

# Billboard

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## Profit Jam Forcing Indie Distrib Acceleration Into 1-Stop & Racking

By JOHN SIPPEL

SEATTLE—The profit squeeze on independent distributors resulted in five label terminations Friday (18) by 25-year-old Fidelity Record & Tape Sales, here.

Merritt Kirk, manager of the local firm's record/tape activity, which also includes two one-stops and a racking operation, told Billboard he terminated Bell, Motown, Philips, Prestige and Project 3 because his operational costs with these labels became prohibitive. A breakdown of Fidelity's operational costs, for instance, indicated the distributor spent \$35,000 totally in 1973 for all label promotion. He blamed high cost of such items as personal promotion, packaging and mailing of DJ samples and heavy catalog inventories for lopping these labels. He emphasized that the sparsely populated states of Washington, Oregon and Idaho raised his operational costs on these labels to a point where he had to call it quits.

In contrast, he said Fidelity would continue with labels like GNP/Crescendo and Ranwood, which he said showed far lower sales and promotional expense in 1973. Kirk, a veteran of 26 years in marketing, merchandising and promotional posts which started here and included national jobs with RCA, returned to Seattle eight months ago, overseeing Fidelity's record/tape operations.

(Continued on page 8)

LOS ANGELES—Independent distribution has seen its profit shaved from 18 percent to a current 12 percent in the past three years, forcing veteran owners to look to one-stopping and racking more to maintain workable profit levels. A survey of indie operators indicated that they must go more into sub-distributorship to boost their selling prices (see separate stories on Bert Fleishman of Charlotte and Fidelity, Seattle).

Distributors contacted almost unanimously stated that unless they sell singles through racks and one-stops at from 48 to 56c, mounting promotional costs make it almost impossible to subsist on a distributor selling price. Joe Martin of Apex Martin, New Jersey's only indie left, where four years ago he had four competitors, noted that through building his retail racks and one-stopping he has been able to enlarge his volume on singles to a point where it is profitable. A recent breakdown from a veteran soul label showed Martin's operation ranking either one or two nationally in sales. "Only because we control the retail outlets through our sub-distributor activity are we able to get this kind of exposure for our soul singles," Martin said. Jack Kirby of United, Houston, which dropped indie label distribution last year to go solely into racking and one-stopping, said that the first six months of the new operation showed that profits rose sharply, while volume remained about the same.

### More Turnover

"We have far more turns with a smaller inventory as a rackjobber and one-stop," Kirby pointed out. He also emphasized that his returns are much smaller in that now he buys only singles and albums which

(Continued on page 8)

## BIEM's Payout Proposal Hit by Pubs at MIDEM

By MIKE HENNESSEY

CANNES—The proposal by the International Mechanical Rights Bureau, BIEM, that mechanical rights should be paid in the country where records are pressed and not where they are sold, met with unanimous opposition at a meeting of the International Publishers Association at MIDEM on Jan. 20.

Chairman Felix Faeco said that the proposal was totally in opposition to the mandate which the various mechanical right societies had been given by music publishers. Dick James of Dick James Music, London, accused the BIEM of dereliction of duty. "If a mechanical

(Continued on page 55)

## Col Tightens Store, Sub-Dist Limit on Exchange, Returns

LOS ANGELES—The industry-wide unlimited return and the 100 percent exchange policies on records and tape will be jolted when Columbia reveals a new limiting return and exchange program sent recently to its branches.

Columbia local representatives have been setting up their sub-distributor and dealer accounts, providing vague information on the new program, which some state is an existing program now being reaffirmed. Columbia/Epic and their family of custom labels and all of the Columbia branch and regional and national marketing personnel, meet for four days, starting Saturday (26) in a national convention, where it is felt this new policy will be discussed and explained (see separate story on page 3).

CBS and Columbia, long the industry bellwether, took three of four possible No. 1 positions among corporations and labels for the fourth year straight in the Billboard's annual recap and singles and LP/tape charts' action (Billboard, Jan. 26).

At press time, a spot check of important key sub-distributors and retailers uncovered no one who had definite details of the Columbia Ex-

change and Return Policy as outlined in a separate story in this issue.

Reaction, even to the vague information provided to account by some Columbia branch representatives was reserved and contemplative. All felt the mounting pressure of slower delivery, industry-wide sharply curtailed early year releases parted additional limiting pro-

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## Mechanical \$\$ Seen Up by 8%

By IS HOROWITZ

NEW YORK—Income to music publishers in 1973 from mechanical royalties collected through the Harry Fox Agency will top the 1972 total by "at least 8 percent," according to Albert Berman, managing director of the agency. Although final accounting is not yet complete, information at hand indicates that "1973 was a good year."

Exact income figures are not made public by the agency. However, it is known that annual collec-

(Continued on page 6)



Lookin' for a love? Stop lookin' and listen to Bobby Womack's new one... LOOKIN' FOR A LOVE AGAIN. Lookin' for a star? BOBBY WOMACK on United Artists Records & Tapes. It's not the same old song. UA-LA199-G, UA-EA199-G, UA-CA199-G. (Advertisement)

## Geneva Treaty Seen Aiding Piracy Fight

By MILDRED HALL

WASHINGTON—Ironically, the Geneva anti-piracy treaty, which becomes effective March 10th for the protection of U.S. recordings, against illegal manufacture, import or distribution for sale in member countries, may be instrumental in persuading Congress to save the temporary anti-piracy amendment in the U.S. copyright law, if the endangered copyright revision law fails to pass this year.

Should the revision fail to pass, Senate Copyright subcommittee sources say that Congress could vote to repeal the expiration date of January 1, 1975, which was put into the record copyright amendment by the House during its 1971 passage. This would be the simplest and most likely way for Congress to keep record copyright and protection against piracy in the federal law, which is also the basis for U.S. membership in the Geneva treaty.

Threats to passage of the revision bill, which would give permanent copyright for recordings in U.S. federal law, are at the near fatal point. National crisis are taking up congressional time and attention in both Senate and House.

Although Senate copyright subcommittee chairman Senator John L.

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## Crunch Stunts Growth of NEC Meet, But Activity & Workshops Increase

By SAM SUTHERLAND

HOUSTON—The energy crisis, already slated as a key topic of discussion among campus bookers and talent agencies during the upcoming National Entertainment Conference Convention here, has already affected this major campus and entertainment industry conclave. Of an estimated 2,300 students originally expected, between 1,800 and 2,100 delegates are now expected to attend, according to Earle Blackmon, NEC director of services.

At the same time, the conference—NEC's 14th annual gathering—will be more vitally important to talent agencies and campus bookers than ever, due precisely to energy problems.

Miss Blackmon noted that this year's convention, which kicks off Saturday (2) and runs through Wednesday

(Continued on page 24)

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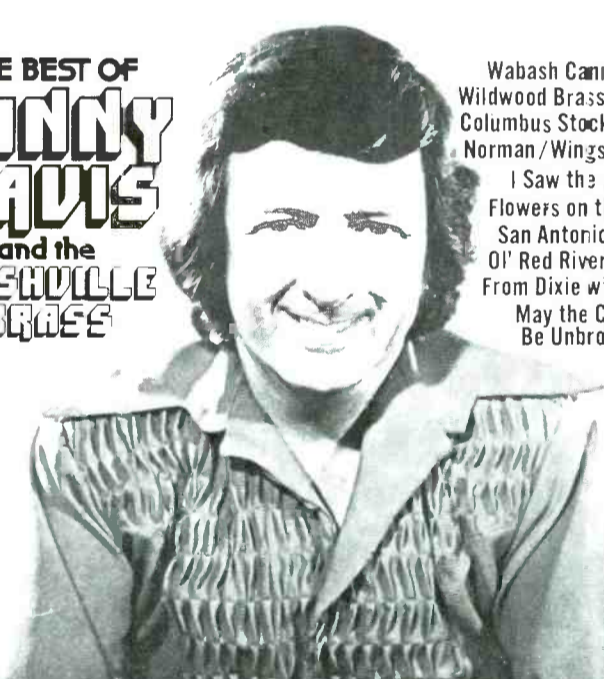
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**RCA Records and Tapes**

# New Atlanta PX Buying Hdqrs. Opens Apr. 27; To Add D.C. Area Record/Tape Buying by July 27

ATLANTA—April 27 has been set as target date for full operation for the new armed forces PX buying center for records and tape. Located at S. 2nd St., Bldg. 305, Forest Park, Ga. 30050, the center will be headed by Ron Pircio. He will be assisted by Bill Sullivan, who moved here from Dallas (see Executive Turntable) and who will act as inventory man-

agement specialist and be in charge of buying.

In late April, the Atlanta base will start supplying armed forces PX's in the southeast exchange region, which includes Mississippi, Alabama, Georgia, Florida and the Carolinas. In late July, this office will take on the additional supply chores for the Capitol exchange,

which includes the District of Columbia, Maine, New Hampshire, Vermont, Connecticut, Massachusetts, New York, Pennsylvania, New Jersey, Delaware and Virginia.

The realignment and beefing up of PX record/tape buying follow an experiment which began in the Alamo region in Texas over 18 months ago, where the armed forces experimented with buying direct for post exchanges instead of buying through rack jobbers, as had been customary. The new buying bases will buy direct for PX stocking.

Opening date for a coast headquarters, which would be located in the Los Angeles area, has been delayed. Original blueprint called for a late 1973 opening.

## Tandy Selling 27 Allied Radio Stores to Schaak

FT. WORTH—Tandy Corp. has received approval from the Justice Dept. to sell the majority of the Allied Radio stores acquired in Mar., 1970, to Schaak Electronics, Minneapolis.

The approval satisfied a court decree of Jan., 1972 after a suit by the antitrust division for the divestiture of the 37 stores acquired by Tandy. The terms of the approved plan are for sale and the delivery to Schaak of 27 stores between Jan. 14 and June 4. Tandy will continue to operate the other 10 stores until leases expire or they are disposed of by sale or closure.

The 27 stores reported \$7,112,881 in sales and income in fiscal 1973

before taxes and expenses.

Tandy Corp. operates Radio Shack and Schaak is a large consumer electronics chain.

## WB Hosts 2nd Acapulco Event

LOS ANGELES—Warner Bros. Records is holding its second National Promotion Convention at Acapulco's Princess Hotel Wednesday-Saturday (30-2). All Warner promotion personnel plus WEA Distributing branch and sales managers are included in the party of 130.

Previous WB promotion conclave was held two years ago at the same site. Senior vice president Stan Cornyn said, "We don't do this every year because we like to make it a really special event. I'm sure the guys back East can really enjoy getting out of the winter for a few days around now. So this convention is to reward them for superb work in 1973 and inspire them to future heights."

A key to timing of the event is that Warner's February release is one of the biggest in its history. 20 albums featuring many of the label's biggest sellers such as Deep Purple and Neil Young. Cornyn predicted that this month could well break all WB sales marks.

Meetings will be scheduled only for the mornings, with afternoons left free and party-type activities in the evening. Jesse Colin Young will perform at the event.

### Unusual Events

However, a series of unusual conferences will be held at the convention. Most unique is a Presidential Panel at which WB president Joe Smith and the presidents of WB cus-

tom labels such as Capricorn's Phil Walden, Casablanca's Neil Bogart, and Phil Spector of The Spector Label will be in the hot seat fielding questions from the promotion men, who are traditionally one of the most tough-minded segments of a record company.

The February release will be unveiled to the convention with a spe-



DAVID PORTER, Stax Records artist, again served as toastmaster of the annual awards banquet of the Memphis Branch of the National Business League. From left: U.S. Congressman Dan H. Kuykendall of Tennessee, Porter, and Atlanta mayor-elect Maynard Jackson. Jackson, Atlanta's first black mayor, was guest speaker for the evening.

## 50,000-Watt WHO Goes 100% Country

DES MOINES—WHO-AM, one of the 50,000-watt giants of the nation that has long carried country music all night is switching to a full-time country music format, according to Billy Cole who has been doing the all-night show the past couple of years. Only WSM-AM in Nashville, WWVA-AM in Wheeling, W.Va., WWL-AM in New Orleans, and WBAP-AM in Fort Worth have occupied such an important night role in country music. Coming on lately in the same musical genre, and making a considerable impact in spite of not having that huge a signal, is Larry Scott at KLAC-AM in Los Angeles.

Like WSM-AM, WHO-AM has been playing middle-of-the-road music during the day.

The lineup will now read Don Warren in the morning, Jerry Reno in the afternoon, Max Bennington in the evening, and Cole at night, with Don Reed doing fill-in work. Cole is also music director.

The station will be cross country in programming from morning until around 2 p.m., then go more traditional in nature. Previously, country music had been restricted from 6 p.m., until 5:30 a.m.

## Nonesuch Ups Disks by 50¢

NEW YORK — Nonesuch Records is increasing the list price of their LP's, effective Monday (28), from \$2.98 to \$3.48 per disk, with multiple sets to be raised accordingly. However, Nonesuch Quadrads will retain their previous \$3.98 list, while the label's cassettes will also hold to the current \$4.95 list.

The increase, the first in six years for the label, is attributed to rising costs in manufacturing, production and packaging.

## Bluff City in Buddah Deal

NEW YORK—Under a long-term agreement, Buddah Records will distribute the newly formed Bluff City Records, based in Memphis. In addition, Alan Lorber, producer and president of Alan Lorber Productions, will assume the roles of president and a&r director of Bluff City Records. He'll be responsible for acquiring masters, signing artists and negotiating foreign and domestic production agreements.

In other personnel activity at Bluff City, Edward Crawley, executive vice president, will function as national promotion director. Carl Friend, vice president and general manager, will administer the day-to-day operations in Memphis. Richard Becker, a vice president, will expand his publishing activities to direct the Bluff City Publishing divisions.

Buddah's distribution deal is for the U.S. Robert Casper of Casper & Thall represented Bluff City in negotiations.

More Late News  
See Page 66

## LA Promo Folk Hold Meeting

LOS ANGELES—The Los Angeles Promotion Men's Unasociation, a group of record company promotion executives, will hold a meeting Monday (28) at the home of RCA Records executive Don Whittemore, 1308 N. Martell. Membership meeting will be at 6:30 p.m., with the public invited for the 7 p.m. meeting.

Speaking at the 7 p.m. meeting will be Biggie Nevins, program director of KFI-AM; Rick Carroll, program director of KKDJ-FM; Mikel Hunter, program director of KMET-FM, and Wayne Volat, general manager of Nehi Record Distributors, all Los Angeles. Organizing the meeting were Jan Basham of A&M Records, Whittemore, and other record promotion executives.

## ABC-TV Names AMA Nominees

LOS ANGELES—Nominees for the American Music Awards (AMA), set for ABC-TV, Tuesday, Feb. 19 from 8:30-10:00 pm (EDT) have been announced by Edwin T. Vane, vice president, national program director for the network (Billboard, Dec. 15, 1973).

Nominees include: Favorite Male Vocalist: Jim Croce, Elton John, Stevie Wonder; Favorite Female Vocalist: Roberta Flack, Helen Reddy, Diana Ross; Favorite Group: Carpenters, Gladys Knight & the Pips, Tony Orlando & Dawn; Favorite Single: Jim Croce's "Bad Bad Leroy Brown," Roberta Flack's "Killing Me Softly With His Song" and Orlando's "Tie a Yellow Ribbon"; Favorite LP's: Diana Ross' "Lady Sings the Blues," Seals &

Crofts' "Summer Breeze" and War's "The World Is a Ghetto."

In the country area, nominees for Favorite Male Vocalist are Merle Haggard, Charley Pride and Conway Twitty; Favorite Female Vocalists: Lynn Anderson, Loretta Lynn and Tammy Wynette; Favorite Groups: the Carter Family, Osborne Brothers and Statler Brothers; Favorite Singles: Charlie Rich's "Behind Closed Doors," Kris Kristofferson's "Why Me" and Conway Twitty's "You've Never Been This Far Before"; Favorite LP's: Charley Pride's "A Sun Shiny Day," Charlie Rich's "Behind Closed Doors," and Tammy Wynette's "My Man."

In the soul category, Favorite Male Vocalists are James Brown, Al Green and Stevie Wonder; Favorite

Female Vocalists: Roberta Flack, Aretha Franklin and Betty Wright; Favorite Groups: Gladys Knight & the Pips, O'Jays and Temptations; Favorite Singles: Billy Paul's "Me and Mrs. Jones," Gladys Knight & the Pips' "Midnight Train to Georgia" and Stevie Wonder's "Superstition"; Favorite LP's: Al Green's "I'm Still in Love With You," Marvin Gaye's "Let's Get It On" and War's "The World Is a Ghetto."

The original list of nominees was compiled from the year end charts of the four leading music trade papers. More than 43,000 ballots were mailed by Market Evaluations, Inc. and the accounting firm of Peat, Marwick, Mitchell & Co. supervised the accumulation and tabulation of the ballots.



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Duncan	America

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# Motown Leads NAACP Awards

LOS ANGELES—Motown artists won five of the nine music honors in the 7th Annual Image Awards of the Beverly Hills/Hollywood chapter of the National Association for the Advancement of Colored People. Awards are given by the NAACP chapter for contributions to interracial harmony via the entertainment field.

Motown winners were Stevie Wonder as best producer of best album, both for "Innervisions"; Marvin Gaye with both best male vocalist and best song for "Let's Get It On," and Willie Hutch for "The Mack" soundtrack.

War was chosen top male group, the Pointer Sisters topped the female groups and there was a mixed-group tie between Gladys Knight & the Pips and the Staple Singers. Roberta Flack tied with Helen Reddy as best female vocalist.

Diana Ross presented a special corporate award to Ted Ashley, board chairman of Warner Communications. "Soul Train" TV host Don Cornelius was MC for the event. Still another special award was given to Stevie Wonder as "Musical Innovator of the 1970s."

Harold Melvin & the Blue Notes were chosen most promising musical group and Johnny Taylor won a special award for helping preserve the blues. William Grant Still, 78-year-old black composer, won the president's award.

Entertainment was provided by Aretha Franklin, the Jackson 5, Johnny Nash and the Dramatics.

# Raids Net 40,000 in Tapes; Duncan to Jail

NEW YORK—FBI agents, State Police, U.S. Marshals, and representatives of various record companies joined forces last week to launch separate attacks on tape duplicating activities around the country.

The drive netted close to 40,000 allegedly illegally duplicated tapes, and duplicating equipment, as well resulting in the arrest of a number of people on various charges, including copyright infringement.

A Criminal Court Judge in Chattanooga, Tenn. revoked the suspension of a one-year prison sentence he meted out to convicted tape pirate, Nelson Duncan, after Duncan was arrested on another charge.

Duncan, the first person convicted under Tennessee's new antipiracy law, pleaded guilty last October to a charge of manufacturing, distributing, and possessing pirated sound recordings. He was given the suspended sentence by Judge Tillman Grant, who also revoked it, and ordered Duncan's removal to the State penitentiary at Nashville.

Meanwhile in Scranton, Pa., FBI agents and U.S. marshals seized more than 2,000 allegedly pirated tapes and a quantity of duplicating equipment in a raid on the Dandy

Discount Store. The store was owned by Louis Sofka, who allegedly had a back room in which eight people worked two shifts to duplicate several thousand unauthorized tapes every week.

In Boston, a task force of state police, FBI agents and record company representatives, headed by assistant district attorney, Suffolk County, Thomas Dwyer, raided the House of Hurwitz and Paul's Merchandise Store, and seized more than 20,000 allegedly pirated tapes and duplicating equipment. No arrests were immediately made.

In Decatur, Ga., Thomas Edwards, owner of H.U. Edwards Enterprises, and James Ken Anglin, who operated the Atlanta 8-Track Warehouse, have been released on bond following their arrests by agents of the FBI. Both men have been charged with violations of the U.S. Copyright Law.

According to FBI officials about 15,000 allegedly pirated 8-track tapes, a shrink-wrap machine and thousands of labels were seized in the raid on Edwards Enterprises, while more than 800 allegedly unauthorized tapes were taken from the Atlanta 8-Track Warehouse.



"AMERICAN GRAFITTI" has proven to be a double winner for MCA—both as a Gold Disk album certified by the RIAA as selling more than a million dollars in sales (it was a double LP set, too) and for being a hit movie. Above, talking about the phenomenal success of the film and the "soundtrack" LP version of oldies are Ned Tanen, vice president of MCA Inc., left, air personality Wolfman Jack who played the role of a deejay in the film, and MCA Records president J. K. (Mike) Maitland, right.

# Mechanical \$\$ Seen Up by 8%

• Continued from page 1

tions have run about \$45 million in recent years.

Television mail order packages are contributing growing dollar segment of over-all mechanical earnings. Berman noted, but revenue from this source "does not yet even come close to 10 percent of the total."

The Harry Fox figures represent an undetermined portion of total income to publishers from mechanical royalties. While most publishers clear through the agency, others do not. Paul Simon's publishing company, Big Bells, for instance, issues its own mechanical licenses direct to manufacturers.

In the case of publishing affiliates of record companies, the agency representation will most often be limited to the licensing of outside manufacturers. A major exception is MCA, whose publishing wing makes use of the agency's services even when dealing with its sister record company.

Berman said the extent of his agency's control of material in record company catalogs ranges from as much as 85 percent in full-line companies, to a low of 30 percent in the case of some specialty labels whose song output is largely the effort of house-affiliated, artist-writers.

This percentage estimate is particularly useful in determining payments due publishers on cutout sales. The agency collects 12 cents on each dollar of manufacturer cutout income for that portion of their catalog claimed by the agency jurisdiction.

# Audiofidelity Price Increase

NEW YORK—Audiofidelity Enterprises has scheduled a price adjustment on all \$5.98 albums to \$6.98, effective Friday (1). Additionally, the Audio Fidelity Personality and Audio Rarities Series now carry a list price of \$7.98. The labels affected are Audio Fidelity, Black Lion, Chiaroscuro, Harlequin, World Jazz, Mr. G and Thimble Records.

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# Executive Turntable



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COHN

Gil Beltran has been named president of MGM Records, replacing acting president John Fruin, who continues in his post as president of Polydor UK. Beltran comes to MGM from RCA Records, where he served as vice president and general manager of that company's U.S. operations until recently. Prior to that appointment, Beltran was general manager and managing director of RCA Records, Brazil, having held the same post in Spain from 1967 until departing for Brazil in 1971. . . . At Warner Bros. Records, Don Schmitzerle has been named to the newly-created position of executive director, label management. Schmitzerle will be involved with all artists and managers recording for Warner/Reprise and affiliated labels, introducing new artists to the company's operations and maintaining the continuity of contact between both new and established artists with the company. He was most recently general manager of Reprise Records, having joined Warner Bros. as Detroit promotion man in 1965.



MATTIS



McDOUGAL



HANDWERGER

Spearheading appointments at CBS Records is the establishment of a dual management structure for CBS' April/Blackwood publishing wing. That move names Marvin Cohn as vice president, administration for April/Blackwood, with responsibilities for overall business and administrative direction including negotiation and approval of specific business terms for acquiring new songwriters, copyrights and catalogs, the negotiation of mechanical and performance royalties, and coordination of music print activities. Cohn will also be responsible for developing and monitoring the firm's financial affairs. Also named under the dual management system is Marvin Mattis, who assumes the post of vice president of creative affairs. Mattis will provide overall creative leadership, including direct responsibility for and approval of new signings, the acquisition of new copyrights and catalogs, and the development of the careers of those writers currently signed to April/Blackwood.

Cohn, who joined CBS in 1965 and served most recently as director, a&r administration and music publishing for CBS Records, will be based in New York; while Mattis, who recently held the post of general professional manager with Robbins Music will be based in New York. . . . At Philadelphia International Records, Weldon McDougal III has been appointed director of a&r and publicity. McDougal began his career singing with The Larks during the early '50's, later entering the production and promotion fields. He most recently served as director of artist relations and special projects for Motown, where he began working in 1964. . . . Arnie Handwerker has assumed the post of manager, CBS Records College Program, where he has worked most recently as supervisor. Handwerker was formerly associate editor of the College Radio Report. He will now report directly to Al Teller, vice president, merchandising for Columbia Records.



ROBINS



ANDON



ALVINO

Wayne Robins has been named editor for "Playback," CBS Records' in-house trade and consumer magazine. Robins has been with CBS since 1972 when he was appointed associate editor for the publication. . . . At Columbia Records, Arma Andon has been named associate director, East Coast product management. Andon was previously an associate product manager. . . . At ABC Music, Gerlad Teifer has been named vice president and general manager of the ABC Music subsidiaries. Teifer was previously general manager for April/Blackwood, president of Sunbury/Dunbar, Inc., and most recently president of Metromedia Publishing subsidiaries.

Norman Sherman has been named eastern marketing director for Shelter Records. He will be responsible for all advertising, merchandising, sales, promotion and special projects east of the Mississippi, working out of Shelter's New York office. He was previously

(Continued on page 13)

# Stage two!



The first stage was a blast. All it took was the right mix: Don Kirshner Productions and Viacom. Then it soared!

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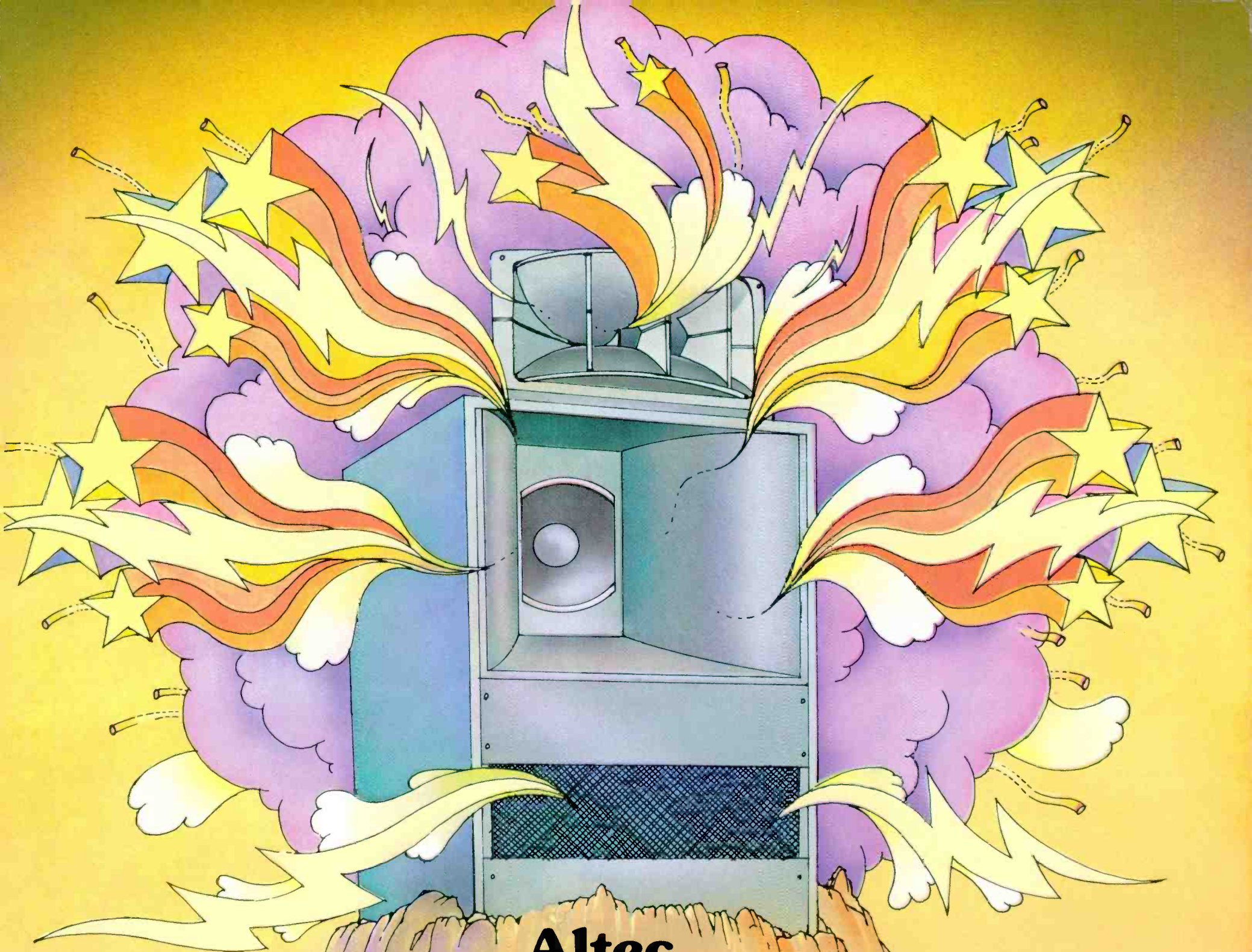
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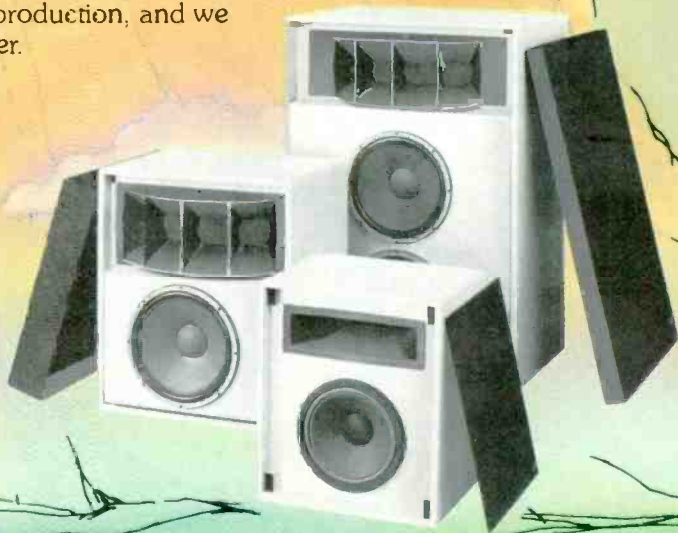
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# Executive Turntable

• Continued from page 6

field promotion manager for RCA. . . . **Eddie Lambert** has been named general manager of Haven Records. He will handle day to day liaison duties with Capitol Records, distributor for the label, and will also participate in artist acquisition and independent production liaisons. He was most recently general manager of the ABC/Dunhill Music Publishing Companies.



