment in extra capacity to produce more raw materials than the peaked industries.

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President Buys Enterprise

LONDON—President has bought the assets of Enterprise Records and formed a new company called Enterprise Records 1973.

Cliff Fraser, who has been with President over the years and is appointed managing director, and thereby takes over the enterprise from the old company as director and senior manager, respectively. Enterprise went into the hands of a receiver in October.

With the acquisition of Enterprise, President now has complete control over the whole chain of record production, from the Regent Sound Studio, the British Homophone pressing plant, and the Kastering publishing company are all part of the parent group chaired by Eddie Kassner.

Stock and premises of the old company have also been acquired, together with Enterprise's catalogue, mainly budget-line material. The distribution of Pickwick and Rediffusion labels will be continued by new subsidiary.

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Even more topical is the potential for a major joint venture between Alfred and the British subsidiary of the U.S.-based Anchor label, with the new Probe label in the U.K.

Ralfini Named Head Of Probe in the U.K.

LONDON—Jan Ralfini, managing director of the American Broadcasting Company's new London-based Anchor label, will head ABC/ Dunhill's Probe label in the U.K.

Ralfini will take on the added responsibilities as a result of the decision of Probe m.d. Dave Champion to leave the company.

Champion will depart at the end of the month after a five-year association with the company, during which time he made the company what it is today.

"I am happy for you and I am sure that the label will go from strength to strength under your leadership," commented Champion.

Jay Lasker, president of ABC/ Dunhill, told Billboard that Anchor is to be distributed in North America through ARC and it is envisioned that in 18 months time when the U.K. contract with EMI expires that the two companies will be the administ- ed jointly.

He stressed that they would not be competitive and that any new sign- ings in the U.K. would be for An-�ors, with ABC concentrating on American talent.

Lasker was in London to complete a sub-licensing agreement for the U.S. and Canada for Konk Records, the production outlet of Konkwest, newly formed by Ray Davies of the Kinks and Tony Dioiridise.

Lasker described the three-year deal as "affordable and very exciting," after which Konkwest would deliver four or five albums a year.

K-Tel Meets 'Imitators' In Germany

HAMBURG—The K-Tel market- ing organization is running into problems in the German Federal Republic. After considerable success with albums at $7.30 nearly all ma- jor record companies in Germany have imitated the company's 20-hit- hits formula. One company director commented: "We don't see why our well known artists and stars should be used by a foreign company. We prefer to do the sales ourselves."

K-Tel met in the past in persuading record companies to do- nate productions by well known artis- tens free. Strong publicity on radio and TV has already cost K-Tel more than $2 million. To make back much of the money, the organization, based in Frankfurt, granted only a 20 percent discount to the retailers.

Up to now, K-Tel has released "Power Hits," "Dynamic Hits" and "Classic Hits." Recently, the Ger- man retailers have refused K-Tel ac- tivities because they claim they get more topical productions through local record companies at the same price, and with higher discounts than when larger turn arounds are involved. GEMA also claims that K-Tel is having diffi- culty with copyrights.

SINGER Rehild Mey, left, receives a gold disk for 250,000 sales of "Ein Achtbeinloebeher" with producer Richter, chair, and Inter- cord director, Dr. Udo Unger.
GRRC Confab Highlights Distribution Margins, Returns $ Structure

LONDON—A simplification of prices, distribution, tapes, records, and returns, were among the topics discussed by a panel of managing directors and dealers at the GRRC Conference last week.

Representatives of manufacturers were Geoff Hannonning (RCA), Dick Asher (CBS), Walter Woyda (Pye) and two days to pull orders. He pointed out that dealers still expected overnight delivery, but failed to meet the necessary demand for price margin profits by continually paying small-order surcharges, rather than offer cost plus prices. Gray, a former EMI salesman, said that deliveries in his experience were satisfactory and felt that dealers should use common sense rather than risk "fouling the system" by ordering four or five times a week in the hope of receiving one delivery. In reply to a call for trade discounts on tapes to be more related to records, it was explained that manufacturing costs made this impossible until such time as cassettes or cartridges could be produced as simply as records. A catalogue was prepared to assist dealers to manufacture, the meeting was told.

LONDON
Virgin Group of Companies, whose record company released "Tubular Bells" by Mike Oldfield, at the Chateau D'Herouville, France's internationally famous studio which has closed six weeks due to lack of finance. Virgin managing director, Richard Branson, visited the studio, just outside Paris recently.

Composer Michel Magne says he is prepared to sell the building and foreclosed for no less than 2.5 million francs. It was in fact Magne who attracted such artists as T. Rex, Canned Heat, Robin Hood and Bill Wyman to the studio. It was firmly placed on the musical map when Elton John used it to do "Tubular Bells" and named it Hooky Chateau. Since then it has been used by groups such as Pink Floyd, Uriah Heep and David Bowie.

April Music has won worldwide co-publishing rights to most songs by Mike Oldfield, who's band features in one of CBS's most ambitious promotion campaigns. The deal is with the parent company formed by Motown members Ian Huntier, Pete Overend Watts and Buffin Griffin who write the band's material. April will handle the catalogue in the U.K. and April-Blackwood in the states.

Create Records has released its first record for nearly five months after delays caused by changing pressures. The label on the Rhino label, is "Monster Reggae," by Frank 'n' Stein, Tony Coconis, co-director of the group. The record was our first release since Nov. 1. The delay has been through changing offices, MIMED, opening a shop and introducing a three-van distribution service. Paul Rogers Muir of MIMED signs a three-year sub-publishing deal to represent the Deaver Enterprises' catalogue for the world excluding the U.S. and Canada. Deaver Enterprises, the publishing company of John Deaver, who also acts as the publisher and arranger, has material on many of Rigo's old albums included in its catalogue. Muir has been associated with a wide-world publishing deal for America. Mr. Deaver signs a deal with J. Whit-sell Mael's material of the next five years, but will have no representation on his back catalog. Two record companies have won two more pr sacase cases in the High Court. The actions were brought by EMI and the Gramophone Company of India. In the first case Pravin Paramar, trading as Mili- ans, of Cricklewood, London, agreed to pay $1,325 damages and costs. In the second case Haricare, and other members of his family trading as Mahavit Sweet Mart in East Finchley, agreed to pay the costs and an undisclosed amount of damages.

