500 Attend IMIC-5 In London

Final Copyright Markup by Senate Judiciary June 6

By MILDRED HALL

WASHINGTON-The full Senate Judiciary Committee under chairman James O. Eastland (D-Miss.) has decided on June 6 as the day for the markup of the McClellan copyright revision bill. S. 1361. It has been learned here. This will be the first time in the revision's long history that the full Senate Judiciary Committee. parent of the copyrights subcommittee, is pledged to make the final decisions
on the bill's controversial issues. From cable TV fees to record royalty and ready the bill for Senate floor vote.

Sen. John L. McClellan, chairman of the copyright subcommittee and author of the bill, has strong hopes of bringing the bill to a Senate floor vote in this session. An early vote on S. 1361 could give the vote that is on-thousand chance for House action, and ultimate passage. if the impeachment proceedings persist.

The Judiciary Committee will make two crucial decisions for the music and recording industry. One will be on the new record performance royalty for the commercial playing of copyright recordings by broadcasters and jukebox operators in the bill. The other will be on the possible cost-of-living increase for statutory rates on mechanical royalty for recording music, and on the jukebox music performance royalty established in the bill.

On the controversial record royalty, the Judiciary Committee's revised bill (Continued on page 23)

Tape In U.K. Tops $75 Mil Sales Mark

LONDON-An estimated $75 million worth of prerecorded tapes were sold in Britain last year, according to production figures released by the European Tape Industry Assn. (ETIA). The assessment is based on an average retail price of $5 for cassettes and cartridges.

ETIA's statistics put home sales of cassettes at 9.8 million copies and cartridges at 5.7 million. Export (Continued on page 10)

Rock Concert Promoters Eye Unity In Discussing Problems

By NAT FREELAND

LOS ANGELES-Nearly every major rock concert promoter in the U.S. and Canada met in New York recently to explore the possibilities of setting industrywide policy on mutual problems and forming a permanent trade organization in the future.

The 32 promoters, whose combined annual concert grosses are over $55 million, voted unanimously against the growing practice of superstar tours being booked nationwide by one promoter.

"When regional concert promoters and major talent agencies are both bypassed in setting up national tours, this destroys the system that had been established for building new acts," says Steve Wolf of Concert Associates here. "I think several important opponents of this view changed their minds at the meeting."

Certainly at least two of the most notable recent promoters of exclusive nationwide tours were present at the conference and voted for the anti-exclusivity resolution. They are Bill Graham of San Francisco and Cleveland's Mike Belkin.

Rock promoters have never held a national gathering before. The meeting, at a executive conference facility on suburban Long Island, was organized by Wolf and his partner Jim Rasmussen along with Boston promoter Barry Fey.

Some of the other major regional promoters attending were New York's Howard Stern and Ron Donner, Larry Magid of Philadelphia, Spoff Doolittle of Pacific Presentations in L.A. and Barry Fey of Denver. Also represented were from the New York offices of most major rock talent agents: JFA, CMA, ATV, William Morris and Premier Talent chief Frank Barsalona.

"The main thing this first meeting proved was that it is advantageous for all of us in the field to get together on working out mutual policy stands," said Wolf. "The problem in putting together such meetings is for somebody to find the time to coordinate the phone invites that's John Friin, managing director of Polydor Records, viewing the business side of music. Noting that the British industry may be in jeopardy if demands for raw materials outstrip supplies. That's how two leading suppliers of paper and plastic view the situation. These divergent opinions emerged Wednesday (8) at the fifth International Music Industry Conference (IMIC) opened at the Grosvenor House before 500 persons in the hotel's ballroom."

And to add still another dimension to the opening plenary session, England's minister of the arts noted how jolly well good record and tape business is, and asked the executives whether they are doing the maximum to exploit new talent and new works.

Lietherman, introduced by the chairman of the day, Mort Nanisie, president of international operations for Billboard Publications, indicated he sees two trends developing. One is the partial return by (Continued on page 18)

NARM Gets FBI Aid on Piracy Data

By ROBERT SOBEL

NEW YORK-NARM has secured the services of the FBI in Philadelphia to act as conduit to funnel information to other local FBI offices concerning piracy activities. The move, initiated by Jules Malamud, NARM executive director, will enable the local enforcement agencies to deal more directly with piracy practices, with the club coming from the FBI itself, in addition to complaints filed by NARM or local individuals.

Under the plan, all information received through the Shopper's Report...
“This fantastic group has put it all together....AGAIN!”

THE STYLISTICS

“LET’S PUT IT ALL TOGETHER”

INCLUDED IN THIS SUPER PACKAGE IS THEIR CLASSIC HIT, “YOU MAKE ME FEEL BRAND NEW”
**Mississippi Gets Antipiracy Law**

NEW YORK—Gov. William J. Waller of Mississippi has signed into law an antipiracy statute which makes it a misdemeanor to duplicate, sell or use for public performance pirated versions of sound recordings in the state of Mississippi. The new law also outlaws the practice of making available for a fee, rent or any compensation, and equipment or machinery to be used to make pirated recordings. The new statute also makes it mandatory that

(Continued on page 10)

**Sauce**

**‘TSOP’ Success Widens Don Cornelius’ Efforts**

LOS ANGELES—The record-breaking sales success of "TSOP: The Isley Brothers Theme," the weekly syndicated r&b record show, has founder-producer-owner Don Cornelius expanding his operation to dual offices here and in Chicago, where the show started.

Columbia Records confirmed that the single by MFSB, originally recorded in March, 1973, has topped 1.5 million singles and the album.

**Duplicator’s Counterfeit Sites Monopoly by Labels**

By JOHN SIPPEL

LOS ANGELES—E-C Tape Serv- ice Inc, the Brookfield, Wis, affiliate order tape duplicating firm which has been in New York and California federal district courts by record label for alleged piracy, died back last week in federal district court. Milwaukee, charging a group of industry firms and associations with monopolistic practice and re- straint of trade.

The complaint lists as defendants

**War’s Pioneering Success Puts Progressive Soul In All Areas**

By NAT FREIBIAND

LOS ANGELES—War has sold $33,640,000 of records, at retail prices, since their solo career began three years ago. This total has been reached via five albums and five chart singles.

Three of the LPs are platinum by either commonly accepted industry standard of $2 million sales or a million units, and fourth is bordering platinum status.

Fastest-moving album by the

MCA LP Price Hike

LOS ANGELES—MCA Records has joined the growing trend of labels that increased base list retail price of albums to $6.98 from the former $5.98.

MCA tapes are $7.98. The "Super" series 2000 and 2000 go to $6.98. The "Two-Fers" twin disk series 2-4000 will list at $7.98 and in twin-pack tape format at $9.98.

(Continued on page 70)
Music Firm Stresses 'Marriage' Works In Record/Audio Sales

By JOHN SIPEL

LOS ANGELES - The same deep interest that Platt Music enjoys in the personnel of its 22 leased music/audio departments in Southern California May Co. stores (billboard, April 27) is reflected in other phases of its operation.

Platt Corp. president Herman Platt stresses that the longer the now 30-year association continues, the harder Platt must work to maintain "the marriage." He notes that the partners get better acquainted every month, and each rightly expects more from the other.

The healthy relationship is manifested not only in increased sales, but in a continuing improvement of merchandising.

ROOM TO BROWSE - The light, airy modern atmosphere of a Platt Music record/tape/audio area influences customers to wander among the variety of merchandise.

COUNTER SERVICE - Veteran Platt Music record/tape manager Ella Thenisen waits on customers from the four-sided corner island that overlooks the entire department. The showcases contain transistor radios, tape playbacks, a variety of smaller audio accessories and blank tape selections. Electronic calculators have most recently been added to this management area.

Robbins Opens Promo to Back Songs In MGM Film

NEW YORK - Robbins Music Corp. has launched a promotion drive to back the more than 30 song standards from its catalog in the recently released MGM film "That's Entertainment."

The firm's drive, being coordinated by Murray Sporn, executive vice president and general manager, includes stepped-up contact with primary radio and television programmers; exposure of music print product; creative presentations to record companies to help spark other standard activities; and promotional mailings and advertising.

The campaign will also tie in with Robbins' recent efforts to increase the use of song standards in its catalog by advertising agencies involved in the production of radio and television commercials.

Among the standards being promoted are such selections as "Singin' In The Rain," "Over The Rainbow," "On The Atchison, Topeka And The Santa Fe," "Walk Right In," "The Trolley Song," "The Boy Next Door," and "It's A Most Unusual Day."

In This Issue

CLASSICAL

COUNTRY

GOSPEL

INTERNATIONAL

JUKEBOX PROGRAMMING

LATIN

MARKETPLACE

RAILROADS

SOUTH

TALENT

TAPE/AUDIO/VIDEO

FEATURES

Stock Market Quotations

Yox Joe

CHARTS

Best Selling Gospel LP's

Best Selling Jazz LP's

FM Action

Sound LP's

Hot Soul Singles

Hot Country Songs

Hot Pop Singles

Hot Country LP's

Hot Country LP's

Top 50 Easy Listening

Hot of the World

Top LP's

RECORD REVIEWS

Album Reviews

Singles Reviews

Golden, Wonderland raise LP List Price

NEW YORK - Golden and Wonderland children's records have raised their suggested list price on LP product. Single albums will be increased from 3.98 to 4.98; double LP sets and LP book and record sets from 5.98 to 6.98. All orders placed before June 1 will be billed at the old prices, according to Bob Ochmann, national sales manager of AA Records, producers of the children's lines.

Led Zeppelin & Manager Form Swan Song Label

NEW YORK - Swan Song Records has been formed by the rock group Led Zeppelin and their manager, Peter Grant, in newly-formed headquarters here. Atlantic Records will distribute Swan Song product on a worldwide basis.

Danny Goldberg, Swan Song vice president, says that the label's first release will be an album by Bad Company, a newly-formed rock group. Led Zeppelin's first album release for the label has been tentatively scheduled for late summer, with the release of a Maggie Bell LP to follow in the fall. At present, both Maggie Bell and Led Zeppelin record for Atlantic Records. Swan Song will be looking to sign additional talent, but plans call for an artist roster no larger than five or six acts.

Executive Turntable

Russ Jones, who has been with Acoustic Control Corp. since 1970 as director of sales, has been appointed vice president of sales for both Acoustic and Coast Systems Manufacturing, Acoustic's first confirmed acquisition. . . . William H. Orr has been named president of Orrco Corp., the company's board of directors. He succeeds his father, J. Herbert Orr, a pioneer in the magnetic recording industry, who remains chairman of the board. . . . Steve Ray joins Sounds of Memphis Inc. as a partner and executive vice president. He was formerly vice president of a&r at MGM Records.

Gary Davis has been appointed national promotion director of Warner Bros. Records effective immediately. For the past three and a half years he was in the San Francisco office, first as a district sales manager and later as district manager. Davis continues to oversee the firm's West Coast promotion activities. . . . GRC has expanded its country market promotion with the addition of Ann Tant to national country/promotion coordinator. Miss Tant will be responsible for coordinating all country music activities on the firm's GRC label for both the Atlantic and Nashville offices.

A number of personnel changes are taking place in J.L. Marsh managements, as the firm's veteran employees of TMC, which it took over recently, into its own organization. . . . Dave Mount, former Chicago branch manager, is now Marsh branch manager in Los Angeles. Ken Redemski, ex-sales manager in Chicago, has been appointed to Los Angeles. Bill Armitage also continues as Chicago manager of the hitlist recording wing, also becomes Chicago operations manager. Stu Gersbaum, warehouse manager in Chicago, adds assistant operations manager duties. . . . Larry Rhyne, vice president and Atlanta branch chief, is now San Francisco branch manager, with Maral Cuth moving in as Atlanta branch manager from her former post as operations manager. Curt Carlson, former Atlanta salesman, moved up to sales manager there. In Los Angeles, John Brown, ex-TMC, has been made Marsh sales manager, with sales supervisor Bob Gerstlauer appointed key account supervisor. May Co. stores, John Rabe, former Minneapolis Marsh salesman, is now key account supervisor in Los Angeles for Hartfield-Zody and Richard Voss, former TMC Phoenix buyer, is assistant L.A. buyer. From TMC, San Francisco, Tom Catchings and Mike Frank have moved to Marsh, Phoenix, where they are managers. Former Minneapolis account supervisor Roger Lehmanna has been made branch manager of the Honolulu Marsh branch, formerly the TMC branch. Dennis Kyle, has left his post as store manager of Records Inc. Oklahoma City, to join the newly opened ABC-Dunhill branch in Dallas, working for branch manager Charlie Stewart.

Perry Cooper has been named eastern promotion director for Chess/Janus Records. Most recently he was promotion manager for the SMC Distributors division of Sam Goody. . . . At ABC Music Publishing, Hal Yoegler, has been appointed West Coast professional manager of the ABC music publishing companies. Kerry Cowin has been appointed head of administration of ABC/Dunhill Music and American Broadcasting Music. Yoegler was most recently manager of the ABC Music Publishing division. Ms. Cowin has been with ABC since 1970, supervising the copyright and licensing departments. . . . Eddie Reeves has been named director of creative activities for Chappell Music. He will concentrate on the firm's contemporary product, with Mary Joan a resident of the San Francisco area.
The ultimate Gamble-Huff label is here: TSOP Records...featuring The Sound of Philadelphia at its best.

The first two TSOP releases are both produced by Gamble-Huff, arranged by Bobby Martin and backed by MFSB. And they introduce two major groups.

"Bumpin' Boogie" by Talk of the Town...a group featuring John Whitehead and Gene McFadden, co-writers of some of Philly's biggest hits, including "Back Stabbers."

"Love Shop" by The People's Choice...three of the most exciting singers to come along during this Age of Philadelphia.

So welcome TSOP Records, its artists, and lots more of that ol' Gamble-Huff magic.

A division of Philadelphia International Records, distributed by Columbia/Epic Records.
NEW YORK—Recent entertainments of Howlin’ Wolf have filed suit in excess of $1 million in U.S. District Court against ARC Music Corp., charging copyright infringement in connection with a special promotions program and copyrights.

The suit, filed by Howlin’, Clark and Osterberg, alleges that prior to 1935, Goodwin and individually acting on behalf of ARC Music, in concert with Philip, and the late Lueart Chee of Chess Records, entered into a plan to scheme and defraud the rights of interest and interests in composition recorded on Chess Records between 1952 and 1970.

According to the suit, the matter was brought to the attention of the American Society of Authors and Composers in 1960 after exposure by Howlins Wolf’s membership, the organization was on record on an accounting to plaintiff from ARC Music.

The suit continued that it was not until 1969, shortly before Chess Records was acquired by the GRT Corp., that ARC Music paid the plaintiff $32,204.97 which was purportedly made by way of wrongful deviations.

"Subsequently," the suit continued, "the defendant rendered purported statements, and made royalties for each of the above mentioned plans and scheme to defraud the plaintiff. ARC Music upon information and belief, distributed, and assigned to the said plaintiff and exercise rights and subject to the said plans and scheme to defraud the defendant, and to retain so that the defendant could evade paying any portion thereof to the plaintiff.

The suit further alleges that in 1971, the defendant, in furtherance of its plans, attempted to "guile and cunning" made false statements and representations to plaintiff in a move designed to capture the plaintiff’s interests and rights.

The suit charges that as a result of the foregoing acts, plaintiff’s lawful right and title and interest in the copyright, a permanent and irreparable injury has been and is being sustained and the court is hereby requested to apply equitable doctrines, and that defendant account to plaintiff for all monies received for the compositions and that the plaintiff have judgment for all sums found to be due.

Also being sought by the suit is the accounting for the recovery of an allegedly fraudulent agreement signed between defendant and plaintiff in 1971.

DISTRIIB JAILLED, Fined; Mfr. Is Found Guilty

NEW YORK—Richard G. Stavdor, a distributor who pleaded guilty to 30 counts of violating the Federal Copyright Law, has been sentenced by a State, Wash., District Court to 20 days in jail on each count, the terms to run concurrently, and fined $200 on each count for a total of $6,000.

Also, Joseph P. Cwaluk, a New York City businessman, was ordered to pay $3,500 in recording equipment and recordings handled by Stavdor, has been sentenced by Judge Richard J. Aulber who found him guilty of copyright violation by the Federal court. With sentencing scheduled for January 29, 1980, Cwaluk was ordered to pay $1,000 plus an additional fine of up to one year in jail and/or a fine of $1,000 on each of the 32 counts.

Staple of All Good Tapes Inc., doing business as Keywest Systems and North American Tape Co., was sentenced to a year in jail and fined $3,500 for distributing pirated product to some 200 retailers in Washington, Mathi and Montana.

Cwaluk had operated out of a Vancouver plant, which was raided last September by authorities. They had seized some 3,500 tape recordings and recording equipment. Eventually the owner and defendant was found guilty of production of an infringing work.

A conviction is also brought for the fact that the plant was producing up to 50,000 tapes per month.

ALL GETS DISTRIB RIGHTS TO ABBA

NEW YORK—Atlantic Records has acquired the U.S. and Canadian distributing rights for the Swedish pop group.

Jerry Greenberg, senior vice president of A&M Records, said that the label is releasing the group’s single, “Waterfall” which opens the band’s Nineteenth Annual Eurovision Song Contest entry. “Waterfall” will be backed by a promotional push on the part of Atlantic.

A&M Records were negotiating with Greenberg and ABBA members at the time the group’s U.S. manager, Roger F. Casper. The group is produced by Sven Anderson of Sweden Music/Poly-Maple.
"Annie's Song"

APBO-0295

The new single from the hottest performer in the business today.

FROM JOHN DENVER'S UPCOMING ALBUM, "BACK HOME AGAIN."

Produced by Milt Okun

CPL1/CPS1/CPK1-0546
Music Operations Account for 42.9% of Warner's '73 Sales

LOS ANGELES—Wall Street analysts can see the importance of music at Warner Communications as a quick glance at the company's annual report shows.

Records, tapes and music publishing accounted for some $355,992,000, or 42.9% of the company's total $851,600,000 sales last year.

The music operations also contributed $22,281,000, or 4.8% of the company's total $456,190,000 earnings in 1973.

In fact, in recorded music, the company's sales rose more rapidly in 1973 than those of the industry, according to the company, but profitability lagged slightly behind 1972 levels due to increased pressures that affected the entire industry.

Steven J. Ross, chairman, told shareholders: "Overall profit margins should improve in 1974."

Most analysts believe his prediction. "Why shouldn't we believe him," one said. "We think the music division is back on its winning ways."

(Music combined sales in the first quarter jumped 22 percent to $71,206,000 from $58,303,000 a year ago.)

The company attributed two factors to the profit decline in 1973. They were:

—The industry has grown rapidly, and as has profitability, although they began to stabilize in mid-1973.

—Manufacturing and operating costs continued to rise.

To combat such inflationary pressures, Warner Communications hired prices on records and tapes, with results indicating that consumer demand is not markedly affected by higher prices.

Positive factors last year were the international market and music publishing.

Although the domestic recording industry continues to grow, the rate of growth is much greater in some overseas markets, the company stated.

