

Billboard®

Computers Help Control Of Marketing

By NAT FREEDLAND and
EARL PAIGE

LOS ANGELES—As record marketing steadily increases in complexity, labels have been taking increasingly sophisticated measures to keep abreast of the mounting flood of internal information. Technological advances started in sales and are now penetrating all facets of the marketing cycle.

Stan Cornyn, Warner Bros. senior vice president who oversees creative services said, "When I first got my videotape cartridge player a year ago I was almost too intimidated by the machine to use it. But now it's just a normal part of my work routine to view cassettes of Warner TV spots on my video player."

Cornyn's next information hardware is to be a computer print-out screen which will enable him to pinpoint costs and location of every current WB advertising buy. Warner already has a computer information file of the demographics of all important record retailerships.

This retailer data bank has been invaluable to Cornyn in saving useless expenditure for items like in-store displays and is continuously updated as one employee's full-time

(Continued on page 6)

Col In Full Throttle to Sink Pirates; Sets Bounty, Hikes State, Legal Action

By IS HOROWITZ

NEW YORK—CBS Records has declared open season on tape pirates.

In a series of related moves, the company has mobilized its field staff and key head office executives in a stepped-up drive against piracy that will include 1) cash bounties, 2) an in-depth educational campaign, both internally and for dealers, 3) greater involvement of name artists as witnesses and plaintiffs in court actions, and 4) continuing activity in pressing for antipiracy legislation at the state level.

Field sales and promotion staffers will now be eligible for \$50 cash awards for each instance of "fresh" piracy information forwarded to CBS headquarters that results in positive action against violators. This bounty incentive was made known to some 250 field and branch personnel at the recent CBS Records marketing meetings in Nashville (Billboard, Feb. 9).

Field men were alerted to the gravity of the problem, as viewed by CBS, during a special seminar devoted to piracy held as an important feature of the company conclave. The company feels its share of market, and heavy performance in the country field, where tape piracy is

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U.K. Plants in 'Mobilization'

By BRIAN MULLIGAN
(Editor, Music Week)

LONDON—Faced by a serious raw materials shortage and required to pay inflated prices for what is available, Britain's small custom pressing companies have formed an association to protect their interests.

Formed after an emergency meeting at which it was revealed that some of the smallest plants were so low on PVC that they had sufficient for only a few days' work, the Independent Record Plants Association will be looking at ways of improving the lot of its members. A central buying unit may be set up and it's also hoped to initiate some lobbying at government level in the event of import quotas being applied on material purchased from abroad—which is increasingly becoming the only source open to the custom pressers in face of the requirements of major manufacturers which are taking virtually all the output of PVC available in Britain.

"The situation is extremely serious

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FCC Clarifies Its Rules on Hour-Long Radio Plugs of Disks; Format Switch Seen

By MILDRED HALL

WASHINGTON—Record labels that want to plug their product on hour-long radio shows may have to re-tailor their formats to avoid having the program fall into the FCC definition of a program-length commercial. The Federal Communications Commission has released some "clarifying" examples, at the request of broadcasters who want to avoid having to log 60 minutes of commercial time on a single one-hour show.

The FCC's rules, issued last February, on what puts a whole program segment into the "program-length commercial" category have never been too clear. So it has issued 31 examples of what it considers an hour-long plug, a type of program most stations have logged as having only the customary 16 minutes of commercial time per hour promised in its license application.

In the examples of hour-long record shows sponsored by a record

manufacturer, the key to the riddle seems to lie in the frequency of "cross-references" to the sponsor's records. When there is too much interweaving of sponsor plugs with the rest of the programming (and this applies whether it is record playing, promoting a shopping plaza, or whatever), the FCC simply considers the whole program as commercial matter, and requires it to appear as such on the station's logs. At renewal time, an overload of commercial time logged raises questions about failure to program in the public interest.

Most of the type of programming the FCC is talking about contain a formal commercial announcement, or several—but some contain no separate or formal sponsorship identification. Here are some examples:

A local station broadcasts a one-hour program of popular recordings. The hour is bought by a record

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'Think Tank' Set Up by ASCAP as 'Cope' Unit

NEW YORK—ASCAP has set up a "think tank" to explore the problems of the next decade as they affect performing rights. This approach to the technology of the future was disclosed here by Stanley

Adams, ASCAP president, on the eve of the 60th anniversary of the society (see separate story).

Adams said the "think tank" concept, similar in approach to the re-

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Avant Moving Sussex & New Label Through Indies

By CLAUDE HALL

LOS ANGELES — Sussex Records, headed by Clarence Avant, is launching a new label as part of its shift to independent record distribution and will raise albums to a suggested list price of \$6.98. The new la-

bel, Clarama Records, is part of a major drive by the label as an independent label.

Until Feb. 2, it was distributed by Buddah Records' Warren Gray.

(Continued on page 6)



Les Variations "MOROCCAN ROLL" available now on Buddah Records and Ampex Tapes (Advertisement)



Puzzle, a super group of 6 very talented musicians, has begun a 3-month, 11-city tour of the country. To launch the tour, MOTOWN has just released Puzzle's second album for the label, surprisingly titled "The Second Album." Listen to Puzzle. They put it all together. (Advertisement)

(Advertisement)

PUZZLE

THE SECOND ALBUM

M807V1



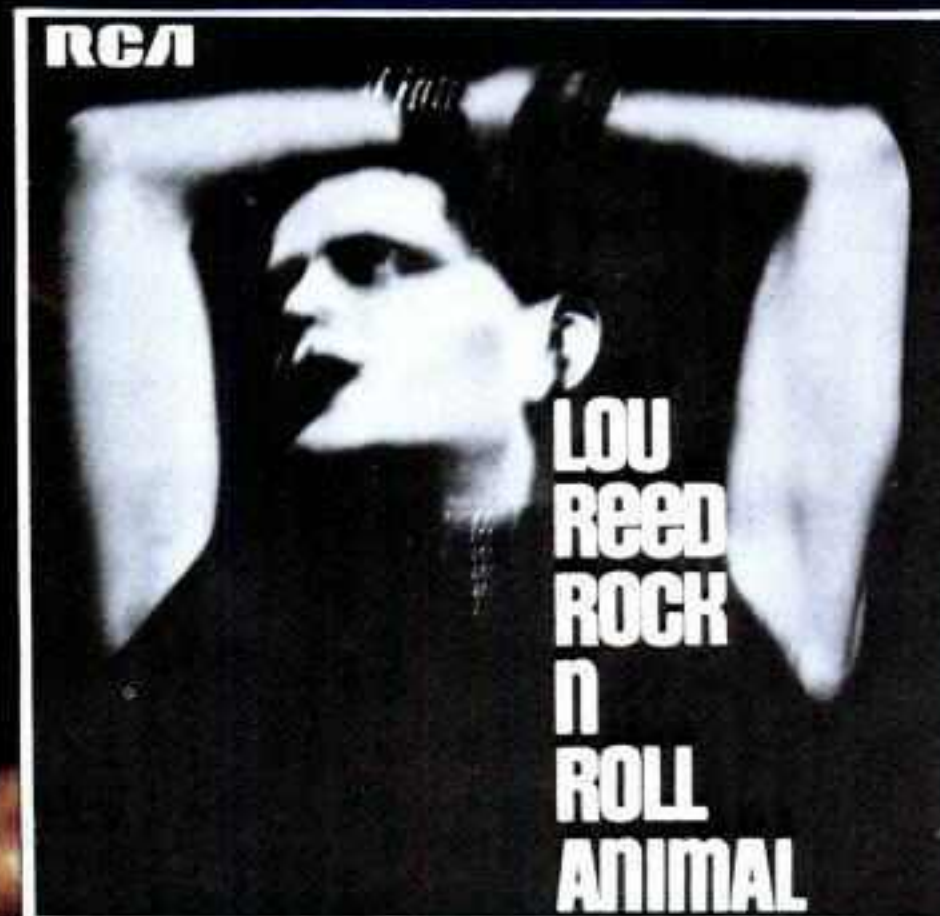


**Uncaged and
available now.**

"Rock n Roll Animal"

**The live recording
of Lou Reed's concert at
The Academy of Music.**

RCA Records and Tapes



APL1/APS1/APK1-0472

Price Council Gets 4th UA Boost Plea; Capitol Asks First; WB's Bid Reduced

WASHINGTON — Capitol Industries, in its first filing with the Cost of Living Council, has notified the Cost of Living Council of a proposed raise of 8.69 percent on records and tapes, which will give the corporation an over-all revenue increase of 6.02 percent. Capitol filed January 31.

Under the current Phase IV rules, industries making over \$100 million a year must prenotify of any price increases. The increases automatically become effective 30 days from the filing date, if no action is taken by the COLC to amend or deny.

The Nixon administration told Congress last week that it would not request an extension of the Economic Stabilization Act, which authorizes wage and price control. The act is due to expire April 30. Controls would be retained only on health and petroleum industries.

Administration controls have gone through four phases since the 90-day freeze on prices and wages of August 15, 1971, including a period of "voluntary" controls in 1973. This was followed by a 60 day freeze on the soaring 1973 prices, and the final Phase IV which began last August.

WASHINGTON — Transamerica Corp., owners of United Artists, Blue Note, Fame and other labels, has proposed a price raise of 2.5 percent on phonograph records. The prenotification on the price hike was filed with the Cost of Living Council on Jan. 25, and would not increase over-all revenues of the firm. The price can go into effect 30 days from the filing date, if no action is taken by the COLC to amend or deny.

This is the fourth price rise prenotification for Transamerica (Billboard Jan. 26). The COLC rules permit a firm to submit consecutive prenotification requests for the same product line in the course of the same fiscal year, as long as they are supported by new cost increases incurred since the preceding round of price increases in that fiscal year.

In a recent announcement, the COLC said it was revising the sometimes "harsh" impact of the fiscal year rule for figuring a firm's "productivity offset," which reduces an allowable price rise. The Council, as a general rule, requires that a requested, cost-based increase take into account the "productivity off-

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Tara in Expansion—Line, Label & Deals

By ROBERT SOBEL

NEW YORK—Tara Records is broadening its base on several fronts. This includes the projected formation of a new label, a country line tie with Dot Records, a release schedule of 24 singles and four albums this year and additional licensee deals with foreign companies.

The spark for these new moves was generated after the success of "Eres Tu," Spanish-language single by the group Mocedades, which in a large sense affirmed the over-all concept of the firm. The single (No. 34 with a star on the chart) has now spurred an album and actually marked the debut of Tara Records, formed last September by Dick Broderick.

"The record brought into focus that our concept—to bring hit records of foreign origin into this country and make them succeed here as well—could be highly profitable," Broderick stated. The single was issued here after riding high for some time in Spain, and was released in both English and in Span-

ish. "Our intention was to break the single for the U.S. market with the English-language side. However, stations began picking up on the Spanish, especially on the East Coast where the record actually began gathering momentum," Broderick said.

In all instances, Tara's theme is on obtaining the English language version although "Eres Tu" scored on Spanish merits. "The company's philosophy and direction is, nevertheless, geared to the one-world market concept. If the song is a hit in its country of origin it usually becomes a hit in other countries too. After lengthy examinations of charts from around the world, I find this to be true in about 75 percent of the cases," Broderick said.

This theme is being accelerated with single releases in the next few months by Larry Hogan from Ireland, Lee Dallan from England, Ben Thomas from Germany (in English language) and a Japanese single featuring a group Bread & Butter.

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Singleton & Morris Top New Americana Label

By CLAUDE HALL

LOS ANGELES—Americana Records, a new label operating under the wing of Diana Music in Dallas, has been launched here along with publishing and management affiliates. Eddie Singleton has been named president. The label is now lining up independent distributors. Kenny Morris is vice president of a&r. Clifton S. Harrison is chairman of the board of Diana Music.

First single on the new label is "Don't Wanna Lose the Good Times" b/w "Pretty Bird" by a female singer named Jackson. The first LP by Jackson will be out in March. Singleton has also signed Ann Stockdale for a single in March

and LP in April; Rick James for a single in April and LP by May, and Barbara Randolph for a single in May and LP in June. Singleton said that five LP's will be released the first year. Independent record promotion executive Jim Benci has been hired for all label product.

Singleton claims that product on Americana will appeal "to Watts as well as Wisconsin." Music boundaries no longer exist, he said. "And, in order to reach record buyers wherever they may be, we have developed extraordinary new marketing and distribution techniques which will stimulate other record

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Magnitron Sues Labels for \$1 Mil+; Labels Charge Magnitron Is Pirate

By JOHN SIPPEL

OKLAHOMA CITY—Magnitron Inc., 1080 Metropolitan St., here, an unlicensed duplicating entity, this week filed a suit Tuesday (5) for damages against five large record/tape manufacturers, seeking \$1,238,100. The federal district court suit alleges the firms conspired to ruin Magnitron's business.

Columbia, A&M, MCA, Warner Bros. and Elektra are alleged to have caused the plaintiff firm to lose a \$150,000 account with American Mutual Company, one of the largest local discount stores. The complaint alleges that the defendants ordered the store manager to remove all Magnitron product from its shelves or the defendant firms would refuse to do business with AMC. The suit alleges the defendants pulled a similar squeeze play in Massachusetts, where Magnitron claims it lost \$252,000 in business.

Magnitron Charter

Magnitron's corporation charter, filed July 23, 1971, with the state here showed Gerald D. Burnstein and Betty Jo Burnstein, Edmond, Okla., and Alvin R. Warner, 3001 Brush Creek Rd., here, as principals.

Buddy Warner of Magnitron, Oklahoma City, was jailed and alleged pirated tapes were seized at the Consumer Electronics Show in an action brought by Atlantic Records (Billboard, June 23, 1973). A writ of at-

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BOSTON—Wildlife Enterprises, Inc. of Brookline, Mass. and Magnitron, Inc. of Oklahoma City, Okla. have been charged with the manufacture and distribution of pirated tapes in suits filed by A&M Records, CBS Records, MCA Records, and Warner Bros. Records in the U.S. District Court here. The suits, which charge infringement of common law copyrights as well as unfair competition, seek a permanent injunction against the continued manufacture, sale or offering of unauthorized tape duplications, as well as damages.

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Musical Isle Slates 'Americans' Push

NEW YORK—Musical Isle of America has mapped a promotional campaign, linking Byron MacGregor's single and follow-up LP, "The Americans" (Westbound) and Washington's Birthday, for its St. Louis, Kansas City and Baltimore branches.

Norm Wienstroer, Musical Isle St. Louis branch vice president, said that albums will be stacked up, grocery style, in outlets of the Venture chain in St. Louis and Kansas City and in outlets of the Hecht Company in the Baltimore/Washington, D.C. market. The campaign, which will employ extensive display and

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Compound Going Up, Up and Up

LOS ANGELES—Record manufacturing prices will increase, both for albums and singles, as major suppliers of compounds for both reported getting price increase notices from their petrochemical refiners. Price hikes were anticipated following the lifting of price control lids two weeks ago (Billboard, Feb. 9).

Richardson & Co., Melrose Park, Ill., sent notices of a 22.4 percent increase on styrene, compound used in injection molding machines to make singles. Price was \$.2675 and was raised to \$.3234. A check of pressing plants in this area at presstime indicated that plants, like Allied and Viewlex Monarch, had not yet determined what their move would be,

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Dylan Hits Top In Two Weeks

LOS ANGELES—Bob Dylan's Asylum debut, "Planet Waves," has taken Billboard's No. 1 album slot in its second week on the chart. Dylan came on the chart at 19 with a star Feb. 9.

This charge to the top chart position in two weeks may well be unprecedented in recent years according to the Billboard chart department. In a current retail market that has not been particularly brisk, record merchandisers are hoping that the booming popularity of "Planet Waves" will pull massive numbers of customers back into the stores.

Of Elektra-Asylum's four 1974 albums, Joni Mitchell's "Court And Spark" is a starred 14 in its second chart week and Carly Simon's "Hotcakes" is 16 with a star in its third week.

NEC Accents Wide Campus Program

By SAM SUTHERLAND

HOUSTON—An increased emphasis on diverse campus programming proved the key trend for this year's NEC National Convention as over 2,000 delegates convened at the Astroworld complex here Feb. 2 to hold a four-day meeting highlighted by new pushes for film, video, travel and other fields outside music, initially the staple for NEC's annual meets.

As expected (Billboard, Feb. 2), continuing caution on the part of both student delegates and exhibitors, due to energy-crisis induced travel problems and the still palpable budgetary squeeze on some campuses, inhibited the NEC's past growth rate, but attendance figures still showed moderated growth from last year's 1,900 mark. More significant and definitely encouraging for the organization itself was the more pronounced growth in terms of school representation: this year's meet drew delegates from an estimated 410 campuses, against last year's representation of some 390 schools.

Among the 199 exhibitors, new interest was reflected in continued involvement from film and video outlets and a further extension of last year's trend toward novelty and variety acts. Also noteworthy was representation from smaller regional talent agencies and the non-exclusive "paper" agencies that often serve as the link between more isolated campuses and major booking firms. However, exhibitor growth appeared somewhat curtailed, with the 1974 participation only slightly up from last year's 192 figure.

Energy Crisis: False Alarm? Of the two key obstacles to campus business growth for the music market, the energy crisis appeared to have provided far less friction than anticipated for campus bookings to date. Both students and agencies noted that the energy

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Growing Mix of MOR On Country & Hot 100

By BOB KIRSCH

LOS ANGELES—The growing crossover between singles on Billboard's Hot 100 chart, top 100 country chart and top 50 easy listening chart is graphically illustrated this week with 15 Hot 100 singles either country or country-oriented and 11 easy listening chart disks appearing on the country top 100.

Five of the top 30 pop records (more than 16 percent) are country, including: "Americans" by Byron MacGregor (6 on the Hot 100, 59 in country and 26 in easy listening); "Let Me Be There" from Australian singer Olivia Newton-John (7 on the Hot 100, 14 on easy listening and a recent country hit); Tom T. Hall's "I Love" (a starred 15 on the Hot 100, 26 on the country lists and 6 on the easy listening lists); "A Love Song" from Canadian Anne Murray (a starred 19 on the Hot 100, 5 on the country charts and 3 on easy listening); and Charlie Rich's "The Most Beautiful Girl," (29 on the Hot 100,

19 on easy listening and a former number 1 country hit).

Rich Represented

Rich is also represented on the Hot 100 (a starred 44) and country (a starred 6) with "There Won't Be Anymore," a 10-year-old song released on RCA.

Among the other country disks on

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RCA Proposals Stall Strike By Engineers

NEW YORK—A Monday (4) strike deadline by RCA Records engineers was lifted early last week pending union consideration of an agreement worked out between the company and a negotiating committee representing the National Association of Broadcast Employees and Technicians.

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More Late News See Pages 49, 62

W. Va. Retail Pirate Cases Scheduled

By RAY BRACK

CHARLESTON, W. Va.—A 35-store discount chain under federal indictment for alleged sale of pirate tapes will go on trial in U.S. District Court here Feb. 25.

Attorneys for the retailer, Heck's, Inc., charged with two counts of federal copyright law violation in the sale of 8-track tapes to federal agents, entered a not guilty plea at arraignment last week.

Heck's, which does business in three states, was named in a federal grand jury indictment Jan. 17 (Billboard, Jan. 26) charging that two recordings of James Taylor's "One Man Dog" were sold without authorization of the copyright holders, Warner Bros.

The indictment followed an avowed crackdown by U.S. Attorney John A. Field III on illegal use and sale of copyrighted music in his jurisdiction. Several months investigation have also produced a 43-count indictment of a local wholesaler and confiscation of 15,000 tapes described in a federal warrant as illegally duplicated. According to Field, that case remains under investigation.

A third West Virginia firm, The Tape Shack, Inc., is under federal grand jury indictment for illegal use and sale of copyrighted material in its "make-a-tape" operation. Counsel for The Tape Shack, Inc. has entered a not guilty plea and U.S. District Judge K. K. Hall will hear the case on April 25.

Judge Dennis R. Knapp will hear the charges against the Charleston-based Heck's, Inc.

In his offensive against copyright piracy, Field has convened a federal grand jury and has personally involved himself in the investigations by making purchases of allegedly illegal recordings.

More of AMA TV Cast Picked

LOS ANGELES—A number of music and film and TV personalities have been set as award presenters for the American Music Award (AMA), set for Tuesday, Feb. 19, 8:30-10:00 p.m. (EDT).

Set as presenters are: Lynn Anderson, Frankie Avalon, Chuck Berry, Burns & Schreiber, Vikki Carr, Vince Edwards, Roberta Flack and Al Green.

Also set to present awards are: Dick Haymes, Michael Jackson, Lee Majors, Henry Mancini, Ed McMahon, Donny Osmond, the Pointer Sisters, Karen Valentine and Tammy Wynette.

Roger Miller, Helen Reddy and Smokey Robinson will be host-performers for the show, while other performers include Tony Orlando & Dawn, Stevie Wonder, Gladys Knight & the Pips and Conway Twitty.

Davis Inks With Lecture Booker

BOSTON—Clive Davis, former Columbia Records president, will lecture at college campuses on the music industry. He has just signed with American Program Bureau here, a large agency which books campus engagements for figures such as Muhammad Ali and Ralph Nader.

Field informed Billboard last week that his newest jurisdictional concern in the area of copyright law enforcement is a new type of tape package showing up in state retail stores. He described it as containing a "sound-alike" version of a current hit by a major artist packaged with several legitimate sides by the same artist copyrighted prior to February, 1972 and unprotected by federal law.

Strong Bond Between Disks & Radio: Regan

EDITOR'S NOTE: This is the second installment of an in-depth interview with Russ Regan, president of 20th Century Records, Los Angeles. A former record promotion man, Regan offers many viewpoints on radio programming here. Interview was conducted by Claude Hall, radio-TV editor.

Q: When did you start 20th Century Records?

A: We shipped our first record Sept. 1, 1972.

Q: But you had physically started the company a little while before that?

A: I actually came here about the middle of July . . . July 15, in fact. The first act I signed was the Brighter Side of Darkness. But, for the company, it was really a matter of building a record label from the ground up.

Q: But didn't you have available all of that 20th Century-Fox movie music catalog?

A: Well, the catalog was laying there, but unfortunately you can't build a vital record company on catalog. I think that if you waste your energies, from the beginning now, on catalog, you're crazy. All of our energies at this company are directed at breaking—and building—new acts. That's the name of the game. Not only for a record company, but for a radio station. And that's why we've been successful. We worked on Maureen McGovern for seven months . . . we didn't give up. The DeFranco Family took us three months to bust lose . . . people didn't believe us. In fact, a lot of people didn't believe us on a lot of our records. Fortunately, now I think we've built up more and more believability in our product. And program directors are saying: Hey, wait a minute, maybe I'd better listen to that 20th Century single again.

Q: You started in the record business when?

A: I started Nov. 12, 1960. As a record promotion man on Pico Blvd. in Los Angeles with Buckeye Distributors. I was working for Dorothy Freeman. We started out as an echo chamber . . . because we had no lines. This is actually the third company that I've built or helped build. From scratch. Our first label that we distributed was Shasta Records. Our second was Hickory.

Q: Hickory, I've heard of. What was Shasta?