SASANO



SANK

**Dan Alvino**, an eight-year veteran of United Artists Records, has been promoted to director of marketing. . . . Also at UA, **Ken Sasano** has been named a&r coordinator under departmental senior Greg Lewerke. Sasano comes from Capitol Records, where he served in both a&r and college promotional coordination. . . . **Arty Simon** has returned as New York City promotion man for United Artists Records, following a stint as a rock drummer. . . . **Stewart Sank** has been named regional promotion manager, RCA Records, covering the Southwest region. Sank, who will be based in RCA's Dallas office and report to label promotion director **Tom Cossie**, was most recently an independent promotion man in New York, and was national promotion director for GSF Records.



SMITH



STONE



LEWIS

At Polydor Incorporated, **Randy Roberts** has been named promotion manager for New York state, with additional involvement  
(Continued on page 50)

## General News

### RCA Tie on Two Country Coliseum Acts

NEW YORK—RCA Records is mounting a broad merchandising, advertising and promotional campaign to tie with the appearance of two major country artists from the label at "Country at the Coliseum," the special country music package slated for Nassau Coliseum on Feb. 17.

Jerry Reed, and Danny Davis and the Nashville Brass headline the show, which is being produced by Rossap Associates and will also feature Donna Fargo and Freddie Hart.

Support will include trade and retail advertising focusing on the concert and on current product from Reed and Davis: radio and television spot campaigns; in-store autographing events; window displays for retail outlets in Long Island, Westchester County, New York and New Jersey; posters and other display materials, along with radio interviews.

Reed has a current LP, "The Uptown Poker Club," and a recently released single, "Crude Oil Blues," while Davis' most recent LP, "The Best of Danny Davis and the Nashville Brass," was released earlier this month.

### Preston Hits Gold

NEW YORK—Billy Preston has struck gold with an RIAA certification for the single "Space Race." Preston records for A&M Records.

### TO WHITE CONSOLIDATION:

## Philco-Ford Sale Being Set

BLUE BELL, Pa.—The Philco-Ford Corp. and White Consolidated Industries, Inc., have reached an agreement in principle that would allow White's acquisition of the Philco name, two Philco plants and the marketing and sales organization of the Philco's Home Products division.

The agreement, for an undisclosed sum of money, is under review by the antitrust division of the Justice Dept., and is further subject to ratification by the board of directors of both companies. If approved it would affect some 2,000 of Philco's 6,000 employees, although Philco officials stress that none would be retrenched.

If the pact is sealed, White, a manufacturer of laundry equipment, refrigerators, freezers and other major appliances, plans to continue the Philco operation as a totally separate

entity distinct from the White Consolidated brand name.

The plants involved in the planned acquisition are the Taiwan factory which manufacture stereo parts, radio receivers and portable black and white TV sets for export, and a plant at Watsonstown, Pa., that assembles some stereos as well as manufactures cabinets for color TVs.

The agreement also covers a number of world wide licensee firms that manufacture under the Philco name. In addition it will allow Philco to produce TV and refrigerator products for White during the next 18 months.

Reasons for the sale have not been disclosed.

### Kirshner-SG Pact on Folio

NEW YORK—Don Kirshner Productions and Screen Gems-Columbia Music Publications have signed a pact for Screen Gems-Columbia to publish a song folio based on Don Kirshner's "Rock Concert" pop-rock television series.

The folio, which will retail for \$3.95, will include piano and guitar chord sheet music of some 20 top songs performed on the show, as well as pictures and biographical information of the artists who performed on the program.

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### KING HARVEST

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### FATBACK BROTHER, JOHNNY KING

Feel My Soul (Album) PLP-46

### SPARKLE

Yesterday You Called P-554

### THE 8 MINUTES

Looking For A Brand New Game P-533

### J. J. BARNES

You Are Just A Living Doll P-546



# '74

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**We captured  
the animal,  
alive, in his  
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**"ROCK  
AND ROLL  
ANIMAL"**



## Neeley Forms Varied Firms

NASHVILLE—Hal Neeley, former president of Starday-King and of Fort Knox Publishing, has started three new independent labels and formed an independent production company. Neeley has formed Nashville (country), Rap (R&B), and Blue Denim (contemporary) companies, and Hal Neeley Productions. He currently is headquartered in nearby Gallatin, Tenn., with offices in downtown Nashville.

Neeley still is part owner of the dormant Starday-King, and of its building and studio. A final disposition of this firm has not yet been determined.

The first two releases under the new setup will be R&B, with Dee Dee, David and Joseph, a group from Memphis and Change in Scene.

Neeley has set up his own independent distributors, and has a firm pressing contract. He also is planning a budget tape line. He has formed Nee-Mar Publishing. He also has purchased some masters.

Neeley also has established a mail order firm, Country Music Unlimited, which will deal with his country product only. He is also undertaking a television package.

At the present time, Neeley holds 30 percent of the stock in Starday-King, and 40 percent of Fort Knox Music. His former promotion man, Col. Jim Wilson, is now working with Phonodisc.

## NARAS Hall Picks to Be Told at TV

NEW YORK—The first five recordings to enter the Hall of Fame, being established this year by NARAS, will be announced during the 16th Annual Grammy Awards telecast on March 2, over CBS-TV.

Eligibility for the Hall of Fame requires that the nominated recordings be released prior to 1958, before the inception of the Grammy Awards. Those individuals associated with the records chosen will each receive special certificates, and their names will be inscribed on a special Hall of Fame plaque.

## Buddah, Ebony Deal

NEW YORK—Ebony Sound Records and the Buddah Records Group have completed an agreement for Buddah to distribute the Ebony Sound label in the U.S. The first product to be released under the pact will be the single "I Wonder What She's Doing" by the Soul Generation. Ebony Sound, which was formed in April 1972, is under the direction of Bobby Ragona.

## Col Tightens Limit

• Continued from page 1  
visions, stemming from this PVC shortage.

All buyers voluntarily commented that the new Columbia policy would have broad industry impact. All commented that it certainly would cause them to more cautiously approach buying a new single or LP by a new unproven artist. They felt it would practically end taking a chance on a new release.

At deadline, Columbia's press department had been awaiting an announcement regarding the changed return/exchange policy, which failed to arrive.

## General News

### Col Return & Exchange

LOS ANGELES—The terms of the exchange and return policy letter, received recently by Columbia branch offices in the U.S., are as follows:

Category	DEALER		SUBDISTRIBUTOR	
	Xchng.	Return Frequency	Xchng.	Return Frequency
Current 45's	100% guarantee	Monthly	100% guarantee	2 per month
Oldies 45's	10%	Quarterly	10%	Quarterly
<b>ALBUMS:</b>				
Pop LP/Sets	13%	Monthly	18%	Monthly
Jazz	10%	Quarterly	10%	Quarterly
Classical	13%	Monthly	13%	Monthly
Bdwy/Film	10%	Monthly	10%	Monthly
Quadrasonic	10%	Monthly	10%	Monthly
<b>TAPES:</b>				
Pop & Classical	13%	Monthly	18%	Monthly
Bdwy/Film/Quadrasonic	10%	Monthly	10%	Monthly
Reel-to-reel	10%	Quarterly	10%	Monthly
Budget (Harmony, Headliner, Odyssey)	100%	Monthly	100%	Monthly

The policy for defectives is the same for both dealer and subdistributor: LP's—exchangeable selection—for-selection not to exceed 1 percent of net purchases; TAPES—exchangeable selection—for-selection not to exceed 2 percent of net purchases.

## Williams to Host Grammy

NEW YORK—Andy Williams will host the fourth consecutive live broadcast of the NARAS Grammy Awards ceremonies. The 16th annual presentation will be broadcast as a 90-minute special on Saturday, March 2, over the CBS television network.

Dr Pepper and Warner-Lambert will be major sponsors for the special, which will originate at the Palladium in Hollywood. Set to present Grammy statuettes are Glen Campbell, the Carpenters, Roberta Flack,

Al Green, Isaac Hayes, Kris Kristofferson, Henry Mancini, Tony Orlando and Dawn, the Pointer Sisters, Helen Reddy, Telly Savalas and Lily Tomlin.

Additional presenters and performers will be announced by NARAS later this month. The special is a Pierre Cossette Company production, with Cossette as executive producer and Marty Passetta to produce and direct, with musical direction by Jack Elliott and Allyn Ferguson.

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# James Griffin has just popped up all by himself...

by cutting a hot, single slice  
from his freshly-made loaf.

In addition to singing with, and composing half of Bread's material, plus penning over thirty chart singles in the past—most of them hit singles, James Griffin, formerly of Bread, has successfully established a solo career for himself. "Breakin' Up Is Easy", his debut album on Polydor, has already topped a smash single from it bearing the same name.

Together with a musical style that encompasses hard rock, folk, tender ballads and a uniquely varied orchestral sound all his own... multi-talented James Griffin is, without a doubt, a big breadwinner in the Polydor family.



Featuring the single

**'Breakin' Up  
Is Easy'**  
PD 14213  
from the album

**'Breakin' Up Is Easy'**  
PD 6018

by **James Griffin & Co.**

# This Business of Music

Presented by the Dept. of Arts & Humanities,  
UCLA Extension, in cooperation with  
Billboard and the National Academy of Recording Arts  
and Sciences Institute  
of Creative Development and Training



By NAT FREEDLAND

Another large and enthusiastic audience consisting mostly of music professionals got a detailed overview of the entire process of creating and marketing a popular song at the third seminar.

Panelists were: Linda Laurie, writer of the Helen Reddy hit "Leave Me Alone/Ruby Red Dress" and an MCA artist; Ron Anton, vice president in charge of the Broadcast Music Inc. Los Angeles office; Robert Gordy Jr., vice

## Session 3: The Songwriter, Music Publisher, Licensing Agency



Billboard photos by Norm Schindler, Songwriter Linda Laurie of "Leave Me Alone" fame gestures as Jobete Music chief Robert Gordy looks on.



Warner Bros. Music president Ed Silvers fields a question.



Audience members line up at microphone during question period.



Songwriter Arthur Hamilton (L) and SESAC executive vice president Arthur Hamilton taking part in panel.



BMI film "The Score" shows audience how soundtrack composers work.



BMI vice president Ron Anton participates in panel dialogue.



Audience participants throng about Robert Gordy after session.

president/general manager of Motown's Jobete Music, for 10 years rated in Billboard the most active publisher; Arthur Hamilton, composer of "Cry Me a River" and board member of the American Society of Composers, Authors & Publishers; Ed Silvers, president of the huge Warner Bros. Music publishing operation; Sal Candiola, executive vice president of SESAC, which has been particularly successful in the gospel and country fields.

Format of the session was a free-swinging dialogue among the entire panel, rather than individual speeches. Question and answer session was shorter than usual in order to showcase a fascinating BMI film, "The Score," which shows the grueling demands faced by composers of film-TV soundtracks. Shown at work were Quincy Jones, Lalo Schifrin, Jerry Goldsmith, Hugo Friedhofer and Earle Hagen.

The seminar opened with an information-packed outline of the history of song protection rights by moderator Hal Cook, vice president of Billboard Publications Inc. and former publisher of Billboard magazine. A condensation of Mr. Cook's statement follows:

A music publisher is a professional businessman engaged in acquiring, administering, promoting and merchandising songs. Sometimes he will place songwriters under

contract, perhaps for a weekly salary or advance, in exchange for exclusive publishing copyrights.

Once a record is produced, the publisher will strive to promote the song on radio, TV, jukeboxes and public places. He will seek other recordings and overseas publication, print music uses, adaptation for commercials and soundtracks.

With the booming growth of the recording industry, mechanical royalties of two cents per song on each record sold (traditionally one cent apiece for writer and publisher) may

now outstrip the public performance license royalties collected by ASCAP, BMI or SESAC.

Yet, in 1973 the income collected for public performance of copyrighted songs was over a remarkable one hundred million dollars.

Paul Ackerman, Billboard music editor emeritus, reminisced on tape about the earliest days of performance rights societies. Highlights of his statement were:

It is to the credit of ASCAP that it established in the U.S. the principle of performing rights, the idea that a copyrighted song cannot be performed for profit without payment to the creator and copyright proprietor.

ASCAP was formed in 1914 in New York by Victor Herbert and other songwriting giants. This philosophy had been established overseas by PRS in England, SACEM in France and GEMA in Germany. Early ASCAP organizers travelled across the USA, often thrown out violently by the owners of public places. ASCAP officer Gene Buck was even jailed in Montana.

BMI arose in 1940 when the radio networks were a major source of income for ASCAP members and disputed a rate rise which would boost their payments from \$9 to \$11 million a year. Broadcasters were determined to start from scratch with a new pool of music. They turned at first to old public domain songs and Latin material. They began bidding to writers for exclusive contracts.

Tin Pan alley dominated ASCAP. So BMI made an early entry into licensing of country

music, under the auspices in part of Nashville writer-composer Fred Rose, and also in rhythm & blues.

However, in recent years the second generation of management at each organization has made both ASCAP and BMI competitive in all areas of music.

SESAC was of European origin and the initials first stood for Society of European Stage Authors and Composers. But during the early '40s dispute with ASCAP, broadcasters began taking licenses for SESAC copyrights. With a strong base in white gospel songs, in recent years SESAC has moved aggressively into country and pop areas.

Panelist Linda Laurie was a big crowd-pleaser with her outspoken remarks about the way she was cheated on both domestic and overseas royalties during earlier phases of her 10-year struggle to establish herself as a songwriter. But she concluded that the rewards of a songwriting career make all the travail worthwhile.

Ed Silvers said there are great opportunities in publishing for newcomers and he wished he had been involved in publishing from the start of his music career. He called publishing the most stable area of the record business.

Ron Anton explained the computer survey techniques by which BMI gets its information on how much to pay songwriter members. Sal Candiola told how SESAC bases its payment rates on a song's position in trade paper charts.

Jobete's Robert Gordy said that a strong publisher can work for its songwriters by demanding record companies reduce the amount of reserve funds they normally withhold from mechanical royalty payments.

Arthur Hamilton helped explain how big TV-ad record operations such as K-Tel negotiate and usually gain mechanical rates of half or less of the usual two cents, because this field has such strong selling power.

Next session is "Marketing the Product," with panelists Joel Friedman, president of Warner-Elektra-Atlantic Distributing, plus three retail chain heads; Lee Hartstone of Wherehouse of Music, Russ Solomon of Tower Records and Jim Greenwood of Lico-rice Pizza.

FEBRUARY 2, 1974, BILLBOARD



# Marie Owens "J. John Jones"

MCA-40184



MCA RECORDS

**MEMO**  
Add this to your list  
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sensational  
singles  
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fantastic females.

# Billboard Trendsetter Awards

It was a grand and gala night as Billboard presented its Fifth annual Trendsetter Awards to 15 individuals, groups and companies honored for their outstanding achievements in the international music-record-tape industry in 1973. The awards were presented Jan. 17 at the Lotus Club in New York. Ted Brown, WNEW-AM deejay, was MC and presenter.

1. Frank Mull, Mercury Records national country promotion/sales manager, accepts award for Johnny Rodriguez for being the first Chicano country star from Texas to capture a national audience.

2. The Allman Brothers received an award for focusing attention on southern rock music. Accepting for the group is Dick Wooley, head of Capricorn sales and promotion.

3. Storer Broadcasting's WHN in New York, won a plaque for bringing country music into that major eastern market. Chuck Renwick, general manager, and Ruth Meyer, promotion chief, accept for the station.

4. Logan Westbrook, Columbia's director of special markets, accepts for Don Cornelius, founder and producer of "Soul Train," for establishing a weekly syndicated soul music show.

5. Holding plaques for expanding the sound of soul music through a soft, romantic style are, left to right, Leon Huff, Thom Bell and Kenny Gamble.

6. George Wein, Newport Jazz Festival producer, for expanding the jazz market through festivals in the U.S.

7. Receiving an award for Helen Reddy, for the versatility of her art and ability to communicate in various media, is Joe Petrone of Capitol Records, Brown, right, looks on.

8. Charles E. Bedford, manager audio systems and components engineering, General Electric, for alerting record companies to the problems of defective singles and their effect on home phonographs.

9. Henry Romersa, executive director of the NARAS Institute, for establishing a meaningful curriculum for colleges on the music industry needs.

10. Elvis Presley and Col. Tom Parker gained a salute for creating the first world-wide television concert, seen by 1.5 billion in 40 countries. John Burgess, RCA division vice president, accepts. Billboard publisher Lee Zito is at right.

11. Accepting for himself and Sam Goody is Jay Schwab, vice president. Award was for launching a quadra-sonic showroom.

12. Coen Solleveld, left, Polygram president, Paul Ackerman, Billboard editor emeritus, and William D. Littleford, BPI president. Solleveld received award for helping make his group of companies one of the fastest growing international music operations.

13. Artist Barry White, who flew in from the West Coast for the occasion, presents plaque to Russ Regan, president, for infusing vitality into the independent label field with the successful launching of 20th Century Records.

14. Focus was given an award for proving that European groups can succeed in the U.S. Accepting for Holland's progressive rock band, is Steve Leber, of Leber & Krebs, U.S. management firm. The group achieved two gold LP's and one for a single.

15. Norman Weiser, head of Chappell Music, and Mrs. W.D. Littleford.

16. Tom Rodden, Regan and George Grief of 20th Century Records, with Gordon Stulberg, head of the parent 20th Century Fox.

Bob Ezrin, of Nimbus 9 Productions in Canada could not attend. He won an award for his important role as producer of both Canadian and American



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# TO NARRAS MEMBERS:

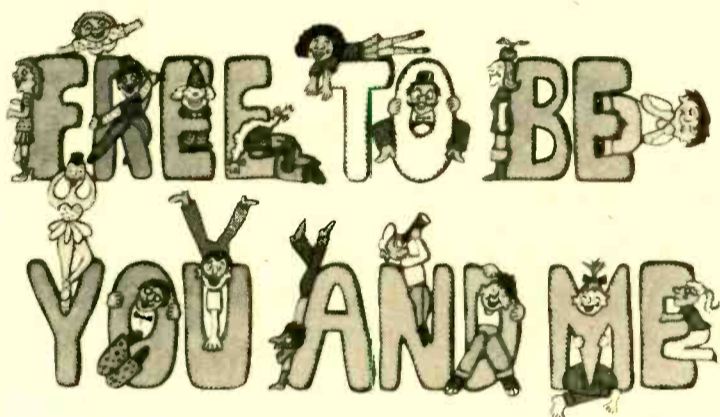
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THIS RECORD IS DESIGNED FOR USE ON STEREO OR MONO-AURAL EQUIPMENT BY CHILDREN OF ALL AGES, SHAPES, SIZES, COLORS, AND SEXES.

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Album Produced by CAROLE HART

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FOR OUR  
**GRAMMY NOMINATION**

BEST RECORDING FOR CHILDREN





# 25 YEARS AGO...



IN 1949, THE ERNIE FORD LEGEND BEGAN WITH THIS RELEASE,



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# CASEY KASEM Proudly Announces He Has Joined the Staff at KLOM, Lompoc, California.



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Your station needs a Casey Kasem, and the program that comes with him, AMERICAN TOP 40.

To find out how easy it is to have the most listened to voice in the world working for you, send in the coupon. Until you do, Lompoc's one up on you.



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# Easy Listening

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
2	4	7	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
3	2	16	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
4	7	8	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnosnos, ASCAP)
5	3	12	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
6	13	6	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
7	5	11	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
8	6	13	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
9	9	17	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
10	8	8	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
11	21	6	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caleconis Soul, BMI)
12	10	19	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
13	22	6	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
14	11	14	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
15	18	8	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
16	12	13	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, EMI)
17	17	12	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
18	16	6	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
19	15	13	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnosnos, ASCAP)
20	24	7	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
21	14	13	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
22	19	18	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
23	26	7	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
24	23	18	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
25	34	7	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
26	38	2	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
27	25	11	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
28	27	14	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
29	48	2	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
30	30	5	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
31	35	3	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
32	-	1	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
33	29	7	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
34	32	9	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
35	44	4	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
36	-	1	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
37	41	2	SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
38	40	3	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incense/East/Memphis, BMI)
39	37	9	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
40	43	4	NEVER, NEVER GONNA GIVE YA UP Barry White, 20th Century 2058, (Sa-Vette, January, BMI)
41	39	9	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
42	49	2	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
43	45	5	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
44	46	5	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)
45	42	5	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems Columbia, BMI)
46	47	4	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
47	50	2	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
48	-	1	IN THE MOOD Bette Midler, Atlantic 7270, Shapiro/Bernstein, ASCAP)
49	-	1	JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
50	-	1	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmoood, BMI)

# Classical Music Music Council Honors Fisher; Panels Discuss Youth, Schools

NEW YORK—Over 100 representatives of the music world attended the general meeting of the National Music Council, Jan. 10 at the Plaza Hotel.

Honored guest was Avery R. Fisher, founder of Fisher Radio and donor to the arts. Council president Leonard Feist, who is also executive vice-president of the National Music Publishers' Assn., presented Fisher with a plaque, citing him for the generosity of the Avery Fisher Fellowship Awards established in September to give impetus to careers of outstanding young American professional musicians and for his financial support for Avery Fisher Hall at Lincoln Center.

The morning session of the National Music Council meeting consisted of two panels tackling the question, "How Does Youth Tune in to Music Today?" Henry Brief, executive secretary of the Recording Industry Association of America, moderated the initial discussion. Panelists were Artie Shaw, Peter Lieberman, Stanley Silverman and Willie Ruff. Shaw expressed the need for a re-assessment of "our roles in this mysterious process of writing music and getting it to the consumer. It is a question of artist versus entertainer," he said, "the artist has no concern for what the public says; the entertainer does."

## Schippers Tour Cut by Surgery

CINCINNATI—Mezzo soprano Shirley Verrett and flutist Jean-Pierre Rampal will appear as guest soloist with the Cincinnati Symphony Orchestra, under Thomas Schippers, on four Eastern dates during a 10-city tour starting at Ohio University, Athens, Ohio, Feb. 24.

Miss Verrett will sing Wagner's "Wesendonck" songs, an aria from "Tannhauser" and a scene and aria by Mozart in the CSO appearances at Fairleigh-Dickinson University in New Jersey Feb. 26; Carnegie Hall, New York, and Kennedy Center, Washington, March 2. Rampal will offer Mozart's Concerto for Flute in D Major 314 in the orchestra's stand at the Academy of Music, Philadelphia, Feb. 28.

The program for the all-orchestra dates on the tour will comprise Mozart's Symphony No. 41, the "Jupiter," Brahms's Symphony No. 2 in D Major and Wagner's Overture to "The Flying Dutchman." Remainder of the tour dates are West Chester State College in Pennsylvania Feb. 25; Ashland, Ky., March 3; Danville, Ky., March 4; Wabash, Ind., March 5, and Coshocton, Ohio, March 9.

Music Director Schippers canceled nine performances with the New York Philharmonic Orchestra this month to permit him to gain recovery from a major thoracic surgery which he underwent in November.

In a commitment made more than three years ago, Schippers agreed to conduct the Philharmonic in four concerts, Jan. 17, 18, 19 and 29, at Avery Hall in Lincoln Center. He also had agreed to guest conduct the Philharmonic on a week-long tour of Florida Jan. 21-26. He also missed two subscription concerts here and a guest appearance in Chicago.

Following his convalescence, Schippers will conduct his first concerts with the local Symphony Feb. 15-16, when pianist Murray Perahia will be the soloist.

Obie-award winner Stanley Silverman told of his own experience in "tuning-in" to music. "I deplored the lethal population explosion in the academic community. I felt it was unhealthy and as I had a healthy interest in the theater, I followed my idols, like Schoenberg, Stravinsky, Boulez, who actually worked in the theater instead of teaching. They arranged operettas, wrote ballet music, etc. One finds what traffic will allow in the theater and then goes right ahead." Composer Lieberman told of his emersion in jazz, of learning 12-tone theory even before he understood tonal theory, of going to Juilliard "to use the library—but stayed." "Since the finest minds and music often go unnoticed, composers must test beliefs over and over again. By virtue of this, they must be 'intellectual.'" Lieberman deplored the economic problems faced by young musicians today.

Yale University's Ruff spoke on what he termed "our electric environment." "Youth tunes in today by turning the knob ... nothing can happen unless people touch, with one generation touching another."

ASCAP's Martin Bookspan moderated the second panel discussion, revolving around participants Dr. Jerrold Ross, representing the Music Education Department of New York University; Dr. Edwin Heilakka, director of the Division of Music Education, city of Philadelphia; and teenagers Bill O'Connell and Jeffrey Swann. On the subject of music education, Ross cited the large percentage of students who do not know "how to listen" or the "relationship of the art to themselves." Heilakka brought up the question of teaching teachers how to teach the aesthetic experience. The consensus was that

more enthusiasm on a school level was necessary and that somehow the same enthusiasm apparent in most performers should be transferred to educators in music.

In the afternoon session of the National Music Council meeting, two resolutions were offered by committee representatives: the Music Education Committee expressed its concern over the cutbacks occurring in programs of music instruction in public school systems throughout the country as well as curtailment of teaching positions and special programs and funds for music education.

"Whereas the American Revolutionary Bicentennial celebration will provide unusual opportunities to display and enjoy the many aspects of our creative life," stated the second resolution, "therefore be it resolved that the National Music Council urge all organizations contemplating musical events, and all those funding such events, give priority to the performance of American music, both of the present and of the past, and to feature primarily American performers. Be it further resolved that emphasis be given to the commissioning of works by American composers."

Officers of the council include chairman of the board, Peter Menin; president, Leonard Feist; first vice president, Merle Montgomery; second vice president, Edward M. Cramer; secretary, Martin Bookspan; treasurer, Oliver Daniel; archivist, Edward N. Waters; members-at-large are Charles H. Benner, Henry Brief, David Cooper, David Hall, Norman Lloyd, Gustave Reese, Irwin Scherzer, Claudette Sorrell, Henry Steinway and Richard Wangerin. Executive secretary is Leslie Rubinstein Kallmann.

## 16 Groups Meet to Rally For Contemporary Music

NEW YORK—Representatives of 16 national music organizations met recently at the American Society of Composers, Authors and Publishers building and expressed concern about the low number of performances of contemporary music in this country and to explore means of encouraging its performance by symphony orchestras, concert and chamber music groups. Composer, conductor and ASCAP director Morton Gould chaired the meeting in place of colleague Aaron Copland. Stanley Adams, president of the Society and one of the prime organizers of the meeting, was also prevented from attending by the weather.

Gould reviewed some suggestions made earlier—including plans to meet with critics, symphonic conductors and managers, efforts to seek action from the National Endowment for the Arts and arranging visits by noted contemporary composers to symphonic orchestras and their boards.

Paul Fromm of the Fromm Foundation read a prepared statement on "How to Integrate Contemporary Music into the Subscription Series of the Symphony Orchestras," and Mr. Leonard Feist, President of the National Music Council, reported that the Council was planning to award citations to those symphonic orchestras which program contemporary music.

Other proposals and suggestions

included using the upcoming U.S. Bicentennial as a means of encouraging more use of contemporary music; getting television critics to cover concerts of new music; placing more profiles of contemporary composers in programs and developing panel discussions during conventions of member organizations.

ASCAP president Stanley Adams hailed the meeting as "a significant step in what must be a sustained effort to solve an important problem that affects the entire future of American music."

## Carlos' New Bach Sells 50,000 in Week: Columbia

NEW YORK—Walter Carlos' "Switched-On Bach II" has sold over 50,000 copies in the first week after its release, according to Columbia Records. Its predecessor, "Switched-on Bach," should hit the one million mark for album sales within the next few weeks and is on the way to becoming the largest selling classical LP of all time, Columbia claimed.

Columbia's promotional plans for the new album include ads in daily newspapers, college papers, and major magazines, national radio spots and special ads in youth-oriented publications.