Rondor Music has renewed representation of Shkhill Publishing for the U.K. after a recent deal signed between Rondor general manager Bob Grace and Shkhill head Don Williams. The catalogue includes a number of Leon Russell compositions. Rock and progressive music is proving a winner with BRMB, Birmingham's new commercial radio station. Program director, John Russell said the biggest and best surprise after the initial weeks of operation is the unexpected high audience figures for evening broadcasts. Taking into account the relative sizes of the listening population, London's six million to Birmingham's 1.3 million, figures released from a survey by National Opinion Polls shows that the new station's average audience proportions as large as London's Capital Radio.

British Audio equipment manufacturers could be exporting up to $20.6 million worth of hardware a year to Japan by 1976, according to a report published by the British Overseas Trade Board. The report forecasts that the demand for audio equipment in Japan should rise during the next three years at an average rate of 28 percent despite the current recession in the country due to the energy crisis. James Gray, a former director of Decca Records and member of the company's main board, died at his home in Banchory, Aberdeenshire, last week, aged 76. He had been ill for some time. Granada Tele- vision is launching a new, fully networked pop series aimed at the singles market. The six-show-week series called 45, begins on Thursday (4). Topping the bill on the first show will be Gary Glitter, with the Bay City Rollers, John Christine, Ayres and Zig-Zag. The Daily Express national newspaper's mail-or- der offer of Andy Williams' Solitary album plus a free single for 55c, is not to be confined to readers. CBS will offer dealers similar terms to the Express which, managing director Dick Asher said recently, is paying the dealer-prize for the albums. He said he expected the Express offer to run for about 10 days, but that CBS would extend the offer to the trade for a longer period.

Martin Thorpe

Metrone Bows Sales Campaign Barcaylaks

HAMBURG—For the first time in record history, a German company has launched a domestic sales campaign for French chanson disks. Metronome Records, in Hamburg, has commenced a large-scale advertising of records, all-embracing sales drive to promote the French Barclay label. From the catalogue of 80 Barclay albums carried by Metronome, the company's marketing experts have selected 20 albums and five double albums featuring the cream of French chanson and musical artistry, including Charles Aznavour, Jacques Brel, Jean Ferrat, Leo Ferré and Juliette Greco.

Metronome's Barclay label man, Rainer Ertrotz, said, "With this allout push on Barclay we are responding to the strong demand that has existed for many years that the outstanding Barclay artists have not been heard in stores. With this request in mind we are also supplying special boxes and display cards.

Metronome has also printed 100,000 full color catalogues complete with the names and addresses of 120 of the biggest Barclay specialist dealers. These catalogues have not only been distributed by Metronome dealers, but also sent to all foreign embassies, schools of language, universities and other cultural institutions. To round off, Metronome has achieved in all the major papers and magazines and has had poster and shop-window hangings prepared.

Metronome has been successfully selling the Barclay catalogue in Germany for the past 20 years and this campaign represents a new climax for this Franco-German disk operation. French record manager, Ed- die Barclay, is very enthusiastic about this new Metronome sales offensive. He said, "We have always felt very much at home with Metronome in Germany and admire their efforts to sell our product. With this new sales drive Germany remains, France and Japan, one of the big three and head of Barclay's balance sheet."

The growing number of faulty records was spotlighted by Thelma Hill, who said that in recent weeks two of the staff had been working full-time in assembling records for return.

It was suggested that manufacturers made it difficult for dealers to return "faulty" records. Mrs. Hannonning commented that the manufacturers' problem was the number of return orders sent back which were patently not faulty, but had to be counted as faulty. Woyda also suggested that manufacturers were less to blame for poor quality tapes than was believed. "We test every tape which is returned and have closely analysed the process from manufacture to the consumer, but to misuse or being played on bad equipment."

FROM THE MUSIC CAPITALS OF THE WORLD

ORNELLA VANONI, one of Italy's top singers, has formed her own music and record company, Vanilla. Record distribution has been assigned to Fonit-Cetra for three years. Featured at the signing of the contract are, left to right, M. Minoretti, administrative manager of Fonit-Cetra, Ornela Vanoni; and Giuseppe Lambert, Fonit-Cetra general manager. In the background, from left to right, are Luigi Arduini, commercial and sales manager; Tersi, sales inspector; Germano Ruscito, Billboard's Italian correspondent; Domenico Di Venosa, a Milan record wholesaler and two Fonit-Cetra salesmen.

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APRIL 6, 1974, BILLBOARD

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Canadian News

From the Music Capitals of the World

MCA in Canada Marks First Year
As Full Branch Operation

TORONTO—MCA is being recognized in Canada as an entity with its own identity, a status which will be shown April 26. They share top-billing with Loggins and Messina, while a third act, the Isley Brothers, will be opening. This, coinciding with the fact that 52 years ago, at a meeting in Toronto, MCA Co. Ltd., eventually was bought by Decca Records in 1950, represents a milestone for MCA Inc. bought full control of Decca Inc. and Compo became part of the MCA family in 1964.

The Compo Co. was started in Canada by Herbert S. Berliner the son of a Polish immigrant. They are named after the disc record and the method of duplicating which remain basically unchanged.

When the company first opened its doors, the one thing that he desperately needed was product and that and Berliner opened recording studios in both Montreal and New York. They opened their first independent record companies in the U.S. and the ownership to manufacture and distribute many of them in Canada.

In his despiration to obtain record production, Berliner had his studio available to any Canadian musicians and while a number of his Canadian clients did studio work, he never was able to come up with an international hit. He is currently successful in the Canadian market and one of the first artists ever to appear in Canada, Madame Bolduc, is still listed in the MCA catalog today and sells close to 100,000 copies.

Got License

In 1934, Decca Records Inc. of New York went to Canada and Decca received the license to distribute the line in Canada.

In the late twenties, Berliner used his private telephone to record a program of an artist from Prince Edward John Heffer. The recording was made by Berliner and Don Messer from the subsequent records of his sales, there were an excess of 200,000 singles and albums sold in 34 years. His records are still in the MCA catalog.

In 1948, Decca Records Ltd. was started with George Oser as vice president and sales manager, and in 1950, Phil Reardon. He had been down a long illness, he decided to sell Compo to Decca. Decca, through director of directors under Decca. R.A. Chleét, was named vice president and general manager; S.D. Roberts, vice president and sales manager; and George Oser was reappointed to his position with Apex Records Ltd.