A: I don't know if they're still in business or not. It was Jimmy Wakely's label, a country label. Jimmy is a fine act. Then we got Hickory and Hickory had been primarily in country music. All of a sudden, here comes Sue Thompson with "Sad Movies Make Me Cry." And we started cooking with that la-

NARM Fete Talent Set

NEW YORK—This year's NARM convention awards banquet March 27 will feature singer Tom Jones (Parrot), as guest star, and master of ceremonies David Steinberg (Columbia). Also on the evening's agenda, will be the presentation of 20 awards for the best-selling recorded product and recording artists of 1973. The voting for the awards is limited to NARM members and is based on consumer sales. The convention will be held at the Diplomat Hotel, Hollywood, Fla.

bel. Then we got Motown and our first big record with Tamla was "Please, Mr. Postman." Then we got Canadian-American and our first record was "I've Told Every Little Star." For some reason or another, every record label we acquired got hot.

Q: How long were you with Buckeye?

A: Two and a half years. Then I went to Record Merchandising. For two and a half years. Then I went to Warner Bros. Records. For 14 months. As general manager of Loma Records. I wish I could say that I was successful. But about the only good thing I did while with Warner Bros. was finding a song called "That's Life" for Frank Sinatra . . . which helped pay my salary for that year, I guess. Then, after that, it was Uni Records . . . still in promotion. Seven months later I became general manager of the label. I had a five-and-a-half year run at Uni, which was really nice.

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Gold for Winter

NEW YORK—Johnny Winter has received the first gold record of his career with an RIAA certification for the album, "Johnny Winter Live (at Fillmore East and Pirate's World)." The Columbia album was first released in February, 1971.

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Executive Turntable

Marvin Saines has left the Discount Records chain, where he was president. Saines co-founded the chain 19 years ago and built it into a nationwide web of nearly 20 stores. Five years ago, Discount was purchased by CBS, and Saines remained as president. The chain now numbers more than 60 outlets. Discount will now be headed by Tom Anderson, president of the recently formed CBS retail division. Saines is expected to announce plans for the future shortly.

At RCA Records, Jack Kiernan has been appointed division vice president, marketing. He will direct all activities related to commercial sales, promotion, merchandising, scheduling and distribution services. Kiernan, who joined the label in July of 1971 as director of custom label marketing, was most recently in charge of commercial sales for the firm. In addition to his new responsibilities, Kiernan will also be acting director of sales and acting manager of creative services until those positions are filled. In his new post, Kiernan replaces Mort Hoffman, who has left the firm and who will announce plans shortly. . . . Also at RCA, Jack Maher has been appointed director of merchandising. Prior to his appointment, Maher had been product manager, with responsibility for the product of a number of contemporary artists and all country artists. He joined the label in 1969 as manager, advertising, after having been in the industry for 14 years. . . . And, Bob Barone has been named director, scheduling and distribution services. He will be responsible for direct distribution, marketing services and new release scheduling. Barone joined RCA in early 1973 as manager, operations analysis and a few months following was named manager, scheduling and services.



KIERNAN



MAHER



BARONE

In an effort to achieve more thorough marketing concentration in the South, Jack Craigo, vice president, sale and distribution, of CBS Records has announced that the region has been reorganized into separate southeastern and southwestern areas. Norman Ziegler, formerly director of sales for the southern region, now becomes regional director of the southwest area and Dom Dempsey, formerly sales manager of the Atlanta branch, has been named regional director of the southeast area. In addition to assuming responsibility for much of the southern area, the new southeastern region will also include areas formerly covered by the northeast promotion and sales force. In making the appointments, Craigo stated that Dempsey's responsibilities will include all promotion and sales operations for the CBS sales offices in Washington, D.C., Atlanta and Miami. He will also be responsible for operations in Baltimore, Norfolk, Charlotte, Nashville, Birmingham, and Jacksonville. Ziegler will concentrate his efforts in the New Orleans, San Antonio, Tulsa, Oklahoma City, Kansas City, and Memphis markets, as well as oversee all promotion and sales operations at the CBS sales offices in Dallas, Houston and St. Louis.



KNIGHT



DEMPSEY

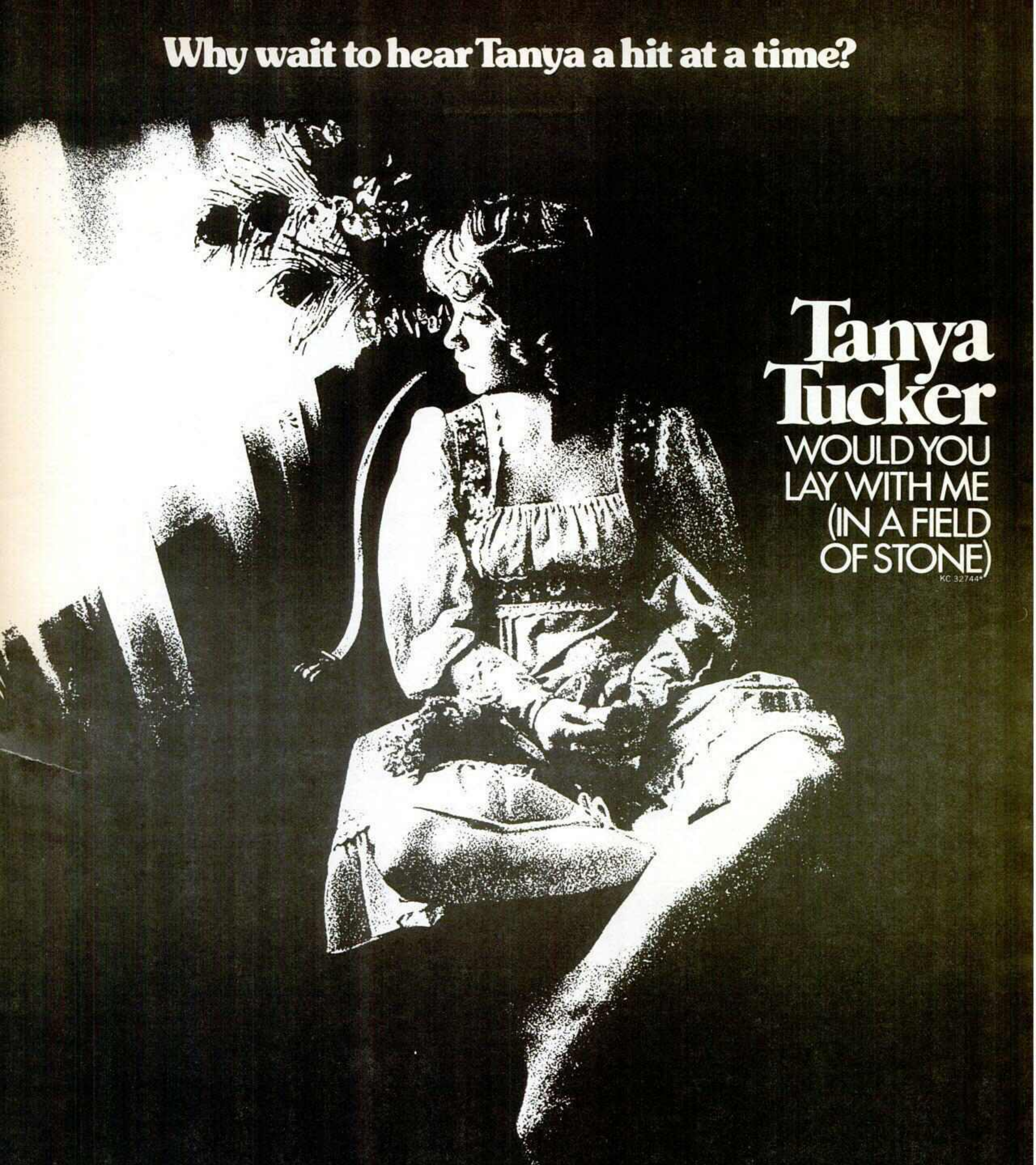


ZIEGLER

Charles Johnson has been appointed to the newly-created post of director of West Coast operations for Famous Music and its associated labels. Johnson, who joined Famous two years ago, has been involved in a number of activities at the firm, including promotion, sales, product management, and a&r. In his new post, Johnson will oversee and expedite every facet of Famous' West Coast operation, including the acquisition of new talent. . . . A number of personnel changes have been announced in Capitol Records distribution centers: Gordon van Horn, formerly distribution center manager at Niles, has been named distribution center manager at Bethlehem, replacing John Dietz who has relocated as distribution center manager at the Los Angeles plant. Ray Hoisington, who came to Capitol from Florsheim Shoe Co., has been named to replace Horn at Niles. Also, Robert Riedy, who transfers from MERC, has been named warehouse supervisor at the Niles plant. . . . Judy Knight, formerly on the a&r staff of Atlantic Records in New York, has been named to head Sundance Music Productions, Inc., in Boston. . . . Following Al Franklin's departure to head the newly-formed retail record division of the ABC Leisure Group (Billboard, Jan. 26) Edward H. Rosen has assumed the presidency of Franklin Music, while continuing as chief executive officer of the firm. Rosen will also remain in his post as president of Raymond Rosen & Co. Inc., Franklin's parent firm. That same move also brings former Franklin vice president Terrence Sukalski

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Why wait to hear Tanya a hit at a time?



**Tanya
Tucker**
WOULD YOU
LAY WITH ME
(IN A FIELD
OF STONE)
KC 32744*

“Would You Lay With Me (In a Field of Stone)” 4-45991 is bulleting up both the Hot 100 and country charts.

And there's no doubt that her third album contains a host of future hits. So be among the first to hear all the newest songs from the fastest-growing superstar in music. **Presenting Tanya's next hits.**

New, On Columbia Records®

*Also available on tape

This One



6272-UGO-D3P8

Copyrighted material

A new album by ...

Roger Williams

From the motion picture ...

The Way We Were

also including his current hit single ...

Solace

from the film "The Sting" (music by Scott Joplin)



**ROGER WILLIAMS
THE WAY WE WERE**

Featuring

"THE WAY WE WERE"
THE MOST BEAUTIFUL GIRL
BEHIND CLOSED DOORS
LOVE'S THEME
GOODBYE YELLOW BRICK ROAD
DARK LADY
HALF BREED
TIME IN A BOTTLE
DELTA DAWN

"SOLACE" from the motion picture "THE STING"



Produced by Al Capps and Stuff Garrett

MCA 403

MCA RECORDS



This is Sister Janet Mead and she has one of the biggest rock hits in the country: “The Lord’s Prayer.”

Sister Janet’s version of “The Lord’s Prayer” is becoming very popular very fast—over a quarter million singles in three days.

Sister Janet is an accomplished musician from Australia whose Rock Masses are highly regarded in her own country. Her recording of “The Lord’s Prayer” is one of those rarely successful fusions of tradition and change and will be a very pleasant surprise to anyone who hasn’t heard it.

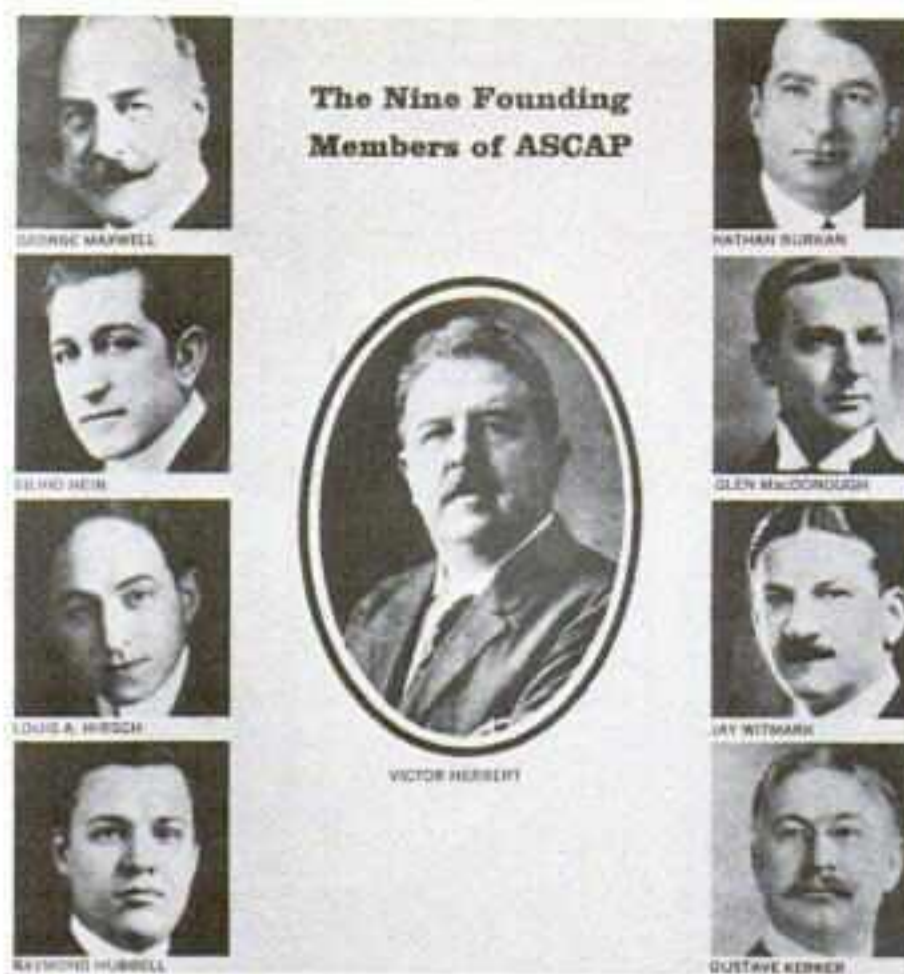
For an audience that has come to take the 2000 year old prayer for granted, Sister Janet has made it new again.

“The Lord’s Prayer” by Sister Janet Mead.





AT A MEETING OF THE ASCAP board, from left: Composers Harold Arlen and Aaron Copland, publishers W. Stuart Pope and Arold Broido, president Stanley Adams, composer Morton Gould, publishers Irwin Robison, Alan Shulman and Larry Shayne, and composer George Duning. Standing, from left: Composer Vincent Persichetti, publishers Ernest Farmer and Leon Brettler and Jacques Chabrier, composer Arthur Schwartz, publisher Ed Silvers, and composer Cy Coleman. Not shown: Richard Rodgers, Gerald Marks, Wesley Rose, Ned Washington, Arthur Hamilton, Edwin (Buddy) Morris, and Salvatore Chiantia.



The Nine Founding Members of ASCAP

THE NINE FOUNDING members of ASCAP, first column from top: George Maxwell, Silvio Hein, Louis A. Hirsch, Raymond Hubbell; center: Victor Herbert; second column from top: Nathan Burkan, Glen MacDonough, Jay Witmark, and Gustave Kerker.

FCC States Provisions

• Continued from page 1

manufacturer and presents twelve one-minute commercials. The deejay makes a random selection of the records to be played, without regard to label—although some of the sponsor's records may be played. None of the records are identified by label, and the commercial plugs are general promotions for the label's records.

This program (Example 8) needs to log only the twelve one-minute spot announcements as commercial matter, because no cross-references to the sponsor's records are made throughout. In other words, there is no substantial "interweaving" of the plugs and the program material.

In contrast, is Example 9: If the same manufacturer has only his own records played, and the spot announcements frequently promote the records being played, the whole program, including any formal sponsorship announcements at the start and ending of the hour, must be logged as commercial time by the station. The FCC says in this type of record show, "the commercial and non-commercial segments are so closely interwoven as to be indistinguishable, and the entire program must be considered as commercial."

Even worse, in this case, is the fact that only the sponsor's records are played. This "may" raise questions as to whether the licensee has relinquished program control to the sponsor, says the Commission. But the licensee can avoid this pitfall by pre-reviewing the proposed program, and making a "good faith" finding that the records are in harmony with the station's program policies, and their broadcast will serve the public interest.

And here is an in-between type of situation to baffle the experts, in Example 10: A record manufacturer buys an hour from a station and presents one-minute commercial spot announcements during the hour. All records played are on his label, and announcements at the start and finish of the program inform the listener of the sponsorship.

But, unlike the program in Example 9, the one-minute plugs just "generally" promote the sponsor's records, but none make cross reference to the records played during the program. Therefore, only the one-minute commercials and the sponsorship id's made at the start and ending of the hour have to be logged as commercial matter. The program is not considered as one long commercial.

Decisions can be even harder in the case of a classical music station (Example 11) with a program sponsored by a record manufacturer. Take a one-hour program on the career of Leonard Bernstein, with comments on his life, and plays of his recordings, made exclusively for Columbia records. The company pioneers the broadcast and inserts regular commercial plugs for its records.

Is this program one long commercial in the FCC's view? It depends. If the plugs make cross-reference to the Bernstein records played on the show, and plugs their sale—the program tilts toward the all-commercial category. But if the commercial spots make no cross-reference to the Bernstein recordings, and do not urge listeners to buy, "the commission would not find that the presentation constitutes a program-length commercial." So the answer to this one seems to be—well, yes and no, or—who knows?

ASCAP Developing 'Think Tank'

• Continued from page 1

search and development teams used in industry, "will encompass a fresh and realistic look at what the society has been doing and how it has been doing it, and what else should be done to cope most effectively with tomorrow's possibilities."

ASCAP's chief economist, Dr. Paul Fagan, will head up the new unit, and will be assisted by "such consultants as may be necessary," Adams said.

"Frankly, we don't know all the questions yet—let alone the answers. We are committed to finding both,

for that is our responsibility to the creative men and women who write and publish America's music and lyrics."

Adams also outlined other priorities which ASCAP will pursue during the coming years. "We will continue to press ahead in other areas, including country music, in which ASCAP has shown encouraging growth," he noted.



ADAMS

Also cited was continued support for rock, pop, soul, jazz, theater and film-television fields, where ASCAP compositions will receive major pushes.

In addition, Adams stressed that

the society would work "to stimulate increased performances of symphonic and concert music." Ongoing reevaluation of performance surveys and licensing techniques is also planned to insure that these procedures are "realistic and up to date."

Adams underlined ASCAP's continued commitment for Congress-

sional revision of the "obsolete" 1909 Copyright Act. "This will surely be a critical goal," he commented, especially in view of "changing technologies inherent in the development of cable and satellite TV, videocassettes and other methods of delivering musical performances."

ASCAP: Past & Present As It Marks Its 60th Year

NEW YORK—ASCAP, which is marking its 60th birthday on Wednesday (13), began preliminary life late in 1913 during an organizing dinner attended by nine persons. These were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell, Jay Witmark and Nathan Burkan. And at the behest of these individuals, 100 members of the musical community gathered at the Hotel Claridge on Feb. 13, 1914, and formally organized ASCAP.

The need for ASCAP, which was modeled after the French society (SACEM), was very strong at that time. The American songwriter, who derived most of his income from sheet music, was in dire straits because entertainment was moving away from home to nightclub. This had caused a sharp drop in sheet music income and reminded the

composers and lyricists of their rights under the new Copyright Act of 1909.

ASCAP's first officers consisted of George Maxwell as president; Victor Herbert as vice president (he had refused the presidency), Glen MacDonough as secretary, John Golden, treasurer, and composer Raymond Hubbell, assistant treasurer. The organization ran into legal difficulties immediately in its attempts to compel those whose used its members' music to take out licenses. After two court actions, one in 1914 regarding the performance of a John Philip Sousa march, which lost after a reversal of opinion in the Appeals Court, and a Victor Herbert suit which eventually lost, ASCAP seemed ruined. But on Jan. 22, 1917, the picture changed dramatically with a U.S. Supreme Court decision which affirmed ASCAP's position.

At the end of the first year ASCAP was licensing the performance of music only in 85 hotels in New York City, and they were paying an average of \$8.23 a month. Income grew modestly and memberships grew from 192 at the end of 1914 to 331 by 1921. Today ASCAP is in very good health with a membership of more than 16,000 composers and lyricists, some 6,000 publishers and a 1973 income from license fees that topped \$75 million. It has 15 offices across the nation, which includes regional headquarters in Nashville and Hollywood. The staff totals 620, with 512 of these in New York, ASCAP's home base.

Rap Session Set By ASCAP Meet

NEW YORK—The American Guild of Authors and Composers will hold its annual general membership meeting at the Barbizon-Plaza Hotel here Thursday (14).

The meeting will be divided into two parts: the first part covering regular business functions and an address by AGAC president Ervin Drake; the second part will be an "AGAC Rap Session" featuring Tom O'Horgan, Broadway director; Galt McDermott, Broadway composer; and producer Stuart Ostrow.

MORE UNBELIEVABLE-BUT-TRUE TESTIMONIALS FROM AROUND THE CORNER AND UP YOUR BLOCK ABOUT HYPE, INK'S FABULOUS COMEDY . . .

"Best jokes I ever ate" . . . Ewell Gibbons

"I read your stuff only on FRIDAY . . ." Robinson Crusoe

"Saw your ad in Better HOLMES and Gardens" Dr. Watson B.B.C.

"Material you can really get your teeth into" . . . Linda Loveless

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Gold for 'Beatles'

NEW YORK—"The Early Beatles," a compilation of the first recordings of John Lennon, Paul McCartney, George Harrison and Ringo Starr, has been certified gold by the RIAA. The album is on Apple Records, distributed by Capitol.

Johnny Winter Never Sounded Better.

"Saints & Sinners" is Johnny Winter at his hard-driving rock and roll best.

With new songs by Johnny, Van Morrison, Allen Toussaint and Edgar Winter/Dan Hartman, it's a

Johnny Winter album with more depth and range than ever before.

"Saints & Sinners," including the new Johnny Winter single, "Stone County."⁴⁻⁴⁶⁰⁰⁶

On Columbia Records ♫

Johnny Winter Saints & Sinners

KC 32715 Also available on tape

Produced by Rick Derringer

© 1975 Columbia Records

Your next song could make you songwriter of the year.

\$128,000 cash prizes

THE AMERICAN SONG FESTIVAL an international songwriting competition

What is it? The beginning of a new era in music — the first annual international songwriting competition for both amateurs and professionals.

The Festival will be crowned with a series of concerts to be held at the prestigious Saratoga Performing Arts Center, Saratoga Springs, N.Y., where winning songs will be performed by today's most popular entertainers. TV coverage of the Festival finale is planned. An album of the Festival's Best Songs will be released internationally.

WHAT KIND OF SONGS? There are six categories for both amateur and professional: Rhythm and Blues/Soul/Jazz; Rock; Country & Western; Popular; Folk; and Gospel/Religious. A song may be entered in more than one category. Amateurs compete against amateurs. Professionals against professionals. (Songwriters currently members of performing rights organizations: ASCAP, BMI, SESAC or their foreign counterparts will be considered professional.)

HOW ARE WINNERS PICKED? Each song entered will be listened to by experts from the music industry. Thirty-six semi-finalists' songs will be chosen (three

from each professional and amateur category). These then will be judged by an international jury comprised of eminent composers, publishers, artists and other representatives of the recording and broadcast industries.

PRIZES: Total cash prizes of \$128,000 will be awarded. Each of the 36 semi-finalists will receive \$500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals.

Twelve finalists (a winner from each category, each division) will receive an additional \$5,000.

The composers of the Best Amateur and Best Professional song will each win an additional \$25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of \$30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of \$10.85 per song. (\$13.85 outside the USA and Canada.) Send the application below with \$10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974.

You will receive the Official Festival

Entry Kit, ASF Cassette by Capitol, entry form, and *Songwriters' Handbook*. This valuable book includes important information every songwriter should know; copyright laws, publishing, selling your songs, etc.

Record your song on the blank cassette and return it.