# Radio-TV Programming

## KSAN-FM's Satire Series

SAN FRANCISCO—KSAN-FM, the progressive station in town, has launched a new half-hour version of "The Watergate Follies"—a satirical survey of the Nixon scandals.

The show mixes serious summaries and interviews with songs, one-liners and sketches. Last year's 20-week run of the series was rebroadcast successfully in half a dozen other cities by progressive stations. Operations director Bonnie Simmons plays a role on the show, as do other station members.

## Iowa College FM Syndicates 'Rap'

CEDAR FALLS, Iowa—"Record Rap," a weekly record review program aired on KHKE-FM at the University of Northern Iowa here, will be distributed and aired on the 160 radio stations of the National Public Radio stations.

Show is hosted by Bob Dorr and presents interesting views about one LP a week. KHKE-FM is shifting call letters Feb. 18 to KUNI-FM and boosting power to 100,000 watts in stereo, according to music director Gerry Gabel.

## Listeners' Ideas

ATLANTA—To give their listeners a feeling of participating in the radio station, WSB-AM is again asking listeners to send in programming ideas. The station pays \$25 for the best idea and \$5 each for five runners-up.

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The legendary Joe Niagara has joined WCAU-FM in Philadelphia and will do the 6-10 p.m. show. The lineup at the oldies format station now includes Long John Wade 6-10 a.m., Gene Manning 10 a.m.-3 p.m., program director Jim Nettleton 3-6 p.m., and Niagara. . . . KMPC-AM in Los Angeles is donating thousands of old albums for recycling of vinyl, according to program director Mark Blinoff. Donation is being made via the Los Angeles record promotion men's unassociation. . . . Groffiti is a new sort of magazine or something. Write Skip Groff, editor-in-chief, P.O. Box 166, Rockville, Md. 20850, for a sample copy.

Michael Powell, 312-928-4244 is looking for a contemporary or soul position in small or medium market.

Tom Krinsier, veteran program director, is looking for job in major or medium market, preferably the southeast. 504-394-3074. . . . Lineup at WQMG-FM in Greensboro, N.C., now has Jerry Carpenter 6-10 a.m., Allan Godwin 10 a.m.-1 p.m., John Coffman 1-4 p.m., Ken Sitzer 4-7 p.m., Weldon K. Smith 7 p.m.-1 a.m. and on weekends: Charles Altschul, Ted York, Linda Treutel and Ken Richards. . . . WGAI-AM, Elizabeth City, N.C., is looking for a first ticket full-time personality for evening slot who can also do production; also needs a part-time man with a first ticket; contact program director Steve Randall.

If any station needs people, please contact me: got a lot of guys out of work. Good people, too.

Talk about faith! No sooner I announce that the seventh annual Billboard International Radio Programming Forum will be held in New York Aug. 14-17 and Gary Waight, radio sales representative for WBOC-AM-FM in Salisbury, Md., sends in his registration fee.

KLAC-AM in Los Angeles has a one-hour documentary on Tex Ritter that's available to any radio station who promises to air it; call music director Carson Schreiber for details, etc. . . . George Reed is taking over as program director of WKCM-AM, Hawesville, Ky., as John Midbo is moving over into television. . . . Jim (Boom Boom) Bunn has left KEIN-AM in Great Falls, Mont.,

and is en route back to Connecticut, 203-573-0935. You can reach him there in a few days; he'll be hunting for a job in the New England area and has seven years of experience.

If you're interested in airing the "National Lampoon Radio Hour" show, I suggest you contact Bob Michelson, new general manager of the syndicated show. Call him at 212-688-4070. Maybe he'll send you a demo tape. . . . Tom Adams, who does the Electric Weenie humor weekly thing says he got a response on one of his ads in Billboard from a British Armed Forces deejay in Cyprus. "You do get around. Wonder if they have Coors over there?" I'm surprised they even import humor, Tom.

Jeff Blocher, program director of KINN-AM in Alamogordo, N.M., wants Tim Friend to contact him. Lineup at KINN-AM now includes Blocher sign-on-9 a.m., Curt Parrett 9-noon, Bob Vaughn noon-2 p.m., Jim Bell until sign-off. On weekends, Ed Brennan and Les Fenter help out. . . . Mike Hoyer, program director of KWMT-AM in Fort Dodge, Iowa, reports in with this note: "Just read the concluding installment of your interview with Don Nelson! Here it is January and the interview was done in October during the country music convention. I missed the convention this year, but our morning man Skip Nelson made it. He said there was a severe shortage of beer. Now I know where it went—into the room where you interviewed Don. Seriously, I enjoyed the story, even though it seemed like a never-ending soap opera." Actually, Don and I were drinking diet sodas; if we'd been drinking beer, the interview would be ending about next year.

Jay Scott, formerly the program director of WIXZ-AM in Pittsburgh, is now programming KKSS-FM in St. Louis and joining the station as production director is Bill Calder. Scott says that he's going to air the programming toward the 25-49 age audience. . . . Bob Payton reports in from WRBR-FM in South Bend, Ind. The lineup goes: Music director Bill O'Brian 6-10 a.m., Neil Scott 10 a.m.-3 p.m., program director Bob Payton 3-7 p.m., Kris Rahbyne 7-midnight, and Dave Fuller mid-

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

night-6 a.m. Adds that Mike Hayworth has left the station to join KNUS-FM in Dallas and Phil Gordon has gone to WCAR-AM in Detroit. "Hopefully, by not playing the DeFranco Family and Donny Osmond every hour-and-a-half, my sanity will return." Yes, Bob, but what about the sanity of Tom Rodden of 20th Century Records who sells the DeFrancos and Ben Scotti, chief of promotion for MGM Records, who sells the Osmonds?

Skip O'Brien, formerly known as Don Miller at WCUE-AM in Akron, Ohio, is now working weekends at WGCL-FM in Cleveland. . . . Lineup at WCWC-AM-FM in Ripon, Wis., now has Mike Engler 5-9 a.m. in his 10th year on that show, program director Dick Holiday 9 a.m.-1 p.m. and he's been there three years, Jay Clarke 1-6 p.m., Terry Allan 6-midnight and he just joined from WOSH-AM in Oshkosh, Wis. Station is uptempo MOR in the day and Top 40 at night and for kicks everybody on Jan. 27 went outside and had a snowball fight.

Edd Robinson, program director of WAME-AM in Charlotte, N.C., sent me a teeshirt. Nice one, too. My Elton John teeshirt had just about seen its last Saturday night fight. Now I'm wearing a Capitol Records belt, United Artists socks (promoting a sock hop a year ago), a KFRC-AM beach hat given to me by Paul Drew, vice president of programming of the RKO General radio chain; my new WAME-AM teeshirt, and jockey shorts from that famous aero personality Shadoe W. Diamond, FM, who stated flatly the other day in regards to a proposed flight to New York to attend the seventh annual Billboard International Radio Programming Forum with about 100 record company promotion executives and other air personalities and program directors from Los Angeles: "Count me out." Shadoe W. Diamond, FM, who actually moonlights as a record promotion unexecutive, intends to use the trip to New York as a business tax write-off for his vacation. Unlike other Forums, he will not be allowed

to speak at this one in New York, but he will undoubtedly—and fortunately—renege on his promise not to be on board the flight and all of us will have to put up with his humor, stolen, we are told by Harvey Cooper, a fledgling promotion authority in Los Angeles, from Paul Drew's righthanded assistant Harvey Metnick, leftover quips of John Fisher who went country when he couldn't get a Willie Nelson record on KHJ-AM in Los Angeles (there wasn't room on the 12-record playlist), and the scribbling pad of Ernie Farrell's phone calls from the Chelsea Records wats line to Pat O'Day's secretary at KJR-AM in Seattle trying to get Pat to pick him up at the airport in the boat and take him to KING-AM to deliver some records (yes, dear friends, Ernie once did this: Borrowed Pat's car in order to take records to other radio stations in Seattle; but then the stories about Ernie are legendary and even more exotic than the stories about Don Graham who drops names like Gene Chenault, LaVern Drake, Eric Norberg and Joey Reynolds—and tosses in a Jack Hakin—all in one breath). And, just in case you've read this far, I can't remember what point I was trying to make. Except this: Make plans for Aug. 14-17 in New York. And we are looking, indeed, into a possible togetherness type of flight out of Los Angeles. Guys, records and radio, from San Diego, San Francisco, etc., will be converging on Los Angeles to take this special flight eastward on Aug. 13, if all works out. Could be the most interesting party since John Fisher left Los Angeles.

True fame is not how many people you know, or even how many people know you; it's how many people you can insult effectively. Me? I can insult people, it seems, without even trying; I do things that insult people by accident. Now, I get a letter from Jim Wood, music director of WIFE-AM in Indianapolis, who says a friend of his read him some of the interview I'd been doing with Don Nelson, general manager of WIRE-AM, the country music

(Continued on page 27)

## Tuna Syndications On Flights & Stations

LOS ANGELES—Charlie Tuna, an air personality with KKDJ-FM here, has really taken to the air. Via airplane. And not just one airplane, but dozens encompassing two different airlines. "The Dirtiest Show in Town" is a three-hour documentary dealing with ecology and it's being aired now on inflight audio on American Airlines. "The Folk of Rock" is currently aboard Pan Am. And, just for the record, "Love & Rock & Roll" was broadcast inflight by United Airlines.

The shows are a production of Alan/Tuna Productions located in the nearby suburb of Woodland Hills. Newest shows are part two and three of "Love & Rock & Roll," "Do You Wanna Dance," part two of "The Rock & Roll Superstars," and "Rewind '74," an end of the year special. In addition, Jeff Alan and Charlie Tuna are planning another documentary, as yet unannounced.

### Station Deal

The whole slate of shows is billed as The First Package and radio sta-

tions must sign for either six, nine, or twelve shows. Other documentaries in the package include "Christ & Rock & Roll," "Summertime '74," "The Yankee Doodle Show," "The Class of Rock," "In the Backseat of Your Radio," and "Yes, Virginia, There Is a Charlie Tuna." The shows vary in length. "Love & Rock & Roll Part Two" is six hours long and is slated for Valentine's Day, but radio stations are required to broadcast part one before part two. The second segment features Bernie Taupin, the Temptations, Chicago, Brian Hyland, Paul Simon, Michael Jackson and Seals and Crofts, among others. "The Dirtiest Show in Town" features comments and views of such people as Carol Burnett, Bill Bixby, Rod Serling, Paul Williams and Peter Yarrow.

As with all ATP shows, the ecology show lends 14 minutes each hour to commercial or news. It is 80 percent contemporary music and the program includes logo produced by Joe Cuff & Co.

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# SEALS & CROFTS IN CONCERT



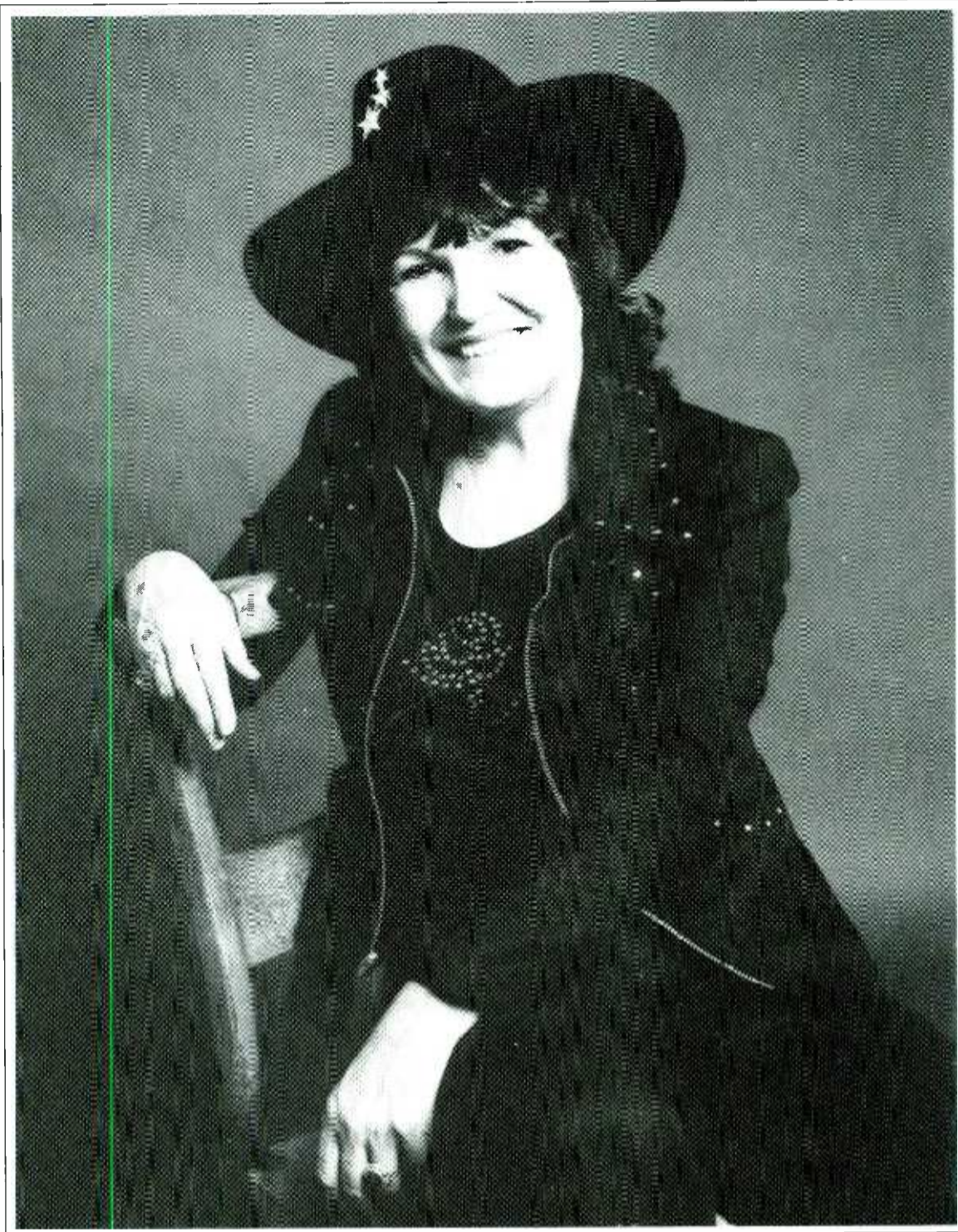
# 1974 SPRING TOUR

## SEALS & CROFTS ITINERARY



Feb. 8th BRIGHAM YOUNG U./Provo, Utah  
Feb. 15th APP. STATE COLL./Boone, N.C.  
Feb. 16th CUMBERLAND COUNT. CO./Fayetteville, N.C.  
Feb. 17th DUKE UNIVERSITY/Durham, N.C.  
Feb. 18th KENT UNIVERSITY/Kent, Ohio  
Feb. 20th MILWAUKEE AUD./Milwaukee, Wisc.  
Feb. 21st ST. CLOUD STATE/St. Cloud, Minnesota  
Feb. 23rd INDIANA UNIVER./Bloomington, Ind.  
Feb. 24th OHIO STATE/Columbus, Ohio  
Feb. 25th CHARLESTON ARENA/Charleston, S.C.  
Feb. 26th HERSHEY ARENA/Hershey, Penn.  
Feb. 28th UNIVER. OF MAINE/Bangor, Maine  
March 5th BOSTON MUSIC HALL/Boston, Mass.  
March 7th SYRACUSE WAR MEM./Syracuse, N.Y.  
March 8th BROOME COUNT. MEM./Binghamton, N.Y.  
March 9th ROCHESTER WAR MEM./Rochester, N.Y.  
March 10th PHILA. TEMPLE UNIV./Philadelphia, Pa.  
March 12th UNIV. OF SCRANTON/Scranton, Pa.  
March 13th HARA SPORTS ARENA/Dayton, Ohio  
March 15th INDIANA CONV. CENTER/Indianapolis, Ind.  
March 16th AIRIE CROWN THEATRE/Chicago, Ill.  
March 17th AIRIE CROWN THEATRE/Chicago, Ill.  
March 19th DANE COUNTY MEM./Madison, Wisc.  
March 20th MINN. SPORTS CTR./Minneapolis, Minn.  
March 21st COBO HALL, Detroit, Mich.  
March 23rd UNIV. OF MISSOURI/St. Louis, Mo.  
March 25th UNIVERSITY OF ILL./Champaign, Ill.  
March 26th LOUISVILLE CONV. CTR./Louisville, Kentucky  
March 28th CIVIC ARENA/Pittsburgh, Pa.  
March 29th RICHMOND COLISEUM/Richmond, Virginia  
March 30th NORFOLK SCOPE/Norfolk, Virginia  
March 31st BALTIMORE CIVIC CTR./Baltimore, Md.  
April 10th VETERANS MEM. COL./Phoenix, Arizona  
April 11th CIVIC AUDITORIUM/Albuquerque, N.M.  
April 12th CIVIC CENTER/El Paso, Texas  
April 15th MUNICIPAL AUD./San Antonio, Texas  
April 16th MEMORIAL AUD./Dallas, Texas  
April 17th ASSEMBLY CENTER/Tulsa, Oklahoma  
April 18th MUSIC HALL/Oklahoma City, Oklahoma  
April 20th HOFHEINZ PAVILLION/Houston, Texas  
April 21st CORPUS CHRISTI COL./Corpus Christi, Texas





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Crofts**

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**“Humming Bird”**

**“Diamond Girl”**

**“We May Never Pass This Way Again”**



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SEALS & CROFTS

## THE BIRTH OF AN UNBORN CHILD

Jim Seals and Dash Crofts are on the road again, mounting an extensive 52-date tour to introduce the music from their new Warner Bros. album, "Unborn Child." Fresh from a "vacation" period of extensive songwriting and television taping, the two singers have taken steps toward strengthening their sound by assembling a more permanent rhythm section for recording and touring.

According to guitarist Seals, the new arrangement has proven very successful on "Unborn Child."

"We usually hired session musicians and went into the studio cold," says Jim, "but on the new album we had more time to rehearse and work out some unusual parts. Everybody played with more confidence."

"Unborn Child" also marks another change for Seals & Crofts. The title track, a probable single, is a "pro-life" song dealing with the thoughts and decisions facing an expectant mother. It is the first "social confrontation" in the duo's music, although it is not meant to adopt a position.

"In the Bahai faith," Jim points out, "it is explained that the soul is an individual at the moment of conception. It might be another Einstein, Helen Keller. All we are saying is for people to think about it—nothing more."

Oh, tiny bud that grows in the womb!  
Only to be crushed before you can bloom—  
Momma, stop, turn around, go back, think it over.

from "Unborn Child"

The lyrics are a poem written by Lana Bogen, Dash's sister-in-law. Ms. Bogen, who retired from a performing career to devote more time to her three children, was moved to write the song after watching a TV special on abortion in the United States.

Seals & Crofts have also included on the new album a song about their growing up together in Texas called "29 Years From Texas."

I'm 29 years from Cisco, Texas,  
But I really haven't gone anywhere at all.

from "29 Years From Texas"

One of the more interesting tasks Jim and Dash encountered in the past year was recording a version of their smash hit "Summer Breeze" in Japanese. A Japanese linguist was brought in, and they sang the new lyrics over the original instrumental track.

"It all worked out fine," says Jim. "Even the harmonies."

Seals & Crofts have also learned that their last hit, "We May Never Pass This Way Again," has been unusually well-received all over the world—Africa, South America, England. It might be due to the universality of its lyrics.

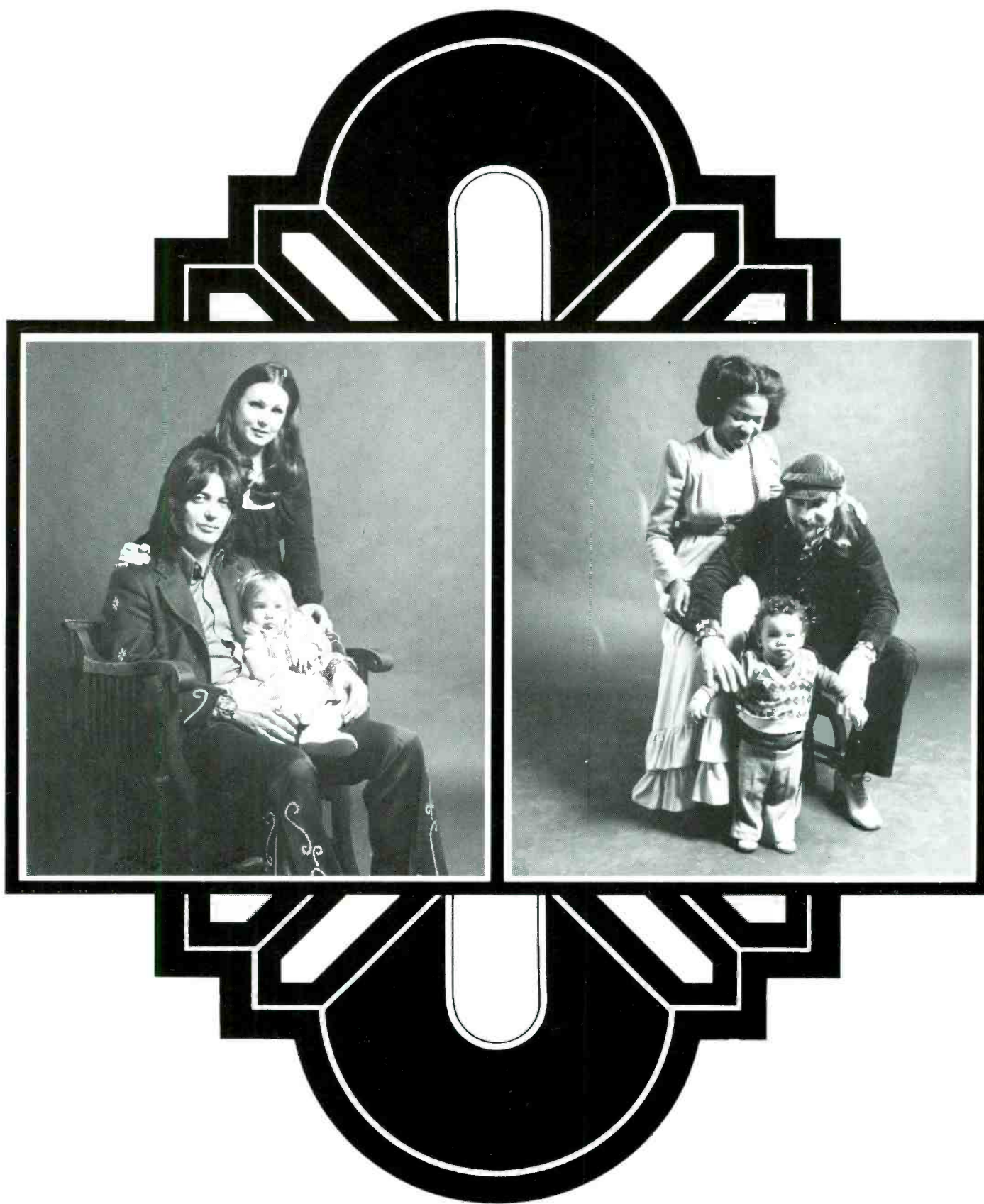
"People are paying more attention to the lyrics," says Jim, "especially in the high schools, where they are actually studying lyrics to our kind of music." There have been over one hundred requests from graduating classes to use "We May Never Pass This Way Again" as a graduating song.

The duo has been asked repeatedly to do a country-fiddle album and also a blues album.

Says Jim, "Dash has been a sort of pioneer on the mandolin—the electric mandolin. He's starting a trend. People come up to him after the concerts and they talk shop. And I'm happy to see more people wearing hats. Perhaps I'm starting a trend too."

Trend-setters they may be, but Seals & Crofts are undoubtedly consistent hit-makers. They have directed their warm, personal and, at the same time, universal writing and performing talents into such obvious classics like last year's "Diamond Girl," "Hummingbird" and the platinum LP, "Summer Breeze." For 1974 there is "Unborn Child," a musically and emotionally heartfelt statement from two premier composers.

THIS YEAR WARNER BROS. PRESENTED SEALS & CROFTS  
WITH PLATINUM AND GOLD.



THIS YEAR RUBY JEAN AND BILLIE LEE PRESENTED SEALS & CROFTS  
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# UNBORN CHILD

THE NEW ALBUM FROM SEALS & CROFTS,  
WILL BE RELEASED FEBRUARY 8, 1974

## UNBORN CHILD



SEALS & CROFTS

ON WARNER BROS. RECORDS AND TAPES

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# Tape/Audio/Video

## Catalog Showrooms, Audio Bid Expansion; Adding Q, Car Units

By EARL PAIGE

CHICAGO—Catalog showrooms are steadily increasing their involvement in entertainment products and learning how to allow lead time for shortages and anticipate price escalations, said Patrick R. McMahon, division manager Q.M. Enterprises, commenting on trends in the field.

Q.M., headquartered in suburban North Brook here, differs from many catalog operations in that it does not utilize a showroom and exists as a catalog-only operation.

(Continued on page 42)

## Displays Key CBS Blank Tape Sales

By RADCLIFFE JOE

NEW YORK—Effective use of point-of-purchase material has been cited as one of the keys to the encouraging success of the Columbia Magnetics blank tape line during its first year on the consumer marketplace.

According to Ted Cohen, manager of consumer sales for Columbia Magnetics, the CBS Records division decided to push efforts at the point-of-purchase level because it was an important selling point sorely neglected by many manufacturers.

Cohen said that product conferences can train a person to sell. "However," he added, "more often than not the salesman spends his time selling equipment and neglects his low end product lines."

The Columbia Magnetics executive stressed that although he was not against sales training, his company's use of point-of-purchase materials has aided considerably in setting the product sell itself whether or not the salesman or dealer is available to help the customer.

He said, "Our displays contain all the information that a consumer should know about our product. All the sales points are there. Every fea-

ture we advertise is explained to the customer on our displays. We also have self-explanatory easel cards, and we run informative copy both on the packages of our product and on the blister boards in which it is packed."

### All Goals Realized

Cohen assured that Columbia Magnetics had realized all the goals it had set for itself in its first year in business. He said, "We designed two complete product lines, Columbia and Soundcraft; we have entered the videocassette market; we have established a strong distribution network throughout the country to effectively service our dealers and volume accounts; and we've maintained our two-step distribution system."

(Continued on page 42)

## Set Stereotape, Atlantic Rights On Open Reel

LOS ANGELES—Stereotape, a division of Magtec, has acquired the reel-to-reel licensing rights for Atlantic Records product and Atlantic subsidiaries, with both stereo and quadrasonic releases planned.

According to Herb Dale of the firm, there will be 10 stereo releases available in the middle of this month. Quadrasonic material, to be available in the "near future," include product from the Spinners, Black Oak Arkansas, Aretha Franklin, Donny Hathaway and Herbie Mann. Prices for stereo and 4-channel product will range from \$7.95 to \$12.95.

Stereotape is also responsible for all marketing and merchandising of the material, as well as the duplicating.

## Set Sale of 37 Allied Stores to Schaak in Minn.

NEW YORK—The Justice Dept. has given the green-light to the Tandy Corp. for the sale to Schaak Electronics of 27 of its 37 Allied Radio Stores.

The cash deal agreement was reached by Tandy and the Minneapolis-based Schaak Electronics in December and calls for the delivery of the 27 stores to Schaak by June 4.

Tandy will continue to operate the

(Continued on page 42)

## CBS Exec Views 1974 Big 'Q' Year

By BOB KIRSCH

LOS ANGELES—While 1973 was a good year for quadrasonic, it was not the year many in the industry felt it would be. Now, Stan Kavan, vice president of planning and diversification for CBS feels 1974 will be a banner year and offers a number of reasons to back up this feeling.

"There are four primary reasons why quadrasonic should show marked growth this year," Kavan said. "One is the more readily available IC, which should bring more software commitments. A second need, one that applies primarily to the SQ matrix mode, is that no special vinyl is necessary to press our 4-channel disks.

"A third reason," Kavan continued, "is the heavier penetration from the brown-goods people. A lot of quadrasonic has been very high end, but I think we will see a lot more of the mid-range manufacturers entering the field than before. And the fourth major reason why I'm so optimistic about 4-channel this year is the growing consumer awareness."

What are some of the details behind Kavan's thinking? "As far as the chip is concerned," he said, "it is now available from Motorola. Fairchild is also going to have one for later on in the year. We feel this will help the SQ software commitments, not only in the U.S. but internationally. For instance, there are over 30 software firms manufacturing SQ disks around the world now, including four in Germany.

"We're also getting closer and closer to simultaneous release," Kavan added, "especially in the classical field where we have more lead time. But pop is also getting closer. For example, the last Ray Conniff release was virtually simultaneous."

### Consumer Awareness

The ability to use the same vinyl for SQ disks as for stereo is also seen as a benefit by Kavan. With discrete disks, a special compound is needed. "I have to feel this will be a major aid to us if the vinyl shortage continues," Kavan said, "and it may also play a role in influencing some labels who have not yet decided which way to go in 4-channel."