In 1956, Phil Reardon was the boss of the going after U.S. independent for Canadian distribution and by the early 60's Compo was handling majors such as Capitol, Columbia, Decca, Decca Records, Bonne, Mercury, French Polydor, and the Independent American and Warner Bros. It was during this time that UA signed Gordon Lightfoot to their label and he was one of the first artists to sign with Compo.

When Lightfoot was in Canadian, he was signed by GRT Canada, the new label Nick Reardon, Reardon's president, had received in 1964 Compo represented 25 or more different U.S. and European labels and in 1964 Compo had doubled since 1961.

In 1968 when it was apparent that 8-track tape was here to stay, Compo installed a tape duplicating department and in April of 1969 produced its first 8-track tape following by its first cassette.

TORONTO—Even though the record business in Canada is as good as any that you might find around the world at the moment, the music business has been dolled over the initial recording including lacquering and pressing are always a matter of intense interest to the public. In Canada, Murph MacBain-Turner-Overdrive and the Stampeder in Canada.

Some studies conducted by Smith, A. 10 percent sound quality is not unusual in using lacquering facilities in Canada. Jack Richardson is installing a lacquering facility at his Nimbus Nine operation in Toronto. Knowing Richardson's concern for his artists, it should be an improvement on most of the facilities currently available.

Another of the more frustrating things that I run into as an engineer is the best pressing of the record. You can get a good one but you have to send it back up to ten times before you finally get what you desire and of course drastically effects your record release date. There are a couple of pressing methods that are in a move that does consistently good work. Precision is which is a division of the Abeking and Smidt Company and in some cases, Quality Records.

Smith has been offered a job at Wally Field's studio in Los An-
geles and will be moving down in the middle of April, still retaining some of the clients that he has worked with in Canada who feel that Smith has established a specific sound. Smith has also been offered a job at Wally Field's studio in Los Angeles.

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THORNBERY & ORIGINAL CASTE

This pair of Century II acts was captured part way through the most extensive musical tour of the Canadian West every made, and Gerry Massop reviewed them in his column, "Canadian Sounds" in words we wish you could have read.

Here, where wishes come true, we're going to let you do just that. In part:

Russel Thornberry came on by his lonesome, doing a very fine job of entertaining the crowd ... (proved that he has a tremendous talent for songwriting in the contemporary folk style.

The ORIGINAL CASTE: From the first chords of "Mr. Monday" to the dying words of "I hate it but I'll drink it anyway," this Trio succeeded in keeping the audience spellbound. Watching Bruce (Innis) play his guitar, it would seem that every note was drawn from the bottom of his heart, and that he felt and lived every vibration of his strings.

Doug Lee (Innis), the lead singer of the trio, belts out a tremendous song with a voice like you wouldn't believe. Dave Lee deserves a lot of credit, six months pregnant, and working harder for the audience than any female singer I've seen in a long while.

Gary Carlson, a native of southern California, showed his talents as a bluegrass singer and guitar picker, and did a tremendous job.

There is no sideman in the Original Cast. Each one of the trio is an integral part of the group and all of them are main attractions. The combined sound makes for a dynamic performance that truly reaches the audience and rings their chimes.

NEW POTATOES pictured with CHUM's Dave Charles (white sweater). Toronto Sun critic Gerald Levitch pinpointed the musical ambience of New Potatoes delightfully when he described it in a recent column as "light rock suffocating into country with a little folkly mushing on the side." The particular occasion was a recent appearance at the supper club Egerton and it serves well to describe the disarmingly pretty songs on their up-coming album.

IMPORTS

BEST SELLERS

The Imports Division of Capitol Canada had its story celebrated in these pages at the time of its first anniversary seven months ago.

At that time, thanks to the able leadership of Jacques Marchand, it was already turning a profit for the company. Results were coming in from nearly a thousand album titles from France, Germany, Italy, Spain and many other countries.

Since then the Import Catalogue (which includes only the albums kept in stock) has been expanded by some four hundred more titles, many of them from a new source—India. And the new division has become a strong arm.

This strength is welcomed by CAPITOL RECORDS of Canada. True, a number of the import titles duplicate those in the Capitol catalogue, but providing a higher-priced foreign pressing and packaging of a locally available album can only increase total sales. In fact outside of import sales, Harry Foster and Real Cloutier’s territories (Ontario and Quebec respectively) include a number of Capitol albums handled by Capitol salesmen themselves.

And in addition to its purely economic benefits, the Import Division opens the doors of communication two ways. New European contacts are turning into unexpected markets for Canadian albums and in person talent. And in the other direction, Imports are in effect test-marketing untapped talent.

The best demonstration of this is the case of Babe Ruth. The British band’s debut album, "First Base," became such a hit as an import in Ottawa and then in the Province of Quebec that Capitol Canada was finally elected to release it; even now, while their second Capitol album "Amor Caballero" is being distributed, the import version is selling as fast as it can be shipped in from England—and the first album is still high on the charts in Montreal.

What else is selling? Heading the list still are albums by The Beatles and Pink Floyd but there are other regional successes which should become national stories.

From France the steadfastest reward is the catalogue of Edith Piaf, and, especially in Quebec where instrumental music does exceptionally well, the ten by Frank Pourcel. A number of Quebec dairy products are featuring regularly a running list of Nicholas and Alexandra (and Il from his album "Amor" and the Violon No. 39) (062-11988).

From Germany, the top is band leader Hugo Strasser and his nineteen albums of international hits for dancing. Leading them all is his latest, "The Dancing Clarinet," (062-29493). And breaking out in Montreal at the moment is another German import, an old rock album called "Just a Poke" by Sweet Smoke (062-29996).

Holland tends to have collections and repackages sooner then anyone else, and recently they have pushed forward with "The Best of Jeff Beck" (054-02207) and "Pink Floyd: Masters of Rock" (054-04299), a greatest hits compilation which includes some cuts not available on other albums here.

England does very well for us with the King’s College Choir albums, and, especially in Ontario and Quebec, with their fine marching band and military tattoo albums. A half dozen albums by Clif Richard and The Yardbirds are also brisk sellers. And coming on strong are three Pink Floyd spin-offs, two solo albums from Floyd’s ex-leader Syd Barrett, "The Madcap Laughs" (SHVL 765), and "Barrett" (SHSP 4007)—and, just released, "Music From The Body" by Ron Geesin and Roger Waters of the Floyd (SHSP 4008).

Jacques Marchand expects that the demand for imports will continue to soar as more and more people become aware of the new sound available and demand the superior pressings and the greater length found in many of the European albums.