Instrumental and lyrical songs are accepted. You don't have to be able to write music — recording the cassette is enough. Elaborate production is not necessary. The song is what counts.

IMPORTANT FACTS: You do not relinquish ownership of a song by entering the Festival. All rights remain with the entrant.

The Festival is a competition, not a music publishing organization. *Prizes are not tied to publishing contracts.* Songs previously recorded and released commercially are not eligible for entry.

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974.

Enter now — fill out and mail the coupon below today.

RULES AND REGULATIONS

1. Competition is open to any person but employees, relatives, agents, independent contractors of the American Song Festival, Inc. (ASF, Inc.).
2. Each entry shall be wholly original and shall not, when used as contemplated herein, constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, independent contractors, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. Musical compositions heretofore recorded and released for commercial sales in any medium may not be entered.
4. An entry of \$10.85 (\$13.85 outside U.S. and Canada) shall be submitted for each entry kit desired (blank cassette, *Songwriters' Handbook*, and official entry form). After receipt, the entry form duly and accurately completed shall be returned with each recorded cassette. Any number of songs may be entered by an individual provided that a separate entry fee is paid for each song.
5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
6. The rights to all songs remain with the entrant or the copyright owner. Notwithstanding, the ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized with a filmed or videotape account of the ASF for use in any medium for a fee of \$1.00. All materials submitted in connection with entries shall become the sole property of ASF, Inc. and no materials shall be returned to the entrant. The ASF, Inc. shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to or after receipt by the ASF, Inc.
7. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation or recording is not a factor in judging. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
8. Application for entry must be postmarked no later than April 15, 1974. Recorded entries must be postmarked by June 3, 1974.

ENTER NOW

The American Song Festival, P.O. Box 57, Hollywood, CA 90028

3

Enclosed is my check money order entry fee of _____ made payable to the American Song Festival. (\$10.85 each —outside U.S. and Canada \$13.85 each.) Please send _____ Official Entry Kit(s) to:

NAME _____ AGE _____ ADDRESS _____
(PLEASE PRINT)

CITY _____ STATE _____ ZIP _____

Who/Where/When

• Continued from page 13

DOC HOLIDAY (Sunshine Country): Villa Inn, Amarillo, Texas, Feb. 1-March 1.
DAVID HOUSTON (Epic): Memorial Hall, Independence, Kansas, Feb. 14; Texarkana College Auditorium, Texas (15); Muskegee Civic Center, Okla. (16); Gilley's Club, Pasadena, Texas (22).
J.B. HUTTO & THE HAWKS (Delmark): The Ruby Gulch, Champaign, Ill., Feb. 15-17.
JAMES GANG (Atlantic): Academy of Music, N.Y., Feb. 17.
STAN KENTON (Phase 4 Stereo): Mr. T. Bones, Kalamazoo, Mich., Feb. 12; Prom Center, St. Paul, Minn. (14); Morningside College, Sioux City, Iowa (16); Mustang High School, Okla. (19); Nichols State Univ., Thibodeaux Civic Center, La. (21); River Gate Convention Center, New Orleans, La. (23); Miss State Univ., State College (26).
B.B. KING (ABC/Dunhill): N.D. State

Univ., Fargo, Feb. 14; Civic Center-Theatre Section, St. Paul, Minn. (15); Western Ill. Univ., Macomb (16); The Mosque, Pittsburgh, Pa. (17); Williams College Lecture, Williamstown, Mass. (19); Yale Univ. Lecture, New Haven, Conn. (20); The Expo Auditorium, Lewiston, Maine (21); Middlebury College, Vermont (22); Framingham State College, Mass. (23); Municipal Auditorium, Atlanta, Ga. (25).
RICKY LEWIS & DOUBLE TROUBLE (Enjoy): Lambert's Lounge, Detroit, Mich., Feb. 20.
LORETTA LYNN (MCA): Fargo, N.D., Feb. 14; Sioux Falls, N.D. (15); Memorial Bldg., Kansas City, Kansas (16); Southern Club, Atlanta, Ga. (18-23).
MELISSA MANCHESTER (Bell): Glassboro State College, N.J., Feb. 23.
O.B. McCLINTON (Stax): The Country Palace, Toledo, Ohio, Feb. 15-16; Civic Center, Window Rock, Ariz. (23).
SERGIO MENDES (Bell): Special Events Center, Univ. of Utah, Salt Lake City, Feb. 15; Fairmont Hotel, Dallas, Texas (20-March 2).
BUDDY MYLES (Columbia): Jacksonville, Fla., Feb. 14; Misenheimer, N.C. (16); Callowhee, N.C. (18).
RONNIE MILSAP (RCA): Green Bay, Wisc., Feb. 14; Terre Haute, Ind. (15); Charlotte, N.C. (16); St. Louis, Mo. (17).
MONTROSE (Warner Bros.): Morris Civic Auditorium, South Bend, Ind., Feb. 11; Seminole Turf Club, Orlando, Fla. (15); Stadium, Miami, Fla. (16); Curtis Hixon Hall, Tampa, Fla. (17); Univ. of Richmond, Va. (22); Civic Center, Baltimore, Md. (24); Arena, Toledo, Ohio (26); Kiel Auditorium, St. Louis, Mo. (27).
MARTIN MULL (Capricorn): Cellar Door, Washington, D.C., Feb. 11-16.
NEW BIRTH/NITELITERS (RCA): Ind. State Univ., Pa., Feb. 17.
CHARLEY PRIDE (RCA): Green Bay, Wisc., Feb. 14; Charlotte, N.C. (16); St. Louis, Mo. (17).
PUZZLE (Motown): Richard's, Atlanta, Ga., Feb. 14-16; Marco Polo, Miami, Fla. (18-25); The Bottom Line, N.Y. (28-March 3).

JEAN-PIERRE RAMPAL (Columbia): NWC Center Theatre, China Lake, Calif. (11); San Francisco (14); Royce Hall Auditorium, Los Angeles (15); Sherwood Hall, La Jolla, Calif. (16); McCarter Theatre, Princeton, N.J. (18); Kleinhans Music Hall, Buffalo, N.Y. (19); Playhouse, Louisville, Ky. (20); Carnegie Hall, N.Y. (22); Jordan Hall, Boston (23).
RED WHITE & BLUE (GRASS) (GRC): St. Mary's College, Winona, Minn. (11); Noramndale Community College, Bloomington, Minn. (12); Mankato State College, Minn. (14); Northern State College, Aberdeen, S.D. (18); Univ. of S.D., Springfield (20); Southwest Minn. State College, Marshall (21); Univ. of Minn., Morris (22); Grace-land College, Lamoni, Iowa (23); S.D. State Univ., Brookings (25); Iowa Western Community College, Council Bluffs (27).
DEL REEVES (United Artists): High School, Westminster, Md. Feb. 17; Sunset View Inn, Browns Mills, N.J. (22); Springfield, Ma. (23).
BOBBY G. RICE (Metromedia): Pensacola, Fla. (13-14).
CHARLIE RICH (Epic): Crash Landing, New Orleans, La. (16); Coliseum, Oklahoma City, Okla. (22); Coliseum, Monroe, La. (23); Astrodome, Houston, Texas (26).
JEANNIE C. RILEY (MGM): Ohio Theatre, Columbus (17); Swamp Cabbage Festival, LaBelle, Fla. (22); David Emanuel Academy, Stillmore, Ga. (23).
RIPPLE (GRC): Sugar Shack, Boston (18-24).
RIVER CITY (Stax): Univ. of Arkansas, Fayetteville, Feb. 23.
JOHNNY RODRIGUEZ (Mercury): Henry Levitt Arena, Wichita, Kansas (16); Shrine Mosque, Springfield, Mo. (17); Longview, Texas (22).
DAVID ROGERS (Atlantic): Matador Country Room, Halifax, NS, Canada Feb. 4-17.
TIMMIE ROGERS (Stax): Shubert Theatre, Philadelphia Feb. 18-March 18.

DIANA ROSS (Motown): Caesars' Palace, Las Vegas Feb. 1-14.
SEALS & CROFTS (Warner Bros.): Appalachian State Univ. Boone, N.C. Feb. 15; Cumberland County College Fayetteville, N.C. (16); Duke Univ. Durham, N.C. (17); Kent State Univ., Ohio (18); St. Cloud State College, Minn. (21); Indiana Univ., Bloomington (23); Ohio State Univ., Columbus (24); Univ. of Maine, Bangor (28).
RONNIE SESSIONS & PATTY TIERNEY (MGM): Battle Creek, Mich., Feb. 18-28.
SIEGEL-SCHWALL (RCA): Momma's, Champaign, Ill., Feb. 11-12.
JEAN SHEPARD (United Artist): Lubbock, Texas (14); Cliff, N.M., (15); Amarillo, Texas (16).
SHIRELLES (Scepter): Fantasy East, N.Y. Feb. 16.
BEVERLY SILLS (ABC): Mershon Auditorium, Columbus, Ohio (12).
SILVERHEAD (MCA): Terrace Ballroom, Salt Lake City, Utah (11); East Washington State College, Chaney (12); State College, Chico, Calif. (14); Winterland, San Francisco (15-16); Long Beach Auditorium, Calif. (17); Whiskey A Go Go, Los Angeles (20-24).
LYNRYD SKYNYRD (MCA): Salt Lake City, Utah (11).
CAL SMITH (MCA): Diamond Ballroom, Oklahoma City, Okla., Feb. 15; Party Barn Ballroom, Tulsa, Okla. (16).
O.C. SMITH (Columbia): Suttmitter's, Dayton, Ohio, Feb. 18-23.
ANNETTE SNELL (Mercury): Hi Chapperal, Chicago, Feb. 22-23.
SOFT MACHINE (Columbia): Union Hall, Quebec City, Canada Feb. 14; Cegep Maisonneuve, Montreal, (15); Agora, Cleveland, Ohio (18); Agora, Columbus, Ohio (21); Latin Casino, Baltimore, Md. (22); Richard's, Atlanta, Ga. (25-27).
SOPWITH CAMEL (Reprise): Gallery, Aspen, Colo. (11-16); Ebbets Field, Boulder, Colo. (19-23).
SOUND GENERATION (Dot): Civic Auditorium, Ft. Smith, Ark. Feb. 14.

RED SOVINE (Starday-King): Orlando, Fla., Feb. 21; Jersey Jubilee, Ga. (23).
STAR SPANGLED WASHBOARD BAND (Ashwood House): Houston, Texas Feb. 12.
STATUS QUO (A&M): Matrix, San Francisco (14-16); Massey Hall, Vancouver, B.C. (18); Jubilee Auditorium, Calgary Alberta (19); Jubilee Auditorium, Edmonton, Alberta (20); Univ. of Manitoba, Winnipeg (21); Civic Auditorium, Fargo, N.D. (22); S. Ill. Univ. Carbondale, (23); W. Ill. Univ. Macomb (24); Century II, Wichita, Kansas (26); Municipal Auditorium, Kansas City, Kansas (27).
DAVID STEINBERG (Columbia): Flamboyant Hotel, San Juan, Puerto Rico, Feb. 5-14; Mr. Kelly's, Chicago (25-March 3).
JOHN STEWART (RCA): St. Olaf College, Northfield, Minn. Feb. 15; So. Ill. Univ. (16); The Stables, E. Lansing, Mich. (18-23); Rock & Roll Farm, Wayne, Mich. (24).
STEPHEN STILLS (Atlantic): Woolsey Hall, Yale Univ., New Haven, Conn. (12); Music Hall, Boston (13-14); Univ. of Vermont, Burlington (15); Academy of Music, Hall, Boston (13-14); Univ. of Vermont, Burlington (15); Academy of Music, Philadelphia (17-18); C. W. Post College, N.Y. (19); Mosque, Richmond, Va. (21); JFK Center, Washington, D.C. (22-23); Penn State Univ., University Park, Pa. (24); Music Hall, Cleveland, Ohio (26-27).
NAT STUCKEY (RCA): Massey Hall, Toronto, Canada, Feb. 15; Hamilton Place, Ont., Canada (16); Erie County College, Pa. (17).
STYX (Wooden Nickle): Univ. of Arkansas, Fayetteville (15).
MORTON SUBOTRICK (Columbia): Colgate Univ. Hamilton, N.Y. (21-23); Univ. Of Pittsburgh, Pa. (25-27).
TANGO (A&M): U.C.L.A., The Back Door, San Diego, Calif. (21-22).
LIVINGSTON TAYLOR (Capricorn): SUNY, Stonybrook, N.Y. (14); Kutztown State College, Pa. (16); Mt. St. Vincent Col-
(Continued on page 16)

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The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it. Series 70 recorder/reproducers. When you've got more talent than money.

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RCA
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“Changes”

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the final nominees for

THE AMERICAN MUSIC AWARDS

**HOSTS: Roger Miller
Helen Reddy
Smokey Robinson**

Telecast Live
From The
In Concert Theatre

POP ROCK

**TUESDAY,
FEBRUARY 19, 1974
8:30-10:00 p.m. EDT**

MALE VOCALIST:

Jim Croce
Elton John
Stevie Wonder

FEMALE VOCALIST:

Roberta Flack
Helen Reddy
Diana Ross

GROUP:

Carpenters
Gladys Knight & The Pips
Tony Orlando and Dawn

SINGLE:

"Bad, Bad Leroy Brown"
(Jim Croce)
"Killin' Me Softly"
(Roberta Flack)
"Tie A Yellow Ribbon"
(Tony Orlando and Dawn)

ALBUM:

"Lady Sings The Blues"
(Diana Ross)
"Summer Breeze"
(Seals and Crofts)
"The World Is A Ghetto"
(War)

COUNTRY

MALE VOCALIST:

Merle Haggard
Charley Pride
Conway Twitty

FEMALE VOCALIST:

Lynn Anderson
Loretta Lynn
Tammy Wynette

GROUP:

Carter Family
Osborne Brothers
Statler Brothers

SINGLE:

"Behind Closed Doors"
(Charlie Rich)
"Why Me"
(Kris Kristofferson)
"You've Never Been This Far Before"
(Conway Twitty)

ALBUM:

"A Sun Shiny Day"
(Charley Pride)
"Behind Closed Doors"
(Charlie Rich)
"My Man"
(Tammy Wynette)

SOUL

MALE VOCALIST:

James Brown
Al Green
Stevie Wonder

FEMALE VOCALIST:

Roberta Flack
Aretha Franklin
Betty Wright

GROUP:

Gladys Knight & The Pips
O'Jays
Temptations

SINGLE:

"Me and Mrs. Jones"
(Billy Paul)
"Midnight Train"
(Gladys Knight & The Pips)
"Superstition"
(Stevie Wonder)

ALBUM:

"I'm Still In Love With You"
(Al Green)
"Let's Get It On"
(Marvin Gaye)
"The World Is A Ghetto"
(War)

Executive Producer: DICK CLARK
Produced by: BILL LEE
Directed by: JOHN MOFFITT

a dick clark teleshows, inc. production
representation IFA

Public Relations: Don Rogers & Associates

What's Happening

By SAM SUTHERLAND

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

WEGL-FM, Auburn U., Auburn, Ala., Joel Snider
 WBCR-AM, Brooklyn College, Brooklyn, Allen Goldman
 KALX-FM, U. of California, Berkeley, Pelzel and Rubee
 KSDT-CAFM, U. of California, San Diego at La Jolla, Linda Clark
 KCSN-FM, California State U., Northridge, David Schwartz
 WFIB-AM (WGUC-FM), U. of Cincinnati, Ellen Roberts
 WTSC-FM, Clarkson College of Technology, Potsdam, N.Y., Betti Dooley
 WGSU-FM, State U. College at Geneseo, N.Y., John Davlin
 WJMD-AM, Kalamazoo College, Kalamazoo, Mich., John Kerr
 KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance

WLSU-AM, Louisiana State U., Baton Rouge, David Brandao
 WAPB-AM, Livingston U., Livingston, Ala., Bill Kueck
 WMUC-AM, U. of Maryland, College Park, Mark Kernis
 WMSN-AM, Michigan State U., East Lansing, Dave Lange
 WUVA-FM, U. of Virginia, Charlottesville, Geoff Allan

* * *

JAN AKKERMAN, Tabernakel, Atlantic (LP): KLCC-FM
 BACHMAN-TURNER OVERDRIVE, II, Mercury (LP): WUVA-FM
 BADFINGER, Apple of My Eye, Apple: WEGL-FM
 DAVID BROMBERG, Wanted Dead or Alive, Columbia (LP): WJMD-AM
 DAVID CLAYTON-THOMAS, Yolanda, RCA: WMUC-AM
 CHICK COREA, Piano Improvisations, Vol. I, ECM (LP): WTSC-FM

COUNTRY GAZETTE, Don't Give Up Your Day Job, United Artists (LP): KCSN-FM
 DONOVAN, Essence To Essence, Epic (LP): WMSN-AM
 ELECTRIC LIGHT ORCHESTRA, On The Third Day, United Artists (LP): WLSU-AM
 DUKE ELLINGTON, Ellingtonia, Impulse (LP): WBCR-AM
 FAIRPORT CONVENTION, Nine, A&M (LP): KALX-FM, WFIB-AM, WGSU-FM, WMUC-AM
 CHARLES GERHARDT (Conductor), Casablanca—The Film Scores of Humphrey Bogart, RCA (LP): KCSN-FM
 HALL & OATES, Abandoned Luncheonette, Atlantic (LP): WEGL-FM
 HEARTSFIELD, Mercury (LP): WAPB-AM
 HORSLIPS, The Tain, Atco (LP): WBCR-AM
 BOBBI HUMPHREY, Blacks and Blues, Blue Note (LP): KSDT-CAFM, KLCC-FM
 KEITH JARRETT & JACK DE JOHNETTE, Ruta And Daitya, ECM (LP): WGSU-FM
 CASEY KELLY, For Sale, Elektra (LP): WMUC-AM
 RAHSAAN ROLAND KIRK, Bright Moments, Atlantic (LP): WJMD-AM
 LEO KOTTKE, Ice Water, Capitol (LP): KCSN-FM, WGSU-FM, WMSN-AM, WUVA-FM
 GORDON LIGHTFOOT, Sundown, Reprise (LP): WFIB-AM, WLSU-AM
 LOVE UNLIMITED ORCHESTRA, Rhapsody in White, 20th Century (LP): KALX-FM
 MAN, Back Into The Future, United Artists (LP): KSDT-CAFM
 JONI MITCHELL, Court and Spark, Asylum (LP): KSDT-CAFM, WGSU-FM, WMUC-AM
 MONTROSE, Warner Bros. (LP): WAPB-AM
 JACKIE MOORE, Sweet Charlie Babe, Atlantic (LP): WUVA-FM
 VAN MORRISON, T. B. Sheets, Bang (LP): WUVA-FM
 OZARK MOUNTAIN DAREDEVILS, A&M (LP): WAPB-AM
 SUZI QUATRO, Bell (LP): WFIB-AM
 RETRUN TO FOREVER Featuring Chick Corea, Hymn of the Seventh Galaxy, Polydor (LP): KSDT-CAFM
 CARLY SIMON, Hotcakes, Elektra (LP): KLCC-FM
 GRACE SLICK, Manhole, Grunt (LP): WTSC-FM, WJMD-AM
 MICHAEL STANLEY, Friends and Legends, MCA (LP): WLSU-AM
 STRAWBS, Hero and Heroine, A&M (LP): WBCR-AM
 STYLISTICS, Rockin' Roll Baby, Avco (LP): WLSU-AM
 TEMPTATIONS, 1990, Gordy (LP): WUVA-FM
 VARIOUS ARTISTS (Soundtrack), Catch My Soul, Metro-media (LP): WEGL-FM
 JAMES VINCENT, Culmination, Columbia (LP): KALX-FM, WJMD-AM
 YES, Tales From Topographic Oceans, Atlantic (LP): KSDT-CAFM, WTSC-FM, WJMD-AM, WLSU-AM, WMSN-AM
 JESSE COLIN YOUNG, Soul of a City Boy, Capitol (LP): WGSU-FM

NEC Accents Wide Campus Program

• Continued from page 3

crunch had yet to reach the dire level projected during its earliest stages, although agencies in particular have experienced the additional problems incurred by booking dates with less "lead time" before dates: many agencies are now booking campus appearances as little as a week or two in advance, creating some problems with contracts.

While few schools described severe budget cutbacks, top-draw concert fees were again a central topic for campus talent bookers who find top acts are increasingly outpricing themselves for the campus market. Thus, many majors gave their key push to more moderately priced acts.

Still, there were schools present who did foresee some problem in both areas, as explored during a Feb. 3 workshop on the energy crisis and in several of the Contemporary unit meetings where the subject of contracts and fees was raised. No concrete obstacles were seen; but potential difficulties were clearly being considered by campus programmers, who in some instances noted a more cautious policy in booking acts.

Record company participation again reflected a continued uncertainty about the value of the NEC to disk manufacturers. Several companies represented last year did not appear, and at least one of last year's participants, CBS Records, assumed a lower profile, due partially to the lack of label acts showcased and to problems in presenting ancillary outside events created by the convention site's isolation from downtown Houston and outside venues.

At the same time, Polydor Records, A&M Records, Famous Music and United Artists Records all placed greater emphasis on the meet than in the past. UA offered student "mini-bios" on its entire roster, along with booking information, and asked interested student bookers to fill out special questionnaires to which UA could direct major agencies. Polydor and A&M both brought tape machines and headphones, with special sampler tapes specially assembled for the meet, while Famous Music appeared at NEC for the first time both to provide further coordination with agencies and to monitor student trends.

Booking Trends: Music

If booking interest in musical acts failed to match the growth of other fields, student musical tastes, as noted by delegates and reflected in their response to the musical acts among the 31 packages offered in the four talent showcases.

There, and at the agency booths on the convention floor, buyer interest continued to broaden beyond the harder rock acts that have dominated campus talent purchases in recent years, with significant interest growing for both jazz and softer acoustic acts, often with MOR crossover appeal, joining contemporary r&b acts, always a staple in southern markets but showing renewed potential nationally, in the move beyond rock.

Thus, while the convention was again directed more toward cementing business relationships between agencies and buyers than toward on the spot bookings, those acts receiving official inquiry forms and acts awarded state voting blocks were indicative of those trends. Significantly, the Bar Kays, the veteran Stax r&b unit, was awarded the

large Ohio unit block, subject to final agreement with Stax regarding supportive promotion.

Equally indicative of the trend was the Ohio unit's initial interest in Larry Coryell's Eleventh House jazz unit, which declined the block. While Coryell's group apparently drove away some delegates during its Saturday (2) showcase appearance, the enthusiasm of the remaining delegates pointed the way toward new popularity for Coryell and other progressive, rock-flavored jazz packages on campus.

Film and Video Gains

With the NEC this year offering a series of film showcases—to the irritation of some associate members who felt the simultaneous scheduling of showcases hurt the talent sets, despite the rarity of delegates actually booking for both areas—and individual exhibitors supplementing that programming with their own screenings at hotels, the non-theatrical film field appeared among the strongest areas at the meet.

Both potential top-grossers from recent theatrical releases and cinema classics generated strong buyer interest. The exhibitors spurred the trend this year with a further expansion of specially-priced packages and film series designed for seriously film-oriented schools. At the same time, the non-theatrical firms' increased speed in assimilating recent films—recent box-office giants like "The Godfather" and "West World" were already being peddled for campus consumption—upped response from schools more interested in simply providing entertainment.