Sales of records and tapes internationally have been growing at 20 to 25 percent annually. WEAs International Publishing business includes the recordings of U.S. artists overseas and seeks to develop local markets in foreign areas, is one of the company's fastest growing divisions (WEA International conducts operations in Britain, France, Germany and Japan.)

Its music publishing operation, Warner Bros. Music, reported the largest gross and net income figures in its history.

The music publishing company's printed publications division reached record sales highs, and mecha-

nization of its business has continued to increase. The company, however, has "the feeling that some of our formula, our powerful promotional materials, our name, and the sensibilities of our A-Rock show itself in our major moves, for

Earnings Reports

(Continued on page 56)
NOBODY SITS ON

GEORGE FISHOFF'S
INSTRUMENTAL
MONSTERPIECE!
UA-XW410-W

Currently drawing strong listener response at:

KMBY  WJW  WJR  WSB  WISN  WMAL  WKWK
KSFO  WRIE  WBBQ  WDBQ  WABK  KFH  KLWW
WIP  WIOD  WSM  WASH  WSPR  KWWL  KCRG
KMPC  KGIL  WBAL  KMBZ  WEMP  KOLO  KWWB
WGN  WPRO  KEX  WTRX  WSPT  KOMO  KOY
KFI  KVI  KMOX  KOB  WRJN  WHIO  KRKO
KNBR  WTIC  WKIS  WINZ  KRNT  KHOW  WTNJ
WMAQ  WJET  KWEB  KMLO  WWTC  WCOL  WLAM
KJR  WCCO  WWDC  WNCI  KEWI  WPEN  (MORE!)

'Georgia Porcupine' On United Artists Records

© MCMXIX United Artists Records Inc.
Morality Must Fight Temptation
In Industry, Gortikov Tells IMIC

LONDON—The level of morality of each individual is himself the only real "buffer between temptation and illicit behavior." It was suggested in a speech by Stanley Gortikov, the Recording Industry Assn. of America's president, during a session titled "Money, Morals and Management" at IMIC last week. Gortikov, taken ill in Los Angeles, had his prepared speech read by Hal Cook, chairman for the session.

No morality or low morality develops practices that can be defended, the executive continued, adding that temptation is a strong force in most businesses and it exists at every level in the music field.

Temptation prevails in getting the retail purchase of the wholesale purchase of product, ... in the competitive areas of signing artists, ... obtaining radio airplay, ... in the reporting or payments between publishers and songwriter, ... between publisher and record company, ... between record companies and artists and between any licensor and licensee. 

In speaking of morality, Gortikov said commercial immorality sinks "to its lowest in the practice of piracy, which epitomizes all that can go wrong within an individual's morality. Piracy demonstrates how the immorality of one group can even destroy the rights and capabilities of another."

"Sometimes it looks like the forces of evil are gaining the upper hand as we witness the proliferation of piracy and even of sound-alikes."

Morality is something, Gortikov emphasized, that must be lived and practiced and immorality is to be "fought and thwarted even in deference to our own self-interest."

Gortikov noted that if the industry does not adhere to what he called "reasonable morals," then its money will be placed in real jeopardy.

Gortikov called management the "true deterrent" of a company's moral posture. "Therefore, managers of the world," he said, "you " (Continued on page 18).

FBI Aid on Piracy Data

"Continued from page 1"

port on P product, will be sent to the Philadelphia FBI, who will re-route the merchandise to the local FBI office in the various geographical areas. The action will be taken in addition to sending of a cease-and-desist letter sent to the retailer involved by the RIAA legal staff. P product is the only product covered by federal law and covers product released after Feb. 15, 1976.

NARM has also sent a letter to its regular and associate members urging a renewal of efforts in submitting Shopper's Reports and informing them of the FBI's closer cooperation.

"Tape is today between 25 to 30 percent of our pre-recorded music sales," Platt says. Randall and Ella Theisen, managers of the South Bay recorded music section, point out how the introduction of the Genesis 21-linear foot conveyor belt display has doubled tape sales in two departments already. "The noise of the conveyor motor creates consciousness on the person on the tape library and motivates sales," Randall says. The area holds 3,500 different titles and a wide variety of many different makers' tape carrying cases is displayed on the tape wall.

"We're working very closely with local disc jockeys, and the disc jockey sends us titles he thinks we ought to have," says Theisen.

To fight neighboring discounters, Randall features 21 different sales albums in one week. "We have four or five different sales at a time, although heavily promoted items like the soundtrack of 'The Sting' can hang on indefinitely. The $5.98 list product goes for $3.49 and $3.77; $6.98 for $4.78 and $5.18. Randall comments voluntarily on the fact that competition has been consistently raising prices. He and Marsh executive Bob Gonnery meet weekly to plan changes and map out the weekly May Co. list, printed and supplied to the departments in quantity by Marsh. Platt emphasizes the cooperation between Marsh and May Co., "Mother, not our mother in any way," and Randall's store personnel. Platt emphasizes the music directors, the classic music directors, like Randall's and others, with Tanns and Phonocord record-finding services prominent in the departments. All stores also sell Schwana.

Singles are not considered a necessary evil, Platt says. Approximately 50 to 50 current hits sell for 19 cents. Anywhere from 200 to 500 oldies occupy another floor fixture at 58 cents. To fill airwaves, Marsh supplies some stores with 12-inch long special spaghetti skin packs for singles.

Reprints are extremely varied in records and tape. Kiddies get more attention than normal. "We want to get them as young as possible," Platt says. Randall points out how the May Co. management agrees. Recently, Maureen McCormick of the Brady Bunch appeared at Topanga Plaza, drawing an under-14 crowd, all accompanied by parents, a factor the charge-plate conscious May Co. leadership enjoys. Even kiddie pre-recorded tape and playback is handled. Platt and Randall point out that they are now in a campaign to wean Laini buyers by introducing specialized merchandise into Chi- cago-traffic May stores.

Platt says the Marsh computerized inventory was essential for expansion. "Marsh works with our agencies," he said. "We plot them. Our turn is way up with the computer tuning us in on what is selling weekly."

Marsh has encouraged broadening of a musical instruments inventory, which is sparse, but which will grow, especially at Christmas time, Randall says. Platt says that he has the steak in music and folios in departments as print music sales continue to grow in the printout.

(More next week's food installment, Plato Music indicates how its pioneering in playback hardware has always created the community music store image.)

Mississippi In Antipiracy Law

"Continued from page 3"

all sound recordings sold within the state carry the name and street address of the manufacturer, and that the name of the actual performer or group be prominently displayed on the outside cover or jacket of the recording. Violations are punishable by a fine of up to $100 and/or a jail term of up to 30 days for the first offense, and $500 and/or a jail term up to six months for subsequent violations. The law goes into effect on July 1.

B'nai B'rith To Honor

Clerk And Rivera

NEW YORK—The B'nai B'rith Music & Performance Arts Lodge here holds its 10th anniversary dinner/dance at the New York Hilton June 25.

Included in the evening's agenda are award presentations to Dick Clark, for creative achievement, and to newscaster Gerald Rivera, for humanitarian achievements in his field. Emcee for the event is WMIC-AM disk jockey Don Jums.
Andy Williams
The Way We Were

The Most Beautiful Girl
Killing Me Softly With Her Song
Touch Me In The Morning
Love's Theme
Sunshine On My Shoulders
You're The Best Thing That Ever Happened To Me
Seasons In The Sun
If I Could Ever Go Back Again
I Won't Last A Day Without You
The Way We Were

Ten beautiful new Andy Williams performances.

"The Way We Were" is a collection of some of the great songs of today, including the Academy Award-winning title song and the Grammy Award-winning "Killing Me Softly With Her Song.

"The Way We Were" is the best thing that ever happened to Andy Williams' fans.

On Columbia Records* and Tapes
The Edgar Winter Group

Shock Treatment

Edgar Winter • Rick Derringer • Chuck Ruff • Dan Hartman
On Epic Records and Tapes

Produced by Rick Derringer
**Waldie Tells CCC to Contact Lawmakers**

By EARL PAIGE

LOS ANGELES—Members of the California Copyright Conference (CCC) sharply questioned California Governor Jerry Waldie on why he isn’t more knowledgeable about the copyright legislation and the U.S. representative from Antioch, Calif., angrily defended his ignorance at a meeting here.

Waldie, a candidate for the Democratic nomination for California governor, criticized industry copyright legislation boosters for not contacting him and others in the House Judiciary Committee and “I’ve been contacted by you people,” he said at one point.

Urging such contact, he pointed out how consultants are listened to with great respect and noted that there are five Californians on the House committee that deals with copyright laws. Only one, however, is on the subcommittee, the group most intimately involved in the legislation.

Those close to the copyright legislation scene say that the Recording Industries Association of America (RIAA) has been doing a very effective job of informing Congress and without adopting any image, perhaps explaining in part why Waldie is not more aware of the industry’s views.

**Dukes of Dixieland Corp. Formed to Preserve Style**

NEW ORLEANS—A Dukes of Dixieland Corp. has been formed here to preserve the noted band’s musical style.

With the founders’ deaths, Frank and Fred Assunto, the corporation has formed a new band for concerts and recordings. Principal aim of the organization is to support the widows of the co-founders and to continue playing New Orleans Dixieland.

At its peak in the 1950s, the Dukes were top sellers for Audio Fidelity Records and later moved to Columbia where John Hammond was their producer.

Major stockholders include Betty and Joan Assunto, with other representatives of the new Dukes group plus Carlo Miantanbno, owner of the Blue Angel Club on Bourbon St., among the directors.

**Dbx Claims Vinyl Aid System**

WALTHAM, Mass.—Dbx (cq) Inc., manufacturers of tape noise reduction systems for recording studios, is offering a signal encoding system to record manufacturers which it claims reduces maximum groove distortion.

The company claims its system also permits the use of lesser grade materials such as polyester and higher percentages of regrown vinyl in the printing operation, thus helping counter any vinyl shortages in existence.

In order to hear a dbx encoded disk, the listener has to purchase an add-on decoder unit for his phonograph system or buy an amplifier with the built-in circuitry.

The company offers audio component dealers a variety of add-on decoding units and is also offering its decoding circuitry on an OEM basis to audio systems manufacturers.

Dbx notes that one Los Angeles label, Klavier, has already released some product in the dbx encoding system.

The system was first demonstrated to audio engineers last year at the Audio Engineering Society’s convention in Los Angeles.

Now, in light of ever-present plastic shortages, dbx seeks to emphasize its encoding system can reduce groove spacing and it claims it can put the contents of a 12-inch LP on a 10-inch disk.

The company claims it can encode 28 minutes of music on a 10-inch LP, resulting in a savings of 30 percent of record material.

On a 12-inch dbx, says Los Angeles, it can encode over 36 minutes per side, eight minutes more than is possible.

Claimed advantages for the encoded disk are preservation of the full dynamic range of the original material and elimination of surface noise and reduction of pops and clicks in playback.

Plus the ability to use lesser grade or reclaimed materials in the pressing stages.

**New Paramont Release Reveals In Past & Present**

LOS ANGELES—With nostalgia-oriented music still at a peak, Paramount has released a fine set of double LP’s called “Famous Women:” featuring artists from the past, as well as a number of artists who have been successful in past years and continue to be major stars today.

Each of the 10 double LP’s (with a suggested list price of $6.98) comes in a colorful double jacket with a sketch of the artist, the instrument made famous by the artist or a scene associated with the performer on the cover. Each includes biographical liner notes.

**Buddah Handles Seventy-7 Label**

NEW YORK—Buddah Records, under the terms of a new distribution pact, will handle product from Seventy-7 on a national basis. Seventy-7 is a Nashville-based r&b label.

Art Kaszi, Buddah president, says his label will initially distribute singles product from Seventy-7, with album product to follow in success as each individual case indicates. Seventy-7’s roster includes such artists as Ann Sexton, Jacque Beavers, Earl Gaines, Great D avis, and the Brief Encounters. The first product to be released under the agreement is singles by Sexton and Beavers.

John Richbourg, founder and president of Seventy-7, explains that, in addition to the label’s commitment to the r&b field, plans also call for the development of a spiritual music catalog, with album product planned for future release.

**Venezuela Song Fest Postponed**

CARACAS—Venezuela—the host nation for the upcoming Orinoco River Festival has postponed its May 22-25 ceremonies until an unspecified date in July.

Reason for delay is that Aldemaro Romero, musician-impresario who puts together the song contest, is temporally too busy as director of the city’s new, 13,000-seat Polidoro, which will in grand opening last month with the Foreman-Norton heavyweight championship bout.

Romero will postpone the festival and move the Orinoco Nueva fest from the Polidoro to the Karl Palace Open House to the much larger Polidoro, an Astrodome-type facility created by converting the city’s ultramodern race track into a completely enclosed stadium.

**Monument, Col In Joint Promo**

NEW YORK—“May Means Monuments Month” is the theme for a joint merchandising and promotional campaign by Monument Records and CBS Records, highlighting a number of new Monument LP releases and celebrating the label’s third year of custom/distribution association.

The campaign includes in-store display material, national radio spots, posters, consumer and trade promotion advertising, and retailer incentive programs.

Product backed by the campaign includes new LP’s by such artists as Kris Kristofferson, Bangle Jerry and Al Hirt. In addition, recently released albums by Mel Tormé, Liberace, Martha and the Vandellas, Charlie McCoy and Lloyd Green will also be promoted by the campaign.

**Col Planning Series Of 20 Jazz Reissues**

NEW YORK—Columbia Records plans a series of over 20 jazz reissue projects to be released in the next few months.

John Hammond, vice president of talent acquisition, says the series will include product by such artists as Lester Young, Johnny Hodges, Robert Johnson, Red Allen, Benny Carter, James P. Johnson, Chu Berry, Gil Evans, Claude Thornhill, Duke Ellington, Buck Clayton and Erroll Garner, among others.
Eddie Kendricks
“Son of Sagittarius.”
His 3rd million-selling single in a row.

Sagittarius.
The astrological sign of the archer.

“Son of Sagittarius.”
A bullseye single.

From his hit album “Boogie Down.” T330V1

Produced by Frank Wilson and Leonard Caston.
Dictating Moral Standards Isn’t Answer for Industry, Bridge Says

LONDON—Morality is a personal statement, and Gregory Bridge, director general of the British Phonographic Industry, says he is “less concerned about dictating moral standards” for another person.

Bridge, in speaking before an IMIC panel on “Money, Morals and Management,” indicated that “Keep doors open and show the way...”

He said that companies should be operated within the law. To try to superimpose a code of conduct “is arrogant and could be hypocritical.”

It could also act as a “deterrent” to those who wish to join our associations. But we are not prepared to subscribe to a code of conduct, he said.

Moral standards are not easy to define, including what is right and wrong. Consideration of any kind of moral code is a “tactful admission,” Bridge said, “that all is not well within the industry. Our barrel holds more rotten apples than other barrels and this is reflective.”

Bridge emphasized that there are bad apples in other industries as well. He said that the code of conduct should not be used to “satisfy our quotas on the control against plagiarism, obscenity and excessive violence.”

In some countries there are laws against obscenity. On the other hand, in the commercial area in the United States, there are comprehensive controls.

Bridge said companies should use the law to bring about peaceful, democratic change. And there should be no need for a specialized code of conduct.

“Strict conduct superimposed upon the law could drive the radical thinkers underground, where they can be kept in the fold and maintain dialogue with them.”

If they are driven outside, Bridge said, “the consequences do not appeal to me. If the companies are judged objectionable by the legitimate industry, the public at large will still blame the industry as they already don’t know who subscribes to the code of conduct. Finally, don’t be hard on these people we of the older generation may consider to be rebels. It is only a short step to revolution, and we should open and show the way, by example rather than by making dictatorial procedures.”

Hal Cook, the program’s chairman, said Bridge would take steps a company should take to assure consistency of high standards.

Cook submitted in the question and answer session for Stan Gorkikos, president of the RIAA, who was ill and could not make the conference. Cook also read Gorkikos’ speech, which appears as a separate story. Bridge answered that it varies from company to company and that Britain’s situation is very different from the rest of the world. Companies are headquartered in London, and therefore management has tight control over Bridge: “Managing directors are exactly right—tied people and they don’t make the money, which is to go around and bribe people.”

LONDON—TV-promoted compilation albums were introduced into Britain in 1972, the total record market has grown by 100 percent, and in the first year the three companies involved, K-Tel, Arcade and Ronco were: “exposed in royalties to record companies and music publishers. This was made by Michael Levine, director of Arcade, in a lively international marketing trends session, which was virtually nominated by discussion on this compilation, proving that TV merchandising is causing a widespread interest and a degree of concern worldwide.

One American registrar, in experience, expressed his distrust of the system of TV promotion, saying that proving that TV merchandising is causing a widespread interest and a degree of concern worldwide.

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The press was not at present being a signature of the Bern Agreement on royalties, it is not possible to make using arrangements there. Therefore, the only way for a country like Czechoslovakia to supply the record to other countries like Hungary and East Germany, is with finished product. Czech factories alone did not have the witnesses to handle a TV promotion of this kind.

Tony Morris, managing director of Phonogram, argued that TV albums could be the death of the music business, and that record companies are promoting artists for America. All this was not true, because the companies are not related to local sales experience. The merchandising of albums is spreading internationally, the meeting learned. Phonogram International’s managing director, Mr. Firth, said that previous song promotion, a 20,000 selling album is regarded as being the first in the top 40, and since the introduction of small screen advertising there had been instances of LP’s selling up to 100,000 copies.

Levine, however, rejected this view, saying that the only way to promote the record was to get it away from the local stores.

He said that British records had some advantages, because there had been no good records in this country in the last two years, and we have some of the best records around the world.

Levine’s statement was not without its critics, however. Some of the companies, particularly those in the United States, have been accused of not being responsive to local sales experience.

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Denny Doherty's Done It!

Denny Doherty's the former Papa from the famous Mamas & Papas, who's been carrying on the family's great tradition on his own. He's done it by giving a new label—Paramount/Ember—its first hit single: "You'll Never Know." Denny's new version of this delightful old song is as fresh as a field of Irish clover. A lot of talent. That's Denny.

"You'll Never Know"

EMA-0286

Paramount/Ember
Distributed by Famous Music Corporation
A Gulf + Western Company
Music Publishing Industry Faces Threats on All Sides

Continued from page 16

Goodman echoed this and asked, rhetorically, “Who can better manage copyrights, publishers or lawyers?”

Referring to the tendency of law firms to be more interested in running their own publishing and retaining their own material, and to the fact that British and American companies are heavily involved in publishing, Roland Kluger, head of RKO’s music division, said: “We have a record producer’s only defense is to get into production himself and the only hope is that the public will break today is either to have an exceptional song or else to go into independent production. More and more the record companies are trying to keep control over the artist and try to publish the ‘independent’ music.”

Bob Shad, president of Mainstream Records, argued that publishers generally lack the ability to forecast record sales, and that independent record companies can do more in this regard to protect copyrights. “Our catalog is a poor 20 percent of what it was a year ago, and 20 percent of our sales are over 20 percent in June, this will cut further into profits,” he said. “We have a paper from the record industry now, and we will comment on it in a few months.”

Everett Kinstler, head of the British plants, has been working with publishers to control prices on stereo recording, and he said that he is planning to increase prices in the near future. “We are working with the other companies in the industry to try to get the prices up to a reasonable level,” he said. “We are working towards a fair agreement, and we believe that a fair agreement will be reached.”