His main objective for this year is to enlarge the volume of his distribution at the rack level. (Spread the word.

A TRIO of smiles prevails as Rolf Harris (center) is surrounded by Western Canada’s Capitol contingent Wes Franchuk (left), regional promotion representative and a Canadian album (right). Western Region Manager. The occasion for jubilation was the February 27th concert performance in Calgary at the Jubilee Auditorium.

A Foot in Coldwater are back into writing, practicing and performing with tentative—and a Canadian album (right). Western Region Manager. The occasion for jubilation was the February 27th concert performance in Calgary at the Jubilee Auditorium.

EMI HITS CANADA

It's not actually an invasion—more of a seduction. EMI is sending four of the smoothest voices in the world to Canada this spring.

Frankie Vaughan has been sharing some of his secrets, discovered and made famous for twenty years since MY SWEETIE WENT AWAY (062-1954-R). Two decades of regular appearances on record, in concert and cabaret, and four seasons of "I Remember Mama," has made his name, face and voice famous around the world. (His seasons at London’s famed "Talk Of The Town" night spot now total eight.) Even his nick-name—Mr. Moonlight—has come to trigger warm responses in many countries since he found GIVE ME THE SUNLIGHT in a backstreet music shop in Glasgow and rode with it to international stardom.

This month he is returning to Canada to headline in the annual visit of the London Palladium Show. The show runs one week at the National Arts Centre in Ottawa April 9-13 and for two weeks at the O’Keefe Centre in Toronto April 15-27.

On the horizon is a good-looking and wonderfully mellow young rocker named Malcolm Roberts whose new album, "Living For Life" is being introduced to Canadians by our Import Department.

Last week he came to Toronto from the NARM Convention in Miami Beach (where he was performing at the Diplomat Hotel) and made his first Canadian appearance on the Global TV network’s "Everything Goes."

Tino Rossi, the Bing Crosby of France, is midway through an entire month at the Theatre des Varietes in Montreal and both audience turnout and major media reaction have been enthusiastic. So far, Suzanne Stevens has performed with his orchestra three times during his run, turning his audiences on to her new single, PLUS RIEN N’EXISTE and to other songs from her forthcoming album.

And Salvatore Adamo will return to Canada and spend twenty days touring the major concert halls in Quebec before playing Carnegie Hall in New York on the 28th.

BUT, without question, EMI’s strongest musical export right now is the records of an act which has never over to North America. HOOKED ON A FEELING by Blue Swine quickly made the vaults to #1 this week on CJET in Smith Falls, and the big urban stations are following suit in Vancouver. Only CKLG took it from #5 last week to #1 this week; Toronto’s CFR in #2 and CJTR #4. Adamo’s "California" from a Hitpotent from #18.

(ADVERTISEMENT)
Joe Sellec New Distrib Pattern Shaping in U.K.

LONDON—Dealers have to learn to live with a completely different pattern of record buying for the next two years, predicted Nat Joseph, managing director of Transatlantic.

Speaking as a member of a panel of independent manufacturers, in company with Dick Leathy (Bill), Graham Pauecoard (CRD) and John Deacon (A&M), Joseph said, "I think it may happen that dealers will have to become used to once a week delivery."

He said this was tied in with the need for small daily ordering to be cut out, the cost of deliveries and the energy crisis which would cause both companies and trade to make longer adjustments. Joseph also envisaged the possibility of some independent companies banding together so that records became available from outside two sources which would "make the dealers' life easier and ours too."

Dealing with a question regarding the severe out-of-stock situation throughout the industry, Joseph said he felt some manufacturers in Britain had failed to cope with demand because there had been a failure to look at the "long term" and that plants were not run as efficiently as in other countries.

"We have the situation where pressing plants, both major and independent, are finding it difficult to ship the necessary records in a way that the demand was being met," he said. "We have the need for small daily ordering and independent, are pleading for work between April and August, but can't cope around April. If work were given then it would mean moving a lot of stock in order to ensure that stocks are at a reasonable level in the peak season." Joseph added that although his suppliers RCA were co-operative in this respect, "lots of independents" claiming to be out of stock with their suppliers was not possible.

He also said that because of the demand, European sources of supply had been sought and "the service in general does not seem the same."

He predicted that a lot of companies would have to continue to do business with Europe.

But A&M's John Deacon, while agreeing that there had been a failure on the British companies' part to plan for the massive expansion in business, felt that the cost of bringing records in from abroad—which doubled the cost of an LP pressing—was a point to consider by the British companies.

Deacon also spoke of what he called the "atrocious" quality control of imported records. He mentioned that 88,000 Cupernol's albums imported from the U.S. had been faulty.

LONDON—Plans are going ahead for the formation of the U.K.'s first independent national record and tape delivery service. Backers claim they will be able to deliver product anywhere in the British Isles without the need for major record company now facing soaring distribution costs, the setting up of such a service for most labels could have considerable implications.

The service is the brainchild of John Curtin and Edwin Styles, directors of Transact, a general delivery service set up nearly three years ago and which has been successful in the Midland and Precision in the London area.

It was in fact because of the success of the Midland and Precision operation that Curtin and Styles have decided to try and phase out the other company's services and offer their company as an all-industry record and tape delivery service.

Curtin and Styles are planning to change the name of the firm to REID (Record Entertainment Industry Delivery Service)—and have retained Colin Hudley's McKinley marketing company to handle all sales and marketing aspect of the operation.

Film will utilize its fleet of vans operating out of around half a dozen regional centres throughout the country to which product for delivery will be initially taken from record manufacturers' warehouses.

Hudley has already talked about the service to several record companies—all of whom, he says, have expressed interest—and expects to be seeing several of them back at the company's first account at the end of this week. The service is scheduled to start for April 1.