An outside promotion by Films Inc., inviting delegates to a special pre-premiere screening of 20th Century Fox's "Zardoz" at a downtown Houston theater, drew a surprisingly strong crowd, estimated at 400. Lack of transportation from the convention to the theater for the midnight show did not deter the response.

Video programming was also highlighted, both through workshops and continuing programming from the Video Tape Network campus distributors, who utilized the hotel's closed circuit change to permit viewing in the hotel rooms.

Sour Grapes

Over-all response to this year's convention, while generally positive, was marred most by complaints, from delegates and NEC officials alike, for the Astroworld complex. Minor problems were reported due to the bus shuttle service, which, while frequent, did hamper some delegates' attempts to reach the convention site.

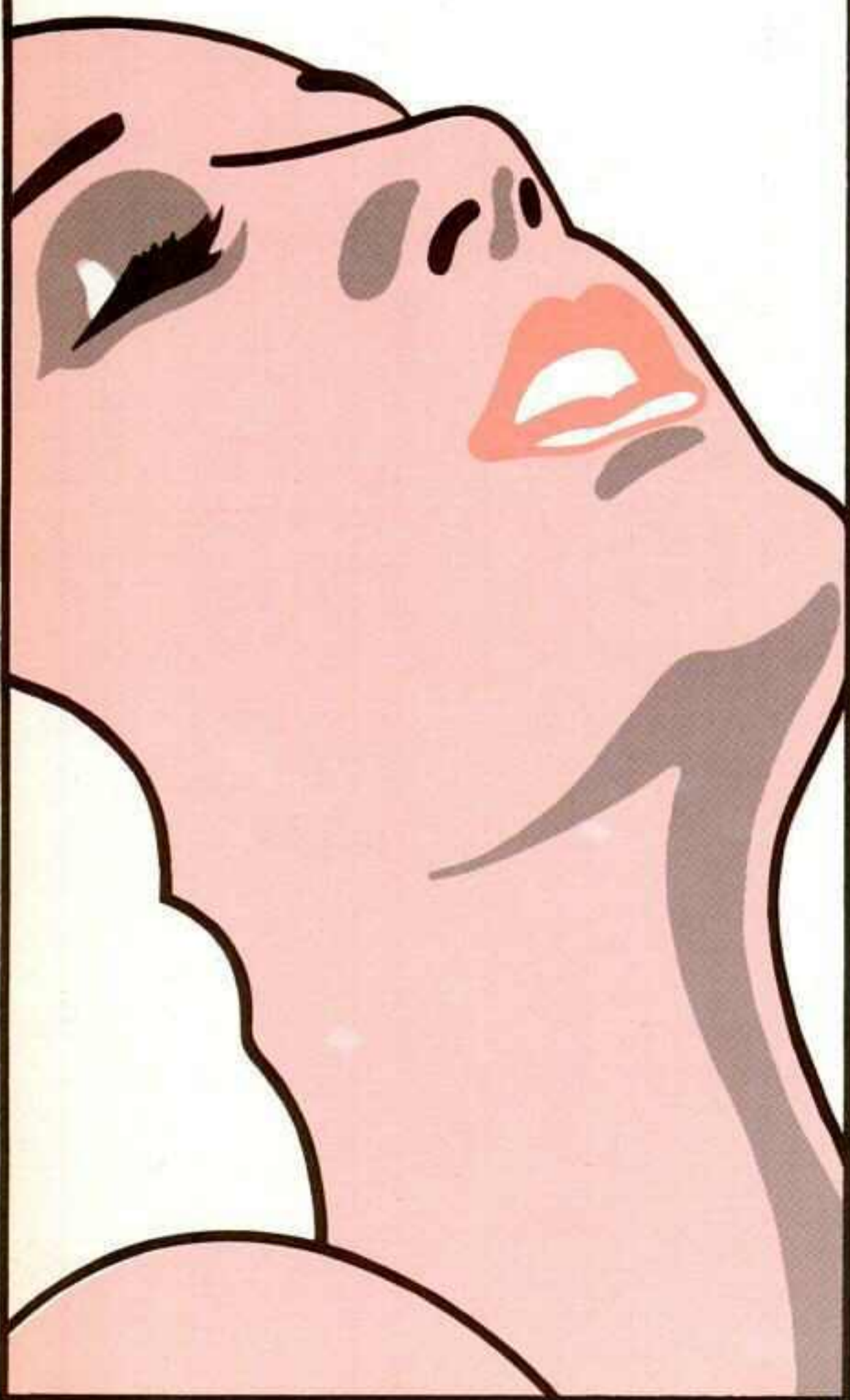
On the exhibition floor, some associate members complained about the meet's comparative quiet. During the first two days, student traffic on the exhibition floor was somewhat lighter than anticipated, picking up substantially only toward the end. Members remained divided as to whether this reflected a drop in buyer interest—a possibility that was not supported by the volume of inquiries made overall—or problems in scheduling workshops and showcases.

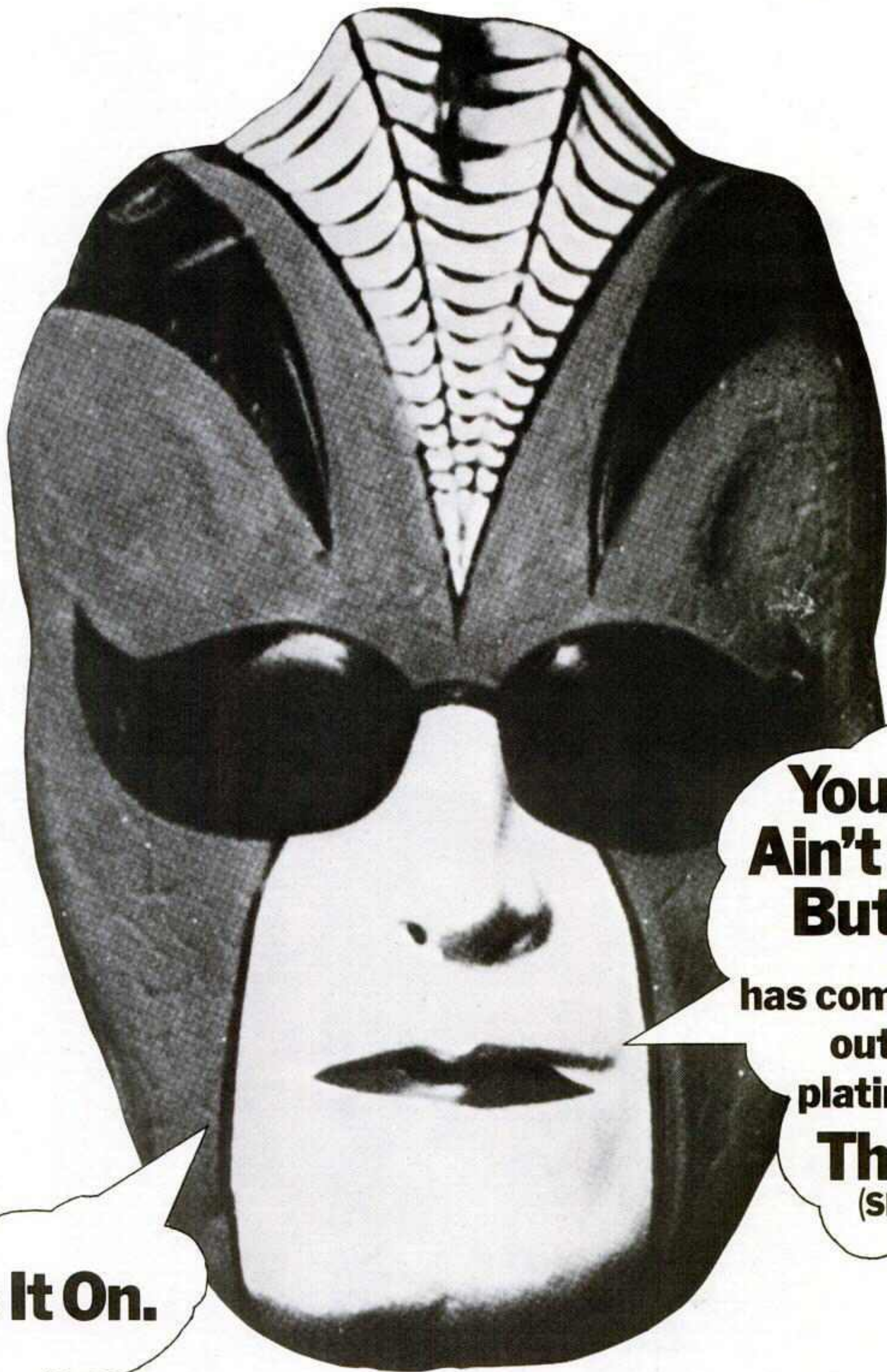
Astroworld's expansive layout and prices were other bones of contention.

Most delegates were pleased with the workshops, however, despite lean attendance during the first sessions. A report on those meetings and the final voting blocks appears in next week's Campus News section.

**WHAT'S A NICE
LOOKING GIRL
LIKE THIS
DOING IN
AN AD
LIKE THIS?**

She's Billboard's Homecoming Queen And You'll Be Seeing More Of Her In Billboard's Campus Attractions Annual Coming In The March 30 Issue.





Pass It On.

**Your Cash
Ain't Nothin'
But Trash**
(3837)
has come crashin'
out of that
platinum album,
The Joker
(SMAS 11235)

STEVE MILLER



PROGRAMMER SPEAKS UP:

Abrams Uses 'Cells' to Map Today's 12-34 Listenership

EDITOR'S NOTE: From time to time, the *Billboard* selects a program director to write an article about programming today—its needs, its challenges, its directions. Here, Lee Abrams, a programming consultant operating out of Glenwood, Ill., has some intriguing thoughts about radio. Although still quite young even as program directors go, Abrams has attracted the attention of veteran program directors because of his ideas, his energy, and his devotion to programming as a science. Here, he gives his views on a psychographic grid—a new way to analyze an audience.

The core of the contemporary audience is 12-34, right? Yet this demographic grouping is the most fragmented, elusive, changing, undefinable audience in broadcast history. It's getting out of control. We must begin to understand this critical area, or else we may find ourselves in a situation of over-specialization, or under-efficiency, which could be economically disastrous to contemporary radio in the future.

To better understand the matter, I've created a "psychographic grid"—this breaks out the 12-34 audience into different "listener types," in this case determined by music preferences in regard to radio listening. The purpose of the "psychographic grid" technique is to very precisely evaluate all of the different fragments of the 12-34 audience and relate that to far more effective music targeting.

Each "type" on the grid is referred to as a "cell." In 1963 there were about 25 different cells making up the 12-34 group. In 1973 there were over 175. Each with different characteristics. By looking at the different cells, you can determine compatibilities between certain ones. In other words, a mass-appeal radio station should search *all of the cells* for absolute compatibility, to ensure maximum audience response and maintenance. Conversely, a wrong

cell interjected among right ones would lessen efficiency. What I'm trying to do is—target music more precisely than ever before to maximize quarter hours in a situation of fragmentation.

Maintained

The whole thing is complex and must be preceded with, and maintained with, a great deal of research, because the cells making up the grid are constantly multiplying, making programming more difficult, and the results less fruitful. Here's an example of multiplication:

At one time (1967-8), there was one cell for "progressive" type music listeners. You could keep them intact with just about any, then-referred-to as underground LP, you know, Buffalo Springfield, Jimi Hendrix, Joni Mitchell. Through the years, this one progressive "cell" has multiplied into about 45 different cells. For instance, the following artists are considered "progressive" by 1973 standards—Deep Purple, Bob Dylan, Mahavishnu Orchestra, Traffic. Yet each artist is represented by a different cell. Some of the above, far from compatible. Example: A progressive station playing Deep Purple, Mahavishnu Orchestra, and Bob Dylan back-to-back is playing Russian Roulette with maintenance, because, although all three artists are "progressive" completely different listener types are represented. Generically speaking, the Deep Purple fan will tune out Bob Dylan, Mahavishnu fan will tune out Deep Purple, etc. These are *tolerance factors* which can be computed into each cell. Very basic, but an example of how one cell multiplies into others, and how the reaction can hurt the rating of a station.

Albums Hardest

The LP area is definitely the hardest to graph effectively... and even more difficult to reach. The more involved an individual gets in music, artistically, the more difficult it is to program to him. Eventually, the musical super-active becomes so in-

involved in what he likes—the only programming that will keep him intact is his own record player.

But that person, too, represents a cell, and by looking at an effective psychographic grid, a programmer would instantly spot the futility in trying to reach this type person.

Top 40 Needs

But Top 40 formats are the ones which really need the grid, since volume is more important than highly specific demographics. What should a Top 40 station play?

"Top 40," as far as unit sales today, has little to do with reaching a mass, since LP sales have created a "new listener." Should a Top 40 station play Jethro Tull? Does black music tune out white audiences; why do 25-34 year olds move to MOR approaches? The answer is on the grid. The grid maximizes efficiency by pinpointing audience availability in relationship to music.

The final make-up of each cell contains the following information:

PRIMARY

- Which cells are 100 percent compatible with other cells (as far as combining with for airplay).
- Which cells are 100 percent incompatible with other cells (as far as combining with for airplay).
- Specific music type, given cell represents A MAIN FACTOR BASED ON PRE-DETERMINED MUSIC TYPES.
- Music-buying habits of given cell.
- Radio listening habits of given cell.
 - Minutes per week listening.
 - Station mix listened to.
 - Trends of individual habits in members of given cell, etc.
 - When members of given cell listen, comprehension factors.

SECONDARY

- Demographic information.

No Individual

Although many agree that it

(Continued on page 22)

KSAN-FM Adopts Training Program

SAN FRANCISCO—KSan-FM, progressive station here, has launched a broadcast career program for trainees. Under the program developed by general manager Tom Donahue and program director Thom O'Hair, a trainee becomes a paid employee for eight weeks, working about a week in each department. The first week is spent with the program director, who provides a general introduction to the station and explains the various systems employed and the duties of each department head. The trainee undergoes a written examination at the end of the week.

The second week, the trainee learns the responsibility of the broadcaster to his market and this includes discussions on generation of revenue, dissemination of news and public service programming and entertainment. O'Hair guides this part of the program, too. At the end of the second, third, fourth and fifth weeks, the trainee prepares a one-hour taped radio program that the staff will review; this program will be broadcast when and if it meets the standards of the station. Trainee, simultaneously, begins study for his third ticket Federal Communications Commission license and in the third week works with the sales manager on sales calls, writing copy and writing contracts. He'll also be working at intervals with the promotion director and the chief engineer. And, in the fourth week, in news and public affairs. Specific projects will be assigned in the fifth week in radio production. The sixth week, the trainee sits in with the air personalities on a rotating basis and will write an evaluation of their work.

Having by this time obtained a third class license, the trainee will do a one-hour live show himself. The seventh week is a recap week. In the eighth week, he does an aircheck to use for the purpose of gaining employment, along with a resume. The station will guide him or her in seeking work.

First trainee in the new program is Brigardo Groves, said program director O'Hair.

WBAP-AM Fined 4G For Lapses on Its Log & D.J. Promo

WASHINGTON — WBAP-AM Fort Worth, has been notified by the Federal Communications Commission that it is liable for a \$4,000 fine because of failure to log deejay promotional plugs as commercials, and for failure to prevent conflicts of interest in deejay promotion of their own records, products and personal appearances over the air.

The FCC took the opportunity to remind all stations that the broadcast of ad libs to promote a show or dance in which a deejay has an interest is commercial matter and must be logged as such. Also, time given to playing records of artists scheduled to appear at the deejay-promoted show or dance is also considered commercial matter under the Commission's logging requirements.

The Commission said that a 1973 field investigation of the Texas radio station found that on several occasions, WBAP deejay Bill Mack had promoted his personal appearances at nightclubs and other amusement attractions, and that deejay Don Thomson promoted his paid personal appearance at a western-wear outlet. The station did not include all the plugs as commercial time.

To make matters worse, the FCC found evidence that while WBAP's own deejays aired free plugs for a Dallas Night Club where deejay Mack appeared regularly, outside promoters had to pay regular rates for their advertising time on WBAP. The Commission said it found no evidence of payola, however, made either to the deejays or the station.

The case also illustrates the dangers for the station when it fails to log as advertising time those deejay interviews which plug an artist's upcoming appearance locally, discuss the artist's new albums, and play one of the selections. In the case of Bill Mack, he conducted a 12-minute interview with Donna Fargo, Dot

Records country and western artist, but the station logged only 60 seconds as commercial announcement, promoting Ms. Fargo's coming appearance at Six Flags Over Texas. FCC said the whole 12 minutes should have been logged as commercial matter, because of the intermix of the material.

The FCC has recently set out examples of manufacturer-sponsored record programs running to an hour, which contain the kind of intermix of the manufacturers' records and promotional comment that stations generally do not consider as an hour-long commercial—but the commission, in some cases, does. (See separate story).

In answer to the FCC charges, WBAP management said Mack had brought his personal C & W library to the station, which formed the nu-

(Continued on page 22)

Classical Radio Meet in London

CLEVELAND—The Concert Music Broadcasters Association is planning to hold its next annual convention in London and will combine the meeting with an eight-day tour leaving from Boston. C.K. Patrick, chairman of the association, said the tour would leave Boston Aug. 27 and return Sept. 3.

Patrick, president of WCLV-FM here, pointed out that 160 registrants would be necessary as minimum for the tour. Otherwise, association members have a choice of a mid-summer meeting at Cleveland or a mid summer meeting at Tanglewood near Lennox, Mass. Final decision on the meeting site and whether the tour to London will actually take place will be announced later.

GRAB-A-PEEK WEEK!

Go ahead. This week you should "grab-a-peek" at all the wild events and personalities in history. "YOU HAD TO BE THERE" is Dick Orkin's hysterical historical radio feature...with 65 comical mini-stories about the famous and infamous in history: Julius Ceasar, Benjamin Franklin, George and Martha Washington... and many more.

So grab great audience response—grab happy sponsor dollars—grab "YOU HAD TO BE THERE!"



(312) 944-7724

The Chicago Radio Syndicate Two E. Oak St., Chicago 60611

Smokey Robinson's "Baby Come Close"

Sales Over 800,000 and Going For Gold

"Again we say overlooked smash: We keep telling you every week *Smokey Robinson* should become a top 5 top GO-Rilla. It is breaking wide open in Philadelphia, Baltimore, Washington, Chicago, etc. . . ."

— Kal Rudman, *Record World*

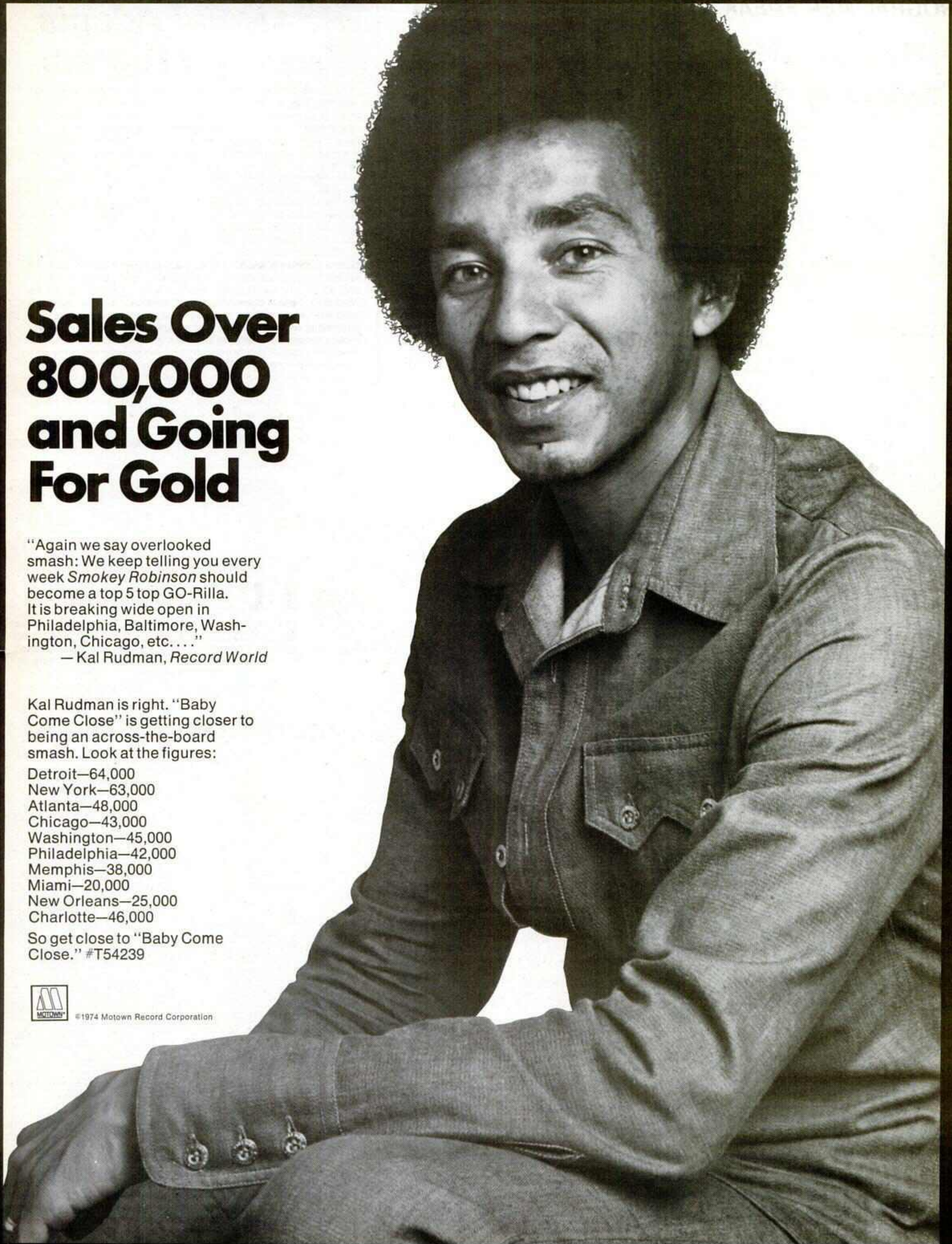
Kal Rudman is right. "Baby Come Close" is getting closer to being an across-the-board smash. Look at the figures:

Detroit—64,000
New York—63,000
Atlanta—48,000
Chicago—43,000
Washington—45,000
Philadelphia—42,000
Memphis—38,000
Miami—20,000
New Orleans—25,000
Charlotte—46,000

So get close to "Baby Come Close." #T54239



©1974 Motown Record Corporation



Regan Sees Record/Radio Marriage Prosper

• Continued from page 4

But I think that 20th Century Records is the most rewarding company that I've built ... in a lot of ways ... because I started it from scratch ... with Uni, I took it over after seven months of operation ... but with 20th Century I hand-picked the staff. I picked all of the product ... it has been a labor of love for me. It's nice to see it all come together ... and I've got a great deal of confidence in my staff ... I think I've got one of the best staffs in the record industry. Tom Rodden is vice president and director of operations. Hosea Wilson is chief of national soul promotion. Paul Lovelace is chief of national pop promotion. Peter Pasternak heads up artist relations. Maurice Warfield does West Coast promotions. Terry Fletcher does national FM promotion. Norman Thrasher covers the South for soul product. The rest are some very energetic girls.

Q: You know, we've got the vinyl shortage ... real or imagined, it's there ... but what other problems do you see facing the record industry in the year to come?