West of Caliphere Records Inc. said that 25 percent of its artists were independent, and that it had little support from the company when it approached publishers for help. “We are trying to do the best we can with the artists we have,” said a single. “Publishers miss income by not helping to exploit new talent.”

Peter Tork, keyboardist for the Monkees, said: “I feel it’s my job to get a good song, they’re only interested in sending in a top artist.”

Puts Technology to Use

Continued from page 16

The idea of putting technology to use in the music industry is not new, but it has been gaining momentum in recent years. The use of computer technology in the music industry is becoming more widespread, and it is changing the way music is created, produced, and distributed.

One of the main benefits of using technology in the music industry is the ability to create and manipulate sounds in new and exciting ways. This allows musicians to experiment with different sounds and create unique and innovative music. Additionally, technology has made it easier for musicians to collaborate with each other, regardless of their location. This has helped to increase the level of creativity and innovation in the music industry.

Another benefit of using technology in the music industry is the ability to reach a wider audience. With the rise of digital music, musicians can now distribute their music online, making it accessible to people all over the world. This has helped to increase the popularity of many musicians, and has opened up new opportunities for them to earn a living from their music.

However, technology has also brought some challenges to the music industry. One of the biggest challenges is the issue of piracy. With the ease of digital music distribution, it has become much easier for people to share music without paying for it. This has had a negative impact on the music industry, as it has led to a decrease in the sales of physical albums and downloads.

In conclusion, technology has brought both benefits and challenges to the music industry. It has helped to increase creativity and innovation, and has made it easier for musicians to reach a wider audience. However, it has also led to challenges such as piracy, which has had a negative impact on the industry. As technology continues to evolve, it will be important for the music industry to adapt and find ways to deal with these challenges.
Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things...

A Unique Documentary
Airs Friday, May 17, on ABC's Wide World Of Entertainment
A behind-the-scenes look at Elton John & Bernie Taupin at home, writing, recording and performing

Hear Elton exclusively on MCA Records and Tapes

www.americanradiohistory.com
New Riders Hitting Charts After Earlier Music Slump

BY NAT FREEELAND

LOS ANGELES—The fourth New Riders of the Purple Sage album, "People Red," broke a downward sales and music slump on the group's second and third albums, admit the group's spokesman and drummer, Sondra Spalding.

"People Red," charted for 18 weeks and rising to the top 30, was the first NRPS album supervised by Gary Olds, trading post owner, Norwalk, Conn. Nashville.

"We cut our tracks with Norbert at the Sausalito Record Plant and then he mixed the tapes at his Quadradisc studio in Nashville," says Dryden. "He's got a lot of this into our sound that was our recording in the beginning.

The new NRPS effort, a live album entitled "People Red On the Road," charted immediately on release and is now moving with a start. It was produced by the Grateful Dead's Jerry Garcia, who was an original founder of the group. This live album represents the first statement of our first four years of recording, I think now all the boys are hoping to take another giant step forward in the next new album."

NRPS has a curious history and more than its share of personnel changes. Despite this, the group has obviously built a devoted following within the wide market for relaxed country-rock jams.

The New Riders began informally in 1969 with the pairing of country hippie writer-singer John Dawson and with Jerry Garcia, who was just beginning on the pedal steel guitar.

Garcia, the single most influential figure in San Francisco rock, used to play unannounced at tiny Bay Area clubs with Dawson between Grateful Dead tours, simply because he enjoyed adding this genre of music to his repertoire.

By 1970, three members of the Grateful Dead were also part of NRPS and the group was regular opening act on Dead tours. But after

(Continued on page 24)
FRANK SINATRA

Thank you
Jerry Weintraub and Management III
for doing a fantastic job.
You made it fun—not work.

April 8  Carnegie Hall, New York City  2,800
April 9, 10, 11  Nassau Coliseum, Long Island, New York  40,366
April 13  Omni, Atlanta, Georgia  47,165
April 15, 16  Civic Center, Providence, Rhode Island  24,648
April 18  Olympia Stadium, Detroit, Michigan  17,782
April 21, 22  The Spectrum, Philadelphia, Pennsylvania  38,150
April 24  Capitol Center, Washington, D.C.  16,500
April 26, 27  Chicago Stadium, Chicago, Illinois  40,366
For Total Capability in Custom Mastering, Plating, Pressing, Printing

HUMPERDINCK

ENGELBERT Sings for Me I'm Falling 45-40079

Catch Me I'm Falling 45-40079

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Talent in Action

SEALS & CROFTS
ENGLAND DAN & JOHN FORD COLEY
Neville Coleman, Long Island

Ensemble formed in 1969, from Philadelphia. The recordings are done in a studio setting, with a live audience, and the music is a mix of rhythm and blues, soul, and pop. The group has had several hits, including "We May Never Pass This Way Again," "Guardsman," and "Bouquet Reprise." They have been nominated for several Grammy Awards and have sold over 10 million records. The group is known for their dynamic stage presence and energetic performances.

HARRY CHAPIN
MAUREEN MCGOVERN
Troubadour, Los Angeles

The intelligence and charm of Harry Chapin's stage presence has been evidenced since his first appearances here. However, his entire presentation has been so meticulously rehearsed and planned that Chapin is able to turn a full audience into his living room gatherings. The official final of his May 1 opening night set concluded with a surprisingly effective live version of his eight-minute pop pomanders, "The Singer." The audience was so great that Chapin overstayed his time span with a premium of two brilliant new compositions. The final, surprisingly standard length of the Chapin benefit was a last minute guess by a man who gods to find his adult son is not busy to see him. Even more remarkable was an epic song about the generation gap in "The Town That Made America Famous," which concludes by reflecting on the hope for one member of the volunteer fire department rushes to the aid of a burningrimp house.

It is even more frustrating than usual that copy space doesn't allow a real in-depth explication of all the distinctive elements to the Chapin show with his outstanding lead guitarists and sax players. Anybody for Harry's first country parody, a track-crash tragically titled "30,000 Pounds of Bananas." Oddly, Maurice McGovern was making his Southern California debut about this same time. His tour date for the "Flying After" was a few singles the singer himself obviously really made the Debi seem a shame. She is a striking blonde with a powerful voice and the carefree good-looking an entrepreneur, for the extent that she paid for her own sold-out event and turned it into an event of its own. As a surprise was the high quality of her own original material, which has several albums. It has been suggested that McGovern is the first and last to be perfect in this sense. Ms. McGovern is a winner with definite Streisand potential.

GENESIS
Academy of Music, New York
The comeback tour has set the stage for an exciting event. The group has been busy recording. They have more than 50 songs ready for a new album. This is simply one of the most unique and musically satisfying acts to emerge in the last decade.

Basically, Genesis has changed very little since they performed at the Fillmore East last November, but the time spent working on the road since then has sharpened the presentation so that each element has become fully realized and stands as a mature and inspiring evolution.

At center stage for most of the evening is Peter Gabriel, who paints a rhythmic picture for his pop star with theatricalized fervor through his stark while theatrical makeup. He commands at least a half dozen distinct voices, while the audience prances the dance floor to create characters as diverse as the country biker in "I Know What I Like" or the young lady in a peasant-costume for "Radar." The "Music Box" remains one of the most popular numbers in the group's repertoire, and it builds with bulbous treble crescendos to a series of musical climaxes before Gabriel emerges from behind the block backdrop to a kinds and gives a delightfully realistic portrayal of an old man.

The Orchestra recording artists occasionally attempt to simulate the textures of some of the group's live concerts, but the configuration of drummer Phil Collins, guitarist Rutherford and Steve Hackett, and keyboardist Tony Kaye adds up to an genuine power and is capable of such depth that the spiritual dimensions of the ghastly bu a backseat to itself while becoming a master of his own band.

LARRY CORVELL
Troubadour, Los Angeles

Larry Corvell has long been known as one of the premier guitarists in the jazz and pop music fields, and his performance May Suffered ample backing for this reputation. Making a new band called the Eleventh House, Corvell ran through a series of fans, along with some as hard as some soft jazz formats. He is a fast and technically proficient guitarist who also contains a true feeling of the music. Marked by the most, but the exception of keyboard, trumpet, bass and Alphonse Mouzon on drums, the guitarist is more commercial than his label, he is most; the recording process does not affect any of the quality of his music. Perhaps most impressive, Corvell is one of the few guitarists who can control one band in an improvisation and does not bore his audience, a real ticklish indeed. For years, Corvell has been on the top of the most successful, and his new band may be

GOLDEN EARRING
"Radar Love"

First came Focus, now Golden Earring seems like a Dutch act even more attuned to the needs of the contemporary U.S. market for driving rock music tightly organized into singles format. Lead singer has flawless English accent to seductivelyisky lyrics about a woman driven berserk to her own end and of course crashing in the final eight bars. Instruments are clean and energetic. Group hasn't appeared in U.S. yet, but is known in Europe for high-leaping eccentricities. They're on the Who's MCA-distributed Track label and with Who manager Peter Jodge.

EAST
SUNNYSIDE, D.C. May 24-27.
HOWARD, Conn. May 17-20.
MIKE MCCARTY (Columbia) Odeum Theatre, Providence, R.I. May 17-20.
STUART (Columbia) Odeum Theatre, Providence, R.I. May 17-20.
PORTLAND, Maine May 17-20.
PONTE VEDRA, Fla. May 17-20.
CARTER, N.C. May 17-20.
PARK CITY, Utah May 17-20.
EASTERN ELEPHANT (HAND) California; May 17-20.
KANSAS CITY, Mo. May 17-20.
SALEM, Ore. May 17-20.
COLORADO SPRINGS, Colo. May 17-20.
SOUTHINGTON, Conn. May 17-20.
EASTERN ELEPHANT (HAND) California; May 17-20.
KANSAS CITY, Mo. May 17-20.
SALEM, Ore. May 17-20.
COLORADO SPRINGS, Colo. May 17-20.
SOUTHINGTON, Conn. May 17-20.
SALEM, Ore. May 17-20.
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SOUTHINGTON, Conn. May 17-20.
SALEM, Ore. May 17-20.
COLORADO SPRINGS, Colo. May 17-20.
Talent in Action

Continued from page 22

the vehicle that will help him reach this goal.

Lio Sayer, received recently in Billboard,
headed the show.

ROB KIRSCH

KING CRIMSON

ROBIN TROWER

Felt Forum, New York.

For years King Crimson has maintained a

rock cult following, but it's their excellent

reception May 1 was any indication, it appears

that they have finally emerged "above ground.

Crimson's latest album, "Staircase and Blue

Black" (to Dylan Thomas phrase which they feel

is descriptive of their music), comprises most of

their set and provides them with some of the

most intense moments, especially during "Freak

Zone" and "The Great Deceivers," a dark and

moody piece.

The "Living In Karmic Reunion" as guitar

Robert Fripp put it, is spearheaded by Bill

Brofit on drums and percussion, whose break-

neck rhythms and technical precision set the

pace, and bassist John Wetton whose pristine

vocal would later be the forum during several

numbers. The Atlantic recording group's highly

versatile and music is further punctuated by the steady

dialog between Fripp, who handles his guitar and

coherent synthesizer, and David O'Leary, who

plays electric violin and a second melody to

further enhance the mood.

Robin Trower, through a slightlyShares cue, demonstrated his grandstand style on guitar

without having to resort to gimmicks. His three-

piece line-up proved to be extremely binding for

him, as replication set is before the group was

able to perform.

BARRY TAYLOR

LORI LIEBERMAN

MURRAY MCLAUCHLAN

Ritter End, N.Y.

Even in a small place like the Bitter End, it's a tribute when an audience pays full attention

to his whole lot in a row. Those, however, were exceptionally interesting acts May 4. Eric's

Murray McLauchlan is currently one of Canada's top

singer-songwriters on the scene today. Half

observer, half participator in the assorted bits of

living that become his theme. He structures his

songs simply, gives them melodies and choruses

that lodge in the mind and delivers them with a

punch that drives the message home. McLauchlan's

ability to crystallize a pain in a poetic situation is

readily frightening. Listen with care.

The intense, enthusiastic reception given to

bandleader Lori Lieberman proves not only that

the singer is well out of the shadow of "Killing

Mel Sings," but that she has a solid and appre-
ciable call following. Though the interpretive

scope of her singing is limited, the very sound of

Ms. Lieberman's voice is startlingly beautiful,

more so in concert than on her fine Capitol al-

bum. An impressive selection of Genie/Fox songs

provides an engineering, if idiosyncratic, reperto-

uire, which the singer handles with simplicity,

peace and ease.

Outdoor Concerts Set

In Folk, Jazz & Blues

NEW YORK—"Twilight Concerts

at Music Inn," a nine-week outdoor

concert series has been scheduled for the Music Inn in Lennox, Mass., starting July 6.

Produced by Mike Azarian, owner of the Metro Club here, the series will feature folk, jazz and

blues artists each Saturday on the lawn of the natural amphitheater surrounding Music Inn. Seating will

accommodate approximately 7,000 people.

New CBS-TV 'Hit Parade'

To Have Nostalgic Flavor

LOS ANGELES—The new CBS-

TV "Your Hit Parade," packaged by

game show mogul Chuck Barris, shapes

up as basically a nostalgia trip with

only two songs per week coming from

a contemporary "top 20."

Main format is the "top seven" tunes of an

arbitrarily chosen week of the past, for example, the week of June 14, 1944. Song positions

are followed from listings on original "Hit Parade" segments.

According to the director of the revived series, Bill Hobin, who also

Mac Davis Will

Host TV Show

LOS ANGELES—This summer it'll be Mac Davis hosting the eight-

week summer replacement of Flip Wilson's Thursday prime time

NBC-TV variety hour. Last summer, Wilson gave the slot to Helen

Reddy, who hosted an extremely well-received series that featured the

heaviest prime time TV exposure ever given to a roster of contempo-

rarily record artists, including the Pointer Sisters, Cheech & Chong

and Chuck Berry.

Columbia writer-singer Davis has been highly active as a guest on TV

variety shows this season. His new show will be formatted around his

low-key humor, as well as his hits such as "I Believe In Music" and

"Baby, Don't Get Hooked On Me."

Premiere segment airs July 11.
**STUDIO TRACK**

Westlake Audio Works Complex Roles to Aid Producers, Artists

By BOB KRISCH

LOS ANGELES—Filling the role of manufacturer, distributor and creative source is not an easy task, but Westlake Audio here under the direction of President Tom Hidley appears to have handled these complex roles quite successfully.

Now in the process of remodeling certain facilities, Westlake is making strong practical and demonstrative use of a completely automated console manufactured by Alfredo Hidley and is finishing up a voice-over room substantially smaller than the average studio.

Westlake also distributes the equipment used in its studio (charging somewhere in the neighborhood of $3,500), and Hidley says the best way to demonstrate the computerized equipment, as well as other product, is to let musical creators go to work there, as Steve Wonder, Ed Michel, Quincy Jones, Bruce Botnick, Robert Margulies, Malcolm Cecil, Eric Burdon and others have already.

While all this activity is going on in the studio, Westlake is building studios and rooms for the Moody Blues, the Flying Burrito Brothers and Jim Guerinot at his Colorado Caribou ranch and others in New York, Montreal, Salt Lake City, Nashville, Chicago, San Salvador, Baton Rouge, Los Angeles, Winnipeg and Toronto.

Talking about the automated console, Hidley explains that "the Allision is a completely computized console, the only one I know of in this country with the exception of Leon Russell's in Tulsa. The encoder/decoder, echo feed and return, grouping, input, all are automated.

"We've been running producers through to get them acquainted with the system so they're getting used to the mixing and new characters. The system makes it easier because the computer remembers everything that's gone down and the producer can concentrate on his mix or remix. If he wants to make an adjustment, he makes an update and proceeds from there.

"The room has proved an excellent selling tool for the system," Hidley continues, "and we are basically using the Allision for our own needs. We will definitely nail it eventually, but not until everyone who wants to try it has. You can tell me what the benefits of such a system, but practical experience is the convener, at least from the reactions we've been getting. It's been great for educational purposes and feedback to the manufacturers."  

The room cost some $350,000, but Hidley points out, "We are electronically overbuilt because we stock a number of lines and we let the producer experiment with the ones he wants. Actually, such a room can be built for about two-thirds the cost. We are renting the room for $100 per hour, and it was in use seven hours in April. As for the system, it's the one that they're selling for, no need for it now."

"We've noticed a pattern among producers," says Hidley, "Must start rather slowly and work at that pace for three or four days until they become used to the system. Then they either speed up or slow down from their normal pace to work for the 'perfect mix.'"

"In the end," he continues, "we see automation as the coming thing. It can save a lot of time and money, make things easier and allow the producer more time for the creative rather than mechanical processes. Once more producers, engineers and artists see it, we think it will grow."

The room with the Allision unit also contains all the standard equipment and is equipped for quadrature, Hidley estimates some 40 percent of the producers have been working in this medium.

The new voice-over room is 11 feet high with 160 square feet of floor space and features Italian glass (for pinpoint definition), lava rock which is very absorbing and marble which is highly reflective. Desk design is rugged to mit the kil"
TEXAS

Rudy Guerra's GCP label, San Antonio, recently released two LP's with a shot at becoming strong sellers in the local market. The latest for the Latin Breed, produced by Guerra, is "Mas Latin Breed." Also on GCP is the Royal Jesters' "Yo So Chicanos," from which the group's interpretation of "Contigo a LA Distancia" is getting ample airplay in Texas. The song is an old Mexican standard arranged for the Jesus' Chicano style. Both albums were recorded at Maury Guerra's Amen Studio in the Alamo City. Tony Stilla's Factory has also been added to the list of Chicano bands recording with Falcon Records of McAllen. They recently recorded "Dame La Mano," one of the many songs composed by Johnny Herrera of Corpus Christi.

Como La Luna's latest product for Mozart Recordings features its musical homage to four of Mexico's late great artists, Pedro Infante, Jorge Negrete, Javier Solis, and Jose Alfredo Jimenez. Also on the LP is Reyna's own "Yo y Mi Mariachi." Mike Chavez's afternoon radio program on KINE-AM, Kingsville, is becoming a favorite in South Texas. Chavez cajeros to the bilingual Chicano by playing top Chicano sounds along with Top 40 American songs. Ramon Ayala y Los Bravos del Norte (Tex-Mex) have a new LP, "La Nueva Zenaida," on the market.

Just finished Freddie Martinez's latest LP, "Pure Gold." The album features some of Martinez's biggest sellers, such as "Una Estrellita Llena" and "Brontosauro de Caracoles," among others. It is being released by Freddie Records, which also recently released album featuring both Martinez and Louie Salinas. Ruben Botello's band has been contracted to perform at some of the more popular Chicano dance halls here since the release of their first album about a year ago.