David said: "We want initially to sign one or two major anchor accounts with which to get the service started. After that, I think others will follow. Every record company is now faced with growing distribution overhead, due to such things as the sharp increase in the price of petrol, and are looking at cost containment areas where they feel they could share with other companies of the right sort of service was offered."
AUSTRALIA
(Composed by the Set) SINGLES
This Week
1 MT CO CO CHAO—Alvin Stardust (EMI)
2 Farewell Aunte Joe—J Graham Band Picture
3 SORROW—Dow Brown (RSA)
4 The Love I Don’t Know—Maud (Festival)
5 I love you, we love—Gayl Gitter (Bell)
6 HEARTBEAT, IT’S A LOVE-SERVICE Family 3rd Century
7 The Jokers—Oh Marilyn! (Bell)
8 Rock On—David Essex (CBS)
9 Leave Me—Gayl Gitter (Bell)
10 I AM GAYL GITTER—Gayl Gitter (Bell)
11 PHOTOGRAPH—Ringo Starr (Apple)
12 SMOKIN’ IN THE VARIOUS—Brownstone Philips (Philips)
13 Weigh Me on Two Scales—Milly & Nancy with Marty Sebring (Milly & Nancy)
14 MARY, MERRIE, MARY—Jody Stone (MPS)

BELGIUM
(Courtesy of Radio-T.V. & Singles)
This Week
1 HOT AUGUST NIGHT—Neil Diamond (Columbia)
2 GOODBYE—Neil Diamond—Elton John (Dun)
3 JONATHAN LINDSTEDT—SUSANNA SOUNDTRACK—Neil Diamond (CBS)
4 PHILIPS—George Baker—Hey Hey (Philips)
5 BAND ON THE RUN—Paul McCartney & Wings (Apple)
6 RINGO—Ringo Starr (Apple)
7 DARK SIDE—Pink Floyd (Harvest)
8 SABBATH BLOODY SABBATH—Rush (Vertigo)
9 CAN I THE CARNABY STREET (Philips)
10 TUBULAR BELLS—Mike Oldfield (Virgin)

BRITAIN
(Courtesy: Music Weekly) SINGLES
This Last Week
1 BILLY, DON’T BE A HERO—Peter Lene (Boy Steps)—Mitch Ryder & The Climax's (EMI)
2 GOT TO GET YOU OUT OF MY MIND (Boy Swallowed)—Peter Gabriel & The Hammersmith (Polydor)
3 THE MOST BEAUTIFUL GIRL—Mary Hopkin (EMI)
4 DIRTY CHICKS—Three Degrees (Polydor)
5 FOUR DEGREES OF SEPARATION—Three Degrees (Polydor)
6 DYNAMITE—Mud
7 I’LL BE DOSING—Jimmie Lloyd
8 JAMMATA—The Carpenters
9 TIGER BOLLY—David Bowie (Parlophone)
10 SINDY LADY—Stephens & Dibbern ALBUMS

DENMARK
(Courtesy of T.P.I.) SINGLES
This Week
1 MY ONLY FANCATION—Dennis Roussos (CBS)
2 JOHNNY HALLYDAY PARTY NO. 7—(CBS)
3 FOREVER & EVER—Dennis Roussos (CBS)
4 NURSERY CITY LIMITS (Singel)—Bar & Tinka (CBS)
5 NURSERY CITY LIMITS (LP)—Bar & Tinka (CBS)
6 MY GOD CO CUGIO (Singel)—Alvin Stardust (EMI)
7 OLD, NEW BORROWED AND BLUE—Doors (Reprise)
8 LET IT RIDE (LP/45)—Canned Heat (CBS)
9 THE SONG OF THE FREE—The Byrds (Columbia)
10 HIGHWAY 61 REVISITED (LP/45)—Bob Dylan (Columbia)

FRANCE
(Courtesy of Soundtrack & de Distribution du Disque) SINGLES
This Week
1 SU TI AVAIS—Erik Schelling & the Comets (MCA)
2 THE WAY THEY PLAYED—Marvin Hamlisch (MCA)
3 THAT LADY—Barbra Streisand CBS)
4 MOCKINGBIRD—Stephane Gerber (RCA)

FINLAND
(Courtesy of the State Radio) SINGLES
This Week
1 GILLI HAUSSINEAU—Hector (Top Voice)
2 IO SAKO KANSA—Pasi (Capitol)
3 I AM IN LOVE TO—Bert Kaempfert (Polydor)
4 YOU DON’T HAVE TO WAIT (Polydor)
5 I’M IN LOVE WITH YOU—Gayl Gitter (Polydor)

JAPAN
(Courtesy of Mushi Music) SINGLES
This Week
1 NAMBO NO WISAD—Toshikiyo Koito—Tosuke Yamasaki (Victor)
2 GAKUEN TAI—Sugioke (Victor)
3 ANATA—Alvin (DKM)
4 HANAI KI INSAIDAI (HAKI) (Philips)

MEXICO
(Courtesy of Originals) SINGLES
This Week
1 DEJENME SI ESTO LORANDO—Luis Enciso (Capitol)
2 LO GO COMPRENDO—Victor Vargas (Philips)
3 LET ME GET TO KNOW YOU—Paul Anka (Charly)
4 NO DUDES ME—Berlin—Los Seis (CBS)
5 SI TE SIENDES AL MEDIO—Angela Morena (Sire United)
6 EL MONTOSO (Mature)—Los Vivos (CBS)
7 ADOYS—Los Seis (Son Art)

music and tape systems, or written permission.

THOSE who have worked in any medium or large

production environment in top

years experience in

fields of radio, or

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RELIGIOUS & GOSPEL

ANDREWS, INEZ
More Church In The Home
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have creative people in the industry, we are putting more emphasis on businesslike procedures.

The overinflation and other problems are "not something we welcome," the new president concedes, "but like many difficulties, they will force us to do the things we should have done beforehand."

He cites the rising cost of doing business, as a prompter to be more profit-conscious. Among the answers, every- one else's prices were going up and ours were going down. Our industry took a certain direction from rack-jobbing in drug stores and from there to rack-jobbing of a different sort in discount stores—by a way of doing business that translated supermarketing to general merchandising and, by synergy, general marketing to a category known as "mass merchandisers." The record department occupied a certain niche as a loss leader department because it could build and sustain traffic. Now, with the cost squeeze on, there is no place for a "loss leader" department. A loss-leader item, maybe, but not a loss-leader department. It just won't fly!"  

He believes vinyl, he believes, will also have a positive effect. "The manufacturers assure us that production will improve and selectivity decided and there will be more emphasis on quality. "I see a positive impact on singles and albums because of the new price structure such that there are more reasons for producing the single first and, if it works, follow with the album.

Small Playlists  
As a distributor, he says, he is dis- 

tressed by the "small play-list" of perhaps 15 and 20 and a proliferation of gold oldie play. "I'm not criticizing the 'golden oldie' sta- 
tion," he says, "but it's a definite place for nostalgia. Nor am I saying that a balance of current and oldies isn't available, or a practice of 
testing of the radio and I hear a balance of 1 in 10 and even 2 to 1. The golden oldies to one current. Where do they think the golden old- 
ies of four or five years from now are going to come from?"