The heavier penetration from mid-range hardware manufacturers is also seen as an important point for 1974. "Co-existence between the various systems has been and probably will continue to be a way of life in the high end systems, such as the universal receivers," Kavan said. "But I think that the mid-range priced manufacturers, or the brown-goods manufacturers if you want to call them that, can deal with the matrix mode easier while still retaining a fairly low price point. What I'm basically talking about is a mass merchandising price point."

The fourth major reason Kavan offered for his optimistic 4-channel views this year is the growing consumer awareness. "Radio broadcasts are certainly playing a major role," he said. "We are now servicing more than 300 stations with SQ material. There are more ads for all types of 4-channel in consumer magazines and newspapers other than the hi fi publications, and we're finding that the other news media really wants to treat 4-channel as a story. For example, we've had people on TV discussing 4-channel twice in the last week or so. A lot of women's editors are also showing an interest in the configuration. In other words, 4-channel awareness has really gotten down to the street level."

Kavan also believes that there is a lot more creative awareness surrounding quadrasonic. "We find that a lot more artists are writing material with 4-channel in mind," he said, "and that a lot more producers and arrangers are recording with quadrasonic a major part of their thinking."

### SQ Universal

What about the "battle" between the various systems? "We are promoting 4-channel," Kavan said. "Obviously our interests are in SQ, but we are promoting the whole quadrasonic concept as well. One thing we have discovered. Of all the

(Continued on page 40)



LAVISH displays by blank tape firms highlighted Winter Consumer Electronics Show and Independent Home Entertainment exhibit booths as above where Columbia Magnetics personnel (from left) are shown: they are Glen Hart, Gary Schuartz, Bob Morrison and John Gruber. VOR Industries' Don Hunter with disk cleaner. Dynamount display from Jensen with engineer Jim Novak and president Jerry Kalov. Below (left to right) Charles Gustafson and Bernie Weiler of GE. Interstate Audio Systems' Howard Shaw, Susan Monopoli, Stan Roberts, Diane Fisher, Dave Schaffer, Dan Monopoli, Bill Douglas and Ray Holden. Amberg's Ralph Pina and Ned Rosin.



## 3M in Chrome—Cite Demand, Hardware Aid

LOS ANGELES—The 3M Co. has signed a licensing agreement with E.I. DuPont de Nemours and Co. which will enable 3M to manufacture magnetic tape using chromium dioxide.

The firm will bow a chromium dioxide cassette worldwide close to Mar. 3. John Povolny, vice president of the company's magnetic audio/video products division said the decision was based on market needs.

At the same time, retail manager for the division John Taylor said that since most high end cassette decks employ a bias switch and since the firm has had "inquiries from its dealers for a Scotch brand chrome cassette," this is basically a response to the market.

Taylor added that most bias switches are now standardized, and this also played a role in the decision. The new tape will be available in 45, 60, 90 and 120-minute lengths at suggested retail tags of \$3, \$3.35, \$5 and \$6.75. The tapes will feature 3M's "Posi-Trak" backing.

3M's move to chrome leaves Audio Magnetics Corp. as the only major tape manufacturer to bypass the chrome market in favor of strictly cobalt doped tape in the high end.

## Chi. Chains' Unusual Promotions Push Audio

By ANNE DUSTON

CHICAGO—The competitiveness of the audio market here was pointed up by a recent weekend of super sales and sales gimmicks offered by major chains and individual retail stores in the metropolitan area.

Among the chains vying for customers were Playback, with 21 stores; Midwest Hifi, six stores; Pacific Stereo, seven stores, and Lafayette, seven stores.

Playback opened four outlying shopping center stores for 62 continuous hours, offering hourly specials around the clock, from 10 p.m. Thursday to 12 p.m. Saturday. Typical values included a 304 Fisher receiver, 12-2 a.m., Thursday, \$249 (\$369 list); Prob-V Superex stereo headphones, 8-10 a.m. Friday, \$29 (\$60 list); Dynaco A-25 speakers, 9-10 p.m. Saturday, \$53 (list \$99).

All Playback stores in the area offered half-price systems, including a 4-channel system with AM/FM receiver with decoder matrix circuitry, four air suspension speakers, and a BSR changer, for \$169.

Bob Stewssand, buyer, termed the sale "fair." He said: "Most items offered were decent traffic items, with sales falling into line with predictions. No items were offered below cost."

"We had no serious problem getting workers, and the rather small number of customers who came in between 12-8 a.m., sometimes only a dozen, were offered coffee by the management.

"We didn't offer any super buys during the non-peak time periods, although some customers did set their alarms to take advantage of the all-night sales. Most of the time, we honored customer requests for sale items outside the sale hour, depending on the stock supply."

Midwest Hifi advertised a "censored sale, with prices too low to show during the Consumer Electronics Show." Dale Dreyfuss, manager, Downers Grove, Ill., store, reported very good response, with best sellers being the Scott 3878 receiver, at \$280 (\$380 list); Pioneer systems 727, at \$175 (\$400 list), and 828, at \$215 (\$500 list); and Scott S-15 speakers, at \$80 (\$115 list). "Sales of quadrasonic units stayed within the expected stabilized percentage for quadrasonic units, except for the new Pioneer receiver with CD-4, which has taken off like a rocket." Many customers, he said, were forming their own systems

(Continued on page 40)

# Magnavox, Hank Aaron Pact

NEW YORK—The Magnavox Co. and baseball star Hank Aaron, have entered into an exclusive \$1 million five year agreement under which Aaron will be "spokesman, representative and ambassador" for the multimillion-dollar electronics firm and its subsidiaries, according to Alfred di Scipio, president of Magnavox.

Under terms of the exclusive, worldwide agreement, Aaron will appear in radio, TV and print media advertising, a number of television specials, dealer conferences and spe-

cial Magnavox showcases, promotional and educational films, as well as a full-length motion picture on the life of the man who stands two hits away from breaking the world record for home runs.

Magnavox will also have access to, and will run a traveling showcase of bats, balls and costumes used by Aaron for his 700 and upward home runs.

In addition, Magnavox is structuring a sweepstake inviting people to guess the time and place that Aaron will hit his record-breaking home run.

The Magnavox/Aaron agreement was negotiated by Berle Adams, president, William Morris Agency Sports, Inc., which represents Aaron, and di Scipio. It is part of a continuing Magnavox plan to develop creative marketing programs that act as high-powered sales producers for the Magnavox network of retail dealers. A Frank Sinatra TV special, aired last November initiated this project.

# CBS' Kavan: '74 Big 'Q' Year

Continued from page 39

4-channel equipment now in homes, we estimate that somewhere around 98 percent are capable of accommodating SQ. What this means to us is that the SQ disk is virtually universal."

Kavan had several other thoughts about the SQ mode. "We have found that the most dramatic evidence of SQ awareness is in classical. In a great many cases, reorders are higher in SQ than in stereo. Rock music will be the big field, though. We are over the 100,000 figure on Santana's 'Abraxas,' and any rock material which is currently strong, such as Edgar Winter, is a good SQ candidate."

As far as the double inventory situation is concerned, Kavan feels this is "the only way to handle things now." Concerning this year's release schedule, Kavan said, "we will be offering as much as possible, and that's the only thing I can say for sure on that subject. I can say, however, that we will have a higher percentage of SQ releases this year than

in 1973. There are other things that will help SQ and 4-channel in general this year, too. The jukebox future is a modest one as far as moving records, but as far as exposing the system this is a very important promotional outlet. I can also say now that we have no plans of introducing

an SQ 8-track tape at the present time."

Columbia has also recently changed its SQ covers to make everyone more aware that it is 4-channel material, and is asking dealers to display the product in both stereo and quadrasonic bins.

# Chains Push on Audio

Continued from page 39

from separate sale items, taking advantage of dollar savings.

Pacific Stereo ads appealed to the after-Christmas empty pocketbook by offering "no money down, no payments until May, on any purchase over \$160, on special sale items." Thrown in as an added incentive for listening to the advertised systems is a chance to win a week's ski trip to Utah including air fare, six nights lodging, and seven days of lift tickets, for one, with one drawing per week for four weeks.

### Finance Schedule

A financing schedule listed annual percentage rates of 21 percent,

on a 24 month basis. In the case of the four channel system, with Kenwood 5340 AM/FM receiver, Garrard SL72B changer, and Transaudio 1011 12-inch speakers, the \$173 advertised savings almost equals the finance charge of \$163.77.

Lafayette emphasized systems, with \$40 to \$88 savings. Chief sale item was a Lafayette LR-810 receiver with four-channel circuitry, Garrard turntable and two 30-watt Criterion speakers. The Lafayette guarantee, prominently displayed in the ad, offered 30-day return privilege, 60-day exchange, two year labor on component, with five years on speakers. A rain check, except for limited quantity items, for the advertised price, was included. The guarantee was not as extensive as Pacific Stereo, with a "five year, no hassle warranty," or Playback's, with "three-year labor, unqualified five-year parts," guarantee.

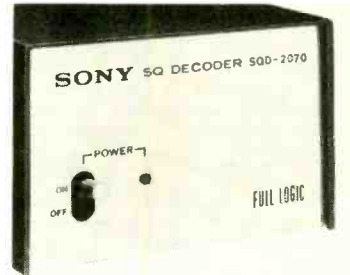
### Geller Chain Expands

KANSAS CITY, Mo.—The 43-plus outlet chain National Auto Sound will expand its southern operations according to Carl Geller, president, who announced that Peter A. Cockle, formerly with Lear Jet, will head up the firm's Houston-based operations.

# New Products



MAGNADYNE's car speaker display sells for \$35 priced with \$117.60 worth of merchandise and if store buys \$3,000 worth in a year the initial investment is reimbursed. Items range from \$8.45 speakers to 65c grilles.



SONY's simplicity in quadrasonic is illustrated in this SQD-2070 decoder offering full logic at \$89.50.



3M's accessory line now includes 8-track and cassette head cleaner tapes.



DURACELL's display of batteries is 20-in. tall and is free with 36-unit orders up until April.

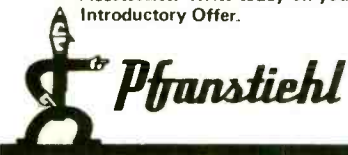


HEGEMAN is suggesting these Hegeman I speakers for rear channel quadrasonic installations. List: \$270 a pair.

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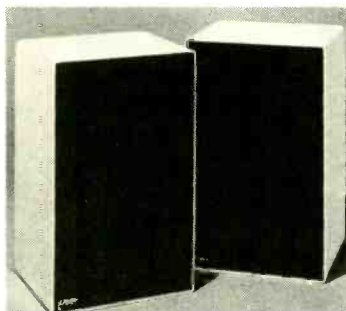
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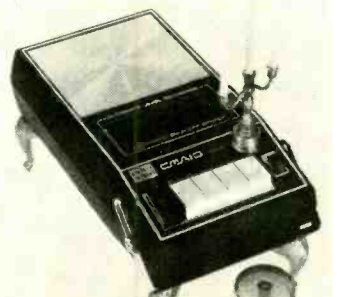
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GE's SC3211 compact system with 8-track, AM/FM radio and two speakers lists for \$174.95. Tapes will sequence manually or automatically; radio has built-in frequency control.



ACOUSTIC Fiber's Kriket 1000 speakers list for just \$114.95 a pair and stand 18-in. x 11-in. x 9-in. Power handling range is claimed from 15 watts RMS to 30 watts peak. Units are available in variety of colors.



CRAIG's 2624 portable cassette with built-in condenser microphone as well as a remote control microphone features automatic level and shut-off control. List: \$49.95. It's shown in unusual piano display.



SYLVANIA bowed this RQ3746 quadrasonic receiver at \$369.95 with such features as 4x15 watts continuous and 2x30 continuous in a special stereo mode allowing doubled "bridged" power.



## Rep Rap

Dr. Robert N. McMurry, McMurry Co., Chicago, a management psychologist and personnel consultant, will appraise ERA Chicagoland Chapter members on hiring and selection techniques in a condensed seminar "How To Select a Good Salesman" at the February 11 meeting at The Lido. For reservations call 312-724-7880.

Super salesmen Carl Roberts and Mark Granby have each exceeded \$2 million in sales in 1973, for The Markman Company, 6611 Odessa Ave., Van Nuys, Calif. 91406, president R. Mark Markman announced. Carl Roberts, who also served as 1973 chairman, consumer products, distributor division, ERA, was also a winner in 1971 with over \$1 million in sales.

The so. Calif. based firm reps BSR, Bowman, CTS, Dynaco, GBC, Grado, Maxell, Maximus Sound, Metrotec, Motorola-HEP, NTT Sales, Ortofon, Rotron, Sherwood and Walco. Two new lines added from the Winter CES are the Superex headphones, and



CRAIG's Lauren Davies (right) and Tom Floerchinger of Custom Music Corp., St. Louis, pause during Winter CES for a photo.

### Car Stereo

#### MOTOROLA ADDS UNITS

CHICAGO—Motorola has added three units to its 1974 automotive sound products line, including a car entertainment center, a compact 8-track tape player and an AM-FM stereo radio.

The entertainment center, model TF864AX, features an AM-FM radio and 8-track player in one in-dash unit. The suggested list price, without speakers, is \$229.95.

The TM215S is the 8-track player selling at \$49.95 without speakers. The unit features repeat and select pushbuttons, slide controls and program indicator.

The stereo radio is the FM273AX, featuring balance control, AM-FM band indicator and automatic stereo mute.

Infinity Systems, which introduced a Class D switching amplifier.

Mark Granby, reached in California, attributed his success, in general, to close rapport with customers, dealers and dealers' salesmen, and a viable product. He specializes in chain stores including mass merchandisers, department stores and discount stores, as well as individual audio accounts. Significant in helping him achieve over \$2 million in sales, were:

- product training;
- frequent sales training seminars;
- frequent sales calls on active customers;
- excellent local and national promotions by manufacturers;

#### PART II:

## Kan. Rep Views Car Stereo, Video Markets

By GRIER LOWRY

*EDITOR'S NOTE: In this second part of an in-depth profile of Roach & Associates, principals Howard Roach and Bill Ball discuss in-dash car stereo, video and rep procedure.*

PRAIRIE VILLAGE, Kan.—In-dash installations are becoming more important but not in the eyes of all retailers.

How is in-dash vs hang-on stereo units in automobile stereo going? It depends on whom you're talking with, said both reps. Talk to people with installation facilities and the in-dash system is an odds-on favorite to come in first. With mass merchandisers and others without installation facilities the under-dash unit is the sure winners. Management at Burstein-Applebee forecasts that 75 percent of that company's sales will be represented by hang-on units this upcoming year.

Nurturing no feeling of favoritism toward either type of system, with both kinds on the brand-roster, Roach does observe significantly that he has added the J.L.L. line of car stereo and that company recently unveiled 12 new models of in-dash systems.

"Hang-ons," he concluded "are great items to advertise and stir up interest. Then when the customer comes in, the opportunity is given to step him up to an in-dash system. In-dash sales got impetus from the high rate of theft of hang-ons. The fact that it was easy to slip out a \$60 to \$80 item, and that most insurance companies won't cover it, had people backing off from hang-ons."

- wide profit margin for dealers;
- working closely with dealers in using the full co-op allowances.

\*\*\*

After watching sales double in 1973, Terry Ripley, president, Ray Ripley and Associates, 8053 E. Bloomington Fwy., Minneapolis, Minn. 55420 (612) 881-8282, is very optimistic for 1974. "We expect sales to double again this year. Because of the petroleum shortage, people will spend more money on home entertainment products," he predicted.

Ripley has expanded to include Richard Caswell as third outside salesman, and Dorothy Jansen, office manager and customer problem solver. Caswell was formerly

Roach recently supplanted the Lear Jet car stereo line with J.L.L. The reason? The changing competitive picture in the market in this country. Domestic manufacturers who have various parts of their units made in Japan, Taiwan, Korea, etc., are experiencing increasing difficulty staying in the price ballgame with the Japanese who are exporting their own units directly to this country. Domestic manufacturers must put their money out front in competing with the Japanese who have the advantage of working with their own money Roach and Ball said.

#### A/V Training

Both are revved up over the potential for audio/visual equipment sales—tape recorders, slide sync recorders, auto comparators, cassette duplicators, and the like. His company has the Telex line on the roster and it's a big item. Because it is complicated merchandise, Roach knows he has to keep his own salesmen as well as salesmen of customers up-to-date on demonstrating finesse. That means pure and simple training sessions and visits to the factory for his own staffers and it means seminars for the salesman of his customers. Typical was a recent seminar held on Telex equipment for the School Specialties Company, Salina, Kan.

"The best salesman is an informed one," said Roach. "We stress three types of training. First, the one-on-one when we slip into a store, grab a salesperson and ask, Are you familiar with all these features of this product?, or, Did you know that this product will do this? This is good because it enables us to discover if the salesman has any problems, complaints or weaknesses in selling a product.

"Our number two type of training is the group meeting when we pull the plug on lectures, slides, blackboard graffiti, graphs—you name it, if there's a tool around we'll use it on our school audio visual account people.

"Lastly, we have training in the territory when we go with our customers salespeople and lend a hand in selling their customers. This is good too, because it enables us to check the salesman's presentation and to add our bit to overcoming any objections the customer may have. Afterward, the salesman and our man can go over any problems in the whole routine."

Roach puts out a warm handshake to factory people who come into his market. For a couple of reasons. One, he likes the way they can dispense current product information. Two, his customers like to see factory personnel. If they don't see

(Continued on page 42)

sales manager for a company involved in commercial sound, tape sales, and TV distribution. The firm reps Kenwood, SAE, PE, Dokorke, Creative Environments, Audiovox, and Scintrex in Minn., N.D., S.C., and W. Wis.

James C. Morris is stepping into the shoes of Lee Reed, who retires as district manager, in the Charlotte, N.C. office of Morris F. Taylor Co., Inc., headquartered at Silver Spring, Md. The Charlotte office at 6326 Rosecrest Dr. (704) 523-7932, covers N.C., S.C., and Augusta, Ga.

Wes Ferris, who assists his father James Ferris, district manager for Washington, D.C. and Va., has moved to 12208 Edgemont St., Silver Spring, Md. 20902 (301) 933-9122.

The full roster of principals and district managers includes: Morris F. Taylor, president, Md.; James J. Fahy, vice-president, sales, entire territory; R.H. Van Dusen, vice-president, supervising, 200 Ave. K, S.E., Apt. #278, Winter Haven, Fla. 33880 (813) 294-2941, for Ala., Fla., Ga., N.C., S.C., Miss. and Tenn.; Earl Neal, 2328 Third Way N.E., Birmingham, Ala. 35215 (205) 853-0336 Ga., E. Tenn., and Tallahassee, Fla.; John Wagner, 261 Lake Triplet Dr., Casselberry, Fla. 32707 (305) 838-0821, for Fla. except Panama City, Pensacola and Tallahassee; Frank Alexander, 1148 Cheyenne Blvd., Birmingham, Ala. 35215, (205) 853-3181, for Miss., Ala., W. Tenn., and Panama City and Pensacola, Fla.; Buz Schramm, 119

Glenmore, Catonsville, Md. 21228 (301) 747-5718, for central Pa., Baltimore, Aberdeen and Hagerstown, Md.; Howard Love, 373 Selma St., Philadelphia, Pa. 19116 (215) 676-5332, for e. Pa., Del., S. N.J. and eastern shore of Md.; Max Wolfson, 201 Penn Center Blvd., Pittsburgh, Pa. 16235 (412) 823-8400, for W. Pa., W. Va., and Ashland, Ky.

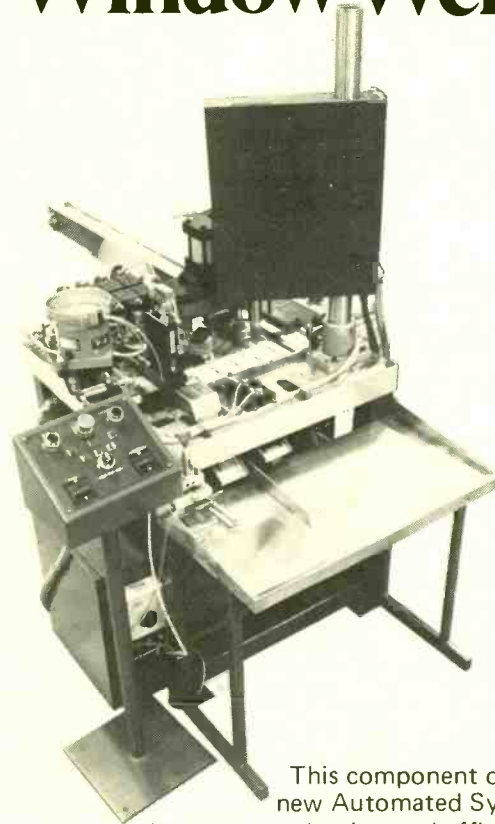
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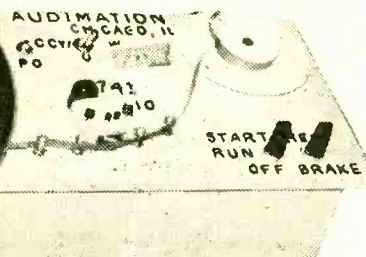
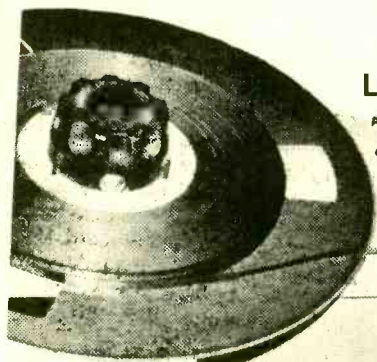


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## Tape Duplicator

An automatic splice finder and bulk eraser for cartridge tapes that eliminates tedious visual inspection is now available from **Senstrol Division of UMC Electronics Co.**, North Haven, Conn., at a \$325 list. The unit is pressure sensitive and does not require a prerecorded signal, and will accept A, B and C size (NAB) tape cartridges.

In-cassette duplicating is the preferred method over bulk cassette tape duplicating in the spoken word market. **John T. Taylor**, retail market manager, **3M Magnetic Audio/Video Products** division, reports. "We are also seeing a fast growing market in blank video cassette tape,"

he said, attributing this to the educational field. **3M Company** recently completed a licensing agreement with **DuPont** for chromium dioxide pigment, to be utilized in a new CrO cassette tape in 45, 60, 90 and 120 minute lengths, for use with cassette decks.

**3M** has available an edited version of the Emmy-winning "VD Blues," in three 20-minute U-Matic videocassettes and other helical video tape formats, and 16mm film. The complete package includes a 50-page teaching guide, 20 student guides, and a student comic book.

An automated assembly system with variable speed, for assembling

cassette C-O's with leader tape, is available from **Shape Symmetry & Sun, Inc.**, Biddeford, Me., product director **Steven Powers** announced. Simply named **The System**, the line includes pinner, window welder, conveyor belt with threading stations, in-line welder and packer.

The two-year old firm molds all internal components in-house. A system for assembly of 8-track cartridges is also available.

The firm also offers completed C-O's and 8-track stereo cartridge shells. The design, molding and assembly capacities of the firm have led to development of a consumer products division that creates premium items for the home, **Powers** said.

Skepticism about the oil shortage continues to be voiced by responsible people who supply plastics to the tape duplicating industry. If an embargo were placed on exports, we would see an end to the shortage," a spokesman for a major supplier of plastic product noted. "It would also end the black market, where benzene, normally selling at 40 cents a gallon, is now selling at \$3.50 per gallon. Smaller independent firms now on allocation are selling their allocation for two and three times the price they paid for it," he confided. He predicted that plastics would be in short supply for at least a year, "or until the government acts on controlling exports."

### 37 Allied Stores

• *Continued from page 39*

remaining 10 stores in the **Allied Radio** chain either until their existing leases expire or until they are disposed of through sales or closure.

**Tandy**—as reported in **Billboard** a year ago—was ordered by the **Justice Dept.** to dispose of the chain following an anti-trust suit.

## Audio Bid Expansion

• *Continued from page 39*

**McMahon**, 12 years with **Montgomery Ward** before coming to **Q.M.**, which is about to print its fourth catalog, echoed many of the catalog showroom factors covered recently in a roundup article (**Billboard**, 19). He sees **Q.M.**:

- Going from 132 pages to between 175-180 next issue with at least four models in quadrasonic, the firm's first thrust in the area (price points will be as high as \$300-\$400 on some **Brother International** models);

- Expanding from four lines to six (lines now include **Lloyd's**, **Juliette**, **Ross** and **Windsor**);

- Adding at least a half-page for car stereo and possibly adding a full page;

- Exploring consoles as another category to add.

**McMahon's** optimism about consumer electronics follows other studies of catalog showroom operations, including **Discount Store News'** finding that a group of 10 catalog operations went from 23 to 25 pages in the category with cut-backs in television and additions in both low and high end audio. Typical heavy promoters according to coordinator page counts include **MAI** (36 pages out of 506), **Creative** (32 of 496) and **Bell** (27 out of 336). Many, as the recent **Billboard** story points out, are adding extensively to non-catalog lines (stocked in showrooms but not listed in the books).

## Kan. Rep Views Car Stereo, Video Markets

• *Continued from page 41*

them now and then, they get the idea the factory has no interest in them.

Territories are assigned geographically and **Roach** sees this as the only way to avoid duplication of effort. He can't see sending one man into **Wichita** to sell one product and another man in to sell another. **Ball**, for example, covers **Kansas**, **Nebraska** and a slice of **Kansas City**. **Roach** assigns himself eastern and central **Missouri** and central **Iowa**.

The rep has no service centers but says he does pitch in and help his customers set up centers. He eyes most favorably the trend to handling warranty on items priced under \$50 with over-the-counter exchanges.

The detail of making sales forecasts isn't taken lightly by **Roach**. He cites the way companies such as **Audio-Magnetics** break a market down based on **Buying Power Index (BPI)** and may, say, give **Roach Associates** a 5 percent quota based on these reports. The rep then breaks his own market down and determines what percentage of the business should come from key dealers and distributors. Whether these key accounts meet quotas is often the determining factor on whether more dealers are established in an area to reach the forecasted business.

Does your firm monitor sales performances?

"Very much so," **Roach** said. "But we rely a lot as well on data we get from the good people at **Electronic Representatives Association**, **Chicago**. The feedback we get from **ERA** is a vital barometer for us."

This rep puts a high premium on availability reports many manufacturers provide, pointing out that they eliminate expending time and effort ordering products in short, or

no, supply. He maintains close communication with factories on what products they are able to ship immediately, in two days or two weeks, or whenever.

It isn't fair to a manufacturer or to his own outfit to cherry-pick items out of lines, said **Roach**. His policy: Expose the entire line. The single exception cited is when a company has close-outs and special deals are available. A recent example involved the **Mercury** branded, line of **Pax** 8-track recorders which became available at a special price. "In that sense, yes, we cherry-pick," said **Roach**, "and go up and down the street like crazy selling the item that our cost gives an edge on the competition."

National buying? A dilly of a problem. An example in his area is **K-Mart**, which operates a large warehouse in closeby **Lawrence, Kan.**, to which an awful lot of products **Roach** sells are shipped. This has a strong influence on business in the area. The remedy? The rep said he is looking for one.

"We also have stiff competition from **Kennedy & Cohen** in this area and right now they're selling one television set in a line we represent as a leader for \$39 and \$49," **Roach** said. "Our inside low cost on the same set is \$63. We can't even sell it as a sample for \$62 without losing money."

On the inherent danger of overlapping lines when making expansions, the rep said when he expands it is usually because a factory has changed products in its line. "Deceiving factories on overlaps is a losing proposition," he said. "Sometimes we get off the hook on an overlap by making the quota given us. Make the quota you're given and a factory isn't usually concerned with line-overlap but if you drop below it and are guilty of pushing another line you just might find yourself between a rock and a hard place. The solution is either to drop one line or make sure you're selling a sufficient quantity of both."

(To be continued)

## Displays Key CBS Blank Tape Sales

• *Continued from page 39*

Meanwhile **Columbia Magnetics** has also launched full production of its blank loaded **U-Matic** type videocassette cartridges. The line is comprised of 10, 30, and 60 minute cartridges, and retails for \$17.50,

\$25, and \$35 respectively. The entire line has been approved by **Sony** for use in its systems.

The **Columbia Magnetics** videocassette package includes extra gummed labels for use when the tape is re-recorded, extra insert cards are also included. These fit on the front of the tape case to facilitate subject retrieval.

In other news from **Columbia Magnetics**, **Cohen** claims that the firm's "Buy Two, Get Two Free" promotion launched last fall is proving to be a tremendous success judging from the avalanche of tape wrappers he has been receiving. **Cohen** claims to have received thousands of entries since the promotion was launched.

He said, "Those who redeem their free tapes will be automatically entered in the **Columbia Magnetics Music Sweepstakes** offering \$5,000 worth of prerecorded music. Winners will receive tapes or records of their choice from either the **Columbia** or **Epic** catalogs.

Drawing of the sweepstakes is scheduled for **Feb. 11**.