A: I think the main problem—it's been there for years and is still there—is this damned bootlegging situation. We just went in ... well, I can't say where because we're still working on it ... but we just wound up buying some of our own tapes just to use as evidence. It's tragic what's happening with the bootlegging situation. I know that a lot of them are being caught ... some are being prosecuted, but it's like someone is slapping their wrist and telling them not to do it and they go right back to it. I think the laws have to get stronger. I think we're still losing millions of dollars as a company ... as companies ... as artists ... as music publishers. I think that bootlegging is still our No. 1 cancer. Other than that, I see a very healthy record business. I see the record business getting better in 1974. I don't see any slowdown.

Q: You don't think the energy crisis is going to hurt?

A: I don't think the energy crisis is going to mean a thing so far as the record industry is concerned. I think that if we can channel our creative talents in putting out better product, in utilizing the vinyl that we have, we're going to have a cleaner record business.

Q: Are you personally projecting any kind of a growth pattern for your company?

A: Well, we started out ...

Q: At the bottom.

A: Yeah. So we've exceeded already all of our expectations. So, I deliberately projected a low figure for 1974. I think you should always project low and go high. I've made too many projections through the years; it's always more fun to be higher than what you projected.

Q: Did you think, Russ, that you'd be this hot with a brand new label when you started?

A: No. I didn't. I felt that we were going to be successful, but the success has exceeded my wildest dreams. I mean, in every area.

Q: To what do you attribute this success ... besides hard-work? I mean, everybody works hard.

A: I've been lucky ... and I've picked the right records. The right artists. But, I'd rather be lucky than smart.

Q: Do you feel that you have an "ear" for picking hits?

A: Well, let's put it this way: I think I have an ear for separating the bad ones from the good ones. I think anyone who sits in an Ivory Tower and thinks he has a golden ear that can pick hits out of the box every time is on a terrible ego trip. And is headed for certain disaster. I think that I have a talent for separating the good ones from the great ones and the bad ones from the good ones. And it's all just a matter of evaluation ... based on experience ... on, maybe, taste ... knowing what the public really wants.

Q: Then every single that you've put out in the past year was good, in your thinking?

A: In my way of thinking, we've put out some good product. Some damned good product.

Q: What percent of that product has made the charts? Any idea?

A: Oh, I gave up a long time ago in looking at the percentages. But I think ... that is, it looks to me, as if I might have been batting a third ... that's an educated guess ... that a third reached the charts.

Q: Is that good?

A: I think the industry average is only about one-out-of-10 or something. To tell the truth, I don't even know. I always direct my energy towards the product and not how well I'm scoring.

Q: Well, how come that 66.3 percent didn't make it?

A: Probably, in a lot of instances, because I miscalculated in evaluating the product properly. In some instances, I think the records never got the proper exposure. For example, I think we lost the No. 1 record in the nation with "He" by Today's People. That record went to No. 1 in nine markets. It went to No. 1 on KLIV-AM in San Jose, Calif. We just couldn't get ... well, we couldn't put it all together. I feel very badly about that. I hate to see No. 1 records go down the drain.

Q: Were you selling it, as opposed to just getting airplay?

A: Needless to say, where we got airplay, the sales were fine. The phone requests were good. It had tremendous response. I think it was a tune-in factor for any radio station that played it. The record just needed a good location; it couldn't just be put on a night rotation pattern at a radio station; it had to be given a full shot at a radio station. Where it had been given a full shot around-the-clock at a radio station, it usually went to No. 1.

Q: In all of your years in the music industry, you developed a pretty good knowledge of radio programming, didn't you?

A: I think I did. I like to feel that I know a little bit about radio programming. Needless to say, I don't tell anyone how to run their station, because I don't want anyone telling me how to run my record company. But I do respect an awful lot of radio programming people. People who are creative. And, uh, hopefully, there will be more.

Q: What kind of radio do you like to listen to? I know you may listen for business reasons, but ...

A: Well, I like to listen to Top 40 radio ... and soul radio.

Q: Is that because you get some kicks when you hear your records on the air?

A: No ... I enjoy other people's records. I don't think a record man should just sit there listening in a key of me. You've got to be in a key of us. It's good to know what's happening to all music and, frankly, I can get off on other people's records. I love the music industry because of its creative people. Whether you're in the record business or the radio business, creativity is the key to everything. Even in this energy crisis, we have to have people who can put it all together. You know, whether the speed limit is to be 65 miles an hour or 55 or 50 ... that dude making the decision has to be really creative. He has to be an a&r man to put it all together. It's a matter of programming, much as a program director guides a radio station.

Q: To some extent, the young guys now in radio programming, make a mistake in thinking that music and radio are two separate industries, but they're not, really ... are they?

A: They're not separate. We're definitely married, anyway you look at it. They're a part of us and we're a part of radio. I've never felt that we were separate industries. I think that without hit records, a radio station would sound terrible! And if we didn't get our hit records played, we wouldn't be in business. So, we're married. I think, though, that the marriage could be a healthier marriage. We wind up in divorce court once in a while. And, you know, we have trial separations. And then, all of a sudden, we'll reconcile and go back together again. But, uh, I think the radio people, basically, of this country are with us ... no matter what they would like to think.

Q: But there are also some damned good programming people out there in the world, aren't there?

A: Oh, I have a lot of friends in the radio industry. People I have a lot of great respect for. And a lot of programmers that I

don't even know, I respect. There are a lot of programmers who take a great deal of pride in their radio stations ... pride in playing the right records. Like I say: The one thing I believe in is those people who have confidence in themselves enough to say: I don't care if it's not on the charts, I don't care if it's not being played anywhere else, I'm going to play this record because I like it and I'm going to break it ... make it a hit. Now, that's what I think is needed today ... in fact, is necessary for the survival of radio as we know it.

Q: For the health of both industries?

A: Yes. For the health of both industries. New artists are always exciting on a radio station as well as within the record industry. If radio stations don't develop new artists, they've got to wind up hurting themselves. I think their listeners, every once in a while, are going to think: Gee, I've heard that record so many times—like some of those bad commercials on television—and I wonder if there's anything new out there ... and change radio stations hunting for it. Listeners ... and record buyers ... are all pretty fickle people. They'll latch onto one act for a while and then they'll drop them. Go to another act. And I think we have a lack of development going on right now in radio. We've been lucky here at 20th Century, but, again, if we'd hadn't the luxury of concentrating on our acts, I think we wouldn't have developed as many new acts as we did. Because it's a long process—breaking a new act—today. It takes a long time. With some of the major companies with their huge rosters they don't have the luxury of concentrating on any one artist. So, therefore, I think a lot of good product has been lost.

Q: Record companies today, because of the energy crisis or the vinyl shortage or, whatever, are having to operate more and more in a business like fashion. Do you think that distribution channels could be improved? Why, for example, did you go the independent route rather than with a major label?

A: I feel that the independent record distributor ... that is, most of the them, needed a new record company. And I think my philosophy has proven correct. A major factor in our success was that there was room for us. At that independent distributor level. That's one of the factors I took into consideration when I started this company. I didn't go with a major company because I felt I might get lost in the shuffle. Most of them anyway have rosters that are outrageously large. And they don't need anybody else. And, furthermore, you're limited in a lot of those deals ... you're limited to the number of artists you can have ... well, what if one new artist walks in and your limit is already up? I didn't want to have any limitations put on me. I wanted to be a free spirit. So, I went to the independent distributors ... most of them are my friends ... I analyzed their situation ... a lot of them are in vertical positions ... by that, I mean that a lot of them have distributorships, rack operations, one-stops, and a lot of them operate retail record stores ... and most of them, again, are solid business people (as proof, we're getting paid) ... the key is: To keep giving them hits. As long as you keep giving them hits and they see that you're going to help them build, they'll help you build. So, our marriage with independent distributors has been a beautiful thing.

Q: Looking at the total industry, do you think that distribution can be improved?

A: Anything can improve. Wine gets better with age, right? But I think that distributorships, in a lot of areas, have improved. A lot of distributors have refined their operations ... they're on computers ... they're not overstaffed as in the past ... they operate with quality controls ... their sales people are into the product like they never were in the past, records are not just numbers to them and this is a facet which I especially like ... all of the distributors themselves are taking a valid interest in the music than ever before. When I was a distributor, a lot of the guys just knew records by numbers. Now, a lot of them will call and say: Hey, wow! I like side two, cut three of the new Barry White album. That kind of thing.

(To be continued)

Abrams Uses 'Cells' to Map Today's 12-34 Listenership

• Continued from page 20

would be impossible to make a grid because of the many different types of listeners there are, that is wrong, research will show that there are really no individuals and everyone falls into a cell, primarily due to the standardization of the music and radio presentation in our society.

WBAP-AM Fined

• Continued from page 20

cleus of the music he played. Mack was given wide latitude in presenting his popular program because of his "reputation in the industry and his unique knowledge of country and western music." The station promised to rein in the deejays and monitor their play list, and correct the conflict of interest situation. WBAP's licensee, Carter Publications, Inc., has 30 days in which to protest the fine.

The primary information on the grid is psychographic. Simple demography means little here, as it does in any fragmentation situation when relating it to execution. The final result from the grid, though, is demographic stimulation, since ratings are demographically based. However, if one wants to target only to 18-24 year olds, rather than the entire 12-34 spectrum, or to only black people, the "secondary" category of cell information would be critically important.

Building Stages

Building a grid, as mentioned earlier, is a lengthy but rewarding task. A thorough researching of all segments of the 12-34 population is necessary. This means going into the ghetto, as well as the upper-class downtown apartments. You must research every possible element of the 12-34 group, not only what you per-

ceive as your potential audience. As a prerequisite, you must weigh the individual elements you research, which should be based on U.S. census data. If you research 5 percent blacks in an area of 58 percent black, the grid would be ineffective. Each cell should contain weighting information. After all it would be senseless to program toward a cell that represents only 5 percent of the population, especially if that cell conflicts with a cell that represents 5.6 percent. It's like a puzzle: once you're finished, you just fit the cells together and program accordingly. The sample size must also be effective. I've found several methods of researching, among them:

1. In-home interviews—face-to-face contact is good, although it is time consuming, sometimes dangerous, and occasionally an appearance com-

ensation occurs, where the person being interviewed will modify his answer to be as "hip" as you appear, etc.;

2. Telephone—time consuming, and occasionally not as comprehensive as it could be;
3. Diary study—the best, I've found. Do an ARB type study where the subject logs music information, listening information, etc.

Other Methods

But there are dozens of other methods; the best thing to do would be to read as much as possible about market research and sample different approaches. The point is: The information must be thorough, truthful, bulk, and effective. The usefulness of the grid depends on statistical accuracy, volume of response, weighting, and proper translation.

The initial research for the grid should take about six-to-eight months. You need a solid accurate base of data. The second step (after really researching and translating the raw figures) is to classify. With each classification, the data must be super accurate, and again weighted. The third step is classification into specific cells, and grid construction. Its practical use is super-targeting.

Actually, the whole thing is far more complex, and a bit more mathematical than explained, but the outcome can potentially give a programmer an unapproachable knowledge of the 12-34 group, and the true beauty of it is the organization. With a series of glances, you can zero in on absolutes regarding music and people, and open up a new era in audience/music targeting.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

In case any of you guys are struggling for an idea this week for a public service project, may I suggest you contact **Nancy Napier**, media relations manager, Advertising Council, 825 Third Ave., New York, N.Y. 10022. This is the public service wing of Madison Avenue and they've got materials and tapes, etc., on projects ranging from anti-drug abuse to venereal diseases—in fact, just about every kind of public service campaign you might want to do. Everything's free. Just write her. Or call.

The new lineup at WBRG-AM in Lynchburg, Va., a modern country music station, now includes program director **Vic Bosiger** 6-9 a.m., **Chuck Harvey** 9 a.m.-2 p.m., **Don Jennings** 2-7 p.m., and **Leif Aagaard** and **Bob Hunt** on weekends. Vic says he would like to start a teeshirt and air-check collection. . . . **Raymond Chalfoux** at WEIM-AM in Fitchburg, Mass., says that the station is getting phenomenal reaction to the **Hudson & Landry** record "The Fate of the Mightiest Nation"—"mostly from teachers who want to play it before their class and have a discussion."

The lineup at WRBQ-FM in Tampa, Fla., includes **Griff** 6-9 a.m., **Allen O'Brien** 9-noon, operations **Bill Garcia** noon-3 p.m., **Chuck Stevens** 3-6 p.m., **Tim Davisson** 6-10 p.m., **Scott Stone** 10 p.m.-2 a.m., **Johnnie Walker** 2-6 a.m., and **Mike Sutton** on weekends. Station reports that hitline calls come in from as far away as Dade City, Orlando, Lakeland, and Fort Myers. Chief engineer at the 100,000-watt station is **Ralph Beaver**. . . . ABC-FM has released a report saying that sales were up 77 percent. As a result, three of the owned FM stations operated in the black for the first time, reports **Allen Shaw**, vice president in charge of the FM division. Congratulations, Allen.

WXRT-FM in Chicago is expanding progressive programming another two hours nightly. . . . **Mike Mushey**, who was known as **Charlie Evans** at WJTO-AM in Bath, Me., is now music director and 10 a.m.-2 p.m., personality at WPND-AM in Auburn, Me., under the air name of **Mark Reynolds**. It's a Top 40 station, but weaves in LP cuts. . . . Old buddy **Buck Owens** (yep, he's a former disk jockey) is going to be one of the speakers at the annual conference of the National Association of Television Program Executives, Feb. 17-20, Los Angeles. . . . **Dennis N. Heinke**, 608-271-7243, needs work; eight years of experience in various formats. Was at WTSO-AM, up-tempo MOR station in Madison, Wis. . . . Saw a top-secret survey report the other day. The **Bob Hamilton Report** has fallen drastically since my own survey a little over a year ago. **Bill Gavin** is back as the big factor among tipsheets. This survey applied only to Top 40 stations, incidentally.

Ed Snow writes that he's the new program director at WKBX-AM, 10,000-watt station in Winston-Salem, N.C. Says that former program director and mid-day personality **Steve Richards** has left to join a local recording studio. **Wayne Workman** from WBUY-AM in Lexington, Ky., has moved into WKBX-AM's mid-day slot. . . . I got a letter from **Stoney Richards** explaining why he was doing noon-4 p.m. on KHS-AM in Los Angeles, but I didn't believe it. All except that bit about having to wear a turnip costume on the air. Now that sounds believable for

some reason. Wasn't it you, **Stoney**, who did his show from horseback back in the Cleveland days?

Brian Lang is now program director of KAUS-AM and KAAL-FM in Austin, Minn., replacing **Dan Davies**, who went to KFMW-AM in Waterloo, Ia., as station manager. So the KAUS-AM lineup now includes **Brian Lang** 5-10 a.m., music director **Tom Shannon** 10 a.m.-3 p.m., **Gary DeMaroney** 3-7 p.m., and **Steve Adler** 7-midnight, with **Brad Larson** on weekends. The FM is good music automated. But KAUS-AM is one of only three full-time Top 40 operations in the state outside of those in Minneapolis. Shannon, incidentally, had just joined KFMX-AM, Minneapolis. Shannon reports that last week the station added 12 new songs to the playlist, so some stations still are playing new records in this here world.

Al Brady, a damned good man, has joined WNBC-AM in New York as assistant program manager; he'll do some on-air work for the station. Brady had been at WXLO-FM in New York and his past includes stations such as KIMN-AM in Denver. . . . **Lou Kirby** is programming KXOK-AM in St. Louis now, replacing **Mort Crowley** who'd been at the station for about a ton of years. Don't know at this time if this heralds a revamping of format. . . . **Tony Scott**, who has done a phenomenal job as program director and air personality at WBVP-AM in Beaver Falls, Pa., writes that he has outgrown the markets and seeks employment in a larger market, preferably on the West Coast. Contact him at Box 719, Beaver Falls, Pa. 15010. And, by the way, Tony has been writing a music column for the local paper that I've always enjoyed reading. He knows music.

WBBB-AM in Burlington, N.C., seems to be doing pretty good with a country music format launched last July, but music director **Dean Thompson** says he could still use better country record service. Lineup at the station now has program director **Bob Muschara** 6-10 a.m., **Thompson** until 1 p.m., **Glenn Thompson** 1-4 p.m., and **Sam Horne** until AM signoff. Keep me posted on things, Dean. . . . Just found out that the fantastic **John Fisher** is from Arkansas originally. Oh, well. . . . **Robert A. Orenback** is the general manager now of WRVR-FM in New York. He'll continue, too, as sales manager. Station is more or less jazz in format.

Larry B. Walton writes that he seems to have "fallen" into the job of program manager at WGGH-AM in Marion, Ill., "and I'm still trying to figure out the meaning of 'American Pie.' We've also changed formats from an oldie short to what hopefully will be an uptown cross-country number." Thus, he needs records. Says he's exhausted his sources—a former cucumber salesman and a seven-year-old **Donny Osmond** freak. **George Sterling Smith** does the 6-9 a.m. show on the station, followed by Walton, then **John Rhodes** noon-3 p.m., and **Dennis Lloyd** from 3-untill-signoff on the daytimer. Ends up with the statement that he would give his acre on south Jupiter for an **Elton John** teeshirt. But there ain't none of them animals left. Tell you what, though. Everyone attending the Billboard International Radio Programming Forum this Aug. 14-17 at the Plaza Hotel in New York will get a Billboard teeshirt. That is, the first 750 people.

Latin Music

Latin Scene

MIAMI

Tommy Roz and **Angel Jalili**. . . . **Luigi** of the Triton Towers here is looking for a Palladium-styled nightspot to bring in groups from New York and Puerto Rico on a weekend type engagement. . . . **Teddy Trinidad's** "Romparamos el Contrato" is getting strong response from Latin radio here. He records for International Records.

Ser Records has released "Me Muero Por Estar Contigo" by **Patricia Gonzalez** and "Yo Te Queiro Asi" by **Fabricio**. . . . A dance featuring **Johnny Ventura**, sponsored by television Channel 23, is being set here for March. . . . Velvet Records group **Conjunto Universal** selling very well locally. They recently changed their entire rhythm section. . . . **Jose Maria (Gema)** is in town from Spain to promote his new release. . . . The strong cut here from **Pellin Rodriguez**' latest LP is "Quemame los Ojos." He records for Borinquen Records.

Fuentes Records is releasing a salsa album from Colombia by **Michi y Sus Bravos**. The label is also releasing a new LP from the singer **Rammiro**. . . . Alhambra Records has recorded a salsa group from Puerto Rico, as well as **Charito Coyco** and Dominican singer **Frank Ferrer**. . . . **Nydia Caro** will appear at the Chilean Song Festival, along with other invited guests, such as **Camilo Sesto** and **Roberta Flack**. . . . Shortly, an Alhambra team will fly to New York to promote upcoming personal appearances of **Miss Caro** and singer **Julio Iglesias**.

ART (ARTURO) KAPPER

PUERTO RICO

Raphael recently made another visit to Puerto Rico with a series of concerts at the Flamboyon Hotel. Attendance at all of his seven shows pointed up the singer's popularity here. Following an appearance in New York (see Billboard Feb. 2) **Raphael** departed for Buenos Aires and for an extended tour which will take him to France, Germany, Russia and first time visits to South Africa and Australia.

Juan Antonio Estevez, head of Alhambra Records of Puerto Rico, reports the opening of new quarters for the company here and new offices in Hialeah, Fla. He also mentioned the possibility of Alhambra opening a pressing plant in Florida. Meanwhile, **Estevez** reported satis-

faction with the sales of the label's entire record and tape line during 1973. He noted that sales results had **Nydia Caro** and **Julio Iglesias** as the label's top two sellers. . . . **Frank Ferrer** and his "salsa" group, recently signed to Alhambra, are in Spain recording their debut LP and making personal appearances. Ferrer and group are Puerto Rican artists.

Gilberto Gonzalez and **Pedro Oruna** of Distribuidora Nacional; **Totti Julia**, **Fillin Martinez** and **Juan Jose Cue** of J. Martinez Vela Distributors; and **Lino Fragoso** and **Daniel Garrido** of Fragoso Distributors all agree that 1973 Christmas sales were off 1972 figures. Even though the 1973 figures were down, all three firms did state that they were satisfied with this past year's holiday buying results.

Chucho Avellanet, for many years recording for the UA-Latino label, will switch his talents to the Hit Parade Records label come March. . . . **Juan Luis**, veteran pianist/singer and long-time resident of Puerto Rico, has been booked by the Helio Isla Hotel for their new room, **Medici Lounge**. Luis has recorded sev-

eral albums for his own Rex label and has always been a favorite with tourists. . . . **Ednita Nazario**, young Puerto Rican pop singer, recently completed a featured engagement at the Persian Room of the Plaza Hotel in New York. She records for Tico Records. . . . **Celines**, another Puerto Rican songstress, is currently featured in the British revue at the Sheraton Hotel here. She will soon go on tour of Europe with the revue.

The 1974 artist roster of the major hotels here include: the **Temptations**, **Gladys Knight & the Pips**, **Nancy Wilson**, and the **Ace Trucking Company** at the Caribe Hilton Hotel; **Tony Martin**, **Sammy Davis, Jr.**, **Paul Anka**, the **Fifth Dimension**, and **Jerry Lewis** at the Helio Isla Hotel; **B.B. King**, **Al Martino**, **Trini Lopez**, **Dana Valery**, **Shirley Bassey**, **Sergio Franchi**, and **Bobby Vinton** at the El San Juan Hotel; and **Eartha Kitt**, the **Supremes**, **Freda Payne**, **Lana Cantrell**, **Tony Bennett**, **Marlene Dietrich**, **Jerry Vale**, **Cass Elliot**, **Little Anthony & the Imperials**, **La Lupe**, **Jose Feliciano**, and **Dick Haymes** at the Flamboyon Hotel.

ANTHONY CONTRERAS



DOMINICAN SONGSTRESS **Charito Coyco**, seated, is congratulated on her recent signing with Alhambra Records by **Jose Antonio Estevez, Sr.**, right, Alhambra general manager. Joining the two for the occasion are, left to right, **Ricardo Febrequez**, label promotion manager, and **Jose Antonio Estevez, Jr.**, Miami branch manager.

Billboard SPECIAL SURVEY for Week Ending 2/16/74

Billboard Hot Latin LP'sTM Special Survey

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANNY RIVERA "La Distancia," Velvet 1470	6	CHARLIE PALMIERI "Vuelve El Gigante," Alegre 7008
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	JOHNNY VENTURA "Salsa," Mate 19
3	GRAN COMBO "#5," EGC 005	8	ROBERTO ROENA "Apollo Sound #5," Fania 443
4	RAY BARRETTO "Indestructible," Fania SLP00456	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	TITO RODRIGUEZ "En La Soledad," TR-00700

IN MIAMI

1	GRAN COMBO "#5," EGC 005	6	ROBERTO TORRES "El Castigador," Mericana MYS114 (Caytronics)
2	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	7	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	JOHNNY VENTURA "Super Hits," Mate 17
4	TITO RODRIGUEZ "En La Soledad," TR 00700	9	RAY BARRETTO "Indestructible," Fania SLP00456
5	ROBERTO ROENA "Apollo Sound #5," Fania 443	10	OPUS "Opus," Sound Triangle 7779

Soul Sauce

Petite Ann Peebles Hits Like a 'Mack'

By LEROY ROBINSON

LOS ANGELES—When you meet her, you don't believe what you've heard. She's not too much taller than a file cabinet (5'3"), a somewhat glib speaker, but the few words coming from her large attractive mouth and long thin face that is in the best tradition of the characteristics of Mother Africa, certainly doesn't set her off as anyone special, nor a star. She's petite, about as big as a minute (99 lbs.), but ask anyone in Memphis and they'll tell you she's a "powerhouse."