As NARM brings its collective thinking and action to bear on these and other problems, it will be con- 
tinuing its progress along the lines it has in recent years, including the "magnum accomplishments of the anti- piracy effort."  

Dividing the country into action 
areas or the various segments of the industry to concentrate on gaining legislation and setting that 
it's enforced has been a highly effec- 
tive move. Lieberman observes. The 

approach is necessary because it is a good method for keeping everyone informed of problems and progress. With salesmen forming a corps of information-gathering, to alert any instances of bootlegging, it would be possible "to bring the problem of piracy down to manageable and less 
damaging size," Lieberman observes.  

"There has always been some 
counterfeiting," Lieberman notes, "but it didn't become big business for a long time. Often considered ' 
legitimate' outside the recording industry, it operated in a grey area of hard-to-determine legality. There will 

be probably always some piracy, but if we can get it out of the area of the legitimate business and back to a 
sub rosa-operation, it will not be the harmful activity that it became before legislative efforts began to bring it 
under control. It is, however, something that we must continue a vigilante attitude in. We must assert our 
northern position and procedures must be sought: we must work with the FBI and state law enforcement."

Research will continue under NARM sponsorship as the "return" studies done last year. "Focusing on where we're going," is the chief object of the ongo- 
ing NARM year, says the associa-
tion's president. "Our 'partners- 
ship' theme emphasizing professionalism and profits, is in- 

tended to keep us all aware of our relationships to each other: sometimes 

associate, sometimes customers, 

sometimes competitors—what- 
ever we are, we are working together to complete that sale to the ultimate customer. In this business, the sale isn't completed until the record breaks the seal, so we in 

NARM aren't selling to each other, but through each other."

"It's NARM's job to provide en- 
couragement and direction to the re- 
tailer, the rack-jobber, the do-it-your- 
self on a continuing basis let us know 

where the fires are burning."

"It's NARM's new president, finds moments of joy at home with his three sons."

Lieberman: Full Steer Ahead!  
• Continued from page 3

Dave Lieberman, NARM's new president, finds moments of joy at home with his three sons.
You Won't See Me

The Second Hit Single From
Anne Murray's
Fastest-Selling Album, Love Song

U.S.
Single 3867
Album ST-11266

Canada
Single 72727
Album ST-6409

Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.
**Billboard's Top Album Picks**

Number of LPs reviewed this week: 36

**3rd week of March 1974**

**Spotlight**

**HELEN REDDY—Love Song for Jeffrey, Capitol SD-11284.** Quite possibly this artist's finest LP yet, with a perfect blend of sappy songs (such as the recent single "Two Strangers in a Hotel Room") and Reddy's style of "singly evocative" and "highly emotional" songs for Jeffrey, and almost suppur club material such as "Pretty, Pretty." While Ms. Reddy has established herself as a top-selling female vocalist over the past several years, this LP should complete her reputation as a record artist in the same way as was the case with Aretha Franklin, who is required, and the excellent production of Tom Catalano enhances her singing even more.

**THE THREE DOG NIGHT—Hard Labor, ABC Dunhill SD-4500.** One of America's few real supergroups is back again with a fine new LP, the biggest hit single of "The Show Must Go On" to the reggae like "Sitting in Limbo" to the rock and roll "Rum and Sodomy." With the help of some of the finest in the business, this is one of the year's best LPs. **Jefferson Airplane—Early Flight, Grant OUI 0437 ( RCA).** A mixed bag of 8 singles and unreleased album tracks, this is an Airplane flight primarily scheduled for its materialistic-like material. Whatever the configuration to the last days of founder Marty Balin, the best moments come with "Rum and Sodomy," "T.P.P. McBoi-B. Blues" and a cannabis that should offer more than naive vibes. "Mexico." Even the slightly revered cover graphics are a step up the measure, though to the best live cuts band's current output nicely.

**JOAN BaeZ.**

**GATO BARBERI—Chapter Two: Hasta Siempre, ABC AS-9269.** These are all the latest LPs of Mexican music on this label and the last one the band did together. They provide a most unusual yet welcome backing for the songwriter whose musical enterprises are more down the straight and simple path then has been its way in past excursions. There is a crying quality to his finer work as well as a strength to the more aural precis. "Para Nosotros" is a flasghcreen "Puente Azteca." Combine a soul sound with the overall consistency of all the persus.

**BEN WEBSTER & COLEMAN HAWKINS—Teenage Sax, Columbia KC 37721.** An intelligent reissuing por the two solid jazz sax entries of the early 50's. The sax heroines, and the so-called alto trumpeter, are strengths for each as was Webster teams with Eddie Hawkins and chimney in Terri songs that prove how fundamentally materialistic in style. The sax player displays the material familiarity, with the most compelling moments coming in "Now You're on Long Time" and "Embraceable You" (Webster & Edginton) and 'Don't Worry Boy Me' and "Michelle" (Hawkins & Terri.)

**S HUTY BROWN—Boogie Beethoven, London F 638.** This group has been one of the best in London for some time, with the help of guitaricon. This is the first LP on the label and is a very welcome addition to the jazz scene.

**DAVID GILLESPIE—(Vera Bena) & Roxy, RF 1.** The band isn't without the impact of the elegantly young love in their art, especially in a few of their most modernized artist, such as the treatment of Don Cherry's "Free Time, Grunt." The group, like the label, is new, and still trying to speak its own directions, but the albums with it diversified appeal, tells means to express his output. This is a very well-done LP and will be hearing much more from this suggests. A lot of "Clouds," A Little Bit of Something," "Signs of the Times," and "Flute's Wonderfull."

**New NARM President Vows Full Steam Ahead**

**continued from page 70**

one-stopping and rack-jobbing an interesting parallel with the revolu-
tionary that was taking place among supermarkets because of the dis-
count house phenomenon. The one-
stopper came into being because the dealers found it easier to set up the in the late days of the 70's so that one can buy it. It is a good investment. **PETER MURPHY, REC 2103.** After two sold albums for A&M, Murphy moves his excellent style to his most recent history, with a guitarguide founder Kim Simmonds the only constant. Somehow, he is able to continue his commercial appeal as the leader of a hit-making places. This time, with vocals shared between Stan Web and Miller An- drean and the two also taping with Simmonds on guitar, they have a line combination. The three guitars work particu-
larly well on Biz Diditzy's "You Don't Love Me" and the group's "Rock 'n Roll Star" and "Highway Blues."