Gilberto Perez y Los Corneja recently released their latest effort for Nuevo Records—an LP entitled "Yo Quiero Ver." The title song is dedicated to the Rio Grande Valley migrant worker and is done in the style of "Detrocerta City." Victor y Finis, a Norteno duet with an impressive following in Texas, has established residence in Corpus Christi. Agapito Zuniga was influential in bringing the husband and wife team to Texas. They are currently on tour, visiting Arizona, Illinois, Idaho, New Mexico, and Colorado. Also on tour are Los Bandidos, who recently debuted with their "Wanted—Los Bandidos" LP on Freddie Records. They play Chicago Friday (10 through Sunday 12) and the Immokalee and Del Ray Beach areas in Florida May 17-20. After returning to Texas for two more weeks, they depart for New Mexico for another two weeks of engagements. 

Randy and Henry, recently playing the Michigan market, travel to Chicago for engagements Friday (10 through Sunday 12).

LUPE SILVA

MIAHMI

Retailers here have been claiming about a general slowdown in sales. Keeping a watchful eye on business, most latin retailers are hoping for a turn-around before the hot summer months set in... Meanwhile, Nelson (UA) sports for two weeks at the Centro Expand. His "Happy Birthday Darling" single has been helping sales on his latest LP locally. Ralphie Lmite's new LP on Borrinquen Records will be released within the next two weeks.

The Fania All Star's concert/dance has been set for the Miami Beach Convention Hall Aug. 3. Joining them on the bill will be local groups Conjunto Universal and Jovenes del Hierro. Los Habaneros (Fundador) just out with a new single, "El Presumido." Alfredo Monroy, disk jockey at WQBA-AM, has been pulling in a strong listening audience with his Sunday up-tempo music show here. The Tipica Novel (TR) rendition of "Jugete" by Bobby Capo has local cumbias remembering about Orchestra Aragon de Cuba. Audio Latin Records has released "Valges Impereiales" by Los Violines. "Modern Persian Wolves" by Hermano Zavala, "Un Sabado Sin Sol" by Luis Garcia, and a new Danny Rivera LP. Garcia's single is being picked up by most radio stations here for Mother's Day programming.

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WPRO-FM Makes Shift To a Live Rock Format

PROVIDENCE, R.I.--WPRO-FM has switched to a live rock format, according to Ray Clark, who was promoted to operations manager of both AM and FM.

The station previously featured the automated music of Radio Productions, New York, a beautiful music format. Clark feels that this may be the first listener move where the SRP format didn't work; however, WPRO-FM, which features a similar format, is doing well in the market.

The FM operation will be tailored somewhat on the "Q" format--based on familiar rockers--Clark says, "at least for the time being." The major difference between WPRO-AM and WPRO-FM is that the station will be more teen-orientated than the AM rocker.

However, both stations will carry the Salt of the Earth. The FM lineup thus far has Bill Collins 8 a.m.-11 a.m., Tony Silvia 11 a.m.-3 p.m., Bruce Diamond 3-7 p.m., Gary Berkowitz 7-9 p.m., and Ed Cherubino until 5 p.m.

"We've been going after the largest mass audience possible with WPRO-AM," Clark says, "and have been successful!" However, now we'll be able to serve the target audience of each station in slightly different directions, pointing out, "I don't want to be competing against myself too much."

Firm Offers Services To Country Stations

LOS ANGELES--The National Country Network has been formed here to provide live and tape programs, commercials, promotion and other services, according to acting president Jerry St James.

The firm will offer its services on an exclusive basis for $50 per station. Compromise features that are three-hour radio programs for country radio stations

Cable TV Show to Lean Heavily on Music Talent

NEW YORK--"The Underground Tonight Show," billing itself as the area's first all-music talk show, bows here May 3 on Channel C on CATV and will be broadcast simultaneously by Sterling-Manhattan and Teleprompter, according to show creator Michael C. Luckman.

Bows April 24 at Richie Haven's Cafe Wha? in the village. There will be two different shows, 7:30 p.m. and 10 p.m.

Both the live audience at the Cafe Wha? and CATV will be created on a totally open-ended 90-minute show, heavily counter-culture oriented, where virtually anything goes, Luckman says.

The show will feature new and offbeat talent and be heavy music accented. For instance, the first guest, Red Ubu (High Romanoff, formerly of the Hog Farm, who'll warn against worldwide drug use) Music talent will range from the Natural Enemies and folk artists Brian Wallace and Tom Brittain to the Aborigine Music Society and Christie Thompson.

Luckman, who is director of publications at the New School for Social Research, will be in the show himself. Co-hosts are Janet Heimelstein, a poetess. Director is Richard Fred. Music director is Daniel Ben Zebed, a conga drummer. Ray Karcher is the sound director. The show is being videotaped by Interdisciplinary Multi-Media Productions, for Friday and Saturday 10:30-midnight. Future shows will be taped at various locations around the city.

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KRCB-AM Is Switching to MOR Format

COUNCIL BLUFFS, Neb.--KRCB-AM, a daytime station located on a Class B VHF channel, has phased out its Progressive Bluffs area, is switching to an MOR format, according to operator Robert Blake.

"And we'll feature a local talent, programming to the Council Bluffs area.

The station has been simultaneous the full-time progressive format of KRCB-FM. The FM station will retain its present progressive format.

West of, as last was looking, for both air personalities and records for the new AM operation. Air personalities will use a "low key approach," according to KRCB-AM, he said.

KBEI-AM Switches To Country Format

IDABEL, Okla.--KBEI, a 1,000-watt station at 1240 on the dial, has switched to a country music format, according to assistant manager Frank Watson.

The switch came after 23 years as a MOR station, the "Project Bluffs" program with Bob Wynn. The air, "the most popular around," said KBEI, Queen of the New and the WNEW-AM mystique, but that "the Stalmine doing to go without you."

I just want to point out that old friend Bertie Katzman is not hunting for a new writing job. Bertie is doing a show on KFRC, an extended leave of absence pending retirement from Metromedia and then KNEW-AM, New York, for the past three-and-a-half years. ... Looking for work is Steve Jorden, a casualty (I didn't mean "casualty") of the close-up of KYA-AM in San Francisco. You can reach him at 415-282-7990. ... Also looking is Bruce Elliott, 1-219-943-8430. He wants a personality position, probably a morning show. Likes to talk and with people. Think he's still at WYEN-AM, Des Moines, Ill. He comes with the certification of Bobbie Berkowitz, a former newscaster. ... Also looking is Mitch Kasevich, who led the approval of Ashleigh Imus, who meets half of the approval of Wolf and Misch in "American Graffiti," one of the biggest soundtrack albums in years. That is, Jack Wild. The album doesn't need anything more than his blessing, which comes in a growly voice.

Speaking of rock stars, like Wulffman Jack, Don Imus, Robert W. More, and the really hitmaker in WOR-AM, morning personality on WRFM-FM in New York, has a new RCA Records album out with orchestra conducted by Al Cafiso, one of my favorite guitarsists. ... Al Vitolo, in charge of KSWO-AM, Lawton, Okla., said that he's renewed his faith in radio. He's a "big time" station. Station manager, Bill Shoemaker, and a creative program director, Ron Richards, decided to listen in to the biggest and the biggest station--the one with only a year of amatuer broadcasting experience coupled with a fire for jazz and music. "The Birds" are now on WNEW-AM, New York, for the last 15 years. It worked. We feature jazz Sunday evenings and our audience digs it. "It's alive and well in the Southwest."

Bill St. James, music director at KNIE-AM, Box 1383, Cheyenne, Wyo. 82001, is using a playlist of 52 singles. He's willing to listen and play any almost any single of a rock-MOR, or country nature sent to him. This includes a "My Oh My" by Mark Charron on his own MRC label. He needs records. Since his station has a budget of 10,000 dollars, I would think it's of value for all record labels to help the man out. Lineup includes general manager Richard Todd 5:30-9 p.m., Dickie Houn 9:30-noon, Tom Rose noon-3 p.m., Bill St. James 3-7 p.m. and Jim Clark 7-11 p.m. Midnight station should go to a 24-hour schedule in a month or so.

Jim Murphy, Box 19944, Rt. 1, Coxshele, Pa., 19320, will be visiting England for three weeks, starting in May 25. He once worked at Radio Caroline, but is now programing CATV in Pennslyvania. Plans to visit all of his old pirate radio buddies, so you guys be on the lookout for him. Also states that if any U.S. programers want interviews with people over there--record acts, etc., call him. On that other matter, Jim, contact Nick Hampton at Pyle Records, London, and mention my name.

A lot of changes at WGN-AM and one of them on the Chicago powerhouse is that Richard D. Jones is now programming manager. Now that wouldn't be considered much of a big deal at any other station than WGN, but it is fairly huge for a station event at a station like that. He's been at the station since 1956 and for 16 years, among all of the other chores, he handled the complete productions on both radio and television of WGN-AM-TV's national operatic competition--"Auditions of The Air." My sincere congratulations, Dick. I expect any year now to hear you've been made Fall Program Manager.

The lineup at WBTO-AM, Cumber- land, Md., includes J.J. Jeffries 5-9 a.m., Jack Whittmore, noon-1 p.m., Tod Vasin 1-3 p.m., Bob Helby 6:30 p.m. and Chuck O'Bryant 9 p.m. 1 a.m. O'Bryant's in that spot in the vis- ual sport, several labels were helpful in donating albums for a heart fund-raising project there, including Atlantic, RCA, Motown, Bell, Warner ABC and Laurie. "Every one of the albums went for the above the book price with the biggest setting LP being a special DJ programmng LP from Jim Crob, Bob McKeen of ASC's went bur of P (Continued on page 27)
Encourage you also to watch Bob Wilson's Records & Radio publication for a Chuck Blore interview that he did if you aren't getting Wilson's newspaper. I'd contact him at his Los Angeles office and ask to be put on a three-weekly complimentary list.

Herbert Scott, president of the great Scott stations, c/o WPAX-AM, Mauders Mill Road, Potstown, Pa. 19464, is looking for a young, energetic program director for one of his stations, which range from everything such as FM religious to a Top 40 station in Troy, N.Y. "I don't care about age, color, experience. I care about ability, talent, the will to produce." I think Herbert is an old friend of Joe Smith, president of Warner Bros. Records, so he must be a good guy to work for. The station is WPAX-AM, Monroe, N.C., includes Wayne Hawes from sign-off until 9 a.m., Chuck Riggin, noon, Ray Atkins noon-3 p.m., Gary Underwood 3-6 p.m. and "The Best of Nashville" is a sign-off that I think is locally done, until sign-off Buddy Sprouse and John Griffin handle news on the country music operation. By the way, all of the flack I got regarding my comments on Tucson radio does not change my mind about Tucson radio. I only criticized one station in particular, but from the looks of the letters, a lot of other stations in Tucson have felt feelings. Undeservedly, because I thought some of the letters were pretty good. As good as some of the stations in Los Angeles, that comment also might be taken as criticism rather than praise.

Ron Hustman, a guy I've admired for his programming ability, has been a long time. He's formed an independent promotion firm in Nashville. He'll sort of target progressive stations throughout the deeper swamps of the South (the dry spots, too). His phone is 615-834-0051.

One of the groups he's promoting already is the Charlie Daniels Band. If you didn't catch the record, call him. (Continued on page 28)
Radio-TV Programming

**Vox Jox**

- Continued from page 27

and ask for a copy. In fact, ask for two. Red Jones has permission to ask for three.

Greatest passer of the week: The OKK2 and a half hour lost the facts here. Only problem is that with all these numbered stations booming like one big station, it's hard to keep track of which station that really is. I'm still trying to recall 10Q and K-one-oh-one and I-one-oh-one. I lost those stations somewhere last week or they lost me. Anyway, one of the ones (the upper part, because I never actually saw the bottom part before) reminds me a little of Jay Blackboard's 100. I'm betting right now he wishes he'd thought of the idea first.

Scott Allen reports in for KLOU-AM in Lake Charles, La., where he's the new program director. Says he's been

Rochester Gets 1st Soul Station

 ROCHESTER, N.Y.—This city bowed its first soul station, WDKX-FM, April 12. The full-time stereo outlet is consulted by Jerry Boulding, Washington.

Station personnel includes: J. Thomas Smith, formerly at WLOK-AM, Memphis, 6 to 10 a.m., Vern Cramton, formerly at WILD-AM, Boston, 10 to 3 p.m., Bill Mack, ex-KKDA-AM, Dallas, program director and 3 to 7 p.m.; Jay Dabbar, formerly at WCMR-AM, New York, 7 to midnight; and Bill Trammell, last with WCMF-Rochester, all night.

Playlist is 40 to 45 singles and about 20 albums, according to Mack, who claims he needs records.

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Radio-TV Programming

**Vox Jox**

like to hear from some experienced air personalities with third ticks. “This is a good medium for marketing and I expect to make quite a few changes in the programming format.” And Sensel adds that they're probably going to be seeing me at the International Radio Programming Forum in August. In the way, we've just lined up a special discount at the Barbaros Plaza Hotel next door to the Plaza. Cost $25 per day for single. When you register for the forum, we'll send you a hotel reservation card from the Plaza and the Barbaros Plaza. You choose the hotel. Both are right next to Central Park opposite Central Park.

One of the things that will be filling up in a couple of weeks is your own special edition of the New York Times. And, incidentally, for West Coast people, we're listed under a special 474,200 Los Angeles Biz. Anyone taking this place not only saves about $571 on the round trip fare (you can come back on a plane of your choosing), but it'll be of like a party plane and we'll be in the box at the airport to pick up and deliver them at the Plaza Hotel. If you haven't heard from your Forum people, then it's $160 to Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

**Dementio Show**

Syndication Set

LOS ANGELES—A one-hour version of the “Dementio Show,” sponsored by Warner Bros. Records, is being syndicated nationally to start in July.

“Dementio” is Barry Hansen, a young UCLA musicologist and owner of a 35,000-record collection of eccentric pop rarities. In Los Angeles, he has been heard on KMET-FM since 1971, Sundays 6-10 p.m. and won consistently high A&R ratings for the time slot.

Syndication is being formed for a minimum of 25 markets by Gordon Caussin, Nadu and London Wave- lengths in New York.

WAXY-FM Into Live Rock Style

MIAMI — WAXY-FM has switched to a live rock format. The lineup has Charlie Brown from KSEA-FM (San Diego), 6-10 a.m. with Johnny Scott; Scott, Mark Denver noon-3 p.m. Sooster Singers 3-6 p.m., Steve Rivers from WORQ-FM in Detroit 6-9 p.m. Quincy McCoy from WBBM-FM in Chicago 9-12 p.m. and Captain Bill 2-6 a.m. The station previously featured an automated oldies format.

KFI Donates 17,000 Disks to Foundation

LOS ANGELES—KFI has donated a collection of about 17,000 old 78 rpm records to the John Edwards Memorial Foundation heft by the late John Edwards at UCLA here. The JEMF is devoted to preserving records of American music from the early 20th century. The collection includes many original disks by Duke Ellington, Count Basie, Benny Goodman and others, and will now be available to the public for study purposes as well as to KFI for special programming.

Copyrighted material
"Weave Me The Sunshine" Perry's new single. RCA Records and Tapes
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Continued from page 1

members, only five of whom have served on the knowledgeable copyright subcommittee, are currently in favor of the broadcasters. The broadcasters claim that a compulsory license, financed by the whole retail price take from sponsors is exorbitant, on top of their music license, a proposed revision bill. The broadcasters have threatened to bring down the whole revision bill over the issue.

But the members may agree instead, with the record producers and performers, that broadcasters especially in radio, where an estimated 40 percent of programming is record play, should pay for commercial use of the copyrighted recordings out of their revenues. The revision provide consumer benefits in some cases, and exempt smaller stations from any payment.

The record royalty fee for use by jobbers in the bill is 3 cents per box per year, on top of the $8 per box for a music performance royalty established by the Copyright Act. The rate would be 2 cents per box for a radio station.

The vote on the new record performance royalty in the copyright subcommittee was four to one, with chairman McClean and members Hatt, Scott and Fong in favor, and Sen. Quentin Burdick opposed. Current royalty rates are 1 cent per box.

This vote on the new rate is a cost of-living raise in statutory rates for music use, above those presently in the bill, may be considered in the Senate. The committee. Record producers and jobbers operators will fight this one right down. The committee. Record producers and jobbers operators will increase pressure for a raise, especially in the mechanical rates, which they feel are not enough.

The copyright subcommittee first proposed to have dropped the raise at the rate. 20 to 25 cents per box for a) 2.0 cents per box for a radio station.

These issues will be in addition to the committee's main wrestling bull with the record producers and broadcasters systems on one side, and the powerful broadcasters, film and sports industries and the American Federation of Labor-Cornell Court decision that cable TV is not liable for copyright fees under the current 100-year-old provisions of the 1912 act. Some 30 states have adopted such provisions.

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### Billboard Hot Soul Singles

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*Note: The image contains a table and graph representing Billboard Hot Soul Singles and Hot Singles charts from May 18, 1974.*
CHICAGO—Mercury Records is mounting a national program of service to discotheques because of demand from discotheque customers in New York City that caused the reissuance of the single "Oh No! Not The Beach Day," recorded in England by Marsha Hunt on Vertigo label (VE-169), says Leo Simon, vice president, Mercury.

The single was originally issued in June, 1973, and did not receive appreciable airplay or appear on the charts. When the African sound record was played in small discotheques in New York, however, customers began demanding it at retail stores, and it found its way onto the playlist of WWRL-AM, soul station, creating a further demand, Simon says. The record was reissued in April.

"Discotheques had fallen from their 'fad' popularity by the late 60s, and had melted into the club scene, but early this year, they emerged as a creative force for finding undiscovered dance records of the past, with the result that the renewed demand can get record re-issued," Simon notes.

The discotheque concept began in Europe in the 60s as an intimate night club with strobe lights, effects and in-credible sound systems playing recorded dance music, usually rock and soul. The translation to the American scene saw recorded music interpreted with live music, with the decor ranging from chic to funky. Discotheques now can be found in all communities, from large cities to small towns, across the nation.

The music is presented by a dj, "usually a street person," Simon Terri's, and the various clubs compete fiercely to discover danceable music that was somehow overlooked by the public, as well as new releases with a danceable beat.

Mercury's new penetration of this market includes finding out where the people are who run the clubs, and making new records available to them. The company is presently screening a list of national discotheques to service with dance music.

**What's Playing?**

A weekly survey of recent records and current and oldie selections getting top play.

**AURORA, ILL.; POP PURCHASES**

Learr Johnson

*The World's Greatest Hits*.

201-114.4013

1. Band On The Run, Paul McCartney / Wings

2. "I Won't Let A Day Without You," Carpenters

3. "My Girl," Bill Jackson. MGM 4718


**COLFAX, WIS.; POP, COUNTRY PURCHASES**

James Werts

Cuts Mark Knopfler. Warner Bros. 4466


5. "Don't Let Go," Mel Todd & Ricky Nyvill / The Screamers. MGM 4414

6. "I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 4249

7. "Don't Make 'Em Like My Daddy," Lorrie Lynn, MCA 4010

**NEW ORLEANS, SOUL, POP PURCHASES**

Loretta E. Johnson

Tune/Amex. 701157.5 235


2. "I'm Gonna Make It All The Way," Frank Sinatra. Reprise 4226

3. "Mr. & Mrs. Camelot," Frank Sinatra. Reprise 4226

**LANGLEY, S.C.; POP, COUNTRY PURCHASES**

David Edwards

Cuts Capitol Records Co. 57133.5 1312

1. "You Don't Know Me Any More," Capitol 3167

2. "Band On The Run," Paul McCartney / Wings


**CHICAGO—New Rock-Ola Distrib's Named**

CHICAGO—Two new Rock-Ola jukeboxes and vending equipment distributors have been named to serve the northwest, executive vice president Ed Collins, Rock-Ola Manufacturing Corp., announced.