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## Catalog Highlights Compacts

**NORTH BROOK, Ill.**—Typical entries in **O. M. Enterprises'** catalog include **Hear Muffs'** two quadrasonic models (\$99.95 and \$49.95) and the stereo model at \$29.95. **Juliette's** portable phonograph with **AM** at \$44.95 (a model with **FM-afc/AM** is \$59.95). **Lloyd's** "triple play" compact with **AM/FM** stereo radio, 8-track tape player and **BSR** record changer on a cart with two speakers is \$199.95. **Ross'** compact with **AM/FM** stereo, 8-track tape player and full-size changer shown without cart but with many extra features is \$234.95. **Windsor's** car stereo player with controls for tone, volume and balance with two speakers is \$65. Also stocked are four more **Lloyd's** compact systems retailing at \$229.95 and \$279.95, \$139.95 and \$109.95. Three **Juliette** compacts are offered at \$199.95, \$149.95 and \$89.95.

## Set Sale of Philco-Ford

(See Music Section Page 13)

## Promo Chiefs Stop Donating Radio Station Contest LP's

NASHVILLE—In a second major move in two weeks, record company national promotion directors here said they would probably discontinue the practice of providing "extra" albums to radio stations for promotional purposes.

"Giving a station 50 extra albums as a giveaway item has to stop," said the promotion manager of a major label. "Not only because of the vinyl shortage, but because it means we can't service 50 secondary stations who are equally important."

The promotion men, all members of the National Association of Country Sales and Promotion Executives (NACSPA), last week announced the discontinuance of the practice of providing free entertainment for radio station and other promotions (Billboard, Jan. 26).

The group has not acted as a whole on the new plan of cutbacks, but has scheduled a meeting in the near future to form a unified front. Individually, however, they made it

clear that they will take this action.

The albums, given for "promotional consideration," are frequently used as giveaways by the stations, often in contests.

One of the promotion men blamed the record companies for the current dilemma. "We started the promotional idea ourselves, and now it's out of hand," he said. "We pushed the albums onto radio stations, then discovered that we had to pull out the rug."

## Skeeter Davis to Tour World for Religious Sect After Suspension

NASHVILLE—RCA artist Skeeter Davis, under suspension from the "Grand Ole Opry," plans an extensive tour of the south and southwest before embarking on a "religious-entertainment tour" of Africa.

Miss Davis, who has been off the world-famous country show for more than a month after criticizing the police department here and its attitude toward a religious group, said all of her itinerary would include her preacher, Bill Lowery, and a Jesus rock band known as The Joyful Noise.

"All of my concerts will end in a sermon," she said. "Brother Lowery will accompany me everywhere I go." That "everywhere" includes Las Vegas, New Orleans, Houston, Tucson, Phoenix, San Bernardino, and a special concert at the University of New Mexico.

"I will play Las Vegas for the first time," she said, "after having rejected shows there in the past. But we will be playing at a church instead of on the Strip. At New Orleans, we have plans to do an open-air performance in the French Quar-

ter. The other concerts will be big, too."

Virtually all of her work since her suspension has involved the group "Christ Is The Answer," an itinerant gathering of several hundred who have been here for a number of months, stopping people in supermarkets and on streets trying to give a "message for Christ." When some were arrested for interfering with shoppers, police enforced an ordinance at the request of the shopkeepers. Miss Davis criticized this practice while on stage at the "Opry" and was summarily suspended. Opry officials explained that it was contrary to policy to take a stand on the show in regard to anything of a political or religious nature.

Most of the money obtained by Miss Davis in her bookings has gone to the "Christ Is the Answer" group. She has made the organization a part of her life.

The African trip, which will take place in late February, will start in Kenya, and cover most of the countries there.

Meanwhile, she has been appearing, gratis, with the Rev. Bob Harrington, the "Chaplain of Bourbon Street," who has been preaching in this area.

A tentative tour of Australia and New Zealand is set for March for Miss Davis.

## 25-Year Flour Sponsor Hails 75th Anniversary

NASHVILLE—Martha White Mills, which grew from a small milling firm into a nationwide giant when it began sponsoring country music, observed its 75th anniversary here with a party last week.

Taking part in the event were Lester Flatt, Tennessee Ernie Ford, and singer-pianist Boyce Hawkins.

Invitations were sent to more than 1,200 people.

A struggling young firm, Martha White began sponsoring a show on the "Grand Ole Opry" in 1948,

along with an early morning country music show on WSM-AM Radio, featuring Lester Flatt and Earl Scruggs.

The Flatt and Scruggs "Martha White Themesong" became their most requested number when they performed together. Flatt still is sponsored by the company, while Ford is the spokesman for the company in its advertising campaign.

It was C. Chen Williams, then president of the firm, who made the move to country music.

## Specialized Businesses Set To Assist Talent on Tours

NASHVILLE—Penelope Clevenger, formerly associated with O.E. Stacey at Creative Management, has opened her own agency here which she calls an Artist's Service.

Designed to cater to the artist, primarily on the road, the agency has Lynn Anderson as its first client. Ms. Clevenger currently is travelling with Miss Anderson, overseeing all arrangements, caring for her needs.

"Basically what I do is pamper the artist," the lady executive said. "I make sure the facilities are in order, that everything is prepared in advance, that all instruments are in place, that dressing facilities are right. There are hundreds of services I perform."

Setting up her Penelope Clevenger Artist's Service here, Ms. Clevenger plans to take on additional artists and to work in a similar manner with them. She has had considerable road experience.

Herb Pickard, a veteran of publicity work in Las Vegas, also has es-

tablished an office here. "I am getting fully into country," said Pickard, who will continue to make his home in Nevada. "I can do all of the setting up for artists in Las Vegas, do their advance work, provide the proper press coverage, and work with fair managers."

## Extra Shows Build Opry Crowds; 30,000 More Attend Opry in '73

NASHVILLE—With the inducement of extra shows, the "Grand Ole Opry" showed an attendance increase in 1973 of some 30,000 over the previous year.

Figures compiled exclusively by Billboard disclose that 459,586 people paid their way into this oldest surviving country music show during the year just past, compared with a figure of 429,969 a year earlier.

Since most shows play to a capacity house, even with the advent of the energy shortage, the added numbers were brought about by retaining the two-show format on Saturday nights during the winter months. Heretofore, a single Saturday night performance was given in November, December, January and February.

An additional 17,369 attended the

## Nashville Scene

By BILL WILLIAMS

The much publicized incident of Faron Young spanking a young girl during a performance more than a year ago has been settled out of court. It no longer is an issue. The settlement was a small one. . . . Jerry Lee Lewis continues to be sued, however. Two of his musicians and a former secretary have filed in Shelby County (Memphis) District Court asking nearly \$8,000 in back wages. . . . Danny Davis keeps his incredible record intact. He's never worked a show without being asked to return. The latest such booking involves the Cheyenne Frontier Days, set for next July. He and Roy Clark are the only acts asked to appear on consecutive years. . . . Paul Richey has cut his first release for Capitol, produced by his brother, George. . . . Shorty Lavender continues to produce shows for the Navy, using most of the acts in the country music business. . . . Don Adams set for another Atlantic Recording session, but continues to work as front man for Johnny Paycheck.

When Tammy Wynette was knocked out of an appearance in Charlotte, N.C., by surgery, George Jones brought his entire cast to perform in her stead. . . . Boyd Records of Oklahoma City has signed an agreement with Nationwide Sound Distributors of Nashville for the distribution of eight artists. The first two are released, by Gip Schwan and Debbie Smith. . . . Lynda Mack, artist on GWS Records, is now handled by Variety Entertainment of Tarrytown, N.Y. Her session was produced in Nashville by Bud Reneau, a well-known writer. . . . A special course for music students dealing with the commercial aspects will be offered for the first time during the winter quarter at the University of Tennessee at Martin. . . . Ray Doggett, a big man in music in Houston, has his own Doggett Music Enterprises now, and has released a single by Mirl Bell. It was cut in the Doggett Sound Studios.

Triune Records has announced the signing of Harrison Jones to a long-term recording contract. Bud Reneau will produce. . . . Ray Lawrence has signed a deal whereby Buzz Martin, "The Singing Logger," will be a world wide spokesman for McCulloch Chain Saws. The saws will be on display at all of his appearances. . . . Royal American has formed a new label, Rack, to lease masters. Marketing will be handled by Royal American. . . . Thumbs Carlisle playing big dates on the Nevada circuit. . . . Earl Scruggs has to be the biggest music man in his hometown. Already having performed at Vanderbilt, he and his Revue will perform at Belmont College in the city on Febr. 18. . . . The Johnny Bernard and Julie Jones show, which works out of Norman, Okla., has been scheduled as a fair

package with Clay Hart of the Lawrence Welk Show. . . . Leda Ray is working a March of Dimes Telecast, with her band, the Escorts, backing up the other acts on the telethon. . . . Faron Young is among the first to accept an invitation to play in the Jackie Gleason Invitational Golf Tournament this month in Florida.

Charlie Rich will sing the title song "Benji's Theme . . . I Feel Love" for Mulberry Square Production's feature "Benji," which is slated for a May release. . . . Charley Pride has completed another week of RCA sessions with Jack Clement. . . . The Porter Wagoner Show with Dolly Parton has launched its largest ever personal appearance tour, with many shows already sold out. The personals are coordinated through Top Billing, Inc., and Concert Express. . . . Jack Greene of MCA had to take some time off for minor surgery. He's about set to resume. . . . Ronnie Sessions and Patty Tierney are off for Alaska for a 10-day tour after doing their first duet on MGM. . . . Skip Batten, one of the original members of the Byrds, has joined the New Riders of the Purple Sage, replacing bassist Dave Torbert. . . . Bob Neal has turned over co-management of Sonny James to Luther Wood. . . . Johnny Cash set for a big year, according to Lou Robin of Artist Consultants. His concerts this year should gross some \$5 million. . . . Pat Roberts will do a series of promotional dates in Texas following some big personal appearances. . . . Tom McCall, ever on the alert, advises that Ronnie Milsap had to be flown back to Nashville from Dallas with pneumonia. . . . The LeGarde Twins, after closing a five week stint at the Las Vegas Hilton, were hired right back for another two. This is in addition to their three year contract there. The act is sensational. . . . Johnny Dollar will be master of ceremonies for the annual March of Dimes telethon in Binghamton, N.Y., this month, and in Sacramento, Cal., in March. Johnny also is returning to "Jamboree U.S.A." in February after a prolonged absence. . . . Jim Jones has joined the professional writing staff of Dick's Den in Port Matilda, Penna.

Cinnamon's Narvel Felts spent a week in Augusta, then Charleston, then moves on to the East Coast MOA gathering in Columbia, S.C., where the Cinnamon roster is entertaining.

Cinnamon's Narvel Felts spent a week in Augusta, then Charleston, then moves on to the East Coast MOA gathering in Columbia, S.C., where the Cinnamon roster is entertaining.

## Mrs. Landau Sells Agency

LOS ANGELES—Mrs. Adeline Landau, widow of Marty Landau, biggest promoter and booker of country talent the Coast has ever known, has sold the family agency, Artists Management Bureau Inc., to Don Howard.

Howard joined the agency here shortly after Landau's death approximately a year ago. Howard had been a country talent agent with his own operation before joining Mrs. Landau. Mrs. Landau said she will devote her time to philanthropic work in the future.

The family has owned the agency since 1959 when the Landaus gave up operating the famed Riverside Rancho, then oldest continuous country nightclub in the area. Landau started promoting country talent during World War II, assisted by his wife.

Shaped Notes, Gospel Gambol and the remainder of the Gospel Section, normally appearing in the 1st issue of each month, will appear in the Feb. 16 issue of Billboard.



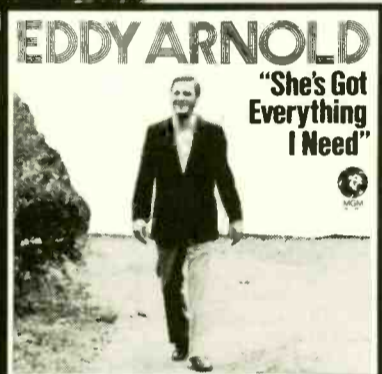
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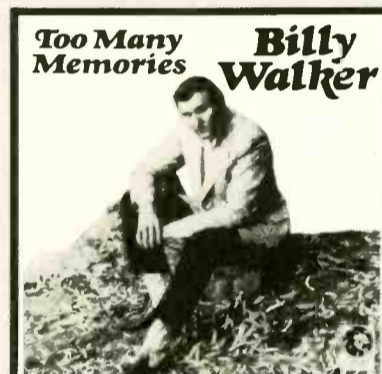
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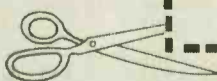
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## 3 MEGA Artists Involved In "Break-in"

NASHVILLE, TENN.

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**SAMMI SMITH**

Record  
Billboard World

50★

59●

"The Rainbow in Daddy's Eyes"

MR204 Blue Crest Music (BMI)

**PATSY SLED**

64★

61●

"Chip, Chip"

MR203 Viva Music (BMI)

**RAY PILLOW**

84

63

"Countryfied"

MR202

100 Oaks Music & Partner Music (BMI)

YOU, THE JURY CAN SEE THAT THEY 'HANG' IN THERE!

## Country Music

### Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 2/2/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	41	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★	4	7	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
3	2	11	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
4	3	22	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	7	7	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
★	9	6	AMAZING LOVE—Charley Pride, RCA APL1-0397
7	8	28	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	10	6	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
★	14	7	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
★	15	4	LET ME BE THERE—Olivia Newton-John, MCA 389
11	12	4	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
12	6	12	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★	20	4	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, SR 1-687 (Phonogram)
14	17	15	BUBBLING OVER—Dolly Parton, RCA APL1-0286
15	5	19	SAWMILL—Mel Tillis, MGM SE 4907
16	18	8	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★	25	4	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, SRM 1-690
18	11	17	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
19	21	6	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
20	13	19	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1-686 (Phonogram)
21	22	10	NEW SUNRISE—Brenda Lee, MCA 373
22	24	10	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 26013 (Famous)
★	32	5	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
24	27	8	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
25	28	8	GOD IS ABUNDANT—Connie Smith, Columbia KC 32492
26	16	27	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
27	19	14	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
28	31	10	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
29	23	22	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
30	26	15	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SR 1-677 (Phonogram)
31	34	9	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
★	40	5	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
33	37	6	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
34	29	18	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
★	44	3	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
36	38	5	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
37	30	18	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
38	33	14	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
39	45	2	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
40	41	5	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
41	46	3	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
42	42	4	THE FARMER—Porter Wagoner, RCA APL 1-0346
43	49	2	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
44	35	11	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
45	36	9	THIS IS BRIAN COLLINS—Brian Collins, Dot DOS 26017 (Famous)
46	47	3	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
47	50	2	GIVE ME THAT OLD TIME RELIGION—Guy & Raina, Ranwood 8120
48	39	18	PAPER ROSES—Marie Osmond, MGM SE 4910
49	—	1	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
50	—	1	RED, WHITE & BLUE (GRASS), GRC 5002

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**"I DON'T PLAN ON LOSING YOU"**  
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# Creative Trends

## Songs Go Pop, She Stays Country

By BOB KIRSCH

LOS ANGELES—As a highly respected singer-writer and one of country music's youngest established stars, Dolly Parton expresses an interesting mix of new and the old attitudes in the country field.

Not yet 30, Ms. Parton has enjoyed Number One hits such as "Joshua" and the recent "Jolene" on her own, as well as top disks with singing partner Porter Wagoner. She has crossed into pop with "Jolene" and seen much of her material covered by pop artists, but insists that she is and always will be a country artist.

Ms. Parton is in favor of the "new wave" of country artists such as Waylon Jennings and Willie Nelson and is happy with young people like Johnny Rodriguez and Tanya Tucker moving into country, but feels strongly that there should always be an authentic country sound. She is conscious of her background, and this resulted in an autobiographical LP, "My Tennessee Mountain Home," which may have been country's first "concept" album.

"Jolene," a Number One country hit, is her first disk to hit the Hot 100. Was she aiming at this? "There was no conscious effort to go pop," she says. "Every song has its own personality and this one just happened to have a pop flavor to it. I've always hoped to have something that might go either way, but I'd never compromise my material to do it."

**"Jolene" Pop Breakthrough**  
"Jolene" was released shortly after Ms. Parton's "Bubbling Over" LP, but the cut was not on the set. "We were planning on releasing 'Bubbling Over' as the single," she says, "but after the LP was finished, we had some other sessions scheduled and 'Jolene' came out of these. We simply thought this was the strongest thing for a single."

Talking about the expanded interest in country music, Ms. Parton adds that "I'm happy to see pop people accepting country, but I hope there will always be that authentic country sound. Country music is like a family that should be held together. But if someone is country-oriented and can still appeal to the rock audiences, like a Waylon Jennings or a Kris Kristofferson, this is great. I think the important thing is that audiences must know your roots. You can be country and pop but people have to know where you come from."

This strong belief in maintaining roots was one of the prime reasons for the "Tennessee Mountain Home" LP. "I'd had all the material written for several years," she says. "There are 12 children in our family

### Herbert, Bramy

• Continued from page 20

sive promotion and advertising campaign should be tied in with the merchandising efforts. Their plans are to utilize in-house produced video spots to be slotted on such rock shows as "In Concert," "Midnight Special," and the like.

Journey's debut dates included a New Year's Eve appearance for promoter Bill Graham at Winterland on the Grateful Dead/Malo bill and a New Year Day date at Diamond Head Crater in Hawaii where they played to 100,000 persons. Negotiations are now in the works with a number of labels for a recording pact.

so it's natural for me to write about my family and home. I just thought it would make sense to let people know my background. I'd like it to be sort of a record of my life story as my career progresses."

### Takes Care of Business

Even though she spends some 100 nights a year on the road with the Wagoner Show as well as working with him on his syndicated TV show, Ms. Parton still finds time for writing and running Owepar Publishing with Wagoner. Her material has been covered by such diverse artists as Maria Muldaur, Nancy Sinatra and Lee Hazelwood. The publishing firm staffs five writers as well as management to listen to the material that comes in.

"It's easier for me to do my own material," she says, "because I simply don't have the time to go looking for songs. But I don't write only for myself. When I write, I'm thinking only of the song. If it sounds perfect for me later, then I think about doing it. Another problem in listening to other people's material is the possibility that I might unconsciously take someone's tune."

Ms. Parton also has some strong opinions on what's happening in general in country today. "The material is improving for one thing," she says. "People are smarter and more aware so you must write better songs. I like to call it 'simply complicated.'" In other words, you can take

simple lines like 'You Make Me Blue' and there are other, prettier ways of saying those words. Albums are also getting better, and I think all country artists realize you lose a lot of fans by putting a few hits and eight throwaway cuts on an LP."

As for her own future, Ms. Parton says she will continue to tour and adds that one of the joys of touring is the wider variety of audiences she is finding. "We're playing the same places but getting all kinds of people. I think a lot of the new fans have seen the TV show, and I also find that a lot of young children come to see me. They seem to identify with the voice and the name.

"I'm glad to be getting some pop action with 'Jolene,' she adds, "but I'm country and always will be. Hopefully, I'll simply be accepted as Dolly Parton someday and not placed in any one musical category, but if I had to decide today between only country or only pop, it would be country in a minute. I'd never do anything to disappoint my country fans, but I'd also like new fans. And I think one of the reasons that myself and so many other country artists are gaining new fans is that people are really listening to the music. Too many people have taken it for granted in the past and think it's the same as it was 20 years ago. It's almost like saying you don't like a certain food when you've never eaten it, but when you try it, you enjoy it."

## Gold In Spoken Archives Mined By Offbeat Producer

By NAT FREEDLAND

LOS ANGELES—Les Harsten, producer of the two Warner Bros. Films 50th Anniversary three-disk boxed sets, has already at the age of 29 an enviable track record of putting together highly imaginative projects.

Harsten made his first big money when barely out of his teens, selling a chain of New York guitar instruction studios he had built up during the first heyday of rock guitar. After getting a college degree in music, Harsten decided he was more interested in audio research than in pursuing his guitar career.

He talked a computer company into partnering with him for his research data firm but couldn't find customers for the esoteric sound information he offered. Harsten wound up releasing an album on Pickwick titled "Music To Grow Plants By."

This widely-publicized LP consisted of some schmaltzy European string orchestra cuts purchased by Harsten, covering an inaudible-to-humans tone that scientists claimed would help plants grow faster. It sold some 65,000 units.

### TV Archive Use

Next, Harsten went to the NBC television archives and found a warm welcome waiting for someone who had practical ideas about getting record sales on old TV tapes which were simply taking up vault space. The result was an album on the fabled kiddie show, "Howdy Doody," which sold close to 115,000 copies for RCA, NBC's sister company, he said.

RCA Records then called in Harsten to put together spoken word albums on historical figures Harry S. Truman and George Bernard Shaw. This was followed by an NBC Television 25th Anniversary premium album that sold 167,000.

By the time Harsten made a deal with Warner Bros. Records senior vice president Stan Cornyn for the WB 50th Anniversary soundtrack albums, he had learned all the ins and outs of gaining legal permissions for using material previously recorded for another medium.

This thorny legal area was probably the most complex area of the WB package, with involvement from all the unions for actors, musicians and singers. Harsten's Leslee Productions also kept a team of tape editors and movie historians busy for nearly six months.

### Milestone LP Document

The end results, as previously reviewed in Billboard, make up a milestone recording documentary. From the grandiose orchestrations of the legendary Busby Berkeley dance numbers to dramatic scenes by the unforgettable Warner tough guys, Bogart, Cagney and Robinson, the twin packages capsule the contributions of a film empire that built a classic style.

Each of the \$12.98 silver-boxed sets, one collecting the musical numbers and the other dealing with dramatic excerpts, includes a thickly illustrated folio booklet. A first pressing of 30,000 units is near sold-out within 60 days and a new pressing is on the way.

Already Harsten, who has moved his base from New York to Los Angeles, is closing in on spinoffs and expansions of the WB documentary format. There may be historic packages dealing with other film studios. And there will be more intensive exploitation of the Warner soundtracks, such as albums devoted entirely to one movie star or to a classic film such as "Casablanca." And Harsten is winding up a custom label deal, for regulation musical product, with still another movie-related record label.

# Jukebox Programming Location Close-Up Yak Zies, Part II

By STEPHEN P. SMITH

*EDITOR'S NOTE: Second part of an in-depth look at a popular singles bar as seen through the location owner, who does the programming.*

CHICAGO—Sometimes Yak Zies takes on the atmosphere of a small humble retreat. It's a warm friendly tavern, set away from the hustle and bustle of the surrounding "New Town" area, Chicago's fastest growing swinging singles district. Other times Yak Zies blends right in with New Town's loud, young, partying image.

Yak Zies is the kind of a bar that can lend itself to every mood. It's a small, simple basement bar with the original cement floor and brick walls. The walls are covered with friendly graffiti that Yak Zies' owner, Kenny Miller, encourages his customers to write. There aren't any paintings or statuettes... just some photos of the bar-sponsored sports teams and a few trophies. There are a few quiet games—football, mini-bowling and electronic table tennis. And there's a Seeburg Apollo jukebox with 160 well chosen selections that fit every mood Yak Zies goes through.

When it's a retreat for its customers, Yak Zies looks like a personable unpretentious room that's a quiet relief from the neon and plastic decor of New Town. When it's party time, Yak Zies has a "you can't hurt it"

look that makes you feel free to have a real good time.

Yak Zies opens at noon. The jukebox is usually silent and the color TV plays softly in the corner. People drift in on their lunch hours for a quiet drink. Some even bring in their own lunch (Yak Zies doesn't serve food).

The jukebox may lose out to the TV later in the afternoon too if there's a sporting event to be seen. If there isn't a game on TV, and there are only a few customers at the bar, the jukebox may still lose out to the FM radio. But usually by the afternoon, the jukebox goes on. "We perpetuate playing the jukebox ourselves if nobody else plays it," Miller said. "We believe in having music in the bar all the time." Soon the patrons are paying for and playing their own tunes.

### Adjusts Volume

Miller keeps his bar's jukebox turned down low during these afternoon hours. The customers like it soft and they like easy listening selections. Some instrumentals are popular like Deodato's "Rhapsody In Blue" or Herbie Mann's cover of the Staple Singers' hit, "Respect" (Continued on page 52)

## What's Playing?

(See Page 52)

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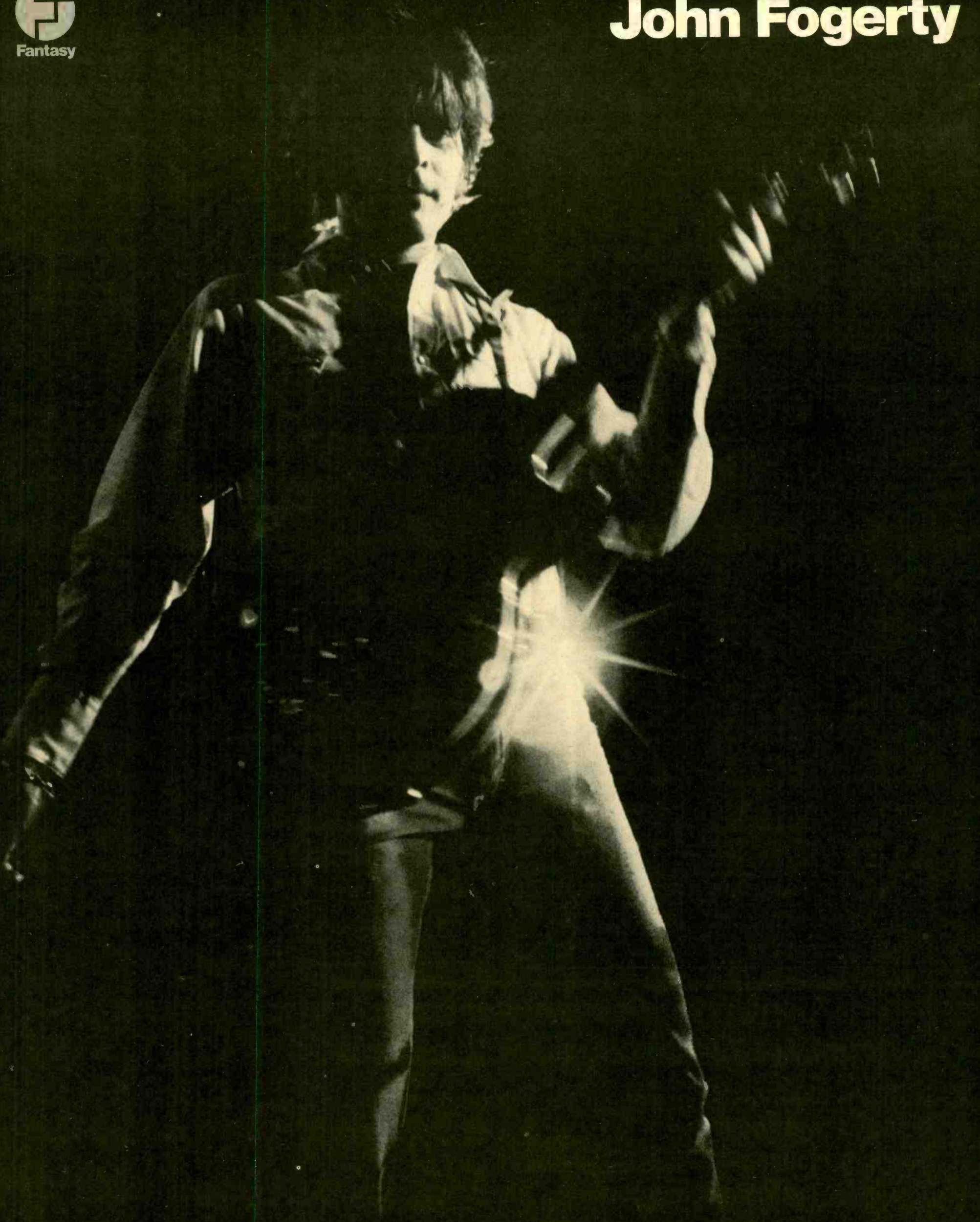
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Arranged and Produced by John Fogerty Fantasy F-717

## Pop

**FRANK SINATRA—You Will Be My Music (3:52);** producer: Don Costa; writer: Joe Raposo; publishers: Sergeant, Jonico, ASCAP. Reprise 1190 (Warner Bros.). A masterful ballad from the best romantic voice in the business. Raposo's words allow Sinatra to soar above Gordon Jenkins' beautiful arrangement which combines a rich blend of strings with an insistent but subtle rhythmic flow. Flip: Winners (Theme From Maurie) (2:50); credits all the same.

**ELVIS PRESLEY—I've Got a Thing About You Baby (2:20);** producer: not listed; writer: Tony Joe White; publishers: Swamp Fox, White Haven, ASCAP. RCA 0196. Elvis sings with a gentle voice and an infectious beat on top hat and amplified bass sets the bottom for his finger tapping production. It's a good changing sound for him and the addition of a sweet sounding vocal chorus adds a welcome charm to the sound. Flip: Take Care of Her (2:52); producer: not listed; writers: Ed Warren, Arthur Kent; publisher: George Paxton, ASCAP.