Yet, Ann Peebles, Hi Records newest chart entrant, might not agree. And there have been some less than discerning music critics who also agree with Ms. Peebles that she is not at the moment a "powerhouse" but is making very good use of her special gift as a singer.

Those less than discerning music critics obviously were not a part of the NARAS committee that nominated Ms. Peebles for a Grammy in the Best R&B Female Vocalist category. But they must have been part of that audience that helped to keep her most recent success, "I Can't Stand The Rain," on the charts for well over 24 weeks.

A recent appearance at a popular nightclub in Los Angeles, however, gave the music critics, and fans alike, an opportunity to see and hear the petite singer do her thing. The reactions were mixed, and the only connection that was made for some over Ms. Peebles as a "powerhouse" was in her ability to belt a song.

For some, the wholesome southern charm of the Memphis (by way of St. Louis) singer was not enough to sustain the somewhat sophisticated and very much jaded audience made up of Angelenos. Ann Peebles did not set them on their ears as some gab-gifted entertainers have done in the past. No, Ms. Peebles made it clear that she was

(Continued on page 25)

Billboard Hot Soul Singles

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Main Billboard chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and a list of songs including 'BOOGIE DOWN', 'JUNGLE BOOGIE', 'PUT YOUR HANDS TOGETHER', etc.



HIT...HIT...HIT
'I LIKE TO LIVE THE LOVE'
ABC/DUNHILL

Direction • Management
SIDNEY A. SEIDENBERG INC.
1414 Avenue of the Americas
New York, N.Y. 10019
[212] 421-2021

Billboard Top 50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 2/16/74

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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.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	8	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
2	2	10	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
3	1	10	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
4	3	18	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
5	6	8	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
6	9	8	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
7	5	9	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
8	11	9	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
9	8	13	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
10	14	4	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
11	12	10	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
12	18	4	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
13	7	14	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
14	10	19	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
15	24	3	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
16	15	14	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
17	13	15	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
18	20	9	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
19	16	21	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
20	17	10	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
21	28	6	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
22	19	16	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
23	31	3	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
24	22	15	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
25	35	3	IN THE MOOD Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP)
26	27	5	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
27	23	9	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
28	30	4	SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
29	25	8	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
30	37	4	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
31	36	7	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
32	29	13	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
33	43	3	JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
34	38	2	FOOLS PARADISE Don McLean, United Artists 363, (Nor Va Jak, BMI)
35	32	7	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
36	33	9	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
37	-	1	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
38	40	6	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
39	34	5	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incense/East/Memphis, BMI)
40	42	4	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
41	44	2	RAISED ON ROBBERY Joni Mitchell, Asylum 11029, (Sequoia, BMI)
42	45	2	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
43	-	1	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
44	48	2	LET ME GET TO KNOW YOU Paul Anka, Fame 345 (United Artists), (Spanka, BMI)
45	50	2	JOLENE Dolly Parton, RCA 0145, (Owepa, BMI)
46	47	3	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
47	49	2	YOU WILL BE MY MUSIC Frank Sinatra, Reprise 1190 (Warner Bros.), (Sergeant, Jonico, ASCAP)
48	-	1	FREE AS THE WIND Engelbert Humperdinck, Parrot 45-40077, (London), (Soultown, BMI)
49	-	1	SOMEBODY FOUND HER Ardara Brothers, Bell 45,434, (ABC/Dunhill, Soldier, BMI)
50	-	1	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)

Classical Music Cleveland OK's Agreement

CLEVELAND—Members of The Cleveland Orchestra recently voted 84-13 to accept the trade agreement offer made by The Musical Arts Association at a meeting at the office of the Cleveland Federation of Musicians, Local No. 4.

The new trade agreement is for three and one-half years, dating from Sept. 3, 1973 through March 6, 1977. Highlights of the new trade agreement include: Salary: A total increase of \$65 for minimum scale over the three and one-half year period to be divided up as follows:

Sept. 3, 1973—March 2, 1975; \$300 minimum, \$15 increase; March 3, 1975—March 7, 1976; \$315 minimum, \$15 increase; March 8, 1976—March 6, 1977; \$350 minimum, \$35 increase.

Health Insurance: It is expected that the Orchestra members' health coverage will become part of a Blue Cross plan as soon as possible. Members of the Orchestra are now completely covered by the health plan and make no contribution toward their own individual coverage. The Association will pay \$20 monthly additional immediately toward family coverage. The Association assumes responsibility for complete family coverage on March 1, 1975.

Pension: The Orchestra's pension plan becomes non-contributory on Feb. 1, 1974. All previous contributions will be refunded to Orchestra members in three equal payments on November 1, 1974, Nov. 1, 1975 and Nov. 1, 1976. The Association will make additional contributions each year to the pension plan of \$17,000. The Pension Committee will determine future pensions paid to retired musicians. The minimum remains at \$3,000 annually.

Per Diem: A new per diem rate for all domestic and international tours was agreed upon. From now until Jan. 31, 1975 the per diem will be \$31, up from the previous \$27.50. On

Feb. 1, 1975, the per diem goes to \$32, and on Feb. 1, 1976, the per diem is raised to \$33.

Vacation: During the current 1973-1974 season and the 1974-1975 season, the Orchestra receives six weeks vacation each season. During the 1975-1976 and 1976-1977 seasons, the Orchestra receives seven

weeks vacation. Summer Services: During each of the summer weeks in which the Orchestra gives its Blossom Festival concerts the orchestra will be called upon for nine services (rehearsals and concerts) for some weeks, with an average of eight weekly services over the entire Festival series.

How 'Switched-On' Was Turned On

By ROBERT SOBEL

NEW YORK—Walter Carlos' "Switched-on Bach II" has sold more than 70,000 in its first five weeks of release, a Columbia Masterworks spokesman stated recently. Although the sales figure is high, especially because it was achieved in such a brief span of time, it is hardly surprising.

Much of the credit for that extra pull needed to make the chart so quickly is apparent. The Bach name and, of course, the LP's identity in the title with "Switched-On Bach," the album which started the Carlos sales ball rolling, and which, according to Columbia's latest estimates, has reached 960,000 in sales. Not that the other four albums which followed from Carlos have been gathering sales dust. "The Well-Tempered Synthesizer" has sold some 200,000; "Sonic Seasonings" and "Clockwork Orange" some 100,000 each.

What is not apparent, however, is that much of the praise must also go to the producer of the Carlos records, Rachel Elkind, who began her professional relationship with Carlos some seven years ago shortly before recording the first "Switched-On" in their studio, the basement of a brownstone which they acquired on New York's West Side.

Carlos and Ms. Elkind found themselves in complete agreement as to repertoire and in the producing of the album which focuses on the Moog synthesizer. Thus was born "Switched-on Bach." Then came the process of selling the master, and here the credit, according to Ms. Elkind, must go to R. Peter Munves, then a classical executive at Colum-

bia, and to Pierre Bourdain, present Columbia Masterworks promotion chief. In those days the Moog had not yet been commercially established and it required a bit of doing by both executives to sell the record to higher-ups. Sell it they did, however, and the success sales story followed but not in the slow tempo it usually takes to break a classical record.

Elkind and Carlos still record and produce at the brownstone studio, which now holds more sophisticated equipment. Four speakers for quadraphonic playback have recently been added. The new Bach, a natural for 4-channel sound, may be released on the SQ system, depending on whether an agreement between Columbia and Carlos can be reached regarding technical checks and balances.

Elkind, who once worked as Goddard Lieberman's secretary, is still old-fashioned enough to believe in the values of the individual "before the conglomerates and the big business interests" took over. She is not one to compromise too easily. In this regard, she can work many months until the product bears the touch of the personal, a feeling she believes should be projected by the artist above the material itself.

Planned for Carlos is a potpourri album due for late spring release. Tentatively titled, "Walter Carlos by Request," it contains Joplin, more Bach, some Broadway material, among other works. Also projected is an album by the four B's (Bach, Bartok, Brahms, Beethoven), and an unusual album exploring the mysticism in religion.

Schwarzkopf, Callas Tours

TORONTO—Sopranos Maria Callas and Elizabeth Schwarzkopf will make a number of Canadian appearances this season. For Ms. Callas, they will probably be her last performances in this country.

Elizabeth Schwarzkopf appeared at Toronto's Massey Hall on Feb. 7 for her annual recital in this city.

On Thursday (21), Maria Callas will appear at Massey Hall with accompanist Giuseppe De Stefano. Following her Toronto appearance, Ms. Callas will sing at the Place Des Arts in Montreal on March 28 and in Vancouver at the Queen Elizabeth Auditorium on May 1.

Tickets for all three farewell events will run as high as \$50 a pair.

London Symphony, Wakeman Live LP

LOS ANGELES—The recent concert at London Festival Hall featuring the London Symphony Orchestra and pop group Yes keyboard artist Rick Wakeman, has been recorded for a live album, to be released by A&M Records.

Wakeman is on A&M as a solo artist, although Yes group is on Atlantic. Material was from Wakeman's own "Journey to the Center of the Earth" composition, performed publically for the first time.

Concert (but not the album) also presented material from Wakeman's initial solo album, "Six Wives of Henry VIII."



PRODUCERS John Ierardi, extreme left, and Richard Oliver, second from the right, of MGM Records' "Those Glorious MGM Musicals" series, five of the first six of which hit Billboard's best-selling LP/tape charts in 1973, sneak previewed their next six LP's, due in March, at a retrospective honoring Ann Miller shown here, with veteran MGM record/publishing executive Jesse Kaye on the far right.

U.S. Classical Radio Meet in London in Aug.

(See Radio Section)

Country Music

Second Generation Growing

NASHVILLE—The strength of the second generation in country music families continues to accelerate, with veteran performers turning to their children for continuance of tradition.

The obvious ones, such as Hank Williams Jr. and Roy Acuff Jr. continue to grow, with the younger Acuff now returning to recording after a stint in the business end of music. Justin Tubb, son of Ernest Tubb, is another such example.

Judy Rose, daughter of veteran performer Patsy Montana, is now an

established artist. Bobby Bare Jr. appeared with his father on his latest album and single. Carol Lee Cooper, daughter of Wilma Lee and Stony, leads the back-up singers on the "Grand Ole Opry" and performs with her parents. James Monroe, son of Hall of Famer Bill Monroe, is strong in the bluegrass field.

Bill Campbell, son of Archie Campbell, is part of his father's stage act. Billy and Shiela Carlisle make all shows with their father, Bill Carlisle. Mark Jones, son of Grandpa and Ramona, is a featured drum-

mer. Ernie Ashworth's son, Mike, also performs with his father. Two of Earl Scruggs' sons, Randy and Gary, are part of his revue, as is Jody Maphis, son of Joe and Rose Lee Maphis. Keith McReynolds, son of Jesse McReynolds of the Jim & Jesse group, plays with that band. Robbie Osborne, son of Bobby Osborne of the Osborne Brothers, also is a musician with his father and uncle. Sonny Louvin, son of Charlie, performs with his father, as does Mike Ashworth, son of Ernie Ashworth.

George Morgan's daughter, Candy, performed with him for a time, and now he has been joined by another daughter, Loretta, who received a standing ovation and encore in her first "Grand Ole Opry" appearance.

Billy Walker has two daughters, Judy and Deana, working in the music industry. Billy Grammer Jr. appears both as a solo instrumentalist and as part of his father's act. Stonewall Jackson's son, Turk, is a performer with his father's band. The entire family of Ben and Margaret Smathers performs as the Stony Mountain Cloggers.

Buddy Alan, of course, is the son of Buck Owens, and quite successful in his own right. Karen Wheeler, the daughter of Onie Wheeler, is a recording artist.

George Jones and Tammy Wynette recently took one of Tammy's daughters on stage and tried to coax her to sing. There was no response.

Webb Pierce' daughter, Debbie, has appeared with him on the Opry and his road show.



DIANNE SHERRILL, Monument, signs with the Shorty Lavender Talent Agency. Shown, l. to r., are John McMeen, vice president of the Lavender Agency, Monument president Fred Roster, talent agent Jack Lynch, and Lavender.

Fans Get Activity For \$25 Fan Fair Fee

NASHVILLE—The registration fee for this year's Country Music Fan Fair will be boosted to \$25, but will offer the thousands of registrants even more for their money.

The June 12-16 program includes a bluegrass concert, old-time fiddling contest, picture taking and autograph sessions with the artists, 20 hours of live entertainment provided by record companies, three lunches, a ticket to Opryland USA and the Country Music Hall of Fame, and complete access to the large exhibition area.

The Fan Fair, now in its third year, is co-sponsored by the Country Music Association and the "Grand Ole Opry." It is held to give the fan his own "convention" here and an opportunity to mingle with his favorite artist, and to ease the crowding of October "Grand Ole Opry" Birthday Party, which is intended for the industry itself.

All registration checks should be made payable to Fan Fair, and mailed to Post Office Box 100, Nashville, 37203. Separate checks for tickets to the "Grand Ole Opry" that weekend should be made out to Grand Ole Opry Tickets and mailed to the same address. These cost \$4.00 per person.

Country Collage Promo

NASHVILLE—George Cooper III, owner and president of Country Collage, a national country promotion firm, said he will start his own label here which "will probably never get off the ground."

Cooper explained that he is putting it into service as a custom label, but generally will discourage people from using it.

"Too many custom labels are taking people for as much as \$3,500 for a single session, tying them up with contracts and providing them no real service," he said. "I plan to evaluate each prospect as to ability, then give that prospect an honest opinion

regarding his chance of success." This, Cooper explained, will drive off a lot of them.

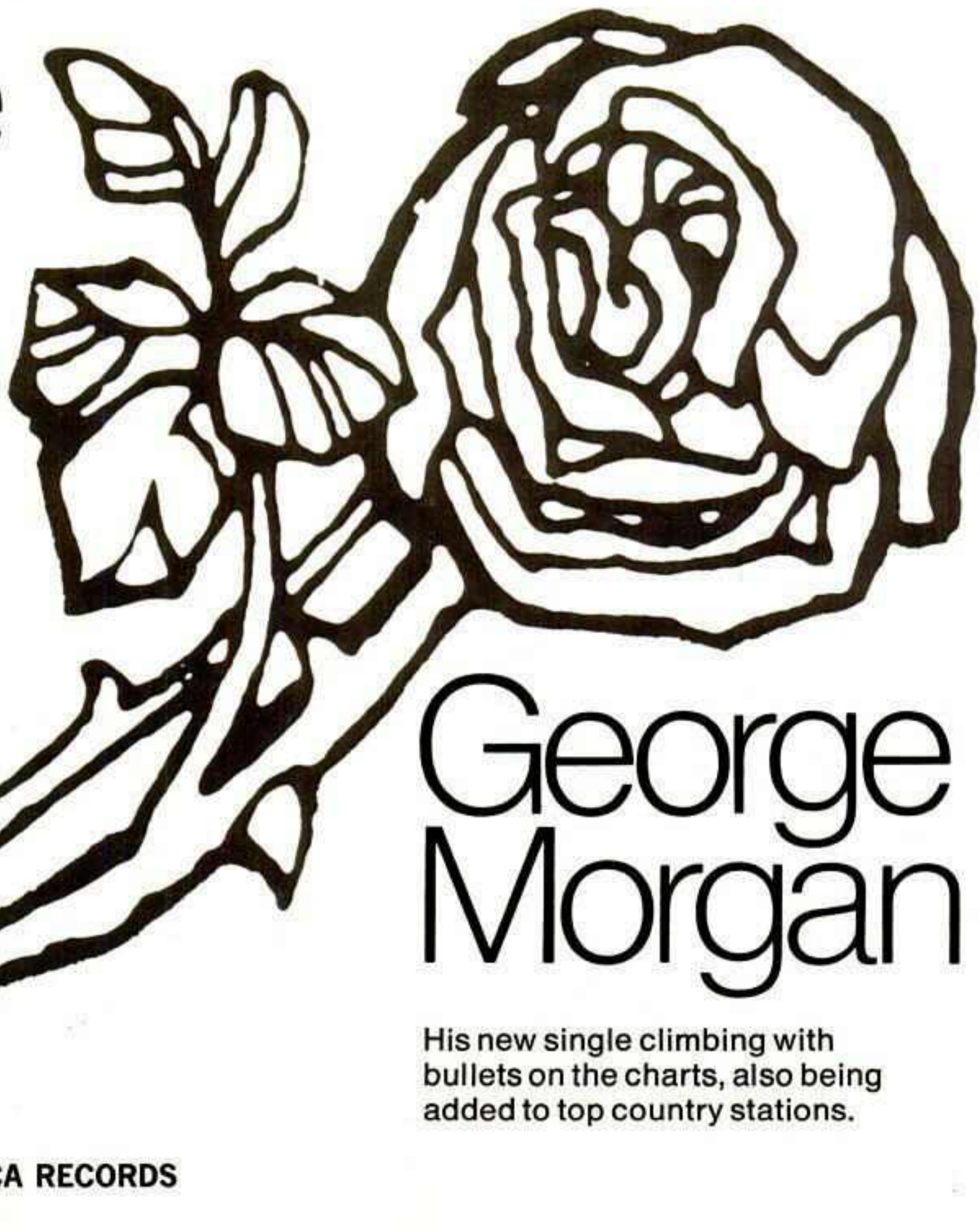
If they still want the service, he said, he will give them complete treatment at the finest studios here, "utilizing the city's best studio musicians and producers with proven track records." He said he also would have enough records pressed to service distributors, one stops and radio stations on his own label, which will be known as Music Makers.

Cooper, one-time vice president/sales for Dot, said what he really wants to do is "run the vultures out of our industry."

Red Rose From The Blue Side Of Town

MCA-40159

Produced by Joe Johnson



George Morgan

His new single climbing with bullets on the charts, also being added to top country stations.

Exclusively on MCA RECORDS



*There's no stopping this hit
from reaching the top!*

'DON'T STOP NOW'

MGM #14695

Sherry Bryce

Written by SHERRY BRYCE
Produced by MEL TILLIS
Published by SAWGRASS MUSIC

Exclusively on MGM RECORDS



SUITE 300, 806 16TH AVENUE SOUTH • NASHVILLE, TENNESSEE 37203 • 615-244-4338

Brenda Lee Wrong Ideas

MCA-40171



The chart-climbing hit single from
Brenda's latest album "New Sunrise."
The lyrics (Shel Silverstein). Music
and Brenda's rendition will leave you
not having any "Wrong Ideas."

Exclusively on

MCA RECORDS

Copyrighted material

Nashville Scene

By BILL WILLIAMS

When **Connie Smith** made her first appearance after the birth of her most recent child, at the Columbia sales meeting here, she brought the baby along. It was attended to in the wings while she performed. ... **Charlie Louvin** has signed a management, public relations and booking pact with **Charlie Lamb**. ... When **Jack Greene** had recent surgery in Florida, **Jeannie Seely** felt it was a good time to have some herself. The same plastic surgeon operated on both of them. ... **George Morgan** and the **Nashville Sounds** have cut some beer commercials under the auspices of **Vic Willis**. ... The 92 year old grandmother of **Wilma Lee Cooper** died in West Virginia.

Sonny James has his first release

out in five months, due to the virus which has plagued him. ... **Hank Thompson** and **Roy Clark** have been elected directors of the Farmers and Merchants State Bank in Mound City, Kansas, where **Jim Halsey** has been a director for four years. ... **Freddie Weller** will headline at **Vickie Britton's Club** in Dallas in the week ahead. ... **Grandpa Jones** will headline the entertainment for the **San Angelo Fat Stock Show** in Texas in March. ... The **Nitty Gritty Dirt Band** presented **Roy Acuff** a gold record for his part in "Will The Circle Be Unbroken," which was a million-plus seller. ... **Dale Johnston** is in Nashville again, trying once more. The last time he came to get himself established in the music business, his guitar and most of his

money were stolen. Back home, an eye injury prevented his second return. Now he has put a band together and is trying once more. ... **Jean Shepard** is going with her second **Bill Anderson** song, hoping to go to the top again.

Lynn Anderson and **Danny Davis** have just concluded taking photographs for **Kustom Electronics** that will be used for promotion material for performers. ... **Quinnie Acuff**, president of **A.Q. Talent**, has been in Las Vegas negotiating with **Pat Kelly** and **Chuck Olson** of **Artist Talent Corp.** to handle West Coast and Nevada dates on her artists. ... **Ed Bruce**, who is running Nashville's **Biltmore Heritage Lounge**, will take four weeks off for a stint at **Irelands** in Memphis. ... **Copper Kettle Music**, a **BMI** publisher, has opened its doors in Nashville. ... **Conny Van Dyke** has been flown to the West Coast where she is a finalist in the race for the lead in the new **Burt Reynolds** movie. ... When **Danny Davis** returned to the "Mike Douglas Show," it was like old-home week. Douglas gave the **Nashville Brass** its first national exposure several years ago.

Moon-Hill Management will be helping **Michael Murphey** with his career. The Austin firm notes that his new album was produced by **Bob Johnston**. ... **Cinnamon's Narvel Felts** is already getting heavy pop play on his new release. And stablemate **Ural Albert** is coming on strong with the jukeboxes. ... When **Leda Ray** was featured on the March of

Dimes Telethon in Knoxville, more than \$120,000 was raised. ... **Stella Parton**, Dolly's little sister, has done her first session at **RCA**. ... **Jerry Clower**, who dropped in on the **Little David Wilkins** show at the **Godfather** in Memphis, joined his fellow artist on stage and put on quite a show. ... **Faron Young** and his group slated for an 11-day Canadian tour beginning in **Winnipeg** on Feb. 28. It's his first Canadian swing in three years.

Dot Records has reserviced the **Joe Stampley** single, "I'm Still Loving You," eliminating 10 seconds of the instrumental introduction. ... **Bud Bailey** has taken over the personal management of the team of **Don West** and **Rose Lee**, who have recorded in the past on **Hilltop** but now have signed separate contracts with **Delta**. They also will record together on the Nashville-based label. **Don** and **Rose** also have a new TV show on **Channel Seven**, **Bangor, Maine**. ... The **George Riddle** release of "Thank You Tex Ritter," for which all of the funds are going to a **Memorial Scholarship Fund**, is getting strong air acceptance. It's on **Brite-Star**. ... With a new single just out on **Capricorn**, **Kenny O'Dell** is now cutting an album. ... **Billy Walker** is now booked exclusively again by **Buddy Lee**.

Nationwide Sound Distributors has celebrated its second birthday with the announcement that January was its largest sales month to date. **NSD** president **Joe Gibson** also

named **Big State Distributors** as winner of the firm's "Distributor of the Month Award." ... **Susan Haney** now booked in 35 county fairs so far this summer. ... **Bill Anderson** played his old role of disk jockey while stopping off at **KSON** in San Diego. Station owner **Dan McKinnon** offered him a job. ... **Dot's Pat Roberts** returns to **Seattle's Riverside Inn**, the Northwest's largest and most popular music night spot. ... The **Johnny Bernard** and **Julie Jones** show received an enthusiastic reaction from fair buyers at the showcase in **Detroit**. Their package includes **Clay Hart** and **Sally Flynn**.