Mckee Distributing Co., Portland, Ore., has been given all distributors in Oregon, Utah, and southern Idaho. Northwest Sales Co., Seattle, Wash., will handle Alaska, Washington and north and central Idaho.

**Billboard Special Survey to Work Ending 5-18-74**

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Joplin to Be Cited

NEW YORK—The Missouri city where Scott Joplin wrote his classic "Maple Leaf Rag" will henceforward be known as the "Maple Leaf Rag City." The city is celebrating the centennial of Joplin's death and has begun a campaign to preserve his memory and legacy. The celebration includes a series of events, including a festival, a symposium, and a series of educational programs. Joplin was a black composer and arranger who was known for his ragtime music. The festival will feature performances by both local and national artists, as well as a symposium on Joplin's life and work. The celebration is also supported by the National Endowment for the Arts and the National Arts and Humanities Endowment.

Barenboim, Elgar LP's

NEW YORK—Columbia Masterworks of Columbia Records and the London Philharmonic are conducting a major survey of the orchestral music of Sir Edward Elgar, and the label has released two new recordings by the composer. Barenboim and the London Philharmonic are featured in "Symphony No. 1 in A-Flat," and "Falstaff" and the "Cockaigne Overture." The first Barenboim recording of Elgar's Second Symphony was released last spring. Plans are underway for at least three more Barenboim-Elgar releases this fall.

VOX JOX

- Continued from page 78

Some guys do quite well with the releases from local or national magazines. Dan Jones, who claims that he doesn't want his name often and even when I do musk it as Robert W. Morgan, claims that Time Magazine is one of the funnest he ever read.

Even if you could afford to subscribe to a bunch of newspapers, write reviews, elaborate to localize them, humanize them. He also said that he enjoyed Casey Kasem’s article and that “kind of stuff does a hell of a lot for a small market guy like myself. I’d like to see more of that in the future.”
AES Tone Toward ‘Q’ Less Rigid

**Continued from page 1**

vice president, acoustics and magnetics, CBS Laboratories, CBS, over 170 SQ matrix tiles released. It has signed Philips as a licensee and has proved itself as a viable quadrasound system in Bauer’s view.

Relaxing in the lobby of the Los Angeles Hilton prior to AES with Rex Ion, RCA engineer and ideologically on the opposite side of the table from Bauer because of RCA’s strong discrete position, Bauer says:

“I suppose because the Nippon/Columbia quad system challenges the CD-4 system I should be happy about its arrival, but I am not. UD-4 confuses the picture.”

Actually, the Nippon/Columbia quadrasound format has been presented at previous AES conventions. But what makes it newsworthy now is the determination of Nippon/Columbia to launch it.

Bauer joins others in regretting the poor timing of the really fourth quadrasound format, sourcing CBS’ SQ, Sansui’s QS and the RCA/JVC discrete CD-4.

In a carefully explained graph, Bauer points to some distinctions he sees in the stereo (2-channel) and monaural (n-channel) implications of UD-4, which he finds lacks compatibility.

He believes in terms of front channel separation UD-4 “causes the orchestra to shrink up.” In terms of center front soloist phase, he believes soloists are spread out too far.

His own graph:

- Front channel separation: SQ (infinite) Q: 7.7 dB) UD-4: 6.7 dB)
- Center front soloist phase: SQ

(continued)
Panelists and moderators for the first Video Systems Exposition Conference, to be held concurrently with the Summer Consumer Electronics Show, McCormick Place, Chicago, June 9-12, were announced by Richard O'Brien, chairman of the video systems subdivision, Electronic Industries Assn.

The Video Systems exposition will include exhibits of major hardware and software producers, conferences, a video library with booths for individual viewing of hundreds of tape titles, and an applications theater, with a scheduled program of video uses and applications presented by the originating producer or institutional user.

The exposition is under the direction of Ken Winstead, video industry meeting writer and consultant. A $25 registration fee will admit the attendee to all features, as well as Sunday afternoon cocktail reception, continental breakfast and buffet lunch on Monday and Tuesday, and champagne party on Tuesday afternoon.

The schedule of events includes breakfast (9-9:30 a.m.), conference (10:30-12:30, Monday and Tuesday), lunch (12:30-2:30, video library (12:30-6 p.m.) and Showcase Theatre (2-4 p.m.).

Monday's conferences will deal with video systems equipment and programming. The first panel, moderated by David Lachenbroch, Television Digest, on Outlook: Video Systems Equipment, will have panelists Al Barslop, Panasonic; Richard O'Brien, Sony; William Amos, Philips Broadcast Equipment Corp.; Robert R. Owen, Akai; William Madden, 3M Co.; and Joe D. Agin, Eastman Kodak.


The theme of Tuesday's conferences will be Video Systems Case Studies, with the first panel moderated by Rosita Sarnoff, Video Publisher, with panelists Joseph Biedenhach, Hershey Medical Center; William R. Richards, United Methodist Communications; Henry Bohr, U.S. Bureau of Prisons; and Joseph Musillo, Caterpillar Tractor Co.

The second panel, moderated by Stephen Poe, Videoplayer, will include panelists David Proiwitt, WNET-TV; Erling Jorgensen, Michigan State University; Herbert Wolff, New England Mutual Life; and Al Markin, Telerecords International.

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THE ELECTRO SOUND
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AKAI introduces the 4000DB to its line of tape recorders. This Dolby version of the popular 4000DS features 3 separate heads for instantaneous monitoring, sound on sound, and line/mic mixing. Retail: $395.95.

EPICURE's new model one power amplifier. A unique feature is overload indicators for voltage, current and temperature. The model One has 125 watts per channel into 8 ohms at or below 0.3% distortion and sells for $649.

IRISH MAGNETIC TAPES have added 42 and 84 minute cartridges to its line of 8-track blank tapes. A special introductory offer of "buy 2 get 1" will be offered on the 84 minute cartridge.

SPHEROSCOPE's combination stereo receiver/8-track player, model RT-840. Quadriphase circuitry and a second pair of speaker systems enable the effect of 4-channel sound to be derived from both stereo and matrix encoded sources. The RT-840 includes many other quality features and sells for $199.95.

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Automatic

Tape/Audio/Video

RepRap

WEB ELECTRONICS SALES, Overland Park, Kan., has added Ambiphones Quadraphonic open reel tape, and the new Project 3 series of CD-4 quadruds.

The Ambiphone product was state-of-the-art recording and processing techniques, with a dynamic range of over 90 dB. The first three releases are classical piano, with future releases the world's first stereo pipe organ, the New Orleans Marching Band Festival, and a well-known jazz ensemble planned.

Project 3 artists include Earth Light and the Light Brighton, Jim Napier, and Dick Rhyman.

* * *

Stark Designs, a new speaker manufacturer located at 2671 Patton Ave., N. Hollywood, Calif. 91605 (213) 802-2521, and owned by brothers John and Lee Starkweather, have appointed Equinox Sales Co. Ltd. to keep their line of Sound Reproduction speakers in the $100-$250 range "for the middle market, people tawing turntables to compact owners, but not into big wholesale products," Lee Starkweather says.

The line will be repriced in Calif., Ariz., Nev., and Hawaii, with an annual national marketing in six to ten months, coinciding with the introduction of a series of floor speakers.

TEAMING UP to form Equinox Sales Co. Ltd. in Fullerton, Calif., are former Aite executives Jerry Shaw (left) and Paul Miller.

Opening a new showroom in the Dallas World Trade Center June 1 is Tom Wachendorfer Assoc., with main offices and showroom at 5671 Katy Freeway, Houston, Tex. (713) 465-2505, and branch offices in Lubbock, Tex. and Oklahoma City, Okla.

Jensen speakers have been added to Sanyo, Magnavox, and Columbia Magnetica lines, and are repriced by the five-man sales staff in Ariz., Tex., Okla, and La. "Our dealers experienced a surplus of inventory at the end of the first quar-

Here's how you can go to the C.E.S. Show in Chicago without going to Chicago.

Fact is, Billboard provides a complete timetable of the Consumer Electronics Industry every week of the year, and is unparalleled in reaching the important consumer electronics market.

And at this year's Consumer Electronics Show at McCormick Place, Billboard's C.E.S. Spotlight coming in the June 15 issue, will be a vital medium to expose your products to an expanding universe of retailers, sales representatives, distributors, importers and manufacturers - all friends of ours who will be attending the C.E.S. show. If you take advantage of Billboard's C.E.S. issue, we can introduce you to them.

Billboard has consistently provided in-depth coverage of the largest consumer electronics exhibit of its kind. And our editorial staff will be traveling to the windy city to bring you up to date on the latest innovations in home entertainment.

Why not take advantage of Billboard's C.E.S. issue and make some new friends? It could be a worthwhile relationship. And if you want a head start, Billboard's pre-show issue in the June 8 issue is just what you're looking for to kick off what promises to be the biggest Consumer Electronics Show yet. The ad deadline for the pre-show issue is May 24.

You haven't much time left. Get on the phone to a Billboard sales representative now. At Billboard you've got a friend.

All Aboard Billboard's June 15 Issue!

Pre-show issue date: June 8
Pre-show ad deadline: May 24
C.E.S. issue date: June 15
C.E.S. Deadline: June 1

May 18, 1974 Billboard

NEW YORK—Automatic turntables are expected to play a major role in the stereo component market this year because of inflation and basic style changes in compact systems, according to Karl Jacobs, general manager, Glenburner/McDonald Inc.

In a special bulletin to the company's sales representatives, Jacobs said, "The nature of the compact market is changing, most of the new compact systems now incorporate a receiver with a built-in 8-track player and speakers, but no turntable. This change in manufacturing policy can give the average retailer an opportunity to tailor-make systems with the simple addition of an automatic turntable component.

Jacobs said the design of the new product in the automatic turntable market should increase the replacement segment of the market this year. He said, "We know there is a replacement market because automatic turntables, such as those produced by Glenburner, are very different from those that were available on the market three or four years ago."

(Continued on page 41)
Norelco-Style Styrene Box Prices Expected to Zoom

INDIANAPOLIS—The listing of price controls will add 45 percent to the cost of Norelco-style styrene boxes which have been forced to stay at the same 1969 level of 5 cents, according to Don Ball, director of marketing, ejection molded cassette boxes, Creative Packaging Co.

The increase amounts to an average of 9 percent a year for the last five years, which Ball said the company has been absorbing.

Besides a 132 percent rise in the cost of styrene since October 1973, labor costs based on national average hourly rate for plastics and rubber industries have risen from $3.07 to $3.90 from 1969 to 1974, with a government prediction of an increase to $4.11 by the end of the year.

Styrene supply is predicted to be tight for the rest of the year, with some boomeranging up in 1975, and sufficient supply available by 1976. The result is that there is not enough material to meet demand.

Creative Packaging, in an effort to find alternative material, is now producing a clear plastic box named Tappap that used K-resin, with some of the properties of styrene, but formed by a chemical process. A final alternative, Ball says, is folding cardboard boxes.

WEBTEK CUSTOM LINERS SMOOTH OUT CASSETTE PERFORMANCE

With performance all important in cassette recordings, there's no reason to let scattered winds, electrostatic buildup or friction affect it.

That's why Webtek custom produced cassette liners are so important.

Eliminate problems with individually die cut liners of unwarring precision and quality designed to your specific case configurations.

Preserve cassette operation as it was intended. The cassette user will appreciate it.

For more information and samples, call or write Webtek.

Save costs and time in cassette and cartridge production

From the world's largest manufacturer of pressure sensitive, pre-cut tape splices.

Q-Splice™—8-track cartridge splices. 1-1/2" Mylar™ foil laminate for caging and sealing.

Splicette™—cassette splice. 1-1/2" Mylar™ for lead splicing. Also caging and sealing laminates.

Tape/Video/Audio

SCHWARTZ IV

Stock Balancing Is Concern to Buyers

By EARL PAIGE

EDITOR'S NOTE: Previous installments of this in-depth profile of Tape, Midi and Walkie Talkie "Schwartz" (Billboard, April 21, May 4/11 have covered telephone efficiency, fine conflicts and hiring hominees as reps.

TROY, Mich.—If reps fail to understand buyers the same is true for people working with buyers, says Schwartz, head of a five-man rep organization, Arnold Schwartz Associates. Schwartz feels he can comment on buyers because he once was a buyer and still is proud of the mix of product he was able to come up with in the drug chain he worked for.

Stock balancing is of prime concern to buyers, Schwartz believes. In his experience he used a very simple system of stock number codes. If the item was a station or stock keeping unit (SKU) the number ended in 08 or 88. If an item was a closeout it ended in 1, 2 or 3. If it was to be discontinued, 7, Schwartz also used color-coded tags.

"Coding prevents panics," Schwartz says. "It's also a good idea for the buyer to indicate he is in some kind of planning. A lot of people in a store, especially people on the selling floor, often think the buyer doesn't know what he's doing."

A buyer is very proud of his repertorial, Schwartz believes. It represents a challenge and requires a lot of thought and planning. Although the list Schwartz had during the last Consumer Electronics Show is out of date, he still believes that for a small drug chain it is close to ideal. It's broken into 11 categories:

Car stereo speakers and players—DYN DS107 ($29.96); DS101 ($29.60); DS100 ($29.60); DS102 ($29.60); and a wedge speaker set at $69.60 and a flash mount at $89.60.

Telev. GLO-12-inch ($16.80).
20th Century Signs Four In Move to Country Field

NASHVILLE—Twentieth Century, just a couple of weeks after announcing its move into the country field, has already signed four artists and still is in the process of adding more.

Jim Vienneau, who heads the office here and the country operation, said former MGM singer Lou Johnson has been joined by Billy Thundercloud and the Chiclettes, Ronnie Mack and Bill Rice. Thundercloud, a Canadian Indian act, has been exceptionally strong in bookings. Mack is piano player for Mel Tillis, and a songwriter as well as a singer. Rice formerly recorded for Capitol.

Sea Cruise Pact Signed

ST. LOUIS—Sea Cruise Productions, headquartered here, has signed a multi-faceted contract with Terry Wagborne, managing director of Southern Sound Records in London.

The agreement calls for distribution of the firm's label, Briarmead Recordings, as well as representation of its publishing companies and Sea Cruise Productions. The publishing arms are Briarmead Music Unlimited (ASCAP) and Keena Music (BMI).

The Sea Cruise logo will be utilized on all product released in England and Ireland, and will be designated Sea Cruise Productions (UK).

First releases include artists Frankie Ford, Al Jordan, Billy Joe Dunivin, Patrick & Hawkins, Eliza Cox, and Jimmy Ward & the Streeters. Old masters of Marvel Fels, now a hot Cinnamon artist, also will be released.

The production company also has signed Frankie Ford to ABC/Dunhill, and his first single there is "Blue Monday," a Papa Don and Tommy Coghill production, recorded in Nashville.

Sea Cruise and Briarmead are owned jointly by Ken Keene and Frankie Ford.

Loretta Lynn to Headline IFCO Show on June 12

NASHVILLE—Loretta Lynn will headline a lineup of country talent at the 7th annual dinner and show of the International Fan Club Organization on the opening night of Fan Fair here, June 12.

The show will be held at the Municipal Auditorium. The program will also feature Doyle Holly, Joe Stamper, Del Reeves, Jeanine C. Riley, Mother Maybelle and the Carter Family, Joe Bob Barnhill, Conway Twitty, Ned Stuckey, Cal Smith and Ray Griffie.

Fan Fair this year is expected to draw an estimated 15,000 people. More than 5,000 already have registered, according to Jerry Sobel, public relations director of the "Grand Ole Opry."

Masters of ceremonies for the program will be Lary Scott of KLAC, Los Angeles, and George James, KPJK-AM & FM in Colorado Springs.

A special award will be established at the dinner in memory of the late Tex Ritter, who was a member of the organization.

Homesteaders Dialahit

NASHVILLE—The Homesteaders have formed their own organization to handle bookings for the act as well as handling recording and publishing.

The group has formed Dialahit as the publishing wing.

Two Old-Time Performers Join In Fund-Raising Show

FLORENCE, Ala.—Two old-time performers, who had not appeared on stage for a number of years, took part in a benefit for a veterans' memorial fund-raising show at the behest of Sun Phillips.

One was Jack Clement, who returned to the stage for his first scheduled public appearance in 10 years. The other was Audrey Williams, who was married to the late Hank Williams. It also had been a number of years since she performed.

Phillips also brought in Jerry Lee Lewis, Susan Hodson, Eddie Bond, Elmer Fuddsucker, David Bubba and Smith Vinson.

The appearance was something of a reunion for Clement, Phillips and Lewis, each of whom made names in Memphis at Sun Records in the 1950s. Clement, at the time, was an engineer and producer at Sun. He since has been writing, publishing, building recording studios, running a label, producing motion pictures, and producing Charley Pride.

Mrs. Williams is a long-time friend of Phillips.

Country Show Rating

NASHVILLE—The pulling power of good country music network television was demonstrated again with the ratings on 'Country Comes Home' on NBC-TV.

Surveys show the first portion of the show had a 40 share of the audience, and the second portion a 41 share. This means the show reached an estimated 50,100,000 homes.