**PAUL McCARTNEY & WINGS—Jet (2:49);** producer: Paul McCartney; writer: McCartney; publishers: McCartney Music, ATV, BMI. Apple 1871 (Capitol). Lots of guitar energy and bursting vocal shouting behind Paul's lead singing creates an outstanding production. It's a solid sonic experience. Flip: Mumunia (4:51); credits all the same.

### recommended

**RASPBERRIES—Ecstasy (3:37);** producer: Jimmy Ienner; writer: Eric Carmen; publisher: C.A.M.-U.S.A., BMI. Capitol 3826.

**STU NUNNERY—Madelaine (3:28);** producer: Al Gorgoni; writer: Stu Nunnery; publishers: Lobek, Even Tide, ASCAP. Evolution 1088.

**DAVID CLAYTON-THOMAS—Yolanda (2:50);** producer: David M. Kershbaum; writer: Daniel Moore; publishers: ABC/Dunhill, Speed, BMI. RCA 0216.

## Soul

**CREATIVE SOURCE—Who Is He, and What Is He to You (3:20);** producer: Mike Stokes; writers: B. Withers, S. McKenney; publisher: Interior, BMI. Sussex 509. A spectacular production combining the best of the commercial soul ingredients heard today. Wah wah guitar, thumping bass and the group's strong vocal story are all killers. Flip: no info available.

**FIRST CHOICE—Newsy Neighbors (3:12);** producers: Stan Watson, Norman Harris; writers: Al Felder, Norman Harris; publishers: Silk, Six Strings, BMI. Philly Groove 183 (Bell). Femme vocalists sparkle in this flowing story about human relationships. It's standard good fare from this fine act. Flip: no info available.

**BLOODSTONE—Outside Woman (3:35);** producer: Mike Vernon; writer: Harry Williams; publisher: Crystal Jukebox, BMI. London 45-1052. Slow and cautiously are the two means of describing this story about secret carryings on, with the man trying to reassure his baby. Flip: no info available.

### recommended

**THE DYNAMICS—She's For Real (Bless You) (2:30);** producers: Ronnie Shannon, George White; writer: Ronnie Shannon; publishers: Million Seller, Vignette, BMI. Black Gold 11 (Pickwick).

**RUFUS THOMAS—The Funky Bird (3:26);** producer: Tom Nixon; writers: Jo Bridges, Tom Nixon; publishers: East/Memphis, Stripe, BMI. Stax 0192.



## First Time Around

**BROCK—If We Don't Make It Nobody Can (3:27);** producer: Barry White; writers: Barry White, Bob Relf, Tom Brocker; publishers: Sa-Vette, January, BMI. 20th Century 2074. Adventureous soul production with powerful instrumental lead in to a strong vocal attack.

**GRAHAM CENTRAL STATION—Tell Me What It Is (4:56);** producers: Larry Graham, Russ Titleman; writer: Larry Graham; publisher: not listed. Warner Bros. 579. Sly Stone's former bassist uses his former association as the core for his own strong and screaming vocal style. Soulsville with dynamics.

**SIDNEY JOE QUALLS—Where The Lillies Grow (3:18);** producers: Carl Davis, Sonny Sanders; writers: Clifford Davis, Canute Scott, Carl Davis; publisher: Julio-Brian, BMI. Dakar 4530 (Brunswick). Al Green copy shows the same kind of confidence as the man he sounds like in this medium tempo soul ballad.

**GLORIA GAYNOR—Honeybee (3:47);** producer: Paul Leka; writers: M. Steals, M. Steals; publisher: Dramatic, BMI. Columbia 4-45909. Clever guitar work simulates a bee's buzzing as this impressive soul vocalist gets going.

**LINDA CLIFFORD—(It's Gonna Be) a Long Long Winter (3:35);** producers: C. Mayfield, R. Tufo; writer: Curtis Mayfield; publisher: Curtom, BMI. Paramount 0269 (Famous). Delicate soul vocal and a matching orchestral sound work well on this slow dance tune.

**APPLE & APPLEBERRY—What Do You Know About Love? (3:20);** producer: Dallas Smith; writers: B. Appleberry, H. Apple; publishers: Joel Sill & Friends, Irving, Old World, BMI. ABC 11415. Edit out the unnecessarily long guitar intro and can hear a good vocal duo working confidently in the soul bag.

## Country

**FREDDIE HART—Hang In There Girl (2:21);** producer: George Richey; writer: Freddie Hart; Blue Book; (BMI); Capitol 3627. This could be the first major crossover of the year. A full orchestra sound, the phenomenal singing of Hart, a rich melody with meaningful lyrics, and a certain success. It's bound to get country and pop airplay. Flip: no info available.

**PETERS & LEE—Welcome Home (3:29);** producer: John Franz; writers: J. Dupre, S. Beldone, B. Blackburn. Bello Ltd. (ASCAP) Philips 40729. Released for the first time in the country field, this one has everyone singing after hearing it one time. The British team of Lennie Peters and Di Lee have a made-to-order country number here, which will catch on as it did in England.

**TOMMY OVERSTREET—(Jeannie Marie) You Were A Lady (2:36);** producer: Ricci Moreno; writers: Morino and Charlie Black; Ricci Moreno (SESAC); Dot 17493. Sticking to girl name titles, Tommy continues his string. Out of his latest album, it already had been getting the air play needed to give it its boost. Flip: "Smile At Me Sweet Nancy"; producer: same; writers: T. Overstreet, A. Cunningham, D. Vest; Tommy Overstreet Music (SESAC). All other credits same.

**STAN HITCHCOCK—I'm Free (1:55);** producer: Farah Prod.; writers: Jerry Foster and Bill Rice, Jack & Bill (ASCAP); Cinnamon 782. A stirring, upbeat Foster-Rise tune, and Hitchcock really puts his talents into it. It should be the big breakthrough for him. Flip: "Oklahoma Wind," producer: same; writers: B. Terry & T. Paimore; Lewis Willis/Bluffer (BMI).

**JERRY LEE LEWIS—I've Fallen To The Bottom (2:34);** producer: Stan Kesler; writers: C. Holland, F. Linard; Jerry Lee Lewis (BMI); Mercury 73452. This is not the side which is supposed to make it, but it's by far the better side of the two. It could be a two-sided hit. But this one is Lewis at his autobiographical best. Flip: "I'm Left, You're Right, She's Gone"; producer: same; writers: B. Taylor, S. Kesler; Hill & Range (BMI).

**JERRY WALLACE—Guess Who (3:01);** producer: Joe Johnson; writer: Max Powell; 4 Star (BMI); MCA 40183. It's more smoothness, with a fine ballad written by oldtimer Max Powell. Flip: "All I Ever Want From You (Is You)"; producer: same; writers: Carl Belew, Jerry Pitts; all other credits same.

### recommended

**NAT STUCKEY—You Never Say You Love Me Anymore (2:50);** producer: Jerry Bradley; writers: Gayle Barnhill-Johnny Christopher; Unichappel/Easy Nine (BMI); RCA DJHO 0222.

**MARIE OWENS—J. John Jones (2:45);** producer: Joe Johnson; writers: Billy Ray Reynolds, K. Phyllis Powell; Claremont House (BMI). MCA 40184.

**EARL RICHARDS—Walkin' In Teardrops (2:25);** producers: Earl Richards & Gene Kennedy; writers: Bill & Jodie Emerson; Golden Horn (ASCAP); Ace of Hearts 0477.

**WILLIE NELSON—I Still Can't Believe You're Gone (2:41);** producer: Jerry Wexler; writer: Willie Nelson, Willie Nelson (BMI); Atlantic 3008.

**RED STEAGALL—I Gave Up Good Mornin' Darling (2:44);** producer: Joe Allison; writers: R. Steagall, S. Linard; Willex (ASCAP); Capitol 3825.

**CHARLIE McCOY—Silver Threads & Golden Needles (2:23);** producer: Charlie McCoy; writers: J. Rhodes & D. Reynolds; Central Songs (BMI); Monument 8600.

## Billboard's Recommended LP's

• Continued from page 48

### classical

China by the orchestra, during which the concerto and other pieces on this disk were performed, should still be fresh enough to pull satisfactory sales. Respighi's "Pines of Rome" is on Side 2.

**THE GREAT RAGTIME CLASSICS—Paul Hersh & David Montgomery, pianists, RCA ARL1-0364.** Another offshoot of the Joplin revival, this offering should win more than a fair share of response from devotees of the genre. In addition to the expected Joplin pieces, including the ubiquitous "Maple Leaf," there are rags by other writers of the period, and a few engaging stomps by Jelly Roll Morton. The pianists lay on plenty of repeated notes and inner voice curlicues, obviously enjoying what they are doing, as will listeners. Period cover art is apt.

**SAINT-SAENS: CARNIVAL OF THE ANIMALS; FAURE: BALADE; LITOLFF: SCHERZO (CONCERTO NO. 4)—John Ogden, Brenda Lucas, City of Birmingham Orch. (Fremaux), Klavier KS-527.** Clear and warm sound, with some fine solo playing by the pianists make this "Carnival" (without narration) a valid contender among the many in the catalog. But it is Ogden's bright romp through the popular Litolff pleaser that provides the best commercial hook. Fine processing of the EMI master by Klavier.

## Executive Turntable

• Continued from page 13

in the company's special projects activities. Roberts was local promotion manager for United Artists Records prior to his appointment. . . . **James F. Smith** has assumed the post of midwest manager for ABC-FM Spot Sales in Chicago. Smith has been general sales manager for WDAI-FM, an ABC affiliate in Chicago, since 1972, having joined ABC as director of syndication for ABC-Owned FM Stations in 1969. . . . **Roger Stone** named East Coast professional representative for Jobete Music Co., having served as professional manager at April/Blackwood Music, The Richmond Organization and E. B. Marks. He will be assisted by **Katherine Chiles**. . . . **Al Teebagy** has joined Concert South, concert promoters in the Florida market, as production coordinator. Teebagy was last with Leas Campbell Adventures, also in Miami, as advance promotion man.

★ ★ ★

**Norman Weiss** named senior vice president at CMA, supervising the association's music department on a world-wide basis. He joins CMA from Artist Entertainment Complex, where he was president since the firm's inception three years ago. . . . **Ben Kaner**, formerly with Fine Tone Audio and Town Hall, N.Y., named tape and record buyer for the newly-formed export division of Candy Stripe Records. He headquarters in Island Park, N.Y. . . . **Dr. Ryoza Kimthira** named vice president of operations for AKAI America,

Ltd. He was most recently manager of the firm's management office and had served as assistant to the late **Saburo Akat**. . . . **Stan Goman** named manager of Tower Records, San Francisco. He was previously assistant manager of the Tower outlet in Los Angeles. **Bob Melonoy** replaces Goman as assistant manager of the Los Angeles outlet. . . . **Bob Krueger** joins Taylor Electric as merchandise manager. Krueger was most recently a regional manager for RCA Records. . . . **Clem Diedrich** appointed operations manager of Musical Isle of America's Denver branch. He switches to Denver after serving at the firm's St. Louis offices. . . . **Morton M. Schwartz**, vice president, marketing, at Hitachi Sales Corporation of America, has announced his retirement effective March 31. . . . **Don Shain** appointed director of a&r for Playboy Records. He will be responsible for signing acts to the label and all creative a&r functions. He was most recently director of a&r for Decca Records and before that was director of international a&r for Capitol Records. . . . **Anne Riccitielli** joins the ABC Leisure Group's public relations staff. . . . **Robert Kalaidjian** named vice president, personnel, for the CBS/Records Group. Kalaidjian, who has been director of personnel for CBS since 1950, will be responsible for all day-to-day personnel activities and plant personnel functions throughout the Records Group. . . . **Barry Goldberg** joins Management Three, Ltd. as vice president and director of business affairs. He was formerly a partner and founder of the law firm Goldberg & Gershon, which specialized in the entertainment industry.

## Premium Co. Sues Capitol

LOS ANGELES — Capitol Records has been sued for \$400,000 by Official Creative Productions of Ridgefield, N.J. in Superior Court here. OCP claims that Capitol refused to deliver shipments of a 10-album "Stereo Collectors Set" package contracted for in 1970.

The set consisted of easy-listening Capitol catalog masters ranging from Nat "King" Cole to light classics and was to be sold at A&P supermarkets in Chicago and Ohio.

### Gold for Nabors

NEW YORK—"The Lord's Prayer and Other Sacred Songs," an album by Jim Nabors, first released in October, 1968, has been certified a gold LP by the RIAA. This marks Nabors' third gold award and is one of the 18 albums he has recorded for Columbia Records.

# Kiki Dee

## "Amoureuse"

MCA 43157

Long or Short  
"Amoureuse"  
Sounds Like  
A...HIT!



Photo: MICHAEL ROSS

Design: WONG/LARKHAM

At your request, it's just been edited to 3:22  
for America

11	6	5	8	B	DYNA-MITE Mud	
12	12	4	6	A	WHEN I FALL IN LOVE Donny Osmond	
13	16	23	6	B	AMOUREUSE Kiki Dee	MUSIC WEEK, LONDON ENGLAND
14	13	20	4	B	TRUCK ON (TYKE) T. Rex	
15	15	12	7	B	HELEN WHEELS Paul McCartney & Wings	
16	5	10		A	LET ME IN Osmonds	

THE  
ROCKET  
RECORD  
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Produced by Elton John & Clive Franks

MCA RECORDS



## U.K.s MIDEM Attendance Up 10 Percent Over '73

By RICHARD ROBSON

CANNES—U.K. representation at MIDEM was 10 percent up on last year, with about 140 companies in Cannes apparently undaunted by the production, energy and vinyl problems plaguing the home industry.

Britain was the most heavily represented country in what was the largest MIDEM to date, with nearly 5,000 participants on behalf of 700 firms from 42 countries.

Despite this, the strength of many of the majors was down, with most of them sending a handful of senior executives instead of the usual heavy turnout.

The exception was Pye, headed by chairman Louis Benjamin, here to pave the way for the expansion of its overseas interests.

Benjamin explained a number of key licensing deals are due to expire in the next 18 months and he plans to appoint Nick Hampton as director in charge of an international division with a view to assessing Pye's next step in having product released outside the U.K.

He said: "We are the only major using licensees overseas and with our catalog now getting so broad we feel that our policy for overseas territories has got to change.

"Starting in Europe I want gradually to phase-in Pye sales and manufacturing operations although exactly how we will go about it I still have to decide."

Pye has renewed its deal to press and distribute DJM for two-and-a-half years, but it does not include Eire as did the previous arrangement. Under the new terms, DJM has the right to set up its own sales force from Jan. next year.

DJM managing director, Stephen James, said: "It is a very flexible deal which I feel gives me more control and independence than before. I will also now have more marketing control."

James also disclosed he will be making changes to DJM's overseas arrangements during the week.

James has also left his options open with DJM's Siverline budget label. He has the right, at three months notice to Pye, to give the label to a racking operation, although

## U.K. 'Carrying on' in Crisis

LONDON—Most retailers seem to be coping with the three-day energy week—although some report an increase in pilfering and a drop in business.

A spot survey round the country indicates the master-bag system of stock control coupled with vigilant security and emergency lighting is keeping chaos at bay.

Sylvia Hookings, a director of Albert E. Ford, in Plymouth, said: "I don't want to paint a gloomy picture but I can't whitewash the situation either.

"Sales are very difficult to encourage with no lighting on displays and we are losing business because people can't browse around in the gloom.

But we are keeping open. We are being particularly alert to pilfering and there are no problems there. When staff are at lunch we are bringing in people from the service department to watch the shop."

George Travita, manager of Sykes and Son, Manchester, reported no increase in pilfering due to the master-bag system and no adverse effect on sales.

"Overheads are increasing slightly

he is not able to let it go to another traditional manufacturer and distributor.

Benjamin announced that Pye has secured U.K. rights to the U.S. Roulette catalog is an effort to step up its jazz repertoire. He said Pye will be relaunching the French Vogue label in the U.K. and putting out Roulette material under the Vogue banner. Roulette pop material will go on the Pye label.

Creating great interest is new U.K. participant Gull Records, where Derek Everitt and David Howells are seeking overseas licensing deals for their label.

Publishing companies are keeping a close eye on Mews Music, owned by songwriters Bill Martin and Phil Coulter, which is now available for the world.

Underlining the way MIDEM is forever branching out into new areas, a U.K. air freighting company, Interlink, was represented for the first time.

## Sound Readings May Stir a Town Battle

LEEDS, England—Leeds Town Council put their meter men into action at a rock concert for the first time last week since the city's new dance hall maximum sound law was introduced.

And the readings indicated there could be trouble ahead for heavy progressive bands when they play in the area.

A mass of decibel monitoring equipment was installed at Leeds Grand Theatre to check readings on seven groups appearing in the Yorkshire talent contest sponsored jointly by DJM Records and the Yorkshire Evening Post.

A total of 560 spot sound checks were made during eight songs on B&K equipment that has been used at airports to compare the quietness of jumbo jets.

In addition a print-out was made of the sound during the entire evening.

because of the high cost of our emergency lighting and the purchasing of gas equipment," he said.

Mark Bredon, a director of K.J. Bredon, in Brighton, said sales were down slightly, but he thought this was more because of delivery problems than the three-day week.

"We have had some pilfering with Music for Pleasure and Classics for Pleasure albums which were in their sleeves on open display."

At Oxford Street's HMV store, deputy manager George Warnecke said there are no pilfering problems and turnover is barely affected.

At One Stop, in Dean Street, Soho, it was a similar story, with manager Patrick Baggett reporting sales and the usual minimal pilfering constant with a normal working week.

Roger Slade, manager of Cloud Seven in Berwick Street, Soho, said he thought he was just beginning to feel a detrimental affect on sales.

"People can't browse very easily and we cannot play records in the shop. Many people only buy after hearing," he said. But Slade reported no pilfering problems.

## PVC Pinch in U.K. Seen Peril to Indie Studios

By REX ANDERSON

LONDON—While the present government-enforced power economics are having little effect on the running of major London studios, if the present crisis persists it could be catastrophic for many of the smaller independent studios which are already beginning to feel the effect of the PVC shortage by less sessions for groups with new recording contracts.

Anthony McGill, accountant at Chalk Farm Studios from which so many reggae singles have emanated in the past few years, said: "We are hoping to hold out, but if this situation carries on for six months or so we'll be finished." The studio has no generator and is working three 24-hour days a week. McGill says the studio has lost a lot of business and is taking bookings on a first come first served basis. Staff are only being paid for three days work.

At the Workhouse Studio in Old

Kent Road, Stuart Forbes Keir said: "Provided we are always working as fully as possible in our three days it is economical for us to survive." The studio is operating on a day-to-day basis, packing as much as possible into 24 hours. Forbes Keir says nobody has been turned away so far but foresees it happening soon when groups start to find they cannot book in elsewhere. "One good thing to come out of it all," he added "might be that we get people who would not have come to us under normal circumstances."

The crisis has put Tangerine Studios back several months, according to director Jonathan Peel. "We are not going to go under," he said. "But it is frustrating because in the seven months since we took over the studio we have completely rebuilt it and have only been open for four months." He said the studio had been working a seven-day week until the emergency. "I recently discovered that if you normally work seven days a week it is possible to apply for a licence to cut to using 65 per cent of normal power needs, instead of just three days. This could mean an extra half a day a week for Tangerine and maybe others. Tangerine is losing custom, giving preference to regular users.

R.G. Jones, like most major studios, is hiring a generator although until recently the studio, which is presently engaged on installing a new control room, has been operating on battery power for the days with no electricity. At Trident, Nor-

man and Barry Sheffield have been chasing the light from office to office. TV and radio work at the studio makes it virtually exempt and a generator is being used to run the facilities that are affected. Said Norman Sheffield: "The next five albums are all for overseas so we are working for the export market. You cannot make a record in a three day week."

IBC has installed a generator and managing director George Clouston said the studio was working normal hours. AIR London is operating normal hours using the Peter Robinson generator which powers the entire block in Oxford Street.

Many smaller studios, like Sarm and the Marquee, have also installed generators to keep functioning as normal.

## Pablo Catalog For Germany

HAMBURG—First release in Germany from the Norman Granz catalog Pablo, recently the subject of a three-year licensing deal with Polydor outside North America, will be a three LP set, "Jazz at Santa Monica Civic."

It was recorded in 1972 and features Ella Fitzgerald, the Count Basie Band, the Oscar Peterson Duo, and a jam session group comprising Basie, Roy Eldridge, Stan Getz, Al Grey, Ray Brown, Harry Edison, Eddie "Lockjaw" Davis, Freddie Greene and Ed Thigpen.

## A&M Widens Euro Network, Moss Keeps Indie Reliance

LOS ANGELES—A&M Records has expanded and realigned its European merchandising activities, with new distribution deals and the opening of a Paris promotion office headed by Michel De May to coordinate all continental operations.

Just signed as A&M licensees are Barclay in France and Ariola-Eurodisc for Germany, Austria, Switzerland, Belgium, Holland, Luxembourg and Spain. They join two other recent licensees, Sonet in Scandinavia and Italy's Ricordi to complete European coverage.

Dave Hubert, A&M international director, will hold a European affiliates meeting in September.

A&M president Jerry Moss commented on the overseas transfer of the label's long-established preference for dealing with independents. "When negotiating with representatives of worldwide companies, the negotiations are always subject to change or cancellation by the home office. This is especially infuriating when you have devoted a great deal of time, energy and expense in what you consider final execution of an agreement, only to find that the home office is not willing to follow through with terms you have already agreed upon with its representatives. This happened to us in a recent negotiation and A&M Records will never allow itself to be in a similar position again."



TELDEC director, Gerhard Schulze, left, and general manager Kurt Richter, right, with Enrique M. Garea, director of Discos Columbia signing a contract in Hamburg for the distribution of Telefunken repertoire in Spain.

## BPI Director Scores U.K. for 'Useless' Import, Export Data

LONDON—BPI director Geoffrey Bridge took a swipe at the Department of Trade and Industry last week, criticising the Government office for its "hopeless" compilation of the industry's import and export statistics.

His condemnation is supported by a *Billboard* survey into the DTI's figures which indicates accurate year-by-year comparison of the industry's trade account is impossible because of inconsistent categorisation.

Bridge has pledged the BPI will undertake the chore of compiling the statistics because of the DTI's "inadequacy."

He said: "The DTI's figures of units exported and imported are all right, but the financial reflection of the balance of trade is way out.

"The DTI bases its values on manufacturers' prices. But the statistics are hopeless because there are three kinds of manufacturers prices—records and tapes manufactured for a company's owned labels, for its distributed lines and its custom pressed work.

"We have tried to persuade the DTI to base it on dealer price which would give a consistent and accurate reflection of the position but they say they cannot adapt. We have

started compiling our own statistics, although it means a lot of work.

"Record companies pay enough taxes—I would have thought the DTI could provide them with an adequate service. The way the department assesses the values of export and imports misrepresents the situation and serves little purpose."

Research into the DTI's export and import figures issued in the HMSO publication, *Trade Statistics of the United Kingdom*, showed that because the criterion for listing various aspects of recorded music has changed over the past few years, no fair year-by-year comparison can be obtained.

In 1970, all records and tapes were listed under one heading. In 1971, records were listed separately and cassettes and cartridges absorbed in a general tape listing, including reel-to-reel and blank tapes.

Not until last year was there a more detailed breakdown, with albums, singles, cassettes and cartridges all listed separately.

### Normal Practice

A DTI spokesman would only reply to the inconsistencies by saying: "We are unable to vary our system from what has become our normal practice."

According to the DTI figures for the first 11 months of 1973—the latest figures available—the UK record industry's balance of trade was:

Imports: Albums—14,629,471 worth \$20.4 million; singles—5,593,499 worth \$2 million; cassettes—unlisted quantity worth \$3.3 million; cartridges—unlisted quantity worth \$2.1 million. Exports: Albums—11,931,243 worth \$19.2 million; singles—3,481,560 worth \$5.2 million; cassettes—unlisted quantity worth \$5.5 million; cartridges—unlisted quantity worth \$1.8 million.

## 5.5 Mil Records Are Produced in Poland

WARSAW—Approximately 5.5 million records were produced in Poland during 1972, according to statistics just released. This works out at one record for every sixth Polish citizen—a rather lower average per head of population than is achieved in most European countries.

A possible explanation for this low figure is the complaint of pop buyers here that hit songs only go on general release when their popularity begins to wane. This theory is backed by the fact that at the moment, there are over 100 titles waiting to be pressed some of which have been scheduled for release for over a year.

Polskie Nagrania is the only full-fledged record company in Poland which can handle all aspects of a record operation. The firm arranges its own repertoire schedules, hires artists, arranges rehearsals and does the actual recording.

There are two main pressing plants in Poland—Muza in Warsaw and Pronit in Pionki. In 1972, Muza pressed a total of 3.7 million records comprising 93 different titles and including three million albums. Muza is planning to step up production this year to 4.7 million records but this will not be enough to cope with the ever-growing demand for records.

However, a major modernization and redevelopment program for the Polish record industry has been arranged although it will take five years to implement.

As Polskie Nagrania is unable to release all that it would like, pop music is favored particularly hit songs promoted by Polish Radio. In fact, pop repertoire accounts for about 60 percent of total disk production compared with 7 percent for classical music, 9 percent for folk music and 24 percent for spoken word.

Spoken word material covers language courses, fairy tale stories for children and actors and authors reading literary works.

## Chess/Janus New Signings

NEW YORK — Chess/Janus Records, in a move to further diversify its artist roster, has signed Brazilian artist Salinas; Eloy, a German rock group; and U.K. singer/composer Al Stewart.

Marvin Schlacter, president of the label, said that productions plans call for the release of debut albums from each artist within a few months.

In 1973, Polskie Nagrania started producing prerecorded cassettes for the first time and during the year released 30 titles on tape. The price of prerecorded cassettes here compares very favourably with the price of blank cassettes—for example, a 40-minute prerecorded item costs 80 zloties while a Polish-made 60-minute blank costs 120 zloties.

Up until now, all cassettes that have been issued are albums that are already available on disk and this year, all new LP's released will also automatically be issued in cassette form as well.

Some back-catalog albums have been scheduled for release on cassette and a special series of easy-listening cassettes called *Music in The Car* is being prepared for the in-car entertainment market. This series will include material by British bands.

## Dutch Senate to Look at Old Pirate Station Bill

AMSTERDAM—The Dutch Senate recently discussed the proposal from the Government to alter the Post and Telegraph Bill by which ratification of the Strassbourg Treaty will be possible—in effect to outlaw the pirate off-shore radio stations. Minister of Cultural Affairs Van Doorn, former chairman of the local Christian KRO Broadcasting Union (500,000 members), has already stated that after the approval of the suggested alterations, the "pirates" will only have three months to clear their business and fold up. This means Radio Veronica, Radio North Sea and other off-shore stations near the Dutch coast must stop broadcasting by May 1.

Apart from Veronica, almost all the stations have accepted they must shut down. Veronica, 15 years old, has, however, gathered more than 200,000 supporters and is applying for legal status. Van Doorn has said he is hesitant over accepting Veronica as a legal station because he is uncertain whether it can provide not just light music but news reports and service information. On the other hand, the minister wonders whether the broadcasting union—nine stations in all—could present a program as unique as Veronica's. Since Jan. 1, Veronica has stopped broadcasting at night. Program chief **Rob Out** said this was done to save power, but rumors say this was due to cutbacks by advertisers, who are being more selective in the light of the possible shutdown.

Already one of the station's five studios has closed and some employees have found other jobs. Meanwhile, however, Out has said that if the station can get a license, the programs of Veronica will contain service information etc., but the minister has refused to consider giving a license, at this stage anyway, while the deliberations on the Bill are going on.

Almost all music trade people here think the ban on the pirates is a blow to record sales. Mainly due to Veronica, the scope of broadcasting on pop music has increased considerably and airplay became a strong promotional outlet. Veronica also influenced the official stations, who set up in 1966 the popular Hilversum three station to compete against the pirates. Willem van Kooten, who became famous as a disk jockey, first for Radio Veronica and later for Northsea and Hilversum, said it would be sad for the music trade and public if Veronica and the other off-shore stations had to close before an acceptable alternative is created. Hilversum three is now a 24-hour station for pop music, but an extra station would be needed to fill the gap left by the "pirates." This station (Hilversum 4) could not begin broadcasting until September, leaving a gap without an alternative station. If Veronica does close, the weekly chart published by it must also stop, but dealers and manufacturers are negotiating about continuing it for the benefit of the trade.

## From the Music Capitals of the World

### MOSCOW

Madrigal, chorus of the Bucarest Conservatory under **Marin Constantin**, made concert appearances in several cities in the USSR. . . . Several musical instrument manufacturing companies, including Zildjian Cymbals and Berg Larsen, participated in the School Equipment 73 International Fair, which closed here Dec. 2. . . . Among classical artists booked by Gosconcert agency to appear in Russia in December were conductors **Jose Siqueiros** (Brazil) and Germany's **Heinz Walberg**, French pianist **Michel Beroff**, the **Prague Wind Quintet**. . . . Rumanian vocalists **Magdalena Popa** and **Stefan Bashka** were featured in several operatic productions in national opera theaters here. . . . Hungary's **Benko Dixieland Jazz Band**, winner of the last year's jazz festival concert in San Sebastian, Spain, was on an extended tour of this country in November-December.