Gallup Poll Honors Lynn

LOS ANGELES—MCA artist **Loretta Lynn**, reached for the first time at her vacation hideaway in Mexico, said the findings of a recent Gallup Poll "equalled or excelled" any honor she has won in the past.

The poll showed her among the best known and respected people in America. She led all entertainers in this respect. It was limited to women.

Resting and relaxing after a gruelling road schedule which caused a heavy weight loss, **Miss Lynn** and her family have extended the stay two weeks into February before returning to road work.

Portland, Benefit Nets \$2,100 for Henry Maddox

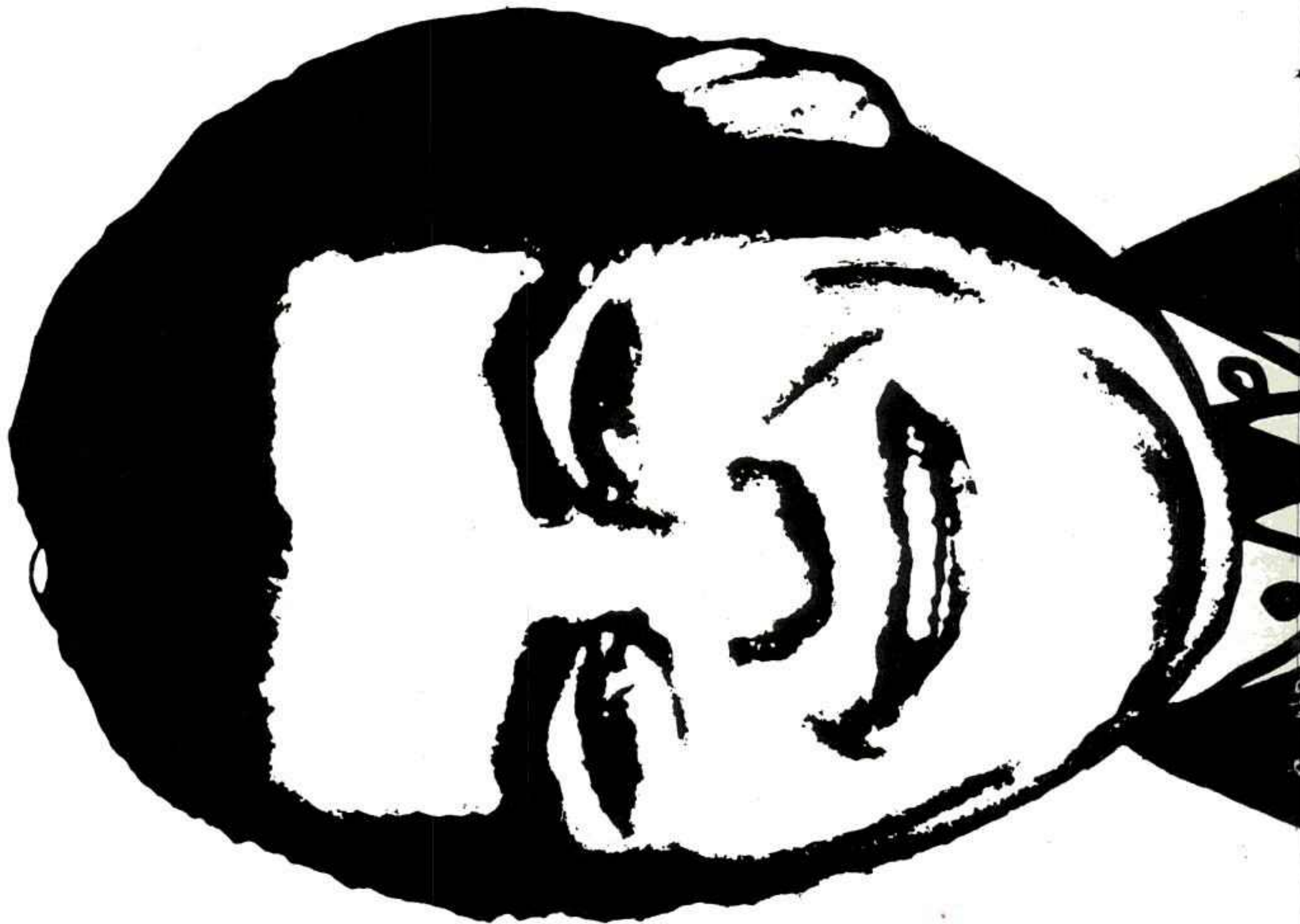
PORTLAND, Ore.—A lengthy benefit show and dance held at the Division Street Corral netted \$2,100 for **Henry Maddox** of **Maddox Brothers & Rose** fame.

Maddox must have kidney machine treatments three times weekly, and funds raised will go toward the purchase of a machine for his use at home.

Special guests who appeared at the benefit were **Rose Maddox**, **Tommy Collins**, **Bill Raye**, **Buddy Simmons**, the **Country Bugs**, **Jimmy Patton**, **Roosevelt Savannah**, **Gene Breeden**, **Walt Rodgers**, **Arkie Benedict**, the **Peptones** and **Rocky Jones**.

The **Country Music Club of Oregon** sponsored the event. All money went directly to **Maddox**, with no expenses deducted. He had been hospitalized here for a kidney transplant which his body rejected. He was able to attend the benefit.

THE GIANT OF COUNTRY MUSIC



San Antonio Annual Festival Scores Well

SAN ANTONIO—The annual Great Country River Festival held here along the banks of the San Antonio River drew capacity crowds and was "one of the finest country music presentations ever put together."

More than a dozen artists from various record companies took part in the Festival, sponsored by KKYX-AM, and handled by Bill Rohde, who also served as master of ceremonies.

"He really put this together properly," said Thomas Williams, promotion director for Cinnamon

Records. "It was well done, with every courtesy shown the artist, and not a one-way deal."

Cinnamon brought in Jerry Foster, who performed despite a painfully sprained ankle, and Suzy St. Marie for the three-day promotion. Others on the show included Red Steagall, Kenny Price, Judy Kester, Tony Booth, Jeanne Pruett, Josie Brown, Brian Shaw, Brian Collins and Pat Roberts.

The shows were held in the outdoor theater which lines the river, and played to turnaway audiences.



MARY REEVES DAVIS with newly appointed Executive Vice President and General Manager of Jim Reeves Enterprises Harry Jenkins.

ESCFI Confab Called 'Complete' Country Holiday

NEWBERG, N.Y.—The Eastern States Country Music, Inc., will hold its annual convention at Kutsher's Country Club in the heart of the Catskill resort area Apr. 18-21.

Billed as a "complete country music holiday," all of the convention activities, lodging and meals will be within the same complex.

The three-day event includes a golf tournament, and country music in a show at Monticello Raceway.

The convention will consist of various meetings, a seminar on recording techniques, an instrument workshop for musicians, disk jockey rap sessions, and a series of shows, including one dedicated to bluegrass.

The annual ESCFI Awards Show will be presented at the conclusion of all other events, and it will follow a cocktail party and candlelight banquet.

Registration fee for the convention is being held at \$10, with special rates at the resort hotel for the event.

Mickey Barnett, president of ESCFI, said registration is not limited to members of the organization. Advance registration indicates a heavy turnout.

The organization has made tremendous inroads in bringing country music not only to the resort areas, but throughout the northeastern United States.

Talent Booked for Apr. U.K. Festival

LONDON—The talent has been set for the Sixth International Festival of Country Music at the Empire Pool in nearby Wembley over Easter weekend, April 13-14.

Artists now confirmed to appear are: Bill Anderson, Tompall Glaser, Wanda Jackson, George Jones, Bud Logan and the Blue Boys, Bill Monroe, the Oak Ridge Boys, Jerry Reed, Johnny Rodriguez, Patsy Sledd,

Kitty Wells, Mac Wiseman, Johnny Wright, Tammy Wynette, The Hill-siders, and Commander Cody and the Lost Planet Airmen.

Anderson and Pete Brady from BBC will comper the concerts.

The two-day festival is to be recorded for a series of three BBC-TV specials, to be screened soon after the event.



BIFF COLLIE (left), Charlie Walker and Joe Allison (right) are all together again. Allison is head of Capitol's Nashville office where Walker has just signed. Collie will produce his sessions.

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

*...wishes to thank
Charlie Rich for
"The Most Beautiful
Girl," and his
follow up, "A Very"
Special Love Song.*

- Al -

AL GALLICO

Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	9	11	REVEREND W. LEO DANIELS Sermon—Build Your Own, Daniels 1001 (Jewel)
2	1	15	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
3	17	7	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
4	3	11	SENSATIONAL NIGHTINGALES It's Gonna Rain, Peacock PLP 175 (ABC)
5	14	11	ARETHA FRANKLIN AND JAMES CLEVELAND Amazing Grace, Atlantic SD2906
6	2	11	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
7	13	15	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
8	5	11	REVEREND C.L. FRANKLIN The Eagle Stirrs Her Nest, Jewel 0083
9	7	15	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrrh SP 6514 (Word)
10	—	1	ERNEST FRANKLIN There's A Leak In This Old Building, Jewel LPS 0063
11	—	1	ANDRAE CROUCH & THE DISCIPLES Hallelujah, Jesus Is The Answer, Light LS 5602
12	21	7	THE RANCE ALLEN GROUP Gospel Truth GTS 2701
13	—	1	SHIRLEY CAESAR The Invitation, HBX 2160 (Scepter)
14	—	1	INSTITUTIONAL RADIO CHOIR One More Day, Zanzee SYLP 2600
15	20	7	JAMES CLEVELAND Trust In God, Savoy 14302
16	11	15	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
17	8	7	ISAAC DOUGLAS & THE BIRMINGHAM COMMUNITY CHOIR Why Can't I, Creed 3045 (Nashboro)
18	15	15	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204
19	27	7	THE ANGELIC CHOIR Hold The Light, Savoy 7001
20	—	1	JAMES CLEVELAND AND THE GOSPEL GIRLS Trust In God, Savoy 14302
21	19	11	REVEREND C.L. FRANKLIN Heard It Through The Grapevine, Chess CH73
22	—	1	JAMES CLEVELAND & THE STAN LEE CHORAL ENSEMBLE Humble Yourself, Savoy 14313
23	12	15	ERNEST FRANKLIN Close To Thee, Jewel LPS 0063
24	10	11	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
25	—	1	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
26	28	15	REVEREND MACEO WOODS God Save Your People, Gospel Truth GTS 2706
27	31	15	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
28	26	11	ANDRAE CROUCH I Don't Know Why, Light LS 5546 (Word)
29	23	15	RANCE ALLEN GROUP Truth Is Where It's At, Gospel Truth GTS 2709
30	18	7	JAMES HERNDON SINGERS Working On The Building, Glori JC 1017
31	6	11	BEST OF THE MIGHTY CLOUDS OF JOY Peacock PLP 136 (ABC)
32	24	7	DELOIS BARRETT & THE BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
33	22	11	THE JAMES HERNDON SINGERS Glori 1017
34	34	15	THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)
35	16	11	SHIRLEY CAESAR SINGERS Get Up My Brother, Hob 2144

Gospel News

Gospel Gambol

By JOHN SIPPEL

Fred Mendelson of Savoy rush-released single by the Church of Jesus Young Adult Choir of Springfield, O., acquired through negotiation with Brother Al, Gospel DJ at WFPB-AM, Middletown, O. Sides are "Redemption Draws High" b/w "Anybody Here."

Rev. Ralph Abernathy of the Southern Christian Leadership Conference endorsed the Glori recording of "Martin Luther King" written by Fred LaGarde and Jack Peters as the National and International song of the Jan. 15 birthday of the late leader. Song is performed twice on the disk, once by the Church of Love choir and by the Church of Love's Children. SCLC will receive 25 percent of the records' proceeds.

Rev. Bill English of Dorchester, Mass., reports The Gospel Encores are the most thrilling act to come out of New England recently. The duet have signed with Hob Records. Their first release is "My God" b/w "Oh Blessed Star," produced by John Bowden ... Dorothy Abrams and Joyce Mattox of the West Coast Gospel Enterprise, Daly City, Calif., are staging a Gospel Gala Feb. 10, at the Oakland Auditorium Theater.

Ernest Kelley has opened Inter/Soul Distributors, Detroit, which will deal in soul as well as gospel product. Kelley, whose experience includes record production and promotion has worked for firms such as Motown and Atlantic. ... Glori Records has signed Johnny Thompson to a songwriter's pact. He wrote "Stranger on the Road" for Shirley Caesar as well as songs for Rosie Wallace, Rev. Douglas Fulton and others. His Thompson Singers group is currently just finishing a tour of the Continent.

Radio Seminar Set May 3-4 In Nashville

NASHVILLE—The Second Annual Gospel Radio Seminar has been scheduled here May 3-4, with headquarters remaining at the King of the Road.

Organized last year under the guidance of Dr. Jerry Prock of Middle Tennessee State University, the Seminar is designed to "share practical knowledge and exploit problematic areas within the gospel radio industry."

One member of the organizing committee came right to the point this time. "There really are no Gospel Music stations as such," he said, "only religious stations which program gospel music. It is the ultimate aim to find a station somewhere which will be full-time gospel music oriented."

Serving on this year's organizing committee are Aaron Brown of Caananland/Word Music; Ken Harding of Superior Sounds; Lou Hildreth of Nashville Gospel Talent; Charlie Monk and Judy Harris of ASCAP; and Sylvia Mays of George Richey Productions.

Agenda Chairman Neal Newton is in the process of selecting a committee to gather discussion topics for the 1974 program.

Registration fee for the event will be \$60 per person. Anyone seeking further information is asked to contact Dr. Prock, at MTSU in Murfreesboro, or any members of the organizing committee.

Hot Country LP's

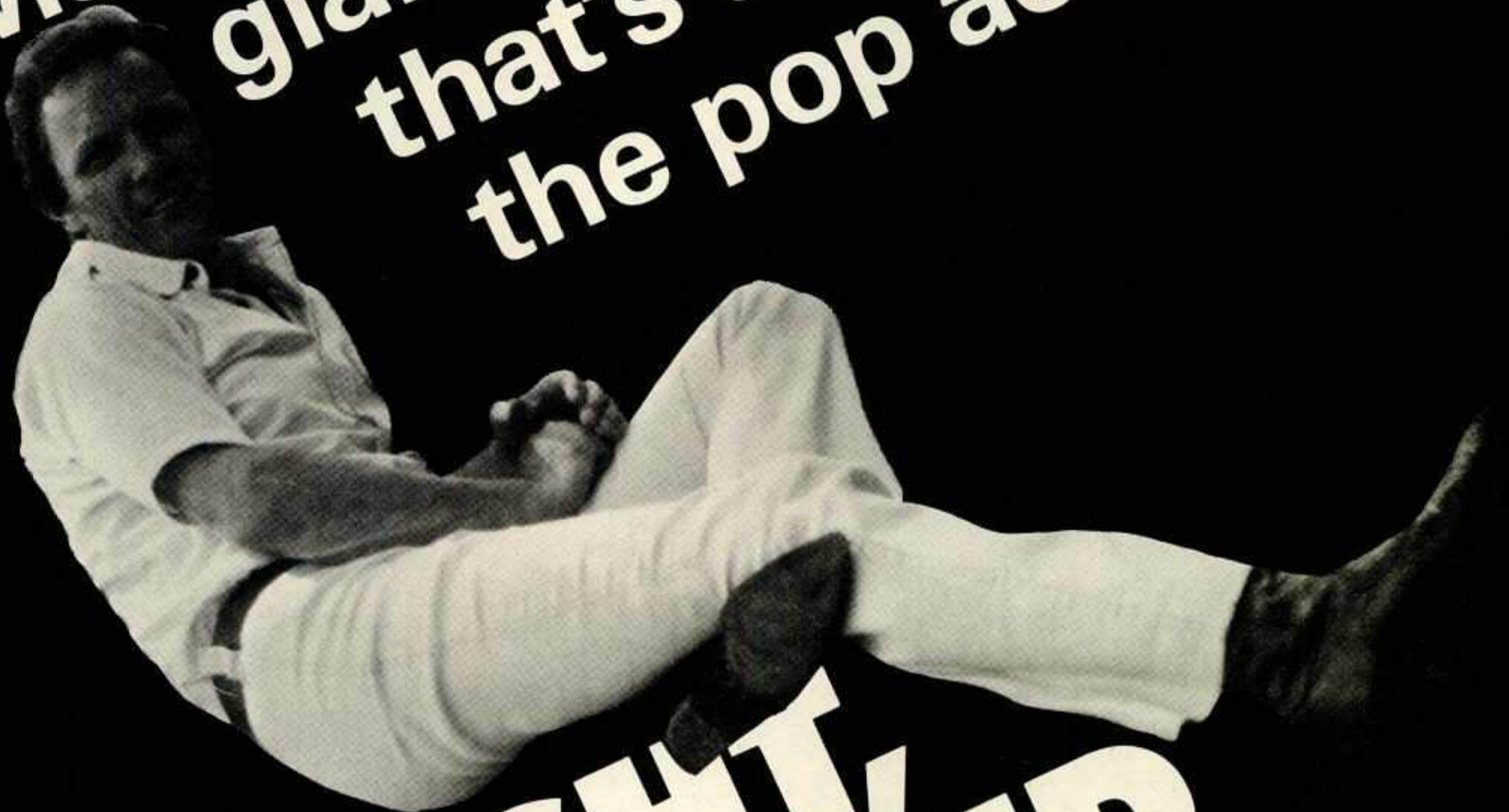
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	3	8	AMAZING LOVE—Charley Pride, RCA APL1-0397
2	2	9	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
3	1	43	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	6	6	LET ME BE THERE—Olivia Newton-John, MCA 389
5	4	13	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
6	5	9	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
7	7	6	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	10	6	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, SR 1-687 Mercury (Phonogram)
9	9	9	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
★	13	6	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690
★	16	7	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
12	11	30	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
13	15	10	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★	18	12	NEW SUNRISE—Brenda Lee, MCA 373
15	8	8	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
16	17	8	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
★	25	5	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
18	21	10	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
19	12	24	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
20	23	10	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
21	22	14	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★	28	7	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
23	14	17	BUBBLING OVER—Dolly Parton, RCA APL1-0286
24	19	21	SAWMILL—Mel Tillis, MGM SE 4907
25	30	7	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
26	26	24	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
27	20	19	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
28	29	11	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
29	27	12	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
30	31	8	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
31	34	20	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
32	35	7	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
33	35	4	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
34	24	12	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 26013 (Famous)
35	40	3	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
36	37	5	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
37	39	6	THE FARMER—Porter Wagoner, RCA APL 1-0346
38	32	21	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1-686 (Phonogram)
★	—	1	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
★	—	1	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
41	42	4	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
42	44	5	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
43	46	3	RED, WHITE & BLUE (GRASS), GRC 5002
44	43	20	PAPER ROSES—Marie Osmond, MGM SE 4910
45	45	4	GIVE ME THAT OLD TIME RELIGION—Guy & Raina, Ranwood 8120
46	48	2	QUEEN OF COUNTRY—Various Artists, Columbia KC 32719
47	50	2	NOW PRESENTING—Troy Seals, Atlantic SD 7281
48	49	2	MY KIND OF COUNTRY—Carl Perkins, Mercury SRM-1-691 (Phonogram)
49	—	1	HYMNS BY SUSAN RAYE—Capitol ST 11255
50	38	16	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064

Coming Up Next Week
Feb. 23rd Issue

Spotlight On Japan

Mel Tillis is sittin' on a
giant country smash
that's tearing into
the pop action!



'MIDNIGHT, ME AND THE BLUES'

MGM #K-14689

Written by: JERRY HOUSE

Produced by JIM VIENNEAU for CURB-VIENNEAU PRODUCTIONS

Published by: SAWGRASS MUSIC

Exclusively on MGM RECORDS

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**Roger Talent
Enterprises**

ROGER JAUDON
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Exclusive Representation
THE MEL TILLIS SHOW

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Billboard Country Awards

Top row: Elaine Gannick, of the WSM-TV Noon Show, on which the presentations were made; Johnny Rodriguez, best new male artist; Jean Shepard, female artist resurgence; Conway Twitty, triple award winner, including best male artist; Dolly Parton, best duo singles; Ben Peters, best male songwriter, who also accepted for Bobby Wooten, KAYO, best program director. Second row: Snuffy Miller, accepting best producer award for MCA's Owen Bradley; Teddy Bart, host of the show, with Jeanne Pruett, a double winner, for best album and best female artist; LaCosta Tucker, sister of Tanya, accepting as best new female artist; Donna Fargo, best overall female artist; songwriter Jerry Foster accepting for the Statler Brothers; publisher Bill Denny accepting for annotator Bill Ivey; Don Williams, special breakthrough award. Third row: Oscar Davis, a special pioneer award; Dottie West, best female songwriter; Danny Davis, best instrumental group; Bill Williams of Billboard presents a special plaque to Bart for the latter's work in aiding talent; Bill Haynes accepts best female vocalist award for Loretta Lynn; Grammy-award winning photogra-

pher Les Leverett accepts his best album cover award; Epic's Bill Williams, accepting for his own promotional efforts and for the various awards of Charlie Rich. Fourth row: arranger-conductor Joe Layne accepts arranger's award for Bergen White; MCA's Chic Doherty awarded best record sales executive; CMA board chairman Joe Talbot accepts radio award for WHN-AM, New York; Bill Anderson and the producer of his television show, Dennis Kostyk; Bob Risby accepts the Cinnamon award for new record company of the year; Frank Furrino, executive producer of "Continental Country", gets the best syndicated radio show of the year award; Bart and Jim Fogelsong, president of Dot, record company executive of year; fifth row: Tandy Rice accepts the comedian award for Jerry Clower; Monument's Mort Thomasson, engineer of the year; Charlie McCoy instrumentalist of the year; group shot of Thomas Williams, Cinnamon, Charlie Douglas, WWL, New Orleans, disk jockey of the year; Bill Williams and Ben Peters.

MERLE HAGGARD

captured the feelings
of the country
with his great hit,

If We Make It Through December



Merle
has captured even more
in his new album.

ST-11276



Technics Success Keyed to Training

By BOB KIRSCH

LOS ANGELES—When Panasonic entered the high end hi fidelity market several years ago, it was simply another division using the Panasonic name. The division soon became successful enough, however, that the name was changed to Technics by Panasonic. Jerry Kaplan, who has headed the division from the beginning, recently discussed some of the reasons behind the success and the growth of Technics.

"It's not really unique that a company like Panasonic was able to enter the hi fi market," Kaplan said, "but it takes some homework. It takes a little more effort to enter this market because it is still somewhat clannish. But the Panasonic image, identification and reputation was a definite help."

"Coming out with the product alone is not enough," Kaplan continued, "unless the company is willing to alter concepts, distribution patterns and certain selling techniques. You can still be a part of a big firm, but you must realize you need different media for your different selling approaches. The whole approach is different than for the general consumer market."

Kaplan feels it was important that Panasonic had the flexibility to alter some of its thinking to help him penetrate the hi fi market.

"For example," he said, "there are a number of independent hi fi reps who handle the Technics line. These reps do not carry our consumer line, because they are specialists in a certain area. They were all chosen through their knowledge of the hi fi

market and the ability of the organization to work with us.

"These reps," he continued, "work with us in working out package systems, co-op money, ad money and sales training."