**Micheal murphy, rec 2103.** After two sold albums for A&M, Murphy moves his excellent style to his most recent history, with a guitarguide founder Kim Simmonds the only constant. Somehow, he is able to continue his commercial appeal as the leader of a hit-making places. This time, with vocals shared between Stan Web and Miller An-

**Whyte, R&H Manager Dies**

**NEW YORK—Jerome Whyte, as-
sociate secretary of the Rodgers and Ham-
merstein firm since 1951, died here March 14 at the age of 65. In 1971 he be-
came the firm's general manager. Whyte was survived by his wife, Jean-
nette, a sister, Otillie, and a brother, Ber-

**Billboard's Recommended LPs**

**Soul**

**DONNIES COFFEE—Instant Coffee, Sun 3500.** This is a pleasant blend of pop-writing with some jazz from the Hot Los Angeles Jazz Scene. "Keep Me" is a good track. But listen to the record. **Sergio Mendes and Brasil—77*5*74.** 11,056. Mendes has lost none of his fine interpretative power over the years, and his keyboard playing and arrangements cut such as "Don't You Want A Thing."

**Golden Earring—Motorrea, MCA 396.** Top Dutch band could break here, with interesting mix of rock hard as "Radar Man" and more gentle material "Vanilla Queen." **JOSSEP AND THE MAYCOLOR DREAMCOAT—MCA 399.** Soundtracks for a weekend of Jesus Christ Superstar. This band has a lot of material and a lot of material. **Dama Gillespie—Vera Bena & Roxy, RF 1.** The band isn't without the impact of the elegantly young love in their art, especially in a few of their most modernized artist, such as the treatment of Don Cherry's "Free Time, Grunt." The group, like the label, is new, and still trying to speak its own directions, but the albums with it diversified appeal, tells means to express his output. This is a very well-done LP and will be hearing much more from this suggests. A lot of "Clouds," A Little Bit of Something," "Signs of the Times," and "Flute's Wonderfull."

**Jazz**

**GROO ALLEN—Chapter Two: Hasta Siempre, ABC AS-9269.** These are all the latest LPs of Mexican music on this label and the last one the band did together. They provide a most unusual yet welcome backing for the songwriter whose musical enterprises are more down the straight and simple path then has been its way in past excursions. There is a crying quality to his finer work as well as a strength to the more aural precis. "Para Nosotros" is a flasghcreen "Puente Azteca." Combine a soul sound with the overall consistency of all the persus.

**Robert Allan—Modern Over Matter, B&O 6000 (Budd).** The country music legend that has made Kane something of a folk hero in his own right. This LP was released in 1970. **Billboard's Recommended LPs**

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The best thing about a night with Cleo Laine is the morning after.

She works the audience into a frenzy that carries them right into the record store, next day.

Cleo's nights are scheduled for:

3/21 Masonic Auditorium, San Francisco • 3/22 New Paramount, Oakland •
3/23 Marin County Veteran's Auditorium, San Rafael • 3/25 Off Broadway Theatre, San Diego •

* 4/2 Annenburg Center, Philadelphia • 4/5-6 Music Hall, Detroit

"England's Empress of Song."
—TIME

"The Greatest all-around singer in the world!"
—L.A. TIMES

RCA Records and Tapes
And I have lived the greatest love song
That my singer's ears have ever heard.”
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* SUGGESTED LIST PRICE is the price at which you can expect to buy this record. It is not necessarily the price at which you will find it. The price you pay may vary widely depending on the condition of the record and the market. The prices listed are typical, but you should always shop around to find the best deal.*
GET THE BEST
BILLY, DON'T BE A HERO
BO DONALDSON & THE HEYWOODS
THE NO.1 SONG IN ENGLAND

PRODUCED BY STEVE BARRI
FOR CHALICE PRODUCTIONS
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Every care has been taken for the accuracy of data. The prices have been taken. Difficulties do not occur for artists or collections.
By Overwhelming Demand!

BAND ON THE RUN
IS
PAUL McCARTNEY & WINGS'
NEW SINGLE
FROM THEIR
SMASH ALBUM

LONDON
BAND ON THE RUN
LAGOS

BAND ON THE RUN

Single 1873  Album SQ-3415
For Week Ending April 16, 1974

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<tr>
<th>WEEK</th>
<th>TITLE-ARTIST</th>
<th>WEEK #</th>
<th>March 16</th>
<th>March 23</th>
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<th>April 6</th>
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<td>Hooked on a Feeling - Blue Oyster Cult</td>
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<td>Snakefinger - John Denver</td>
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<td>Sunshine on My Shoulder - Chris Hillman</td>
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<td>Seasons in the Sun - Tony Jacklin</td>
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<td>The Lord's Prayer - Gabor Wohl</td>
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<td>Dark Lady - Tony Orlando &amp; Dawn</td>
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<td>75 - WinStar - Ike &amp; Tina Turner</td>
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<td>Macaon gambi - Barry &amp; Jimmy</td>
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<td>Until You Come Back to Me (That's What I'm Gonna Do) - Anita Funicello</td>
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<td>I'll Be Searching So Long - Chicago</td>
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<td>A Very Special Love Song - Charlie Rich</td>
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<td>Keep on Singing - Tony Orlando &amp; Dawn</td>
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<td>Let It Ride - Fleetwood Mac</td>
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Sheet music specifications are contained in pianoschool sheet music copies and do not represent mixed music publications. Allstar = Allstar Publishing Co; BMI = Belwin Mills; BS = Big Bell; B3 = Big Three Pub; CMI = Chappell Music; CPI = Concord Pub; CRIT = Criterion Music Corp; FMC = Frank Music Corp; HAN = Hanson Pub; MCA = MCA Music; PEP = Peer Southern Pub; PLY = Plymouth Music; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kayev; WBM = Warner Bros; Music
Jukebox Programming

Programmers 'Watch' Streaker Theme 45's

By ANNE DUSTON

CHICAGO—The streaker surge, as "exposed" by TV and new media, is a dollars market, with labels rushing into press releases to take advantage of the novelty fad.

While some major labels are involved, the artists are mainly unknown. The surge began around the beginning of March, and Jim McHugh, assistant manager for ABC in Elk Grove Village, Ill., predicts that streaking, as a marketable fad, is already half over.