Melodiya has released an album featuring **Victor Tchistiakov**, a talented Russian actor/singer-imitator. In the program presented, he imitates several Russian top artists including Bolshoi opera singer **Ivan Kozlovsky**, pop singers **Liudmila Zykina** and **Klavdiya Shulzhenko**, as well as several international singers—**Anna Gherman**, **Mireille Mathieu**. Tchistiakov enjoyed strong popularity here. He was a top act in the national show business. He died in an air crash in 1972. . . . Moscow Philharmonic under **Kirill Kondrashin** is back after an extended concert tour to Italy. . . . Grand Prix was awarded by the French Academy of Recording arts to *Chantes du Monde* release of Melodiya product featuring Bolshoi opera vocalist **Irina Arkhipova**, accompanied by U.S. pianist **John Wustman**.

### LONDON

RCA's newly appointed managing director in the U.K. **Geoff Hannington** has made his first reassessment of management personnel. Main changes are centered on the creation of a new department designed to give music publishers Sunbury Music a more logical reporting function into a&r.

To cope with this, **Mike Everett's** responsibilities as a&r manager have been widened to take in Technical Recording Services and Sunbury Music, as well as the a&r department. His new title will be manager of Popular Music Operations. His deputy, **Graham Haysom**, moves up to the a&r post.

Commented Hannington, "It will bring the a&r department closer to the American situation which is in keeping with Ken Glancy's wishes in America for closer contact between the U.K. and American a&r departments. . . . **Jim Bailey**, RCA's international marketing co-ordinator based in London, is leaving for an 11-country tour of Eastern Europe, the Middle East and Africa in February. He will be re-assessing the markets, calling on licensees and seeking new business opportunities where licensees do not exist. . . . RCA has launched a major marketing campaign linking top middle of the road artists **Perry Como** and **Jackie Jones**. The campaign ties in with a new Jack Jones album, "Harbour," released on Feb. 1.

Precision Tapes' salesman **Harry Holmes** has won the company's recent sales contest. His prize is a \$750 holiday for two plus a portable tv and drinks trolley. Holmes sold the highest number of tapes above a tar-

get set by Precision sales manager, **Andy Moore**. . . . the first release of BBC cassettes since the signing of the distribution deal with Polydor is scheduled for next month. BBC Records sales and marketing manager **Roy Tempest** said the first release would be of six cassettes: "Monty Python's Flying Circus"; "The Last Goon Show Of All"; "Unique Hancock"; "George Gershwin-John Fox Orchestra"; "The Band Of H.M. Welsh Guards At Home And Abroad"; "BBC Top Tunes."

Radio Luxembourg disk jockey **Paul Burnett** is joining the BBC in March. His appointment strengthens Radio One's DJ team against competition from commercial radio. Burnett, with Luxembourg for the past six years, is being replaced there by former BBC DJ, **Duncan Johnson**. . . . EMI Records is releasing the soundtrack album of the box office hit film, "Papillon," to coincide with the movie's release here in March. A single from the album is also being released. The soundtrack was scored by **Jerry Goldsmith**, who also wrote the music for the "Sand Pebbles" and "Patton." . . . Impresario **Mervyn Conn** has announced his initial list of acts signed to appear at the Sixth International Festival Of Country Music to be held at the Empire Pool, Wembley over the Easter weekend.

Among the artists are **Johnny Rodriguez**, **Tammy Wynette**, **Tom-pall Glaser**, **Bill Anderson**, **Commander Cody and the Planet Men** and **The Hillsiders**. Three BBC television specials will be recorded from the two-day festival for later screening.

Around 6,000 copies of **Elton John's** DJM album *Tumbleweed Connection* are currently in circulation with one of the tracks on the "A" side missing and another track included twice.

The tracks in question are "Amoreena," which appears twice on the faulty copies, and "Son of My Father," which has been omitted. Just over 6,250 faulty copies of the LP were pressed at Pye's Mitcham plant between Dec. 10 and Jan. 5. . . .

GM Records' Reading festival album, which has been beset with problems since its inception, has had its release delayed again—and the planned TV promotion has been cancelled. Continual holdups have been caused by groups' dissatisfaction with mixes and finally a release date of Jan. 11 was set, but the three-day work week held up sleeve production and the new scheduled release date was Jan. 25.

The *New Musical Express* reappears on bookstalls this week after nine weeks of not publishing due to a printing dispute. Editor **Nick Logan** said that at a meeting last week the printers had agreed to accept a management offer and return to work.

**David Carey** was appointed recording services manager for CBS and is now heading studio operations for the company in Whitfield Street. Carey, a former director of Stanhope Music and Intersong Music as well as a singer, writer and actor, takes over from **Don Horne**, who becomes staff engineer of CBS at the company's Theobalds Road head office.

**Martin Sunley** joins the promotion department of Ammo Records and is based at the company's Green Street offices. . . . EMI tape's new managing director is **Ted Neaf**.

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## Allied Closing Plant On 'Exchange' Basis

LONDON—In exchange for an undertaking to close down its raw materials plant, the Saga pressing factory, Allied Records, has been granted permission by the Department of Trade and Industry to operate a normal seven-day week. Managing director Marcel Rodd explained that with substantial stocks of PVC granules which Allied records manufacture and export, the firm has sufficient raw material for a few weeks at least.

Closing the plant is saving 20,000 KWh per week, cutting Saga's electrical consumption by 50 percent.

## Wakeman LP Delay Stirs Pirate Fears

LONDON—Fears of a bootlegging situation arising from Rick Wakeman's solo sell-out concert at London's Royal Festival Hall last week has arisen following the A&M decision to delay release of the album, which is partly being recorded live at the concert, to a release date in early April.

Wakeman, using the London Symphony Orchestra, The English Chamber Choir and a hand-picked rock band, devoted the entire second half of the two evening concerts to a 40-minute work, "Journey to the Centre of the Earth; originally planned to be recorded and rush-released in February.

A spokesman for Wakeman said that he and manager Brian Lane were worried that the delay would encourage bootleg recordings of the concert to appear on the open market. The reason given by A&M for postponing the release had been the vinyl shortage. However, A&M denied that the vinyl shortage was entirely to blame, saying that a later release would "tie in more conveniently with Wakeman's plans."

Wakeman begins a seven week American tour with Yes on Sunday (2), returning in April, but there are no further plans for Yes concerts immediately after their return. An A&M spokesman said that it could not be stated what these plans of Wakeman's were.

## Deep Purple \$\$-Breaker

LONDON—Deep Purple have become the world's highest paid group after concluding a deal claimed to be worth \$500,000 to play one televised concert in America.

The announcement, by Purple's co-manager John Coletts, came shortly after the Osmonds established themselves as top-money group after finalizing a contract with a Las Vegas Theatre.

The pop idols will receive \$5 million to appear six times a week for eight weeks a year over the next four years. This works out at about \$26,000 per appearance.

Deep Purple's record shattering concert, in California on April 6, will be televised on Don Kirshner's "In Concert" program.

The show is wedged in between what was to be a two-week break between the conclusion of a tour of America and a 24-concert tour of the U.K. starting mid-April.

Rodd has an export orders for 200,000 albums and to fulfil this he is prepared to buy granules abroad at up to \$1,500 a ton.

Allied Records' electricity consumption will be monitored. The firm has its own sub-station with a 6,000 volt supply. Said Rodd: "We can't and won't exceed the guidelines set out for us. We have separate switchgear and meters for every department. If we were to exceed the guidelines we would expect to be fined and lose all our privileges."

For the last four months, Saga has been pressing 80,000 albums a week for companies like WEA, CBS and RCA as well as about 30 smaller companies. General manager Bob Musgrove commented: "The general demand is for 12-inch records so I am cutting out seven inch altogether." He intends increasing production to 100,000 a week.

However, Musgrove warned that it may shortly be necessary to cut back to a five-day week because although the firm has good stocks of powder it has only about 100 tons of granules. In this event, Allied Records will close the press shop and operate the extruders for two days a week, producing 12 tons of granules, enough for 90,000 records, said Musgrove.

## BIEM's Payout Proposal Hit by Pubs at MIDEM

• Continued from page 1

right society is unable to function to the full satisfaction of its members," said James, "then the usefulness of that society has come to an end."

One after another important European music publisher rose in protest of the proposal. It was pointed out that although the official date for its implementation was Jan. 1, 1975, the system was already in operation in some countries. French music publisher Rolf Marbot, who is also general secretary of the French Mechanical Right Society, the SDRM, claimed that implementation of the BIEM proposal would prevent the proper execution of existing contracts. He reported that SACEM president Jean-Loup Tournier had argued that the proposal would only affect records sold in small quantities because big-selling records would inevitably be pressed in the country of sale. But this was totally rejected by the meeting.

Sweden's Stig Anderson pointed out that Sven Wilson, the president of BIEM, had already registered objections to the proposal in respect of "importing countries." He added: "I think the BIEM have not realized the full consequences of this action. If they find it expensive and complicated to distribute mechanical royalties to subpublishers in record-importing countries, then that is their problem—but it is our money. I believe that the proposal is not only immoral but also illegal."

Italy's Fiero Sugar pointed out that the subpublisher in a record-importing country often had to bear the cost of promoting product as it was totally unfair that he should receive no mechanical royalties. "The proposal is totally unjust and it shows that bureaucrats do not understand the situation," he said.

Rolf Budde from Germany said the situation was part of a general Common Market problem. He pointed out that German whole-

## Phonogram in New Building In Holland

BAARN — Phonogram International's new office building in Baarn, Holland, was officially opened last month by Piet Schellevis, the company president.

In a short resume of the company's growth, Schellevis said that in the past 15 years the company had expanded to the point where it needed around 20 different premises in Baarn to house its various activities.

The new building, designed by D. Zuiderhoek, is located at Amalia-laan in Baarn and provides accommodation for a staff of 350—based on the anticipated strength by 1975. There is room for further expansion at a later stage.

About 130 guests were present at the opening ceremony and they found much to interest them in an exhibition of art works by members of the Phonogram International staff, organized by Cor van Tol, head of design.

After the official opening, representatives of each of the five Baarn high schools were presented with a stereo installation and a basic record library. Schellevis also handed to the Baarn public librarian a cheque, to provide for new additions to the library.

salers could import records from France at half the German wholesale price and he claimed that 50 percent of the Rolling Stones records sold in Germany were of French manufacture.

This problem was underlined by Dick James, who spoke both as a record producer and publisher. "I fully defend the right of the sub-publisher to collect his dues, but how can record companies safeguard the subpublishers' rights when records pressed in one country can be sold all over Europe?" he asked.

American publisher Sal Chiantia said the matter was not one which directly concerned the American publishers but he felt that most of them would want their contracts to be honoured as far as subpublishers were concerned. He saw the logic of the opponents of the BIEM proposal and wondered what prompted the proposal in the first place. "I think it was an ill-considered decision," he said.

Rolf Marbot answered that, according to Jean-Loup Tournier, the only reason for the BIEM decision was that the cost of distribution was too high. Bertram Pratt of the MCPS pointed out that his society also had a documentation problem as the question of distribution of rights became more and more complex. "But we have managed to cope without increasing charges. Once the information is on the computer it is there for all time. I can see no great justification for the BIEM's attitude," he said.

The resolution of the IPA meeting was that the assembly unanimously call upon the BIEM to cancel the decision taken without previous consultation of the publishers and to stop the application of any such decision which may have been put into force since Jan. 1, 1974.

The assembly unanimously decided to ask the BIEM to revert immediately to the original system of rights distribution.

## From the Music Capitals of the World

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recently promoted to deputy managing director following the resignation of Terry Wherlock as EMI tape chief. Wherlock is returning to the U.S. ... Carlin Music announces two new appointments in its promotions department. Stewart Newton, previously with the Les Reed organization, becomes promotions manager while his deputy is Eddie Elliot, previously with Campbell Connelly.

Laurence Myers, managing director of GTO, announced the conclusion of a deal giving his company world-wide personal management of Alan Price. ... Music for Pleasure's T. Rex album, "Ride a White Swan," sold 250,000 copies by the end of November, 16 months after release, said a company spokesman. It is the company's top-selling rock release on the MFP label.

Fairport Convention look set to become the first rock band to appear at the new and controversial Sydney Opera House during their current world tour. The two concerts on Jan. 26 will be recorded for a live double-album to be released by Island Records later this year.

Three BBC television specials will be recorded from the two-day Sixth International Festival of Country Music to be held at the Empire Pool, Wembley, over the Easter Weekend. Acts signed include Johnny Rodriguez, Tammy Wynette, Tompall Glaser, Bill Anderson and Commander Cody. ... Dick James Music signed Martin Carter to a contract after he won the Yorkshire talent contest recently. Seven acts competed in the finals at the Leeds Grand Theatre—Carter's three-piece bass, bongos and guitar line-up won unanimously.

Derek Everett's recently formed Gull Records has signed its first act, Isotope. ... Bill Hutton, a 47-year-old Canadian, has been appointed chief executive of London Broadcasting, London's news-orientated commercial radio station. ... Top honors in the classical recording world in the New Year's Honors list went to conductor Charles Mackerras, musical director of Sadler's Wells Opera, who received a CBE.

April Music has won the worldwide sub-publishing rights to four major catalogs, Heirophant Inc., Winter Blues Music, Derringer Music Inc., and Silver Steed Music. They include material written by Edgar Winter, Johnny Winter, Rick Derringer and Edgar Winter group member Dan Hartman.

MARTIN THORPE

### TOKYO

Takashi Asahina, musical director of the Osaka Philharmonic Orchestra, left Japan on Jan. 18 to conduct a series of symphony concerts in East and West Germany. He is due to return home on March 1 from his 21st annual overseas performance tour. ... "Eat, drink and be merry, ..." New Year parties were hosted by Kenzo Nakajima, president of the Japan Audio Society, on Jan. 10, Yutaka Ando, president of the Japan Phonograph Record Assn., Tatsuro Ishida, president of the Japan Video Assn., and Norio Ohga, president of CBS/Sony, on Jan. 11. ... John Emms Read, chief executive and deputy chairman of EMI, was featured in the Jan. 20 edition of Tokyo Channel 12's weekly "World Leaders" color TV program. The videotaped program was scheduled for a repeat showing on Jan. 27. He was interviewed at EMI's London head-

quarters by (Miss) Kaoru Nakamaru, the commercial TV station's roving reporter. ... Yoshiharu Nakamura, president of Koyo Shoji K.K., Nipponbashi, Osaka, was arrested by police Jan. 18 for allegedly producing and selling 2,500 pirated cassette tapes of popular Japanese songs since the fall of last year. He was specifically charged of violating Japan's Copyright Law after the police seized a considerable number of pirated music tapes in the Nipponbashi electric wholesale district Jan. 16. ... W. Stanley Holt, president, The Reader's Digest of Japan, wed Lorna Yoh at the Tokyo Union Church on Jan. 11, with plans for a honeymoon trip to Europe this spring. ... Due to the lack of special wood, e.g., Queensland walnut, Nippon Gakki (Yamaha) has suspended production of six out of its 11 models of upright pianos. ... Despite the short supply and increased cost of construction materials, Studio K of the Tokyo Broadcasting System (TBS) is due for completion by the end of April, as scheduled. It is expected to be put to full use in mid-1975. ... "The Silverhead Rock 'n' Roll Big Circus Show" led some Japanese to believe that the U.K. rock group's first Japan performance tour, Jan. 10-16, was some kind of British trapeze act. ... Maria Holopainen, the Finnish mezzo-soprano, gave her first Japan recital in this music capital on Jan. 15. ... The Radu Simion Orchestra of Romania was featured in the Jan. 13 edition of the "Music of the World" series of weekly color programs being telecast nationwide by the Nippon Hoso Kyokai (NHK). From Jan. 16, NHK reduced its daily telecasting by two hours in line with the national campaign to save electricity. The commercial TV networks have already suspended "late, late shows." ... "Lady Sings the Blues," the film biography of Billie Holiday starring Diana Ross, and "The Eddy Duchin Story" with Carmen Cavallaro on the soundtrack have been making the rounds of the Japanese movie theaters along with other revivals like "Love Is a Many Splendored Thing." ... And the Four Acao may be brought into Japan shortly by Toa Attractions.

Oscar Peterson, in a tribute to the late Nat "King" Cole, sang "Almost Like Being in Love" and "Sweet Lorraine" during his first "Solo Walk in Japan" performance tour and eighth visit, Jan. 7-23. ... Hiroyuki Iwaki, musical director of the NHK Symphony Orchestra, is going to conduct the first of four opening concerts by the Sydney Symphony at the second Hong Kong Arts Festival, Feb. 4-March 2. Also at the festival, Tchaikovsky's Concerto in D for Violin and Orchestra, Op. 35 is to be played by Mayumi Fujikawa and the London Symphony. ... The London double album of Beethoven's "Choral" Symphony No. 9 in D Minor as recorded by the Chicago Symphony Orchestra, Georg Solti conducting, and released here by King Record last Oct. 10, was the classical best seller in the first half of December 1973, according to the Top 10 poll by Nippon Gakki (Yamaha) of its 16 music stores. ... The same poll shows that the Carpenters continued to lead all popular albums international and singles in Japan. "Yesterday Once More" was named as the most requested single of the "All Japan Pop 20" weekly radio program for 1973 and the A&M recording duo was selected as the best pop vocal group of the year by the 34

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## CRIA Sets Up Maple Music Awards System for Industry

### From the Music Capitals of the World

#### TORONTO

Axe recording artists **Gary & Dave** appeared on the CBC television show "Music Machine," hosted by **Keith Hampshire** on Jan. 19, performing their single, "Could You Ever Love Me Again?" The band's second single, "I Fell in Love With You Sometime," is getting strong airplay across Canada. First stations on the record were CKGM, Montreal; CFTR, Toronto; CHED, Edmonton; CHML, Hamilton and CHYM, Kitchener. . . . As of Feb. 1, Ampex will no longer be handling distribution of Motown in Canada. It appears that Motown will set their own branch operation. Ampex has just moved into their new building at 132 East Dr., Bramalea, Ontario L6T 3T9. The six divisions, music, computer, video, video tape, consumer tape, and professional tape will all work out of this new building, built by Ampex.

According to Polydor's **Richard Glanville Brown**, **Joey Gregorash's** new single, "You've Been Wrong," is receiving "excellent early reaction." Great immediate reaction from **Roy Hennessey** of CKLG, Vancouver and **Greg Stewart**, CHAM, Hamilton. . . . Love Productions held a press gathering at the Hot Stove Lounge in Maple Leaf Gardens on Jan. 14 when president **Frank Davies** introduced the new board of directors of the company. . . . "Spellbound" the stage presentation which is being billed as a "rock magic fantasy" featuring Winnipeg-born magician/illusionist **Doug Henning**, opened on Jan. 11 at the Bayview Playhouse Theatre in Toronto after a highly successful run at the Royal Alexandra Theatre in Toronto. The director and producer is **Ivan Reitman**.

**Dave Booth** of CHYM-FM in Waterloo is receiving reaction to his "Kaleidoscope" program in that area. . . . A testimonial banquet was held for **Harold Moon**, who is retiring as managing director of BMI Canada Ltd. after 26 years, at the Centennial Ballroom of the Inn on the Park in Toronto on Jan. 22. . . . Yes will appear in two Canadian dates on their upcoming tour of North America. Feb. 22 at Maple Leaf Gardens, Toronto for Concert Productions International and Feb. 25 at the Montreal Forum for Donald K. Donald Productions. . . . **Commander Cody and His Lost Planet Airmen** at the Commodore Ballroom in Vancouver, Jan. 25-26. . . . **The Pointer Sisters** will appear in Toronto on March 17. No hall has been announced yet. . . . Quality Records has just signed Quebec band, **Harmonium**, composed of **Serge Fiori**, **Michel Normandeau** and **Louis Valois**. The group has been touring colleges and universities in Quebec and performing in concert on many radio stations in that province including CKVL-FM, CKLM and CHOM-FM. The band came to the attention of Quality through one of these programs. The band's first album, produced by **Bob Morten**, is planned for release in mid-February. The band records primarily in French but arrangements are being made for an English language release.

**Shawn Phillips** will appear in Vancouver on Feb. 7. . . . Quality Records recently presented a special gold award to **Dan Chevrette** and the staff of CKFM Radio in Toronto for their support of "Make My Life A Little Bit Brighter" by **Chester**. CKFM was the first Canadian radio station to add this record to this

printed playlist. . . . Casandra Sound held a showing of their sound system in Calgary. The company is interested in selling the complete system to any interested parties. For other information contact **Debby Chesher** at 1518 7th Street S.W., Calgary, Alberta T2R 1A7. . . . MGM recording artist **Ken Tobias** has been booked to appear on the "Miss Teen Canada Pageant Special," to be aired on March 4 on the CTV Network in Canada. On the special, Tobias will perform material from his second album for MGM, "The Magic's in the Music." Tobias also taped an appearance on the new Global Television show, "Everything Goes" hosted by **Norm Crosby** on Jan. 9.

**Gordon Lightfoot's** new album, "Sundown" just released by WEA. . . . **Neill Dixon** of GRT returned from a tour of Western cities on Jan. 14. . . . **Paul Chesebrough** has just formed a company called Earthquake Enterprises, a promotion company, which will have offices in Los Angeles, New York and London, England. First artist signed to Earthquake will be **Jack Schechtman** who recently left Columbia Records. Schechtman is in Jamaica at the moment working with **Jimmy Cliff**. . . . The Canadian controlled shares of Quality Records are for sale. United Artists owns all other shares in the company having purchased them from MGM a short while ago. . . . **Lighthouse** will be recording at Thunder Sound in Toronto in February. . . . The Brunswick label is now being distributed by GRT in Canada. . . . **Larry Green**, of WEA Canada, and his wife, Sheila, left for Acapulco to attend a Warner Bros. promotion convention. . . . Columbia Records rush-released the new **Murray McLachlan** single, "Linda, Won't You Take Me In" from his latest album, "Day To Day Dust." . . . **Tom Middleton** began a western tour on Jan. 13 in Victoria, B.C. and moving across the country to Thunder Bay, Ontario. The tour is linked with an A&W promotion. Coupons were given away at all A&W outlets. With one of the coupons and \$4.00, a person can purchase a copy of Middleton's album. . . . The next **Original Caste** album will be called, "Back Home" and released on Century II Records, distributed in Canada by Capitol-EMI. . . . **Maria Callas** will perform with the **Montreal Symphony** at the Place des Arts in Montreal on March 28. . . . **Tommy Banks** has written the score for the Alberta RCMP Centennial documentary produced in Calgary. . . . **Suzanne Stevens** will be featured in the music for "Le Cantique des Cantiques," a complete ballet with words and music by **Michel Conte**. **Les Grands Ballets Canadiens** will premiere the work in March at Montreal's Place des Arts. . . . In early February **Lise Thoin** will have her recording of the theme song from her husband's movie, "Bingo," released by Capitol-EMI. **Jean Claude Lord** is the producer/director of the movie. His first movie, "Les Colombes (The Doves)," starred Lise and her single from that entitled, "Les Colombes," was certified gold from sales in Quebec alone. . . . Toronto musicians **Kenny Marco** and **William Smith** appear on the new **Etta James** album.

**Charley Vance Prevost**, the former Quebec promotion representative for A&M Records, has left that company to join CHOM-FM in Montreal as their morning man on the 6-10 a.m. shift. . . . **Bobby G. Griffiths** getting great reaction during his current visit in England and France. . . .

TORONTO—The Canadian Recording Industry Association unanimously approved, at its last general meeting, the setting up of a new industry awards system entitled "The First Annual Maple Music Awards."

Formerly, the only award system in the music industry was the Juno Awards. The winners were chosen on the basis of the votes from that paper's subscribers. The Juno Awards will be presented on March 25 at the Inn on the Park.

### A&M Contest Response Hot

TORONTO—Doug Chappell of A&M Records of Canada reports that the reaction to the company's I Want to Win contest, which ended Dec. 14, was "unbelievable."

All contestants filled out the questionnaire on the back of the consumer edition of the company's hype sheet. Gettin' Off, answering questions about their record-buying habits and knowledge of A&M acts. "The contest was a huge success," commented Chappell, "with entries coming in from Prince George, B.C. to St. John's, Nfld."

Of the hundreds sent in, the grand prize winner was T.A. Devini of Waterloo, Ont. Each of the four runners-up received one library of either Cat Stevens, Carole King, the Carpenters or Herb Alpert and the Tijuana Brass. Devini received an A&M Records library.

### London B'cast Names Hutton

TORONTO—Canadian broadcaster, Bill Hutton, a former news director for Toronto radio station CFRB, has been named one of the chief executives of the London Broadcasting Co. (LBC), Britain's first commercial radio station. He will handle the duties of both editor and managing director of the station. Hutton has, in the past seven years, been an executive with Selkirk Holdings, which controls a chain of radio stations in Canada.

Hutton replaces the former holder of the positions who resigned last month because of criticism of the station's programming and a financial and staff crisis.

### Thomas New Single Set

TORONTO—GRT recording artist Ian Thomas, who has been represented on the Top 100 of Billboard with his single, "Painted Ladies" (released by Janus Records in the U.S.), will have a new single out within the next few weeks. Entitled "Come the Son/Evil in Your Eyes," will be released in Canada first, then available in the U.S.

Ian Thomas, his band and producer, Adam Mitchell, have left for England, where they will record at London's Trident Studios. Ross Reynolds, president of GRT Canada, left with Thomas and went from London to MIDEM.

It is estimated it will take three weeks to record the new album, and release of the LP is not expected until March. The engineer on the session will be David Henschel who also worked on Elton John's "Goodbye Yellow Brick Road" album.

The CRIA "Maple Music Awards" will be consumer-oriented. Selection procedures for the 1973 "Mamas" will commence immediately, and winners will be announced shortly after tabulation has been completed. Current plans call for the winners to be featured on a one hour prime time network television special in April.

The Maple Music Awards will comprise of 14 categories: Best Selling Canadian Single of the Year; Best Selling Canadian Album of the Year; Top Female Artist; Top Male Artist; Top Group of the Year; Songwriter of the Year; Most Promising New Talent; Best Selling Canadian Country Single; Best Selling Canadian Country Album; Best Selling French Canadian Single; Best Selling French Canadian Album; Best Selling Single by an International Artist; Best Selling Album by an International Artist; Special Award for Outstanding Contribution to the Canadian Recording Industry.

### Can-Base Revamps

VANCOUVER—Can-Base Industries Ltd. has announced a complete re-formation and reorganization of the company.

Shelly Siegel, who was formerly with Great Productions in Vancouver, has moved to Can-Base to take charge of national promotion and marketing. One of Siegel's first responsibilities in his new position will be to set up national distribution for the new record by Teen Angel and the Rockin' Rebels entitled "12 Inches Of Teen Angel" on Hellroaring Records. The album has sold in excess of 7000 units in Alberta and British Columbia to this point. The group is managed by Axis Entertainment of Vancouver.

Can-Base has just opened up a new label, Mushroom Records and have signed a singer by the name of Alexis. Her first album has just been completed and the single, "Hands Across the Table/Do As You Will" has just been released.

Can-Base has a production deal

### French Radio & TV Facing Crisis Pinch

PARIS—The worldwide shortage of raw materials is expected to hit French radio and TV, where programs consist of about 88 percent disks.

Record companies' new artists may have to wait for their break while resources are concentrated on sure-selling product.

The disk syndicate, at a recent meeting to consider the situation, estimated France needs about 15,000 tons of raw material.

With the government's ceiling on prices, suppliers are likely to hold back or at least concentrate on their big customers.

Phonogram, Vogue, Pathe-Maroni-EMI, La Societe Francaise du Son and Sofioteco together count for about 90 percent of French production.

The remainder comes from independent presses and they look likely to suffer most. The cassette situation looks even worse. Since the French have no tape industry of their own, they rely on Germany, Britain, Italy and the States.

The awards, based on the highest sales achievement in each category, will be determined by each company submitting their choices directly to Touche Ross & Co., chartered accountants, who will tabulate the results and carry out an independent audit.

The remaining categories will be voted on by a national jury comprising of music broadcasters and a selected list of popular music journalists and critics.

"The primary purpose of the new awards," said Arnold Gosewich, the CRIA president, at the time of the release, "is to create a more visible star system for Canada, thus creating a heightened public awareness of the exciting talent being developed in this country."

"The annual Maple Music Awards," continued Gosewich, "will provide a glamorous showcase for this talent and become a major vehicle for focusing attention on Canadian artists not only domestically but in international markets."

with Tom Middleton who is signed to Columbia Records in Canada. Jason Hoover and Stuff, another act signed for production to Can-Base, has had his latest material leased to Pride Records a division of MGM in the U.S.

Can-Base, formerly distributed by Columbia in this country, is now making regional distribution deals across Canada. Confirmed distributors so far are Emerson Sales for B.C., Royalty Records for Alberta and Saskatchewan and GRT for Ontario and Quebec.