The Lord Rested on Sunday

D. W. "Hammas Always There" No. 63-90

Country Sound Records

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Woodland Hills, Ca.
Phone (213) 347-2376

BOOKINGS
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Sacramento, Ca. 95821
Phone (916) 487-1983

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## Billboard Hot Country Singles

<table>
<thead>
<tr>
<th>Title/Artist (W1/W2)</th>
<th>Next (W1/W2)</th>
<th>Chart Week</th>
<th>Chart Peak</th>
<th>Chart No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>COUNTRY BUMPER - Ed Smith (W: 25, W2: 30)</td>
<td>38</td>
<td>11</td>
<td>0</td>
<td>100</td>
<td>Chart No. 100</td>
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<tr>
<td>NO CHARLE - Natalie Merguezo (W: 30, W2: 5)</td>
<td>42</td>
<td>1</td>
<td>0</td>
<td>77</td>
<td>Chart No. 77</td>
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<tr>
<td>PURE LOVE - Sinead Walsh (W: 40, W2: 10)</td>
<td>53</td>
<td>3</td>
<td>0</td>
<td>8</td>
<td>Chart No. 8</td>
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<tr>
<td>HONEYMOON FEELIN' - Dr. Hook &amp; the Medicine Show (W: 50, W2: 10)</td>
<td>64</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>Chart No. 6</td>
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<td>IS IT WRONG - The Living End (W: 50, W2: 10)</td>
<td>75</td>
<td>3</td>
<td>0</td>
<td>8</td>
<td>Chart No. 8</td>
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<td>THE STREAM - Hootie &amp; the Blowfish (W: 50, W2: 10)</td>
<td>86</td>
<td>3</td>
<td>0</td>
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<tr>
<td>SOMETHING - Johnette Napolitano (W: 50, W2: 10)</td>
<td>97</td>
<td>3</td>
<td>0</td>
<td>8</td>
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<tr>
<td>I WILL ALWAYS LOVE YOU - Shania Twain (W: 50, W2: 10)</td>
<td>108</td>
<td>3</td>
<td>0</td>
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<td>ON THE COVER OF THE MUSIC CITY NEWS - David Green (W: 50, W2: 10)</td>
<td>119</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<tr>
<td>LAST TIME I SAW HER - Julie &amp; Edie (W: 50, W2: 10)</td>
<td>129</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<td>SOME KIND OF WOMAN - Fat White Family (W: 50, W2: 10)</td>
<td>139</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<td>I LOVE YOU - Oz (W: 50, W2: 10)</td>
<td>149</td>
<td>3</td>
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<td>THINGS THAT HAPPEN ANYWHERE - The Jargon (W: 50, W2: 10)</td>
<td>159</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>Chart No. 6</td>
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<tr>
<td>(Someday) Maybe You're Right - Little Jimmy Dickens (W: 50, W2: 10)</td>
<td>169</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<td>WE SHOULD BE TOGETHER - Don Williams (W: 50, W2: 10)</td>
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<td>0</td>
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<td>LEARN IT ALL ON ME - Meat Loose (W: 50, W2: 10)</td>
<td>189</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<tr>
<td>YOU DON'T NEED TO MOVE A MOUNTAIN - Brian Wright (W: 50, W2: 10)</td>
<td>199</td>
<td>3</td>
<td>0</td>
<td>6</td>
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<td>WHEN THE MORNING COMES - Heart (W: 50, W2: 10)</td>
<td>209</td>
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<td>MY MOTHER - Kip Moore (W: 50, W2: 10)</td>
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<td>A SPECIAL LOVE SONG - Charlie Keith (W: 50, W2: 10)</td>
<td>229</td>
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<td>THE TELEPHONE CALL - Tommy Man Tierney (W: 50, W2: 10)</td>
<td>239</td>
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<tr>
<td>DON'T LET ME GO! - Sherry Davis (W: 50, W2: 10)</td>
<td>249</td>
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<td>I JUST STARTED HATING CHEATIN' SONGS TODAY - Minnie Pearl (W: 50, W2: 10)</td>
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<td>WHAT THE WORLD NEEDS NOW IS LOVE - Neil Diamond (W: 50, W2: 10)</td>
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<td>THE WIND - Bob Seger &amp; the Silver Bullet Band (W: 50, W2: 10)</td>
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<td>IT'S THAT TIME OF YEAR - Ed Drewitz (W: 50, W2: 10)</td>
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<td>A WALK THROUGH LOVING YOU - Gene Watson (W: 50, W2: 10)</td>
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<td>I'LL FIGHT THE WORLD - John Prine (W: 50, W2: 10)</td>
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<td>ONE DAY AT A TIME - John Denver (W: 50, W2: 10)</td>
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<td>MARILYN - Gene Taylor (W: 50, W2: 10)</td>
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<td>SUPERIOR - George Jones (W: 50, W2: 10)</td>
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<td>BLOODY MARY MORNING - Waylon Jennings (W: 50, W2: 10)</td>
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<td>SMILE FOR ME - Skeeter Davis (W: 50, W2: 10)</td>
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<td>BORN TO LOVE &amp; BEATING - Al Green (W: 50, W2: 10)</td>
<td>369</td>
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<td>COUNTRY LULLABY - Sugarland (W: 50, W2: 10)</td>
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<td>NANNY NIGHT IN GEORGIA - Hank Williams, Jr. (W: 50, W2: 10)</td>
<td>389</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>Chart No. 6</td>
</tr>
</tbody>
</table>
JIM ED BROWN

Destined to be Jim Ed Brown's biggest hit of all time

"IT'S THAT TIME OF NIGHT"

(RCA-0267)

"A great storyline that Brown treats perfectly... Will receive super play... Solid country with MOR potential." — RECORD WORLD

"As strong as 'Morning'" — BILLBOARD

"A profound lyric and unprecedented sensitivity. Jim is marvelously smooth and his rich voice touches you with his warmth." — CASH BOX

A Bill Graham song produced by Bob Ferguson

RCA Records and Tapes

SHOW BIZ MUSIC
Nashville Scene

By BILL WILLIAMS

There is something in this business that seems to bring out the ham. Performing in Booneville, Mo., Porter Wagoner was given a country ham, while Dolly Parton was handed a bouquet of flowers, along with standing ovations. And in Fort Worth, Tex., Jerry Clower has cut a new live album for mid-June release, titled "Country Ham." UA's Joan Shepard played to standing-room crowds at Pittsburgh, Ill. RCA's Jim Ed Brown, along with Marcie & Margie Cates of MCA, did a benefit in Princeton, Ind., and raised $2,000 for retarded children. Dot has signed Guila Stratton of "Hue-Hue," and Jim Habey has booked her with Roy Clark for the Frontier Hotel in Las Vegas for three weeks. Dot's Diana Trask has been set by Bob Henry, producer of the "Mac Davis Show," for two special guest appearances on the NBC summer series. The Americana Corp. has booked a big show at the Terrace Ballroom in Salt Lake City, sponsored by KSOP. Ten West Coast artists drew more than 3,000. On the show were Jerry Naylor, Molly Bee, Kay Adams, Kay Austin, Billy Armstrong, Johnny & Jonie Mobs, Tex Williams, Billy Mize, Johnny Bond and Token Mattix. It's now been rebooked... CRT's Dave Mack back from a Florida honeymoon. An outstanding promotion man... Ray Ragan of Hatfield, Pa. has signed with Cherish Records and has rebooked with Don Smith producing. ... Yokima Roberts and the Country Storm opened the plush new Nashville South Club at Fort Lauderdale, and it was a smashing success... Marie Owens has signed with Hubert Long International for exclusive representation.

Nashville's Music Row takes on more class. Now it's a Hall of Fame Motor Inn, located behind the Country Music Hall of Fame. The man behind it is Harold Hirt, president of Metropolitan Music Co. The inn will feature live entertainment and dancing. ... Dot's Dot West, Billboard's big international award winner, has recorded a set of new jingles for the Navy, which should aid recruiting. Her husband, Byron Allen, is doing some independent producing in their private studio, working with Gloria Monroe, whose background is a Texas writer-singer. Also, Pernell Lane has rejoined Dot's staff. ... Lawrence Rinaldi of Sunland Key, Fla., writes plaudits to Johnny Cash for his "Ragged Ole Flag" and reports that there have been phenomenal following behind the promotional push by Duke Yamacraw on WKWF-AM.

Ace Cannon, leading country saxophonist, did double duty at Hi-Tiesburg, Miss. He played in the Magnolia Open Golf Tournament by day and drew a packed house every night at the Cobblestone Lounge. This week he teamed with Mel Tillis for a show in Shreveport and with Johnny Rodriguez for shows in Alexandria and Pine Bluff. ... Jim Queen of River Records in Memphis is pushing for what he calls a "Major Independent Spectacular" during the October convention in Nashville. ... Billy Thundercloud and the Chieftones will be at Notre Dame again this July, for "America's Youth on Parade." It's his third appearance at the event. ... The Donna Fargo Show is now traveling in two buses, providing full personnel and equipment transportation. ... Charlie Louvin, now with the AQ Talent Agency, drew a standing ovation at West Palm Beach. ... Junior Samples will be featured in an upcoming TV special called "Fat of the Land." ... Doyle Holly was listed in a leading national magazine as Dolly Holly... Entertainers again pitched in to help tornado disaster victims of Kentucky and Indiana at a show in Louisville. Those taking part were Stu Phillips, Kenny Price, Pee Wee King, Billy Joe Spears, Mike Page and Paige O'Brien... Los Rochele has moved his family from Texas to Nashville. The first song he had recorded was a writer, that by Darrel McCall, came into the Billboard chart. Dot's Larry Bauman utilized 150,000 watts of air for a promotion. Appearing on Billy Parker's all-night show on KGVO in Tulsa, he got in a conversation with Charlie Douglas on WVL in New Orleans. Then they put in a call to Buddy Raye at WWVA in Wheeling. All are 50,000 watts. ... Tina Jones, daughter of George Jones and Tammy Wynette, stole the show at the Great Stars for Alabama presentation in Montgomery. ... O.B. McClinton, who now makes Memphis his home, will do his second show this year in June at the Mid-South Coliseum. ... Ferlin Huskey booked for six dates in

(Continued on page 48)
From Las Vegas to London with Diana Trask.

Diana Trask is a country singer you can't keep down in the country. Her career is flying high, jetting her across the world, while her songs shoot straight up the charts!

She just-finished Las Vegas stints with Roy Clark and Danny Thomas. Meanwhile, back on the charts, her hot single, "Lean It All On Me" keeps climbing. "Lean It All On Me" is also the name of her album.

At the moment, Diana's off to London, where she begins a tour with Glen Campbell, bringing American country music to Europe.

When she returns, it's a roundup of TV appearances, kicking off with the Midnight Special on April 12th, hosted by friend, Roy Clark.

If all this sounds like a country dream-come-true, that's because it is. Diana Trask has caught on, from Nashville, to Los Angeles, to Las Vegas, to London. Stock up on success.

**Lean It All On Me**

Single: DOA-17496

Album: DOS-26021

8 Track: 8150-26021

Cassette: 5150-26021

Available on GRT tapes.
GMA Adds Affiliated Chapter in Southwest

A second affiliated chapter, centered in the Southwest, has been added to the Gospel Music Assn., following action by the board of directors of GMA.

Brock Spec, president of the parent organization, said the 28 members of the Southwest Chapter would be headed by Bob Wilks.

Gospel Duo Files Bankruptcy Plea

NASHVILLE.—Ron and Robert Blackwood, two of the gospel-singing Blackwood Singers, have filed a petition for bankruptcy in federal court here. They are not associated with the Blackwood Brothers. They list joint liabilities of $140,000 for their partnership and related companies, and virtually no assets.

Ron Blackwood has resigned his position as president of both Century II Promotions and the Timothy Amos Agency. Robert Blackwood said he had no income except for singing at community churches. Ron Blackwood admitted to the court that he drives an $11,800 car, but owns no other property.

The businesses listed in their joint bankruptcy include Blackwood Enterprises, Inc.; Blackwood-Marshall Music; Blackwood Family Productions; Marshwood Productions, and Black Knight Productions.

Gospel News

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5 Categories of Gospel Music Listed for Radio Programming

NASHVILLE—Five categories of gospel music are available for programming, according to Duane Allen of the Oak Ridge Boys, who keynoted the Second Annual Gospel Radio Seminar here last week.

Also a one-time radio man, said the five types are convention, southern gospel, sacred, county-bluegrass gospel and contemporary gospel. Categorization in this field has always been particularly difficult.

The singer urged the radio audience to familiarize itself with all types of music and then encouraged everyone to search even further for newer sounds so the gospel industry can continue to expand.

Some 50 persons, mostly broadcasters, attended the seminar at Roger Miller's King of the Road for the two-day workshop. Some of them were new in the programming of gospel music, while others were veterans looking for new approaches.

As part of his keynote, Allen played a taped message from Johnny Cash.

Second on the seminar agenda was Jim Black, a new representative of gospel music for SESAC. All of the sessions were serious discussions, dealing with music formats, on-air personnel training, promotions, audience participation and gospel radio in general.

The first day of the workshop was followed by a banquet and show produced by Lou Hidrith of the Nashville Gospel Talent Agency, and hosted by Charlie Monk of ASCAP. It featured Bob Wills and the Imperials of Fort Worth, a cousin of the legendary Bob Wills in the country field, and a 15-year-old writer-singer, Kathy Clines, who presented her own original material.

Saturday's workshop emphasized professionalism in gospel broadcasting. The seminar was closed with a talk by Bob Benson, vice president of Benson Publishing, who knelt in prayer to the seriousness of the meeting.

Benson is an innovator in the gospel field.

The director of the seminar, Dr. Jerry Prock, said plans for next year's gathering would be announced soon.


NASHVILLE—The John T. Benson Publishing Co., one of the largest sacred, gospel and religious music publishing and recording firms, has purchased a 10-acre tract in the new MetroCenter here.

It will become the first member of this city's music industry to relocate in the office park and distribution area, which extends to the Cumberland River.

A 60,000 square foot office and distribution complex is planned for the site. It will house all Benson operations and include new recording studio facilities, as well as an auditorium seating more than 150 people. The auditorium will be used for sales meetings, conferences, special performances, and large-scale recording situations.

Cost of the transaction will be approximately $1,250,000. It is anticipated that the complex will be occupied within 12 months.

Benson Publishing was begun by the Benson family in 1902. Its deep involvement in the sacred, gospel and religious music field dates back to 1948. The company employs 85 people, and has been in its present location for three years, where it occupies 30,000 square feet of space.

"Our need for additional space has greatly accelerated during the last five years," said John T. Benson.

Earlier, the same firm announced that its entire filing system is converting to microfilm. Electric Business Machines of Nashville acted as consultant and distributor for the new 3M 3401 system.

Ed Benson, operations director, (Continued on page 50)
Heartwarming/Impact records has announced that two artists on the label, the Imperials and Henry & Hazel Slaughten, have been selected by the Christian Recordmaker's Ass'n to appear at the group's annual convention in Minneapolis in July....

The Oak Ridge Boys, who are on their fourth European tour, received word even before they left that tickets for all performances were sold out in advance. Promotion for the overseas trip is being handled by Piot- lot Productions of Sweden.... Andraé Crouch and the Disciples, the internationally known contemporary gospel music performers, artist.

GMA Adds Chapter
- Continued from page 49

Kentucky, Speer said all 50 governors have been requested to make such a proclamation.

A bill also is pending in Congress to proclaim a national Gospel Music Week during the first week of October each year.

and composers, have appointed Bill Rayborn executive director of the AC&D enterprises. Rayborn will be in charge of all operations and personnel in the group's Panorama City, Calif., offices, handling bookings, promotion, and "other soon-to-be announced ventures." Rayborn most recently served as national promotion director for Word Inc., in Waco, Texas.

The Crusie Family has signed a long-term recording contract with Superior Records.... Though it's been recorded more than 300 times in the past 40 years, Albert E. Brumley's classic gospel song, "I'll Fly Away," continues to dominate the list of recordings supplied by SESAC. The latest list shows 16 recordings of the song in 1973, which doesn't include many by part-time groups. Altogether, SESAC lists 41 recordings in the past year of Brumley material.... Rapid acceptance of Campus Life's "Reality" is reported by Ken Overstreet, first vice-president of Youth for Christ Campus Life International. In just over one month, 28 stations have shown the program, which provides a blend of the best contemporary and gospel music available today. It's available free of charge in either 30- or 45-minute format with a commercial break option of two minutes at the end of each half hour.

Arrangements have been announced by Del Delamont, president of Delamont Music Services, and New York, Hillsbrook, president of Nashville Gospel Talent Agency, whereby the two booking agencies have joined forces to provide cooperative accessibility to talent with both. The move is considered significant due to the growing overlap trend between country and gospel music, with both types of acts working together. This is a cooperative effort, not a merger.... The Rambo, who didn't work the road at all for some time, are working 17 dates in May all over the country....

The Blue River Quartet is set for an Anniversary Sing at the Capitol Music Center in Waco, Texas. During the shows, the group will celebrate their 40th anniversary in Recording. The Blue River Quartet

Some dates of special interest for Music Arrangements may include:

- The Blackwood Brothers, consisting of Jake, daughter Becky, son Chris and four musicians.

The Blackwood Singers appeared at a banking convention in Nashville, along with Archie Campbell.

-J. T. Benson

Gospel News
Shaped Notes

OPRYLAND RECORDS HAD A FEELING AND J. DAVID SLOAN IS ON HIS WAY WITH HIS NEW HIT SINGLE

"I KNOW THE FEELING" #3860

Published by: KING COAL MUSIC Exclusively on: OPRYLAND RECORDS

(Continued from page 49)

served the Baptist Church.

Benson owns the Heartwarming/Impact labels.

Gospel News Special Issue For Week Ending 9/18/74

Gospel Best Selling LP's

(Continued from page 49)

MAY 16, 1974, BILLBOARD

www.americanradiohistory.com

Copyrighted material
U.K. Co. Formed to Aid In Artist Royalty Distribution

LONDON—A new company has been formed in the U.K. to assist in the distribution of record performance royalties due to performers. The company, Interpar (International Performers' Royalty Company Limited), was created by Brian Sterling, an expert on international law relating to the protection of intellectual property, who was formerly deputy director of the International Federation of Phonographic Industry (IFPI).

Sterling told Billboard: "The company is an independent organization which is well placed to administer income due to overseas societies administrating remuneration due under local laws. It is also well placed to administer income due to the IFPI in close collaboration with existing societies and with musicians' unions and organizations around the world."

Although virtually a one-man operation at present, Interpar hopes ultimately to be an international agency which will operate on a scale comparable to the IFPI and the IFAE. Sterling says that the lack of a British organization to distribute record performance royalties to non-U.K. artists is "absurd." The company also hopes that the establishment of the company will bring about the ratification by foreign countries of the Rome Convention, which was spotted last year in Billboard (October 27) when the U.K. government revealed that it did not want to ratify the convention because it would involve the payment of royalties which would be withheld due to the nature of the debt.

The Interpar idea is, says Sterling, a logical development—"and a timely one, because the problem of payments to foreign artists is likely to become even more pressing as the European Community expands and more and more countries will ratify the Rome Convention. Among those in Europe which are currently paying record performance royalties are Austria, Denmark, Sweden and West Germany."

Interpar president and managing director, Rodda in his opening address to the company's first meeting in London, said: "The need to have a body to distribute record performance royalties in London now has become more essential than ever because the company's existing contract with American distribution company Arista, recently renewed for a further two years, for the manufacture of Performance and Royalty product and its associated work has extended to Europe. However, as Arista has not been able to distribute successfully in England, it has offered to Interpar the opportunity to build a distribution network in the U.K. and to handle the distribution in this country of the 20,000-cut catalog, all but a small percentage of which is distributed in both cassette and cartridge.

Polydor Plays Both Sides As Soccer Cup Test Is Set

HAMBURG—The World Soccer Cup kicks off in Germany in June and Polydor has high hopes of scoring heavily, wherever. The West German and Scottish teams have made records for the competition and sales expectations are high in both the host country and the U.K. Polydor have released an LP in late 1973—keeping ahead of any competition—which featured the Polydor label's five main acts singing favorite ball songs and a specially compiled number "Fussball ist Unser Leben" (Football is Our Life) which is the title of the album and its single. The album has proved to be a steady seller. About 20 percent of the special sales are expected to take place between the United Nations Children's Fund and the German soccer federation. In the U.K., where hopes are pinned on the Scottish team, following England's failure to get through the qualifying phase, London Polydor has initiated a handsome package for the Scots squad.

As Polydor are in April featured not only the Scottish team, but also Scottish pop stars such as Rod Stewart, Lulu and the Band who are covered by Polydor's 'The Road, Gallagher and Lyle, the By City Rollers and the JSD band. The project, issued as a single by the team on its own, was produced by the songwriting/production team of Bill Martin and Paul Coull who were also responsible for the million-selling "Back Home" single to the British English team for the World Cup.