Outstanding streaking samples in the mail, but are receiving no requests, some said, and are unwelcome.

In Chicago, Atlas Records produced and distributed "Streakin'" by the Red Garden Band within a one week period. Custom Records rushed Larry Lujack, WCFL radio disc jockey, to "Rebell of the Mad Streaker," and were pushing the recording by tape every few days before it went on general release. Other records with the streaker theme include: "Speaking Of Streakin'/Streak Easy," Harold Hardtull, Dunhill 4384; "Streakin'," Pts. I 

Moreover, the preliminaries to actually filing a creditable complaint with a court. He pointed up the strength of illegal duplications by citing E-C Tapes, Brookfield, Wis. (Billboard, March 23), which employ 12 different artists and cost $1 and $2 per tape for legal fees. Bie- derman said that a major legal action against the record companies which have continually defied warnings to stop selling pirate tapes will begin soon. He also said his company is being prepared against a major gash producer, which is allegedly encour- aging pirate tape sales in its stations nationally.

Leonard Singer, Associated Dist., Phoenix, explained the need to aid in passage of laws in adjacent states because he noted that after the Arizona piracy law passed, illicit duplici- tors moved from his state to Ne- vada and New Mexico. Seymour Greensgrem, head of the Dist., Chicago, said he and Ernie Leasner, distribu- tor and one-stop chain, Chicago, have 21 agents of the Illinois legis- lature behind a projected state project.

David Rothfeld, Korvettes, New York, urged all trade associations to unite to create a TV documentary to illustrate piracy threats to the nation. He also suggested an industry-spon- sored sucker for legal sales to tapes, to dis- ning in the fad via record, last week Robin McBride, A 

The documentary room during an important promotion meeting.

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The recent news that the Wurlitzer Company is “no longer in the juke box business” has shocked our entire industry.

We regret to see this happen. We believe the loss of such a longtime, spirited competitor is extremely unfortunate.

This loss, however does not, as reported signal the “end of an era”. Not for Seeburg. Not for the coin music industry.

We at Seeburg foresee, not the end of an era, but opportunities for new growth, new innovation, greater progress, greater prosperity.

And let me make this promise to you, Seeburg is going to be a part of this new excitement...we are planning for it now. This is a long range commitment to ourselves, to you, to our industry.

Seeburg has been a strong leader in coin music for over 70 years. As such, we look forward to participating with you in the many years of growth that lie ahead.

Louis J. Nicastro
Chairman of the Board
**Late News**

**Col Explores Plan to Hike Single Price**

- Continued from page 1

But one-stop operators feel that such a price increase would prove a determinant applied to juke operators. If the list price of singles rises 31 cents, they feel operator’s John Kapp for juke singles, now between 48 cents by mail from the east to between 74 cents by mail in the west, would increase between 5 and 10 cents, a boon of 10 to 20 percent, which they say would not amoratize at the present juke box play cost.

With the possible singles’ rise spread rapidly through the conven-

**AGAC Sets New Renewal Alert**

- Continued from page 4

director, said that the new setup will, for AGAC, provide members with notification of foreign copy-
right renewals, effective with material published by the year 1975. Previ-

ously, the guild notified members only by mail of renewal notices.

Renewal notification, sent out in the form of a computer readout sheet by AGAC, now will go to AGAC members one year in advance of actual re-
newal deadline. It will list the date on which the material was originally copyrighted and the deadline for re-
newal. The copyright law provides that renewal can be obtained by the material’s legal owner from the first day of the 28th year of copyright protection up to the last day of the 28th year.

Another feature of the system is that member authors and com-

Sound-Alike Suit

- Continued from page 3

The authenticity of sound-alike was a matter of much private and public discussion during NARM. During a piracy session, an exhibitor was queried by a delegate and de-
fended himself on the floor (see separ-
ate piracy story). Two other firms were exhibiting sound-alike series.

**Los Angeles—San Francisco: All West Coast**

**IMIC-5 REGISTRANTS**

For flight information and reservations between:

**LOS ANGELES/LONDON**

**Via PAN AM 747 JET**

**PHONE**

Rick Hubacher
Trafalgur Tours USA, Inc.
11950 San Vicente, Suite 216
Los Angeles, California 90049
213/826-5585

**WIRE**

Low-Cost 14-day Git Tour
14/21 Day Excursion
22/45 Day Excursion
Economy Class
First Class

Growing riffs among members of a leading southern rock band may result in an early parting of the ways for all concerned.

It had to happen sometime during the run of the NARM convention in Florida last week. So no one was too surprised when an unidentified few streaker dashed across the floor of the Ritz-Carlton ballroom Wednesday night (17).

Kudos for printing were presented to Chappell Music for two recent con-
temporary songbooks, “Kristofferson: Sunlight and Shadows” and “Fresh 
The Family Stone,” as Dr. Paul Noble, president, and John Wake, president of Metropolitans of New York, gave two of its annual awards for those titles to (left, second) Howie Harmane of Harry Pressman, Chappell’s publications department head Tony Lenz, and Vivien Friedman, director of public relations for Chappell. Chappell was the only music publisher so hon-
ored in the 1974 awards.

**Executive Telephone**

- Continued from page 4

Western regional sales managers respectively at Audiovox Corp.

They will direct the marketing of Audiovox car stereo and home stereo lines. Paul is a former Pometron sales manager who has been promoted to internal sales manager, and will be responsible for the servicing of all regional sales managers and representatives with sales personnel material, PC as a supplier, BEA, TEAC Corp. He assumes duties previously held by Ron Tansky, who resigned to become an account executive with Stafford/Austin & Associates. Phillips comes from Stafford/Aus-
tin, also as a supplier of BEA, TEAC.

Hai Voerger was named West Coast professional man-
ager, replacing the ABC music manager who is now recently West Coast professional manager of Beechwood Music.

**Col Explores Plan to Hike Single Price**

- Continued from page 1

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Kudos for printing were presented to Chappell Music for two recent con-
temporary songbooks, “Kristofferson: Sunlight and Shadows” and “Fresh 
The Family Stone,” as Dr. Paul Noble, president, and John Wake, president of Metropolitans of New York, gave two of its annual awards for those titles to (left, second) Howie Harmane of Harry Pressman, Chappell’s publications department head Tony Lenz, and Vivien Friedman, director of public relations for Chappell. Chappell was the only music publisher so hon-
ored in the 1974 awards.

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