### Ryan Gets 2 Awards

OTTAWA—Tim Ryan, who represented Canada at the World Popular Song Festival in Tokyo recently with the song "Sweet December" (released in Canada on the Good Noise label distributed by Polydor), has been presented with two separate awards by Yamaha Canada Music Ltd. during ceremonies held recently in Ottawa. The two awards, both in the Best Song category, were for second place, nationally and first place, regionally.

Work on Ryan's debut album, produced by Frazier Mohawk and Andre Perry, has been completed and the release of the album is scheduled for Feb. 1. With the interest shown in Ryan since the festival, Good Noise is optimistic about an immediate international release.

Ryan, a native of Sault Ste. Marie, is living in Toronto where he is putting together a band for live appearances and writing new material.

### Woodward in Swing Again

VANCOUVER—Van-Los Music International recording artist Donna Woodward has returned to the music business after a serious automobile accident while on her way from Kamloops to Vancouver in 1973, which sidelined her for the balance of the year. This was shortly after the release of her single, "Winter Winds."

Donna is at work at Stoney Productions Studios preparing for her next release.



# COLLEGE STUDENTS ALL OVER AMERICA ARE TURNING ON TO...

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**Ad Deadline: March 1**  
**Issue Date: March 30**

Contact a B.M.O.C.\* at any of the following offices

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**NEW YORK:**  
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New York, N.Y. 10036  
(212) 764-7300

**CHICAGO:**  
Steve Lappin  
150 No. Wacker Drive  
Chicago, Ill. 60606  
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# After you've seen what's planned for IMIC 5, can you afford not to be there?

The 5th International Music Industry Conference, sponsored by Billboard Publications is going to be *the* music event of the year.

For four days in May, via forums, seminars and discussions, it will examine all the important issues concerning the industry. Below you'll find the proposed agenda.

This has been submitted for comment and approval to the International Advisory Committee helping us plan IMIC 5. Made up from top names in the industry in Britain, Europe,

Japan and the States, the generous help given us by the committee will enable us to make IMIC 5 100% relevant to your needs.

At a time when the whole industry is facing serious problems over commodity shortages, IMIC 5 will help you and others who attend share the load and help find solutions.

In fact, IMIC 5 could well prove the vital factor not only in your business survival, but also in the survival of the whole of the music industry as we know it.

## PROPOSED PROGRAMME

### Day 1: Tuesday May 7th.

Arrival of Conference delegates  
Welcoming Cocktail Party  
"Talent - Today and Tomorrow."  
A special evening concert presented by a leading record company still to be named.

### Day 2: Wednesday May 8th.

**Plenary Session.**  
**Part 1. Official Opening**  
By a government official or Common Market representative  
"Crisistime in Musicville? Not Again?"  
One of the top industry names will give his opinion on a subject that's the bottom line with today's multi-national companies  
**Part 2. "Market Research: Dog in the music manger"**  
A detailed look at the latest trends and techniques in chart methodology and mass sampling of musical tastes  
**The worldwide crisis in raw materials**  
Three industry experts talk about things to come in the UK, Europe and the States  
**Industry Workshop Sessions:**  
**1. International Marketing Trends**  
A panel of 8-10 experts will take apart the care and feeding of a product  
**2. Raw materials outlook**  
Six experts discuss the current shortages - and how to live with them or beat them  
**3. Broadcasting Mini-Forum**  
A panel of broadcasters, record promoters, music publishers, managers and deejays discuss the impact of radio/TV programming on the music industry. And vice versa.  
**Optional Afternoon Events.**  
**(A). Sound Management**  
The many sides of the picture on the care and feeding of talent in the industry  
**(B). The Classical Conspiracy**  
How do we get them to *like* the stuff, let alone buy it?  
"The Shape of Sound to come"  
A special evening concert presented by a leading UK record company still to be named

### Day 3: Thursday May 9th

**Plenary Session.**  
**Part 1. "Taking Stock - An old American Habit"**  
A major US recording executive with an international viewpoint  
**"Money, Morals and Management"**  
The climate of the industry and how its image can be improved  
"A funny thing happened on the way to the market"  
A fascinating in-depth report and review on audio/video equipment  
**Part 2. The challenge of retailing in America**  
A major record retailer tells of its pleasures and perils  
**A Producer's Challenge**  
An A&R man throws down the gauntlet about the things that bug him with record companies  
**Industry Workshops: Rap Sessions:**  
**1. Creative Trends**  
A discussion on innovation and fresh techniques with case histories  
**2. International Law and the Record Industry**  
A rap session for lawyers of all countries engaged in the industry  
**3. The Art of Music Publishing**  
For publishers of all ages, shapes and sizes.  
**Optional Afternoon Events.**  
**(A). The Presidents' Roundtable**  
An open rap session on company management with a panel of presidents and managing directors past and present  
**"Middle of the road Night"**  
A special evening concert featuring MOR music presenting top UK and European Favourites.  
Details to be decided

### Day 4: Friday May 10th.

**Plenary Sessions.**  
**Part 1. Japan:**  
"Inside today's music industry in Japan"  
A major industry leader gives an overall picture of this important music industry  
**Emerging markets of the world**  
A report on the growth of emerging nations and their interest in the record industry

### Hardware supplier to the world

A round-up of Japanese export trends in terms of radios, phonographs, tape and videocassette players

### Part 2. United Europe versus United States

A US and a European top executive present contrasting views in the light of today's developments and conditions

### Concluding Forum: Anything Goes

The Chairman presides and the floor is wide open for comments and questions on any aspect that has gone before

### Luncheon

The guest speaker is Alistair Cooke.

### Make sure you don't miss IMIC 5.

As you can see, IMIC 5 is going to be *the* music event of the year. Make sure of your place now by filling in the registration form below.

### Two special offers for British delegates only.

If you're under 30 years of age, you can attend IMIC 5 for a reduced fee of £50. But there must be at least one other person from your Company who is registered at the full rate. And we would also like a letter from your Management stating that you are under 30.

### Special saving for British delegates' wives or husbands.

We have reduced the rate for those who want to attend the social functions, but not necessarily the business sessions, from £27.50 to only £14.00. This excludes the organised tours for foreign visitors.

### For further information contact:

Karen Handford, Billboard Publications,  
7 Carnaby Street, London W1V 1PG.  
or Diane Kirkland, Billboard Publications,  
9000 Sunset Boulevard, Los Angeles, California 90069, USA.  
or Mickey J Addy, Billboard Publications,  
1 Astor Plaza, New York, N.Y 10036  
or Ben Okano, Music Labo, Atlantic Bldg. 4F. 20-6,  
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## IMIC 5 - in London



May 7th-10th 1974  
Grosvenor House,  
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### REGISTRATION FORM

Send registration with cheque to: Registrar, IMIC 5, Billboard Publications, 7 Carnaby Street, London W1V 1PG England.



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May 7th-10th 1974 Grosvenor House, London.

Sponsored by The Billboard Group

Make cheques payable to:  
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Cheque MUST accompany registration

(Additional registrations can be sent on your letterhead, giving all the information on this form)

CONFERENCE FEE DOES NOT INCLUDE HOTEL ACCOMMODATION

PLEASE COMPLETE IN BLOCK CAPITALS

Name of registrant  
Title

Company  
Company address

If accompanied by wife, her first name

Home address

Do you require information on:  hotels?  air transport?







Toni Brown. From Boston to San Francisco, from The Joy of Cooking to Toni & Terry's "Cross Country" album last year, from a bard to a solo singer-songwriter, playing her music and singing her songs at Chip Young's log cabin studio in Murfreesboro, Tennessee. Toni Brown has travelled many roads to bring her music home; it's been good for her and "Good For You, Too."

"Good For You, Too." Produced by Chip Young. Toni Brown's debut album on MCA Records.

**MCA RECORDS**

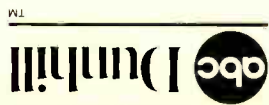
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**BET'CHA CAN'T ANSWER THIS ONE!**

**Q: WHEN ARE THE FOUR TOPS REALLY FIVE TOPS AND... AT THE SAME TIME ONE CHART BULLET IS ACTUALLY TWO?**

(Answer Below)



A: When the Four Tops have a smash record (D-4377) "I Just Can't Get You Out of My Mind" and Lawrence Payton, one of the Tops, has a Single on his own (D-4376) "One Woman Man," that is breaking big.





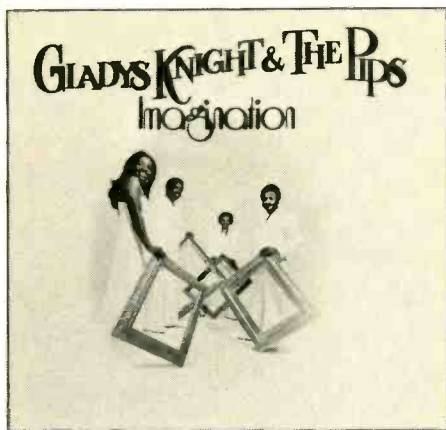
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# GLADYS KNIGHT & THE PIPS!

"BEST THING THAT  
EVER HAPPENED  
TO ME"

BDA 403

From Their Gold  
Album Again!



BDS 5141

From The  
Buddah Group

# Geneva Treaty Seen Aiding Piracy Fight

• Continued from page 1

McClellan is going ahead with final markup and a report of the revision bill to the full Judiciary committee in February, no one concerned appears optimistic about passage at this time. Hill sources point out that even if a vote is achieved in the Senate, the possible House involvement in impeachment proceedings could leave little time for the House Judiciary committee or its subcommittee members handling copyright matters to take up the revision in this session of the 93rd Congress.

The Geneva Treaty, formally known as Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonogram, was ratified by the U.S. Senate October 1, 1973. According to State Department sources, the treaty will become effective about March 10, three months after member countries were informed of U.S. adherence by The Director General of the World Intellectual Property Organization (WIPO).

Enforcement against interna-

tional traffic in pirated records and tapes is carried out under the domestic law of each member country. In the U.S. the enabling law is the unfortunately the temporary anti-piracy amendment which protects only copyrighted recording made on or after February 15, 1972, and expires January 1, 1975. Its terms were to be duplicated in the overall revision which was expected to pass before the end of 1974 (Billboard, Jan. 12).

State Department spokesmen have pointed out that the United States would be in a poor light on the international copyright scene should it have to drop out of the Geneva treaty. This consideration could add considerable weight in getting fast action from Congress to make copyright protection for recordings a permanent part of our 65 year-old U.S. copyright law.

Adherences to the Geneva anti-piracy treaty, in addition to the U.S., thus far in the treaty's comparatively young life, includes the United Kingdom, France, Mexico, Sweden, Finland, Argentina and Fiji.

# Wis. Judge Rules vs 9 Labels; New Law

By EARL PAIGE

MILWAUKEE—Circuit Judge Robert W. Landry here has strongly urged recording manufacturers to work at the legislative level to enact anti-piracy laws following his decision last week in favor of Economic Consultants (d/b/a E-C Tape Serv-

## NMPA Booklet Out on History And Activities

NEW YORK—The National Music Publishers' Association has begun distribution of a 32-page booklet outlining the history of the organization and reviewing its role in attempts to amend the Copyright Act and to promote anti-piracy legislation.

The publication, which traces the growth of the association since its formation in 1917, also describes the services NMPA provides publisher members, and its leadership in correcting such industry abuses as unlicensed song sheets and fake books. Included as well is a section on the functioning of the Harry Fox Agency, NMPA's mechanical licensing wing.

## FIND to Be Liquidated

LOS ANGELES—Billboard Publications, Inc. last week started liquidating FIND after negotiations between private parties for the sale of the BPI subsidiary failed to materialize. BPI launched FIND two and one-half years ago as a "full inventory national dealer" service for special order business.

### Station Hits Gold

NEW YORK—"Smokin' in the Boy's Room," a single by Brownsville Station, has been certified gold by the RIAA. The group records for Big Tree Records, distributed by Bell.



JACKS



COMO



PRESTON

Bell Records reports mushrooming sales in the three weeks since "Seasons in the Sun" by Terry Jacks was released. The single was produced by Jacks from a Rod McKuen/Jacques Brel collaboration and released in Canada on Jacks' own label, Goldfish Records. Bell's a&r vice president, Dave Carrico, heard of the record, flew to Vancouver and bought the master for Bell. Marks Music publishes the song which, this week, appears at 49 from 72 on the Hot 100 chart.

"Don Kirshner's Rock Concert," now in 120 markets, taped appearances by Billy Preston, Todd Rundgren, Brownsville Station, Chambers Brothers, Wishbone Ash, Climax Blues Band, Al Wilson, Dr. John and Graham Central Station for future shows. The taping, last week in Los Angeles, follows completion of work on the upcoming Jim Croce tribute show, now titled—"Jim Croce: 1943-1973." . . . Monsanto has signed Benny Goodman to star in its continuing series of "Monsanto Night Presents." The clarinet player will be seen playing a duet at home with his daughter, Rachel, at the piano. . . . Loggins & Messina live album due from Columbia. . . . John Mullin, 3M Co. Mincom Division chief engineer, credited with bringing the first magnetic tape recorders to the U.S. after War World II as "souvenirs," showed his historic private collection of sound equipment to L.A. NARAS. . . . Ira Howard, production coordinator for the new Mills/MCA Joint Venture, was married Jan. 13 to the former Norma Cohen, a teacher of handicapped children in New Rochelle, N.Y.

England appears to be Perry Como country. His album, "And I Love You So," for RCA, is the U.K.'s best selling album this week. In addition, the veteran crooner has three singles in the Top 50—"And I Love You So," "For the Good Times" and "Walk Right Back."

BMI is inviting all its members to compete in the American Song Festival and is sending out applications. . . . C.M. Lord, group newly signed to London, made Hollywood debut at Whisky with Bloodstone. . . . Phil Ochs turned up with a surprise set following a regular club performance by J.F. Murphy & Salt at Max's Kansas City last week. With Phil was his former Elektra producer, Arthur Gorshin, and a crew from A&M Records. Result was "Here's to the State of Richard Nixon," a live single A&M will rush release in February—Ochs' first new output for the label in a couple of years. . . . Bob Dylan refused \$2 million deal for movie rights to his concert tour with The Band. . . . Bing Crosby expected to leave Peninsula Hospital in Burlingame, Calif. this week where the entertainer had a portion of his left lung removed. Crosby plans a fishing trip upon his release, but no more safaris to Africa. . . . SIBA, Baltimore booking agency, has added a music publishing wing, Apanacea. . . . SRO Productions, in association with Kip Walton Productions, will produce "A Touch of Gold," a contemporary music special for NBC-TV.



SPRINGSTEEN



LAUREL



MENDES

Bruce Springsteen, songwriter and Columbia artist, joined ASCAP. . . . He's currently recording material for a new CBS single. . . . The French Academie Du Jazz in Paris gave special awards to the Pointer Sisters, Carlos Santana and John McLaughlin. . . . Sam Williams, bass player with Papa John Creach, in a coma after being shot the week before Christmas in Oakland. He has been replaced in the Grunt Records group by Harry Holt. Police have the suspect under arrest. . . . Chuck Harris Productions and CBS-TV are huddling over a possible summer series bringing back the old "Hit Parade" TV and radio program which presented the top tunes of the week. . . . Earl Scruggs recorded the movie soundtrack for "Where Lilies Bloom."

Dean Kaner, 24-year-old sales representative who wrote the score for "Stanley"—a musical based on the early career of comedian Stan Laurel—is seeking an interested label. The play was presented as a limited en-

gagement last fall at the Southtown Community Theater, Minneapolis, and received favorable response from critics and Laurel & Hardy fans alike. Eventually, Kaner would like to bring it to New York.

Sergio Mendes has been hired as a consultant to compile an anthology of South American music for the Washington, D.C. archives of the Smithsonian Institution. . . . Brenda Lee made a rare television appearance on the "20th Anniversary of Rock" ABC-TV special hosted by rock 'n' roll veteran Bobby Rydell. . . . Loudon Wainwright chosen for the New York City YMBA's "Great Lyricist Series." Past honorees have included Johnny Mercer, Stephen Sondheim and Alan Jay Lerner. . . . ESP Disk' planning heavy February and March release schedule, vinyl crisis notwithstanding. . . . A son, Adam Scott, born Jan. 12 at Mt. Sinai Hospital in New York, to Mr. and Mrs. Stephen Bedell. Father is executive vice president of the Wes Farrell Organization. . . . Composers Irving Berlin and Johnny Marks were named by the 8,379 members of the International Society of Santa Claus in Evansville, Ind., as the first recipients of the society's annual awards to artists who have contributed greatly to the spirit of the Christmas season. Runners-up included Charles Dickens for his "A Christmas Carol" and Clement C. Moore, who wrote "Twas the Night Before Christmas." The society opted to give the first awards to two persons who were still living and avoid having to give the first two awards posthumously, society president Carl Thomas said.

Charles Fox and Norman Gimbel recording new sides with Lori Lieberman for Capitol. . . . Jimmy Roach produced Jimmy Ruffins' Atco single, "Goin' Home." . . . Dr Pepper has asked Billy Preston to do a soft drink commercial. The USC Band played Preston's hit, "Space Race," as their first selection during half-time at the Rose Bowl. . . . Still another energy crisis single: Avco Records has rush released "N-R-G (The Energy Song)" by the 36-voice Newark Boys Chorus. . . . Elvis Presley signed to do an Easter special for NBC-TV. . . . That "wicked witch," Margaret Hamilton, will replace Hermione Gingold in the road company of the musical, "A Little Night Music." . . . Sherman & Kahan Associates, commercial music house, received the "One Show" Art Directors Club Award.



SONNY



CHER



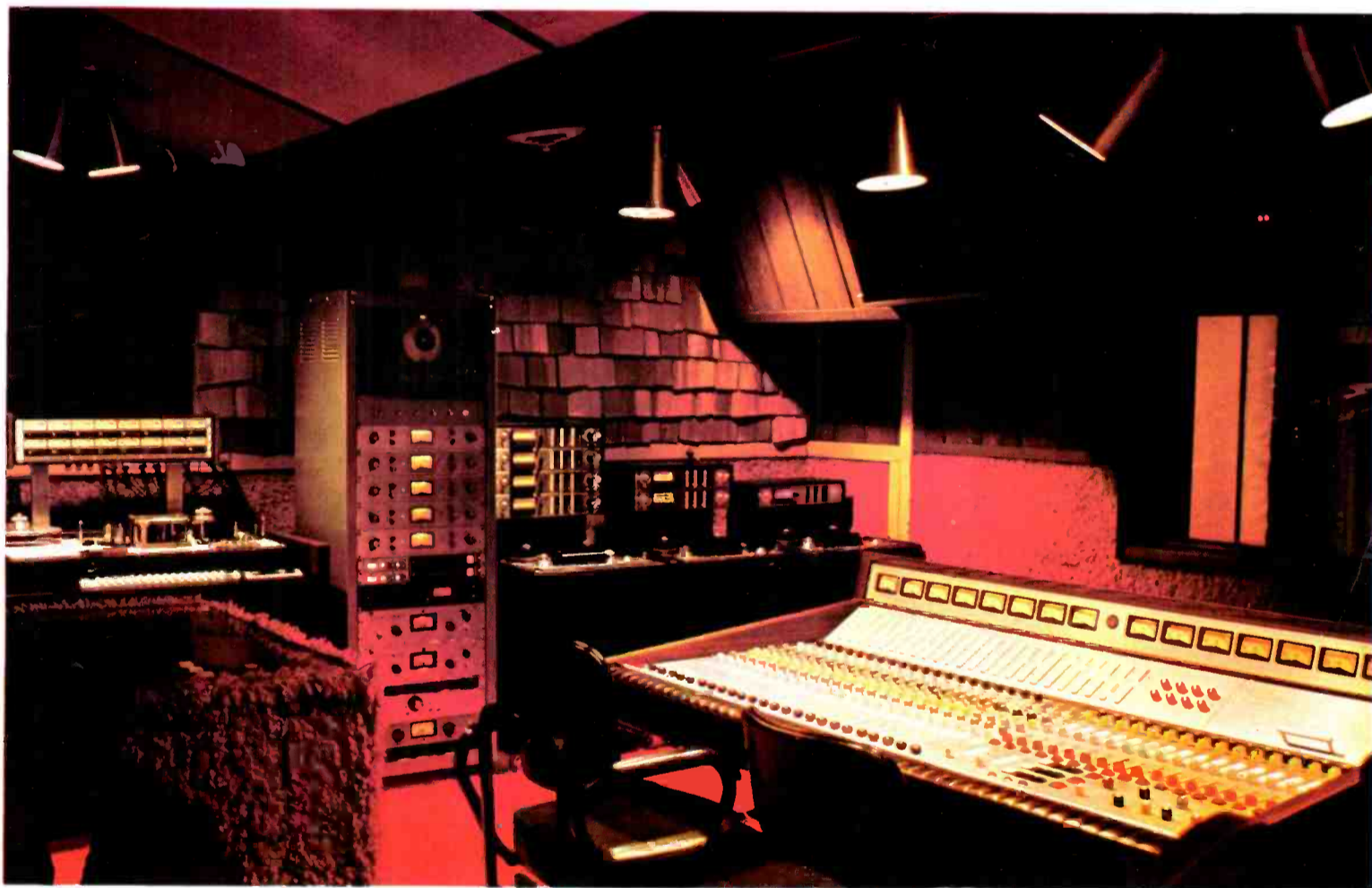
WILLIAMS

Sonny & Cher have cancelled two engagements at the Sahara Hotel, claiming Cher is ill. A Los Angeles spokesman for the couple said Cher is in a hospital with a bronchial infection. They were scheduled to play the Sahara from Monday (21) to Sunday (27) and Feb. 12-18. According to the Sahara's management, Sonny & Cher still have a five week contractual commitment to the hotel before they can begin working at Caesars Palace. Rumors continue to fly regarding a marital spat.

Paul Williams has composed 10 new songs for the motion picture, "The Phantom." Filmusic is packaging musicwise. . . . For the third consecutive year, Paul Anka will host WOR-TV's 1974 Cerebral Palsy Telethon from the Ed Sullivan Theater in New York. . . . Susan Pillsbury set for the Boston-based "Good Morning" TV program. . . . New York's Bitter End now under new management, with Paul Colby and Fred Weintraub departing. . . . Vinyl crisis forcing Levinson Associates to curtail review copies of clients' albums. Legitimate written requests to be honored only. Now, for a pulp shortage.

The Bee Gees begin a six-week, 22-city tour of the U.S. and Canada Friday (8). . . . Allan Margulies, vice president of entertainment and public relations at the Fontainebleau Hotel in Miami, is the proud father of a recently born girl. . . . Cadet Records, Inc., Los Angeles, has changed the name of its stereo 8-track tapes from "Vogue" to "Velvet." . . . London's New Musical Express named David Bowie Top Singles Artist of the Year and his RCA album, "Aladdin Sane," was Top Album. . . . Robert Lamm of Chicago finished work on his first solo album for Columbia. LP may follow "Chicago VII" by a month. . . . Next Epic Charlie Rich LP: "Very Special Love Song." . . . His leg injury healed, Pete Moore has rejoined the Miracles, who are back on the concert trail. . . . Yes will carry almost four times as much equipment with them on their upcoming U.S. tour as they did last year. . . . Morty Wax Promotions retained by Allied Artists to handle recorded material from the motion picture "Papillon." Capitol has the soundtrack.

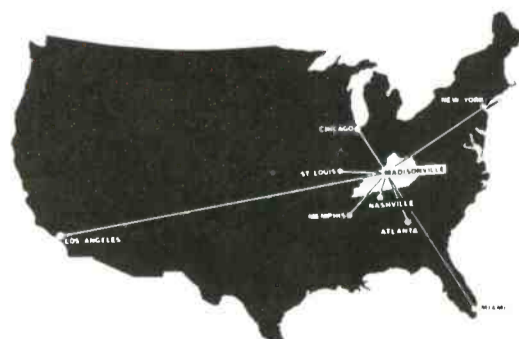
# Tired? of the 'Big City' Hassle



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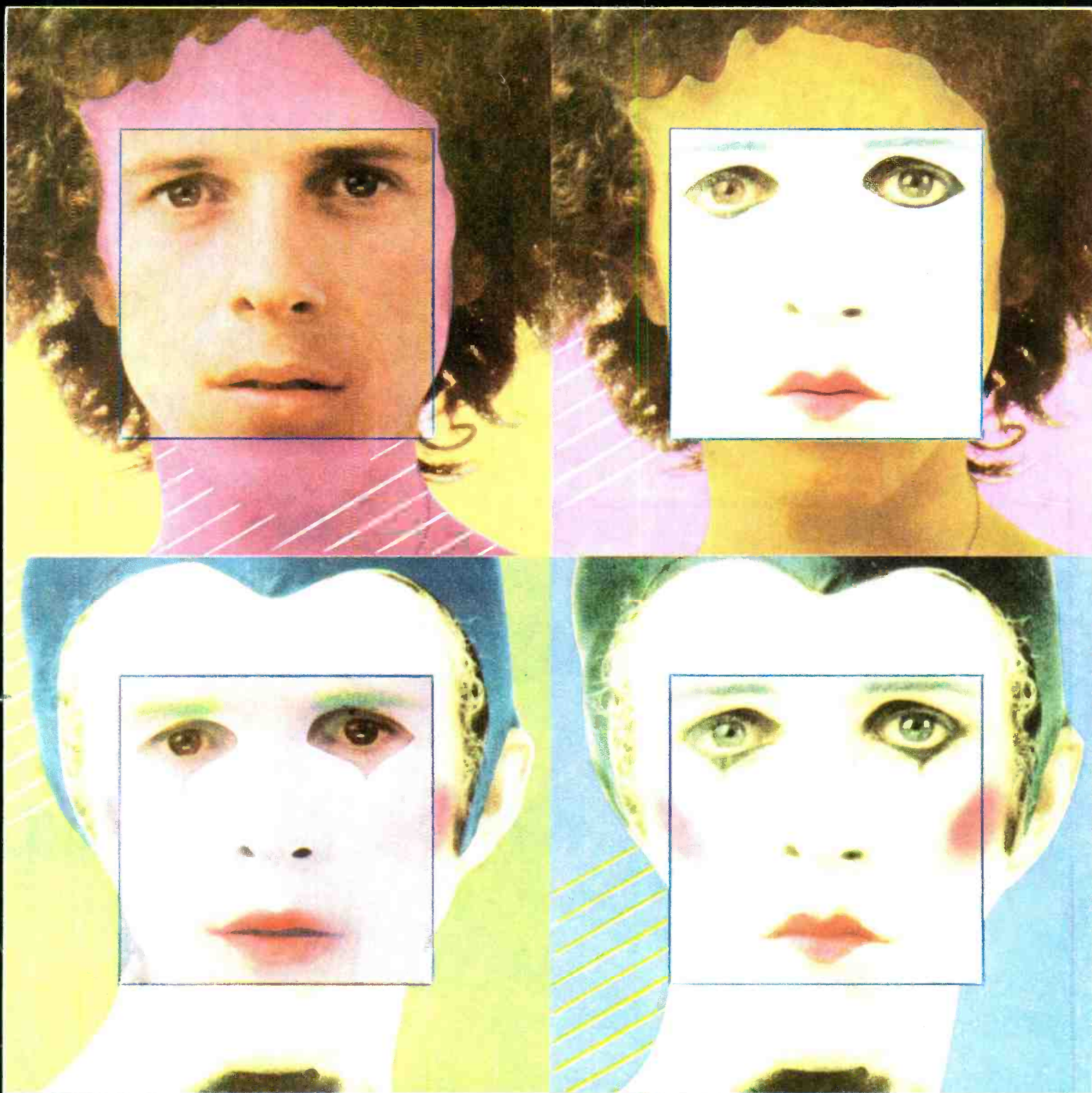
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Leo Sayer

Silverbird



There was a talent hunt in Brighton, England, which ended the moment Leo Sayer walked in to audition for agent-tc-b3 David Courtney. He was so impressed that he never did become an agent, but formed a songwriting partnership with the singer instead.

They wrote and they made some demonstration tapes for Adam Faith, once a British music popstar, more recently a popular British television actor. Excited by what he heard, Faith decided to manage and produce the blazing talent of Leo Sayer.

The closest good studio, a few miles along the Sussex coast, belonged to Who vocalist Roger Daltry, who overheard parts of the ensuing sessions and asked Leo Sayer and David Courtney to write all the songs for his solo album debut. The result, *Daltry*, was a critical smash which generated a hit single, "Giving It All Away."

After this fortunate interruption, Leo Sayer returned to work on his own album while anticipation mounted through the British music world. It's finished at last, titled *Silverbird*, and has just been released by Warner Bros. Records. If you're ready for a change, seek out this album by an artist, Leo Sayer, whose beginnings have so changed the people around him.

SILVERBIRD, LEO SAYER'S ALBUM, INCLUDES "THE SHOW MUST GO ON," ALREADY A NUMBER ONE SINGLE IN ENGLAND.