(Continued on page 53)

New York: Fred Fioto, president of Fioto, Kellogg, Scheck, Hartman, Helms Music, Inc., has acquired the exclusive publishing rights to "Dracula's Fables As TV Spot"

New York—Fred Fioto, president of Fioto, Kellogg, Scheck, Hartman, Helms Music, Inc., has acquired the exclusive publishing rights to "Dracula's Fables As TV Spot" by John and William Black. The new piece is being released on November 28, 1973, and has been given to the story of Dracula's life, his travels through Europe and his many adventures. The piece has been written specifically for television and has been commissioned for the new television series "Dracula's Fables As TV Spot," which will be aired on NBC in the fall. The piece has been recorded by the London Symphony Orchestra and will be released on LP by the Polydor label. The piece has been written specifically for television and has been commissioned for the new television series "Dracula's Fables As TV Spot," which will be aired on NBC in the fall.

Fioto, Kellogg, Scheck, Hartman, Helms Music, Inc., is one of the leading publishing companies in the U.S. and has been representing the material of some of the most successful composers and songwriters in the business, including Richard Rodgers, Lorenz Hart, and the team of Burton Lane and Dorothy Fields. The company has been instrumental in the development of many of the most successful musicals and films in the history of Broadway and Hollywood, and has been responsible for the release of some of the most successful records and albums in the world.

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International News

From the Music Capitals of the World

• Continued from page 32

From Nashville, Tennessee, where for the past year he has been organizing the Country Music Hall of Fame, Widen will now head up a Swedish edition of "Grand Ole Opry Time" which will be broadcast in Stockholm. The channel's scheduled tour will be the Dutch duo, Mouth & MacNeal. Elisabeth Loe letter, vice-president of Warner Bros., to promote Japan-wide distribution of the company's 33rd movie, "The Wind."... Norio Ohta, president of CBS, Sony, has directed Carole King, the new singer-songwriter's next six LPs to be released in Japan.

Leningrad--The album "Yesterday and Today," featuring Vladimir Vysotsky and Toots Thielemans, has been released by A&M in the U.S. ... Europe and Japan. The songs are a collection of works that have been sung by Vysotsky in the Western part of the Soviet Union, which then eventually lead to Eastern artists being booked to appear in concerts in the West.

Stigwood 'Satisfied' With U.S. Expansion

LONDON--The international activities of the Robert Stigwood Group's entertainment arm have been marked by another successful year, chairman Robert Stigwood stated in his annual report.

Although in the current economic climate he was reluctant to forecast performance in the current year, Stigwood expressed his satisfaction with the expansion in the U.S., where 60 percent of the group's income is now earned.

Surveying the 12 months to the end of September, Stigwood said that RSO label's policy had been one of extreme selectivity and thorough promotion, while on the manage ment side "Jesus Christ Superstar" shows in Prague, with 28,000 in attendance.

The country had no conflict with next year's Seventh International Festival, which will be held at Wembley Pool near here each Easter weekend.

Milton Friend, entertainment director for the United States, the United Kingdom, Poland, the Soviet Union, Romania, Bulgaria and Czechoslovakia.

The action comes on the heels of an appearance of George Hamilton IV, an American artist who records for RCA Canada, in Moscow. This has been preceded by four sell-out authors Tim Rice and Andrew Lloyd Webber had extended their contracts for a further five years.

RSO has acquired an exclusive concert and recording contract to capture "Tommy" for its "London Heart Club Band," and a concert production built around the concept is due to be staged in the U.S. States. "Production of the film of the Who's "Tommy," directed by Ken Russell, has been scheduled for worldwide release at the end of the year.

A further disclosure, RSO group profits before tax improved from $3.1 million to $3.3 million before an extraordinary debit of $860,000.

For the coming year, RSO are planning to release six albums under the "Sounds of the World" series, which is designed to appeal to a broad audience.

'Country and Eastern' Festival for Czechs

LONDON--Plans are being formulated for a "Country and Eastern" festival of music to be held in Prague early in 1975.

Discussions are under way between the Czechoslovak Ministry of Culture and Mervyn Conn to hold the country music gathering, which would be the first of its kind in the U.S. States from the United States, the United Kingdom, Poland, the Soviet Union, Romania, Bulgaria and Czechoslovakia.

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This would not conflict with next year's Seventh International Festival, which will be held at Wembley Pool near here each Easter weekend.

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Vancouver—Can-Base Industries and its subsidiary record labels, Mushroom Records and Rehallowing, have been thriving in the last few months, according to promotion representative Shelly Siegel.

Can-Base Studios have had several new releases, including CDs by Susan Jacks, Rick, Austin, Songbird, Cormo, Tom Middleton, Paaragon, the Dead Rats, the Band and Jayson Hoover into the studio recently with producers such as Mike Eklund, Terry Jacks, Steve Douglas, Bob Brooks, Paul Herre, Perry Boxkin Jr. and Mike Viner. The Mushroom label, just recently formed by Can-Base have just released the first four of its singles, by Alexis and Songbird. The Songbird single entitled "I Believe" is getting very good reaction from most promotional representatives.

The album consists of the debut album for play already on CKOK, Regina; CFQC, Saskatoon; CKXJ, London; CKXJ, Calgary; CKXJ, Edmonton; CKXJ, Winnipeg; and a number of others.

The first release album by Alexis Radin and is entitled simply "Alexis." The second will be a double album by Paul Herre, which will include a 24-page booklet. It is scheduled for a June 1 release.

"Teen Angel and the Rockin'

Hardy Sets Up Indie Label

Torko—Hagodc, well-known Canadian composer, arranger and performer has set up an independent record label, Hagodc Records. No distribution deals have been finalized for the new label.

The first release will be a single, "The Homecoming," written by Hardy and produced by Hagodc himself. It is planned to be a public as a single for a Saluda Tea commercial. The response to the song so far has been very strong at Saluda and their agency, the Leo Burnett Co. has encouraged Hardy to write an expanded version.

Regardless of the label, Hardy stated, "Our production focus will be on quality. Our recording opportunities will take us into a number of fields including contemporary, jazz and classical.

Hagodc, the production arm of his company, is concerned with jingle composition, producing and arranging music for film and television. The management of Hardy as a performer.

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Canadian News

Banks Looks for Good Showing' With Edmonton TV Station Tie

EDMONTON, Alta.—There are very few areas of the music industry that has not been involved in. Musician, conductor, arranger, talk-show host, record company owner, and organizer of a new independent Edmonton television station are all hats currently worn by Alexander Telford.

At the moment, the center of his activities is in the new independent Edmonton television station for which he is chairman.

"The station is due to start up in the next couple of weeks," Telford said. Some of the names involved in the station include: da Vinci, by the CBC Network in Canada; CKNL, London; CKOY, Canada; and CKSL, London.

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A&M Promo Team See Rap With PD’s Key to Success

TORONTO—This year A&M Records won a Jana Award as "Top Record Company in Promotions" for the second time.

The award came at a time when Peter Beauchamp, national promotion manager for A&M, found himself in charge of a diverse talent and retail work for artists signed as A&M veterans, such as the members of the Beach Boys, who was formerly with MDC Distributors and handled Ontario promotions on behalf of his company. The present promotion coordinator has taken over Beauchamp's position.

Beauchamp and Chappell recently talked to Billboard about their approach to promotion in this country, and a consensus of the opinions indicated that a rapport with music and the key to getting the promotion to people is essential to successful record promotion.

"You can have a lot more meetings than before," said Chappell. "I am trying to get on that is not a national promotion office so I can have a little better professional communication with our people across Canada.

"There wouldn't be an entertainment scene in Canada if we didn't know each other," Chappell said. "We have a lot of competence of studio musicians in Canada is directly attributable to the Canadian industry. The country was the only game in town and a lot of musicians in Canada got started in the business. A lot of people have developed some excellent producers including such as Norman Jewison and Ron Macdonald.

"Chilliwack is Near U.S. Label Deal

Vancouver—Chilliwack's new release, "Something I Like About That," dropped by A&M six months ago, signed April 13 with Terry Jack's Goldfish Records, which is distributed in Canada by London Records, Ray Pettinger, spokesman for Goldfish, reported that the record is the group's second single to come from the "Chilliwack" album. The group's first single, "Kiddin' High," which was cut at Vancouver's Can-Base Studios with resident producer Mike Eklund, is expected to be released in the new tracks produced by Terry Jacks.

Chilliwack now consists of original members Ross Tourney, Glenn Miller and Bill Henderson plus recent additions, Howard Frosen. The band has been on an tour in Europe and the Maritimes, Ontario and Quebec on Friday (10).

In recent, Chilliwack is looking for a deal to enable them to re-release the old material of the Collector's—Chilliwack's original name when lead singer Howie Vickers was still with the group—on their label under the title of "Collector's—Chilliwack.

Jeanie Read

From the Music Capitals of the World

Fin In... Vancouver producer David Hoole was in Edmonton last week at Century II Studios with Paul Hartman.

George Steuck, vice president and general manager of Quality Records Ltd. has announced the appointment of Bill Keene as general manager of publishing for Quadcru Music Publishing Limited (BMI) and Shermac Music Publishing Limited (CAPAC). Richard Adams has been signed to the Century II label. His producer relationship with Les Batsman. Barry Allen has left Elektra Group Paul Hartman to work with Les Batsman. Barry Allen has left Elektra Group Paul Hartman. Paul Hartman has been appointed production and engineering staff of Century II. Beanfield is at the Ninna Nine Studios in Toronto working with Gerry Lyon on a new album and single... Gary Davis and Jay Tel for are preparing for a Canadian tour...
Bill King in the studio with Paul Hoffert (left) and Ginni Grant checking ar-
rangements of "Dixie Peach."

 probabilities you have not dreamed of.

For the benefit of you hard-nosed newshounds, however, we have re-
moved all the poetry from his style, and any speculation from his pages.

In condensed form, then, here is the gist of what he in his wisdom is
condensed WILL COME TO PASS . . .
on Capitol.

Peter Donato, critic for the Mis-
sissippi Times, has decided that
does not "can, do, and that he can.

What he has done is to create for
himself an original singing song;
writing that style that reminds compul-
sone pigeon holes of the Billy Joel
type of atmosphere. As our newest
Capitol Canadian, he will be going
into the studio this month with one
of Canada's finest producers, Gene
Marinace, who has made a hand in
on all of Bruce Cockburn's successes.

Returning to the studio is our Mr.
Machismo, the writer and archi-
Paige, this time with producer Hilly
Leopold.

Edward Bear has just finished
recording an album which will take
people to conclude their upcoming
album, tentatively called "Parade." In
fact one of these songs, a last
composer), John Copek, the pro-
ducer who came from Aus-
tralia to work with Karl Erickson
and other upcomers, has been
selected to assist in Kara's second
debut. Suzanne Stevens is also trying for
the biculturalism special. PLUS
RIEN NV EXISTE, being given satura-
tion airspace across Quebec, will join
her gold single, LE SOILEIL, as fea-
tured cuts on her debut album, now
slated for June release. This month
also see the release of her first single
in English, a super song
called MOTHER OF US ALL, backed
with a personal vision of Neil Dia-
mond's PLAY ME.

Just signed in Quebec, an elec-
trifying singer-songwriter of the hit-
making persuasion, a lad named
Alain Darque who takes the forefront
in the branch's relentless search for
talented escorts.

Finally the month of June will fea-
ture the jazz-stingy rock album that
Bill King has been saving himself
for since he adopted this country.
With the help of versatile jazz lady
Ginni Grant and some more export
players, producer Paul Hoffert and
the Bill King Band have turned
"Dixie Peach" the album into an
event.

SIVUCA AT O'KEEFE

Appearing at Toronto's O'Keefe
Centre May 13-25 with Harry Bal-
fonete is Brazilian guitarist, accord-
ionist, pianist and singer, SIVUCA.

Since his arrival in the U.S. just
years ago, SIVUCA has circled the
globe many times, not only as a solo
artist but also with Makeba and more
recently with Harry Bala-
fonete. He has served as arranger,
composer and featured performer
with each.

From Crawdaddy, March, 1974, a
review by Peter J. Kaminsky: "The
only word that can describe his
work is pure, unfettered, lyrical joy.
. . . His astrally animated combo
accompanists, mandolin and tondils.
He explains 'I don't really play in-
strument. You could say that me
and the instruments understand
one another.' And perhaps it is
this relationship that Sivuca has to
music that really explains how he can
achieve such high levels of technical
virtuosity and yet remain accessible
to the broadest kind of audience.'

From the New York Times, No-
vember 24, 1973: "Most of Sivuca's
American career has been spent
backing Miriam Makeba and Harry
Belfonte and subtly stealing
their shows in the process. Given the
freedom of working with his own
group, he projects an un-
quenchable sense of joy both vis-
ually and musically.

And from The Voice, November
22, 1973: "He is a master instru-
mental. Brazilian in birth and temper,
and one of the finest accompanists
to grace the likes of
Miriam Makeba and Harry Be-
lonte, to name but two of the shows.
He very nearly stole in the last
year.

SIVUCA is a seasoned TV per-
former in many countries. He has
guested on the Tonight Show, Dick
Cavett's After Dark, The Andy
Show, and more recently was the
subject of a CBS Camera III presen-
tation, "Sivuca And His Music."

After receiving several recording
contracts around the world, in Van-
guard last year, and his first album
is "Sivuca" (VSDA 79337).

(ADVERTISEMENT)

A New Lean Look For Edward Bear

Mr. Edward Bear is taking his
rightful place at the front of the
band.

Too long has Larry Evoy hidden
his personal magnetism behind his
battery of drums. Now he is step-
ning forward and assuming a more
dynamic role in the band. Restricting
his drumming to two or three tunes
per set, he will be able to concen-
trate on the rhythm responsibilities
with his audience.

The occasion for the move is the
emergence of Edward Bear as a
duo. Roger Ellis, who played with
the Bear for three years, has left
to develop his own particular style
of music. He is now living in Los An-
geles where he is forming a new
group.

Larry explains that the pairing
was entirely amicable and coincides
with an overall plan to revamp the
Bear show. Instead of replacing
him, the band is using the accom-
paniment expertise of their regular
touring partners New Potatoes
both on the road and in the studio.

Organist Bob Kendal is contin-
uing to work his harmonicas and
to develop his writing talents. It
was he who recently introduced the
Bear hit WALKING ON BACK.

And Larry Evoy is going back to
the one job he first assigned
himself when he started the band seven
years ago: singing.

He will continue to write, of
course. After all, with the above ex-
ception, he has written every single
hit the band has had. But he has
also been the lead vocalist on all of
their successes. And, as any vocal
coach will tell you, it is almost as
to sing really well while sitting
down as it is to play drums properly
while standing up.

So the drums had to go. (New
Potato drummer Jim Alton is
introducing Bear's new rhythm responsi-
bility on most of the new tunes.)

At the beginning, Larry admits,
he had "a naked feeling." But he
has come to find it just that much
easier to talk coherently to an
audience—and to sing to them.
Now Larry is able to sing just as well
on stage as he did in the studio.

Lee lines, and the laid back togeth-
eriness of their instrumental work
with bass player Gary Carlson.

Bruce has become a producer
and has readied a solo album for
imminent release. Dixie Lee is work-
ing on a second solo album and is
getting ready for the birth of their
baby next month. All three have just
come off the road from a highly suc-
cessful tour with Russell Thom-
berry.

And "Back Home" has become a
record as well as a feeling.

The album shows them off for
what they are: a versatile close-knit
team equally at home in blues and
made of sternner stuff, get into
Bruce's rougher folk-flavored fash-
oning of UNDERGROUND and BUTTE MONTANA. If you lean
more towards a country mood, take
a taste of his WRITTEN ALL OVER
M.E (a personal friend) or her LAST
HIGWAY SONGS. Or you could lead
off with the song I've been using to
blur the memory of ONE TEN SOL-
DER in people and play OVER
DOSE OF THE BLUES. (Or the
exquisitely beautiful but more rock-
GIVE ME THE GOOD NEWS with
its unusual sax appeal.)

However do you it, it is good to
welcome our own Original Caste
back home.

HOT FLASHES

A Fool In Coldwater has started
recording their third LP with John
Anthony (producer of Genesis, Lindi-
sdale, Queen, etc.) in To-
ronto at Eastern Sound. The album
will be mixed at Trident in England.
U.S. release of the album is now
firm.

The Cachrane album debut, Hang On To Your Resistance,
waits only final jacket approval.

Good news for Fludd: I HELD OUT
is breaking wide open in Ontario—it
is 21 on both CHUM and CFYR, and
has numbers as well at CHEX and
CKOC in Peterborough and Ham-
ilton.

Daffo is preparing release of
four-record set of idle Race material
featuring Jeff Lynne, now leader of
the Electric Light Orchestra.

And: Christmas is coming.

The New Cast of back Home. . . .
CHER—Train Of Thought (4:34); producer: Small Giant; on A&M. A new single off of A&M's upcoming release, A&M 40725. An other powerful single from artist who has not missed in a long time. This line with a strong rock bass feel and haunting piano parts throughout the song, but the melody and vocals both build very instrumentally, with fine string arrangements.

DAVID ESSEX—Lagard (5:54); producer: J. Wayne; on A&M. A&M 40661. A very interesting song here on David Essex. Excellent structure of the song, with a strong guitar part and a good production overall. A very promising artist here.

ASHFORD & SIMPSON—Main Line (1:32); producer: N. Arthurs; on Warner Bros. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

MILLIE JACKSON—How Do You Feel The Morning After (2:18); producer: R. Gerald; on Warner Bros. A&M 37276. A nice love ballad, with a good production and strong vocals. A nice addition to their discography.

JIMMY JONES—Is That Any Way To Treat A Lady (2:58); producer: J. Jones; on Warner Bros. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

HOLLAS, STEVENS & HUNTINGTON—Out Of Retirement (3:08); on Warner Bros. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

BETTY WRIGHT—Secretary (2:45); producer: N. Clarke, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

G.C. CAMERON—Let Me Down Easy (2:55); producer: N. Clarke, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

B.B. KING—Mood Man (2:29); producer: W. Marshall Productions, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

DEBBIE BCLAIRE—Listen To Music (2:55); producer: J. P. Beatty; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

BAY CITY ROLLERS—Let's Talk About Love (2:11); producer: J. Smolik; on A&M. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

DANIELS AND JONES—Route 13 (2:29); producer: J. Daniels, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

GEORGE McCAMBRIDGE, JR.—Blue Inside Black Outside (2:24); producer: W. Marshall Productions, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

STEALERS STARR—The Steakhouse (2:12); producer: J. Smolik, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

THE RIGHTEOUS BROTHERS—Rock And Roll Heaven (3:23); producer: D. Lambert, P. Butter; on Epic. A&M 37276. A classic R&B song, with a good production and strong vocals. A nice addition to their discography.

THE BEE GEES—Six Boys On The Road (2:34); producer: J. River, on Warner Bros. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

DANCING ON THE CEILING—The Theme (2:56); producer: J. P. Beatty; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

BREAK IT TO ME—DON'T BE SO STUPID (2:20); producer: R. B. Hunter; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

JIMMY JONES—In The Mood (3:08); producer: J. Jones; on Warner Bros. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

B.B. KING—Good To Go (2:29); producer: W. Marshall Productions, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

ROGER MILLER—You Can't Do That (2:29); producer: J. Smolik; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

FRANK BLACKWELL—Bells Of The City (2:26); producer: J. John; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

ROGER MILLER—Just Me and My Guitar (2:28); producer: J. Smolik; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

PATTON—You're Gonna Miss Me (2:34); producer: J. Smolik; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

GEORGE MCCAMBRIDGE, JR.—Lookin' For A Good Time (2:24); producer: W. Marshall Productions, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

GEORGE MCCAMBRIDGE, JR.—Good To Be Bad (2:17); producer: W. Marshall Productions, on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

JIMMY JONES—Fever (2:28); producer: J. Smolik; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.

BOBBY BERRY—You're Driving Me Crazy (2:34); producer: J. Smolik; on Epic. A&M 37276. A very catchy and upbeat song, with a good production and strong vocals. A nice addition to their discography.
What the hell is Gatemouth Brown doing in Bogalusa?

He's recording at Studio in the Country.

What brought Gatemouth to Studio in the Country? A million dollars worth of audio engineering. 24 tracks. Dolby noise reduction. Peaceful surroundings, where you can concentrate on what you're doing. Musicians who can help you do it, including ideas and lyrics. And Mamie Tillman's cooking. Gatemouth won Europe's top award last year with his blues album. But this one is something else; Cajun country. Watch for it this month. Mandrill's here for the month of May. Then Johnny Winter returns with Thunderhead. Then Pete Fountain.

Fly to New Orleans and we pick you up. Or 3600-foot paved landing strip here. Studio in the Country. Bill Evans, president; Jim Bateman, vice-president; Steve Hodge, director of engineering. (504) 735-8224. From New Orleans, (504) 523-1266. Or P. O. Box 490, Bogalusa, Louisiana 70427.

www.americanradiohistory.com
Billboard's Top Album Picks
May 18, 1974

Spotlight

HERALD ALPERT AND THE T.J.B. - You Smile - The Song Begins, A&M 35261. Herald Alpert is firmly back with a LP and for his latest cut this will prove to be worth waiting for. Alpert's arrangement is in no way at all a 'pop' LP and is more or less you will want to check out the LP.

Best cuts: "What's Happening Yesterday," "Still Chillin'"

Dealers: Place in soul and gospel.

Jazz

QUIENT JONES - Body Heat, A&M 36817. Still another surprising cut from this master of jazz, soul and Latin music. The group has come back with a vengeance and can make a LP to rival the best of its earlier work. The group has played with soulful backing and makes a LP that is both stylish and soulful. The group's unusual sound makes it a LP to keep.

Dealers: Place in soul and gospel.

Country

TEX WILLERS - Thine Love, Crazy Days of Summer, Columbia 32957. Tex Willers returns with a LP that has been waiting for some time. It is a LP that will prove to be a LP of the year. The group has come back with a vengeance and can make a LP that is both stylish and soulful. The group's unusual sound makes it a LP to keep.

Best cuts: "Thine Love," "Crazy Days of Summer"

Dealers: Place in soul and gospel.
How do you keep up on the needs of the world's recording studios, even if it is four o'clock in the morning?

Billboard's International Directory of Recording Studios

When you're the National Sales Manager of a large tape manufacturing company, you know that your working hours aren't always 9 to 5. Sometimes you'll get a frantic call at 4 a.m. from a studio in desperate need of software. With Billboard's International Directory of Recording Studios, coming June 8, you'll have all the pertinent studio information needed to supply your customers—no matter where in the world they are—all their software needs. Even if you're too sleepy to ask the right questions, you'll find all the right answers in Billboard's International Directory of Recording Studios.

And because you're always on the lookout for new customers, Billboard's International Directory of Recording Studios provides an up-close look at potential clients. Not to mention a good look at what you have to offer.

Billboard's 1974 International Directory of Recording Studios is coming in the June 8 issue. We can't promise you an uninterrupted night's sleep, but we can promise you the most useful recording studio directory there is.

Contact a Billboard Sales Representative at any of the following offices:

LOS ANGELES:
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L.A. CA 90069
(213) 235-3000

NEW YORK:
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New York, NY 10036
(212) 867-5400

CHICAGO:
Bill Manager
1161 N. Michigan Ave.
Chicago, IL 60611
(312) 266-2000

NASHVILLE:
Bill Manager
1161 Broadway
Nashville, TN 37203
(615) 255-0325

LONDON:
260-266 Regent Street
London W.1, England
(01) 836-9019

TOKYO:
Kagura Toshihisa
3-9-3, Ginza-6-chome
Chuo-ku, Tokyo
(03) 351-9011
From Florida to the Frisco Bay, stars are falling on America.

During May and June, the biggest array of musical talent ever to represent one record company will be on tour all over the country. And boy, are we proud!

Here's where you’ll find them:

<table>
<thead>
<tr>
<th>BILL ANDERSON</th>
<th>RICK NELSON</th>
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<tbody>
<tr>
<td>MAY 10</td>
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<td>JERRY CLOVER</td>
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MCA Hits the Road.

DESTINATION MUSIC

MCA RECORDS 1974
**TESTIMONIAL**

**HONORING**

**HAL COOK**

Sponsored by the
MUSIC, APPLIANCE, RADIO AND TELEVISION INDUSTRIES
in Association with the CITY OF HOPE

Thursday Evening June 6, 1974 Beverly Hilton Hotel, Beverly Hills, California

---

### A MESSAGE TO THE MUSIC AND RECORDING INDUSTRY

February 1, 1974

Even though it's early, please reserve the evening of Thursday, June 6, 1974. That is the night Music, Appliance, and Recording Industries will honor Hal Cook at the City of Hope Testimonial Banquet at the Beverly Hilton Hotel in Los Angeles. This will be a night to pay deserved tribute to Hal, who as Billboard's publisher and industry executive, has been contributing to our growth and stability for the past 25 years.

More than a tribute to one man, the City of Hope event permits our entire industry to provide needed succor to the world-renowned City of Hope. For this we ask you right now to earmark 1974 budget funds in support of this event and this cause. Your funds will truly go to the support of "hope" as the City of Hope zealously pursues its mission to alleviate suffering and advance opportunity for all victims of heart disease, cancer, maladies of the heart, chest, and hereditary disorders.

Last year our industries raised a total of $146,000 in a similar event honoring Moe Ostin. Next year we hope to exceed that total... which we will, if you earmark June 6 and a fair share of your charity dollars for this noble purpose.

Sincerely,

[Signature]

Stanley M. Gornikov
President
Recording Industry Association of America

---

### If You Want to Advertise in the Souvenir Journal

<table>
<thead>
<tr>
<th>Ad Size</th>
<th>Cost</th>
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<tr>
<td>Diamond</td>
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<tr>
<td>Gold</td>
<td>$750.00</td>
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<table>
<thead>
<tr>
<th>Ad Size</th>
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<tr>
<td>Quarter</td>
<td>$100.00</td>
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### How You Can Contribute to the Dinner

Greetings: Please reserve...

- **Diamond**, $1000 per table...
- **Gold**, $750 per table...
- **Silver**, $100 per table...
- **Half**, $300 per table...
- **Quarter**, $100 per table...

I cannot attend the dinner, but I would like to contribute to the Music, Appliance, Radio and Television Industries Research Fellowship honoring Hal Cook at the City of Hope, by a...

NAME: [Name], [Title], [Company], [Address]

Enclosed is my check for $... (PLEASE PRINT OR TYPE)

- [Name]
- [Address]
- [City]
- [State]
- [Zip]
- [Phone]

Please make check payable to the City of Hope:

MAIL TO: HAL COOK TESTIMONIAL DINNER COMMITTEE
268 WEST 47TH STREET, SUITE 1100, LOS ANGELES, CALIFORNIA 90017

Please attach names of guests...

---

**Establishing the MUSIC, APPLIANCE, RADIO and TELEVISION INDUSTRIES RESEARCH FELLOWSHIP honoring HAL COOK**

**Please Print or Type**

- Name...
- Address...
- City...
- State...
- Zip...
- Phone...

Contributions to the City of Hope are deductible...

Please include all copies of unsolicited for $3.00...

Mail checks, made payable to City of Hope, to:

10000 REGENCY CENTRE DRIVE, SUITE 2000, BEVERLY HILLS, CALIFORNIA 90212
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<th>Hot 100</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>Weeks</th>
<th>Peak Positions</th>
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<td><strong>Bennie &amp; The Jets</strong> - Elton John</td>
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<td><strong>Midnight At The Oasis</strong> - Marcus Miller</td>
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<td><strong>You Make Me Feel Brand New</strong> - The Sylvers</td>
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<td><strong>Stop</strong> - Jose Feliciano</td>
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<td><strong>I Won't Last A Day Without You</strong> - The Carpenters</td>
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<td><strong>Tubular Bells</strong> - Mike Oldfield</td>
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<td><strong>Oh Very Young</strong> - Carole King</td>
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<td><strong>Thumbelina</strong> - Shellac</td>
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<td><strong>I'm In Love With A Fanciful Angel From The Pass</strong> - Harry Nilsson</td>
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<td><strong>Sail On, Sailor</strong> - B.J. Thomas</td>
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<td><strong>-Benz</strong> - Redbone</td>
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<td><strong>I'll Have To Say I Love You In A Song</strong> - Cleo Laine &amp; Strings</td>
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<td><strong>The Payback</strong> (Part 1) - Jimmy Brown</td>
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<td><strong>Mighty Might</strong> - Earth Wind &amp; Fire</td>
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<td><strong>Be Forgiven For What You've Done</strong> - George McCrae</td>
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<td><strong>One Chain Don't Make A Prisoner</strong> - Joe Sample</td>
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<td><strong>La Grande</strong> - Stevie Santana &amp; Carras</td>
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<td><strong>I'm A Yo Boy</strong> - Joe Jackson</td>
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<td><strong>I Don't See Us In Your Eyes</strong> - The Carpenters</td>
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<td><strong>Don't Take It Out On Me</strong> - Simon &amp; Garfunkel</td>
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<td><strong>Radar Love</strong> - Linda Gray</td>
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<td><strong>The Hunger</strong> - Donny Osmond</td>
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<td><strong>Bad, Bad Leroy Brown</strong> - Frank Sinatra</td>
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HOT 100 A-Z (Publisher/Label)
“CATCH ME, I’M FALLING.”

The new single by Engelbert.

Released now, as he continues to thrill audiences from coast to coast.

May 16-20 LATIN CASINO Cherry Hill, New Jersey
June 24-July 7 THEATRE GO ROUND Nanuet, New York
July 8-13 MUSCICARNIVAL Cleveland, Ohio
July 15-20 MELODY FAIR Buffalo, New York
July 23-27 MUSIC FAIR Shady Grove, Cleveland
July 30-Aug. 12 COLONY COLISEUM Latham, New York
Aug. 5-10 O'KEEFE CENTRE Toronto, Ontario, Canada
Aug. 12-17 OAKDALE MUSIC FAIR Wallingford, Connecticut
Aug. 21-24 MUSIC FAIR Warwick, Rhode Island
Aug. 26-Sept. 8 SAHARA HOTEL Stateline, Nevada
Sept. 18-Oct. 8 RIVIERA HOTEL Las Vegas, Nevada

“Catch Me, I’m Falling” is only one of the singles on Engelbert's forthcoming new album “MY LOVE.” Watch for it.

Produced by Gordon Mills

www.americanradiohistory.com
<table>
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<tr>
<th>No.</th>
<th>Week Ending</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
<th>NUMBER (DIST. LABEL)</th>
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<td><strong>BLACK SABBATH</strong></td>
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<td><strong>THE ISLE OF MAN &amp; FRIENDS</strong></td>
<td><strong>The Isle Of Man &amp; Friends</strong></td>
<td><strong>Mercury</strong></td>
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**Note:** This is a truncated version of the Billboard Top LP's & Tape chart for the week ending May 18, 1974. The full chart includes hundreds of entries and covers a wide range of genres and artists.
It's
"KISSIN Time"
Again

"A New Single Recorded & Released By Popular Radio Station Demand"

"And the smash LP bulleting again."
+ 118 Billboard
+ 105 Cashbox

OUR SPECIAL THANKS TO
Scott Shum... WMAK, Nashville
"Kissin' Time" was his suggestion—
Eddie Pugh & Eddie Gilreath—
The Great Kiss-Off was their idea
Gary Granger—WSHE Radio, Ft. Lauderdale, Flia.—Presented the first Kiss-Off that has now become an absolute rage
Dick Clark's "In-Concert"—First television show to present Kiss

THE GREAT KISS-OFF
Starting & Playing May 10th on—
WFIL—Philadelphia
WOKY—Milwaukee
WMAK—Nashville
WPON—New York
WOJU—Atlanta
KLIF—Dallas
KJR—Seattle...
And Wherever Lovers & Radio & Record People Play

Booking/ATI
Management Direction/
Rock Steady Management

www.americanradiohistory.com
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Could young Earl have known that he'd become the most innovative and influential banjo picker of all time?

Could he have known that someday he'd have pickin' and singin' boys of his own? Or that he, his sons, and his neighbors would become The Earl Scruggs Revue; recording albums that would help shape the course of music in the 70's?

In short, could the little boy who considered pickin' more important than just about anything in the world, know that someday he'd be "Rockin' Cross the Country"?

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On Columbia Records and Tapes
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My Tennessee Mountain Home
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Crosby, Stills, Nash & Young reunited for tour in July, kicking off at Bill Graham-produced extravaganzas July 6-7 at 100,000-capacity Los Angeles Coliseum with the help of Al Pacino, Grace Slick, Beach Boys and Mott the Hoople. Graham wanted one show on Ontario Motor Speedway, but city fathers have been resisting since the traffic the concert would generate has publicly associated with last month's California Jam. And Elaine Forman is already making up 50,000+ tickets for a third show. And on the drawing boards for August-1975 tour Paul McCartney & Wings if Paul doesn’t change his mind.

Paul Williams is hoping to use the Onda Nueva song competition in Venezuela. As a writer, not a performer al though he is a top LP number one seller in Venezuela. He wants to see the Williams entry, “Blood, Sweat & Tears” setting national tour to play with local symphonies. Orchestras nation wide

Greene said all six of their guitars stolen during a recent rehearsal session at New York’s Academy of Music. Wife of musician, Doris, Policy, got back first to make back…Buddy Freiden, director of pop product for CBS Records International, came across a New York cab with a built-in quadrasonic system. The idea so impressed he that she started the cab’s owner with a number of label SQ tapes. A number of recording artists performed during benefit concert for Chilean refugee children near New York City’s Village Vanguard. Melanie, Arlo Guthrie, Phil Ochs, Pete Seeger, and Group

Second performance of Mott the Hoople on Broadway – the Urso Theatre was recorded…Jay Black of Jay & the Americans is negotiating for a new deal…The Listening Project has been on the road and has been reviewed by the Jazz Quarterly. Two benefit concerts for New York’s Founding Hospital Sunday (12)...Promotor Howard Stein will mail his “Music of the Academy of Music Fundraiser” when he walks on-stage to accompany rock group Renaissance on the piano. Stein and group will be backed by a 24-piece orchestra.

Two European acts, Michael Urbanik and Ross, made their U.S. debut together at Max’s Kansas City last Sunday (“American Bandstand” recently had a “live” night reception at the Waldorf-Astoria in New York. The Futures and Moderns were showcased for label personnel. Warder Boss, Records’ board chairman Mo Mosley

RCA Introduces New ‘Q’ Drive

**CONTINUED FROM PAGE 2**

players. Now the intention is to get into the hardware field with a bevy of models and the undercurrent one gets a good laugh out of it. The new president, Ken Glancy, and its vice president for music service, David Glasser, are happily promoting as well as merely releasing 4-channel albums.

Saxophone has released 52 4-channel albums, 15 during the first quarter of this year. Henryber top 4-channel disk was in a single inventory situation since the intention was to eliminate a separate and quadrasonic stocking situation.

“Record dealers, following their orders by bickering in the back in a section marked ‘quadrophonic’. Not in stereo," Henryber said. So the attempt to sell a record concept failed. Notes Henryber they are not in the business of selling records. They did not do a adequate job of educing dealers. This should be changed now. RCA records company plans to work with these dealers who show an interest in business. "Same situation.

Still, one of the claims for the quadradic (that it is compatible with existing stereo equipment) raised up strongly, Henryber claims, pointing to the Elvis Presley “Aluna From the Magic、The Fool’s Gold Double disc was The LP was only released in 4-channel and Henryber says that 95 percent of the people playing the disk are doing so on standard stereo equipment. There’s been no citations about the stereo reproduction from consumers, Henryber claims.

In recapping the involvement of the discrete disk, Henryber pointed out that RCA’s group is releasing 30 LP’s with 25 more due shortly and another 25-30 the following year. Project Three label has issued 22 discrete disks.

As the new vinyl formula, Hen neber indicated these characteristics: exceptional wear capabilities, reproduces with high degree of stability during mounding conditions.

RCA is contacting major American chemical suppliers about marketing with its manufacturing director to review the development. Participating in the demonstration was Claude Neils, WEA’s American relations chief, who played cuts from the disk that RCA’s Group and Frank Zappa, Frank Sinatra, Charlie Mingus (called the first jazz record in CD-4) and Aretha Franklin. RCA artist Hugo Montenegro, who has been inspired by the audience to the “creative potential of quadrasonic sound.”

He explained how sound, space, spatialization, especially through the use of the composer, adding: “The most startling concept I have is to learn how to control sound and put it in your brain.” He explained how audio perception and psycho acoustics work. "One thing I have done, and now sound, then played cuts from his now 4-channel LP “Hugo in Wonderland”..."as well as cuts from the four other quadrasonic LP’s.

The music effectively demonstrated how sound can move, expand and contract and totally engulf the listener. And it was a totally successful means of sonically demonstrating how good quadrasonic sound really is.

On the studio equipment level, Akihito Takao of the Victor Music Producing and Recording group’s releasing 2 Mark II, another 5 Mark II’s a third generation model and a new 10 Mark II in October, September. And on the hardware level, Irwin Tarr of Panasonic indicated that from the time of U.S. manufacturers were on the market in Japan and that now a new IC chip has reduced the size of demodulator units.

A JVC official further indicated that the world’s four top IC firms are all in the field of manufacturing by making CD-4 players, each tied to a tie-down licensing pact with an individual pre-tape year renewal. He sketched out what the licensing fee is per unit. Tarr said Panasonic will be setting up demonstration centers. 200 major dealer outlets as well as mounting advertising campaigns on the air for the product. Panasonic and JVC are expected to be in the field in the fall. On the software side, RCA’s Hen neber indicated the company plans to use the CD-4 format in the U.S. of a number of European countries this summer to budwork already existing quadraphic sound in the United States to this greatest immediate potential," Henryber said.

Concerning the number of cartridges, Tarr noted there is a new Titanium Shita style, with a Panasonic representative indicating $65 for a semi-monaural instrument while a JVC representative pointed to a $49 unit. JVC is also working on a cartridge which would be much cheaper than existing models.
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