Training Seminars

Kaplan feels that sales training is extremely important, especially when handling a high end hi fi line. "We have had a number of seminars in the past," he said, "and we will be having more very shortly. These seminars are conducted by both ourselves and the reps, and our goal is to get information to the retail salesperson. With this type of equipment, the consumer generally has a lot of questions to ask. He is probably fairly knowledgeable already, but the salesperson must be well trained."

At the present, the Technics line is primarily in audio type outlets, but it is also seen in chains such as Macys which are not generally thought of as audio stores but have exceptional audio departments.

"We have changed our approach in advertising fairly recently," Kaplan added, "to keep the high end image. We now advertise the product as a high quality item and we include specifications. The appearance and the copy are directed at the component buyer. We want to make it clear that it is a Technics product we are selling, and we do this by showing specs, talking features and showing off the exclusive features."

Kaplan does feel, however, that

(Continued on page 43)

DIST. CLOSEUP:

Distribution Trends—Hardware Wholesaler Pushes 'Q' Software

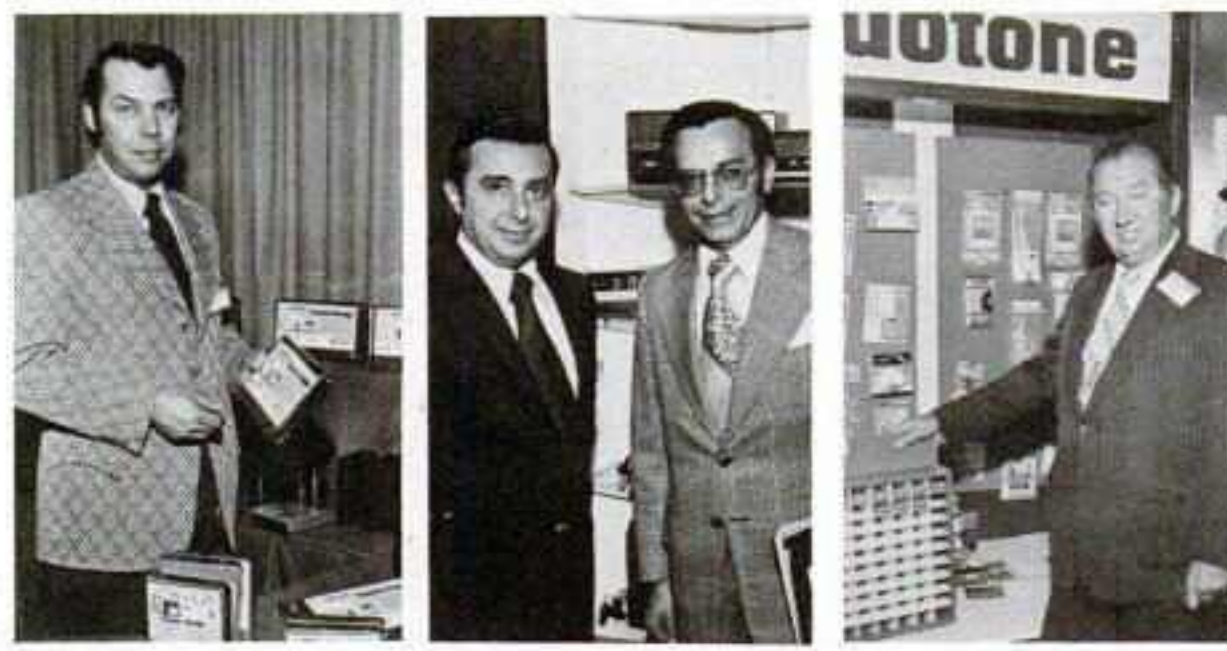
By EARL PAIGE

CHICAGO—Hardware distributor Charles Larrick believes so strongly in quadrasonic that he now stocks all the 4-channel tapes and disks available at his eight-year-old Dayton, O. firm, Larrick's, Inc.

Here for the Panasonic automotive sound national meeting, he said, "I got tired of hearing dealers say quadrasonic isn't going to happen because there's no software—I put in rows of it and said, look, there it is."

(Continued on page 43)

3M's booth at recent CES was highlighted by Sallyann Stretton and Sharon Maitland. Robert Askay of Blackburn, Inc. shows cassette storage units. Emery and Bernard Klein of B&B Import & Export. Stephen Nester, head of Duotone.



Car 'Q' Faces Challenge: Wally

By RADCLIFFE JOE

NEW YORK—The energy crisis, its resultant shift in the attitudes of most new car buyers from large luxury cars to compacts, and the overall uncertainty of the economic climate have all helped to undermine the growth potential of automotive 4-channel equipment, according to Harold Wally, head of Wally's Stereo Tape City, one of the largest automotive tape software and equipment dealers in the city.

According to Wally, automotive 4-channel sales, primarily because of the cost factor, have always been a

luxury car item. He added, "With the dip in the sales of luxury cars, predicated by the fuel shortage, the trickle of sales of quadrasonic equipment for the car has grounded to a stop."

Wally feels that the growth of automotive 4-channel, and the 4-channel market in general has also been hampered by the exasperating slowness of software manufacturers to keep pace with necessary programming. "There is still not enough pop software out there to help encourage people to buy the equipment," he said.

In the four years since automotive 4-channel equipment has been a consumer reality, Wally has sold just about one dozen units, still he does not subscribe to the view of some that automotive 4-channel is a lost cause. He feels that a harnessing of the inflationary spiral, and a return to that point where the dollar has more purchasing power, allowing the consumer to indulge in more luxuries, automotive 4-channel equipment would once more be a feasible investment.

However, according to Wally, the very crisis that has been responsible for the slowdown in automotive 4-channel's growth, has given a filip to the sales of regular 8-track car stereos.

Market Diversification

Wally explained that unlike luxury cars that were supplied with many extras, the average compact came with few accessories such as 8-track tape players. Consequently,

Magnavox Goal Wider Market—1st CES Bid

NEW YORK—The Magnavox Co. will be an exhibitor at the Summer Consumer Electronics Show in June for the first time in the show's history.

Magnavox's decision to be at the show represents part of an overall organizational change to streamline the firm's operations and strengthen its consumer image.

Magnavox officials did not say whether its national dealers' meeting, held in Las Vegas last spring, is being ditched in favor of the CES move, but it is understood that no such meeting is planned for this year.

It is expected that Magnavox's recently-acquired million dollar ambassador, baseball player Henry Aaron will be at the show to ensure some additional tinsel and glitter, and talk, presumably about baseball and Magnavox.

Meanwhile, a spokesman for the company affirmed that Magnavox will retain its one-step distribution policy, but has dropped its volume incentive program, at least for 1974.

In announcing its plans to continue its one-step distribution policy, Magnavox squelched industry speculation that there was a plan afoot to appoint independent distributors to handle the line.

Commenting on his company's decision to temporarily drop its volume incentive program, a Magnavox spokesman said a decision on whether or not the plan is permanently terminated will depend, to a large extent on the results of a dealer poll now being run by the company.

Magnavox's original decision to discontinue the program was based,

(Continued on page 40)

INSIDE

- ★ Pioneer Sets Own Production
- ★ TDK Adds Intl Manufacturing
- ★ Video Systems 2nd Generation
- ★ Variable Speed Cassette Bows
- ★ Compacts Add Record Feature

Inventor Puts Simplicity In Duplicating Equipment

By ANNE DUSTON

CHICAGO—While most manufacturers practice, and Americans accept, planned obsolescence, the president and owner of Audimation, Inc., Norman Deletzke, Jr., follows a philosophy of "overkill"; that is, pairing functional design with overly strong specifications, in producing his tape duplicating equipment. All components operate at a fraction of their ratings.

Over-sized motors and extra heavy cast aluminum base plates not only minimize call-backs, but produce superior performance that outlasts other similar product, Deletzke claims. "I manufacture equipment for the specific needs of duplication and only those needs, in a very functional product, with no money wasted on aesthetics, to the benefit of both the operator and the owner," Deletzke said.

His severe designing eliminates fancy and expensive doodads like motor housings and trim, and allows him to put an additional five percent of cost into performance.

Deletzke stresses simplicity in parts, as well. Most parts are standard, and replacement can be made through almost any hardware store.

"The maintenance factor is very important," the 29-year old entrepreneur asserted. "It's hard for the smaller company to find and pay a competent maintenance man. If the maintainer makes an error, the company could be bankrupt before it is corrected."

A de-emphasis on solid state has led Deletzke to incorporate air pressure for some functions. "Air pressure is easily obtainable and available in most operations already." Pinch rollers are operated by air pressure, as is the tape garbage disposal on the tape winder.

Unusual Factory

Deletzke designs and manufactures his equipment in a complex of buildings he owns in Chicago's mid-north area. His work area, located in the basement of one building, is an intricately organized maze of parts, machinery and tools, much of it obtained through auctions. He expressed a desire to find someone to handle the manufacturing and marketing end of the business so he can concentrate on his first love, "tinkering."

Norm Deletzke's interest in audio

(Continued on page 42)

4 NEW UNITS

Panasonic Car Stereo Custom Sales Emphasis

CHICAGO — Panasonic auto products division introduced four new players and a new display for players and speaker demonstrations and plugged hard for in-dash custom business during its national sales meeting here. Ed Lucasey, national sales manager, said the distributors are highly optimistic about business prospects.

While pursuing in-dash custom business and particularly with new car dealers, there is every indication Panasonic will push custom sales through more retail outlets but

(Continued on page 42)

Car Stereo 'Q' Sparks in U.K.—Home Slumps

By RICHARD ROBSON

LONDON—Sales of quadrasonic equipment and prerecorded music have been increasing every month in the automotive field here but sales in the home market have been disappointing, a roundup reveals.

Many industry observers feel that 4-channel is suffering in exactly the same way as cassettes and cartridges did when first launched in this country. As with tape, there has been a complete lack of any organized and united effort to promote 4-channel by either record companies or the hardware manufacturers and no attempt has been made to educate record and tape buyers and explain to them that a whole new way of listening to prerecorded music has been developed.

(Continued on page 42)

Rep Rap

Scintrex, Inc., those new headphone people from Tonawanda, N.Y. (the firm was formerly Sharpe), have appointed the following new sales reps: for mid-Atlantic and N.Y. metro areas, **Somerset Associates**, 9 E. 38th St., N.Y.C. 10016 (202) 929-1824; for N. Calif., **Connor & Associates**, 845 Malcolm Rd., Burlingame, Calif. 94010 (415) 697-8793; and for S. Calif., **Wrenco Associates**, 16410 Figueroa St., Carson, Calif. 90248 (213) 670-3714.

Scintrex, which first introduced its headphones at the 1973 Summer CES, is doubling production capacity in the Buffalo,

N.Y., plant to accommodate manufacture of its new SX-4 headphone. The stereo headphones can be switched to a "surround" or "experiential" sound with four drivers, two in each earpiece. The \$49.95 item will be introduced at the Los Angeles IHF show.

Manny Nathan, newly appointed sales manager for Gilbert E. Miller Associates, credits his recent Debby Award for retail management sponsored by the Society of Audio Consultants, with having "the proper mix of proper products at the proper time. It also helps to turn a profit." Gilbert E. Miller

Assoc. reps U.S. **Pioneer Electronics**, and with its division, GMA Reps handling **Tandberg** products, is headquartered at 375 N. Broadway, Jericho, N.Y. 11753 (516) 433-5590.

Samuel Shapiro has been appointed industrial marketing vice-president, **Almo Electronics**, Philadelphia, a TV, radio, audio and electronics equipment distributor, **Eugene B. Chaiken**, president, announced. Shapiro had formerly held managerial positions with **Hollywood Electronics and Compar Electronics**.

A one-day industrial television workshop to be held March 21 at the Shelburne Hotel, Atlantic City, will cover such topics as: proper software utilization and evaluation; selling management on TV communications; the mystique of video tape; tape editing—grease pencil to backspacer; determining objectives for the company news program.

The workshop is sponsored by the Delaware Valley chapter of the **International Industrial Television Association**, and will be held in conjunction with the national con-

vention of the Association of Educational Communicators and Technicians. Chairman is **Ron Brown**, Director of Telecommunications, **Market-Dyne International**, Box 7728, Philadelphia, Pa. 19101.

Carl Bobenhouse, president of **BEAMS, INC.**, just returned from Spain ERA Conference, reports that the most outstanding impression he got was the over-all optimism about 1974. He and his wife **Irma** took advantage of the beautiful spring-like weather to spend two days in Lisbon.

BEAMS is moving its Kansas City office into larger quarters at 9416 W. 87th Terrace, Overland Park, Kan. **AKG** has been added to the lines repped which include **ADC, Audiovox, BGW, BASF, Glenburn/McDonald, Midland, Rectilinear, Scintrex and Technics**. The **AKG** area includes S. Ill., Ia., Kan., Mo. and Neb. Bobenhouse is also looking for more salesmen. Incidentally, the pleasant voice in the Kansas City office belongs to **Mary Kathleen Imler**, a recent addition.

Ramson Trading Co., Inc. New York, announced the appointment of **O.T. Mullis**,

Jr., 1452 Brookvalley Lane, Atlanta, Ga. 30324, and **Olan Williamson**, Fort Hill, Loudon, Tenn. 47774 (615) 458-3115, to cover the Alabama territory.



RAY HALL, executive director, ERA, at recent Chicagoland Chapter meeting.

PROFILE III:

Rep Backs ERA's Termination Plan

By GRIER LOWRY

EDITOR'S NOTE: In this final installment of a profile of Howard Roach & Associates (*Billboard*, Jan. 26), Roach and his associate Bill Ball discuss the value of communication.

PRAIRIE VILLAGE, Kan.—The Electronic Representatives Association (ERA) plan for termination boosted by ERA executive director Ray Hall is much needed, said Roach.

The program ERA is advocating as a termination escrow plan or severance pay has Howard Roach's enthusiastic support. In fact, he is a strong ERA booster, period. He points out that as result of a factory policy change, his company lost the 3-M Wollensak line and this situation has intensified his feeling that there should be some kind of termination protection plan.

Roach uses a lot of direct mail promotion, something like a minimum of two mailings a month or more. It's vital, he said, to use direct mail to

1) keep the company's name in front of buyers, and 2) keep them informed of special buys and new products coming down the pike. They need to know of line losses too.

"Don't forget it takes us four weeks to make a complete swing around our territory," he said. "Now a lot can happen in this business in four weeks and there must be some kind of contact with all customers. We constantly get flyers and catalogs out to keep in touch." The gasoline bite adds to this and he lauded ERA's lobbying.

"Accounts such as **Burstein Applebee** and **Western Auto** are given help in the form of glossy photographs, copy, product information

4 ITA Awards —Mfrs., Users

TUCSON, Ariz.—The International Tape Association (ITA) will honor four audio and video equipment manufacturers and end users at its annual Awards Banquet, scheduled for Feb. 24, opening day of the association's fourth annual seminar.

The awards to the manufacturers will be for the greatest contributions made to the industry, while those to the selected end users will be for innovations and the successful utilization of the medium in training and education.

Nominees for the awards were selected by the ITA Advisory Board members, who submitted their suggestions to the association's board of directors for the final vote.

The winners will be announced at the awards banquet, and the citations will be presented by **Bertram**

(Continued on page 41)

and the like for use in getting up their own flyers and catalogs," said Roach. "BA, for example, gets out something like six flyers a year and we want as much product representation in their material as we can get."

Roach runs hot and cold on showroom displays. He has showroom facilities in both the Kansas City and St. Louis offices. At this time the Kansas City showroom was being used to spin off some samples. The rep does believe in establishing displays in hotels for out of town buyers, but on showroom displays in the offices, it's yes a little and no a little.

His overall view of the rep field? Roach sums it up in one word: Complicated. For example, 4-channel stereo. "Everyone's talking about 4-channel but there are so many varieties, so many modifications, selling it is a very sticky job. In fact, the way the industry keeps pouring out new products poses a constant challenge." Howard Roach seems happy, nevertheless, with that challenge.

Car 'Q' Challenge

• Continued from page 38

and automotive parts and accessories shops.

Wally claims that the manufacturers seek to justify this move by claiming that volume sales are needed for the viability of the industry. "However," he argues, "the discount shops and mass merchandisers sell an 8-track player in much the same way that they sell a tube of toothpaste. They simply tell the customer to read the instructions for use and they will be alright."

Wally continued, "Nothing could be further from the truth. An 8-track player is a sophisticated piece of electronic equipment that needs expertise to install it properly, and service it when the need arises."

Wally contended that faulty installations and the lack of proper servicing facilities at the mass merchandising level not only hurt specialist firms like his own, but automatically defeat the very purpose for which their facilities were solicited.

He explained, "The use of mass merchandisers and discount houses is designed to stimulate volume sales, but dissatisfied customers are one time customers, and consequently there are few if any re-orders. Where is your volume sales theory then?"

The energy crisis and its allied ills have also given a boost to the sales of tape software, of which Wally's stocks more than 40,000 titles. According to Wally, there is a gas station next to his shop, and as motorists wait in line to get their \$2 worth, they have a tendency to browse in his store. The result has been a marked increase in sales.

NEW EXPANDED LINE!

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50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.

#54 HOLDS 24 8-TRACK TAPES

50 up	\$2.80 each
100 up	2.60 each
250 up	2.50 each

All quantities can be assorted.

#J-48 HOLDS 48-8 TRACK TAPES

50 up	\$4.00 each
100 up	3.85 each
250 up	3.75 each

All quantities can be assorted.

#AT-1 ATTACHE CASE

50 up	\$3.65 each	100 up	\$3.40 each
250 up	\$3.25 each		

All quantities can be assorted.

#C-30 HOLDS 30 CASSETTE TAPES

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.

#PB-2 PORTABLE BAR (Fitted)

50 up	\$4.45 each
100 up	4.30 each
250 up	4.10 each

All quantities can be assorted.

#12 HOLDS 12 8-TRACK TAPES

50 up	\$2.35 each
100 up	2.20 each
250 up	2.05 each

All quantities can be assorted.

#LP FOR YOUR LP RECORDS

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

All quantities can be assorted.

#LS-8 LAZY SUSAN HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

All quantities can be assorted.

#45 HOLDS 45 R.P.M. RECORDS

50 up	\$1.90 each
100 up	1.80 each
250 up	1.70 each

All quantities can be assorted.

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Pioneer Sets Own Production

NEW YORK—The Pioneer Corp. of Japan plans to manufacture its own stereo equipment parts in an effort to reduce spiralling prime costs, and keep retail prices at a reasonable level in 1974. The plan was revealed by Pioneer's president Yozo Ishizuka in his recent year end speech to the company's stockholders.

According to Ishizuka, Pioneer also hopes to adopt what it calls a value analysis method, and to further consolidate research and development through extended use of the company's acoustical engineering research laboratory.

Ishizuka told his audience that 1973 was a year in which the stereo market boomed inspite of the oil crisis, the shortages of raw materials and the inflationary spiral, all of which helped to push up costs.

He said he expected the boom to continue through 1974, but that it was imperative for Pioneer to continue supplying high quality products that met the demands of the market at prices that were reasonable.

"The electronics industry," said Ishizuka, "has unlimited dreams. As

one of the leaders of the industry, Pioneer has its own dreams, and we will use all our resources to make the leap into the future."

Meanwhile in neighboring Canada, Pioneer products, distributed in that country by S.M. Parker, expects to net more than \$4.34 million in sales during 1974. This, according to

Stephen Lewar, head of S.H. Parker, represents an increase of 45 percent over 1973.

The figure represents the largest turnover by any Pioneer agent overseas, and is expected to be realized in the sale of receivers, turntables, and 4-channel systems, car stereos, and home stereo packages.

Magnavox Display Adds Audio Space

NEW YORK—The Magnavox Co. has introduced an audio wall, a component switching unit and a space-saver display, all designed to streamline display and demonstration of its audio products in dealer showrooms.

The new audio wall is designed primarily for dealers who are remodeling or expanding their audio departments, and consists of three 4 feet by 8 feet walnut grained pre-wired panels, complete with leads and inter-connections. A built-in switching panel accommodates six

tuner/amplifiers, six sets of speakers and three source inputs.

Also included are remote speaker lights and an FM distribution and amplification system. An easy-to-follow installation schematic is also included.

The component switching unit has the capability of switching six pairs of speakers with any of six tuners/amplifiers. The unit has a single source tape or phono input for the added convenience of demonstrating a record or tape through any of the tuner/amplifiers.

The switching unit comes complete with master control unit, one six foot AC strip with eight outlets, two four foot tuner/amp strips; four four foot speaker strips for connecting speakers to switching unit; and six sets of remote speaker lights to indicate operating speakers.

The space-saver display is six feet long by 24 inches deep by 6 feet 8 inches high. It consists of two shelves each measuring 16 inches deep by 6 feet long, as well as a bottom shelf measuring 20 inches deep and 6 feet long. It is equipped with AC wiring and gold-tone pile.

Magnavox Goal

Continued from page 38

according to the company's spokesman, on advice by the firm's marketing division which reportedly found that larger stores preferred a higher net profit over a lump sum payment at year's end.

Other problems the plan encountered included a reluctance by some dealers to pour their best efforts into moving Magnavox products if it was felt that they would fall short of the necessary year-end volume required by the program.

The interim plan, placed into operation while dealer opinion is being polled, involves adding funds previously allocated to the rebate program, to the gross margin of profits realized by the dealers. It will also release more funds for the firm's co-op advertising plan.

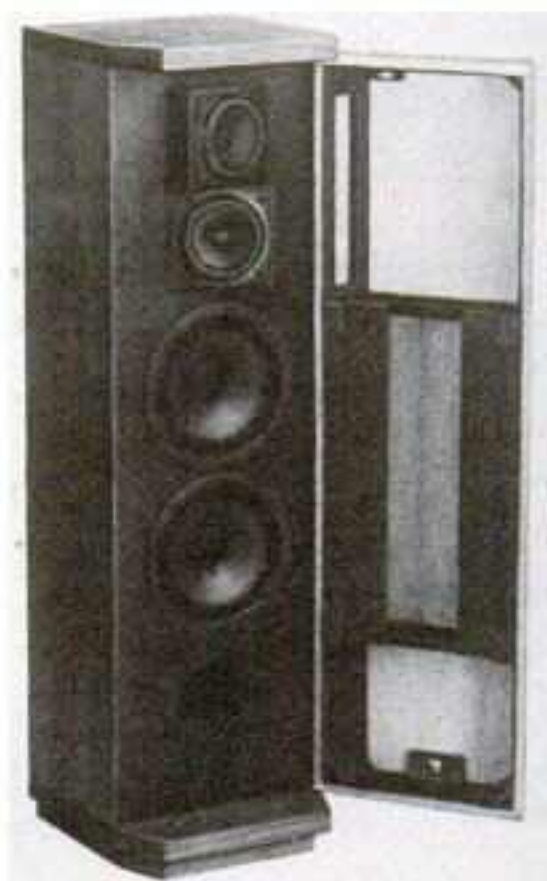
OFFSHORE BID: TDK \$Million Mexican Plant

NEW YORK—The TDK Corp. has allocated \$1 million for the establishment of a holding company that will invest in a small parts manufacturing plant earmarked for construction on a Mexican location somewhere close to the U.S. border.

The plant, when completed, will turn out small motors and magnets for sale to the export market.

According to sources close to TDK, the company also plans similar manufacturing subsidiaries in Brazil and South Korea. TDK officials were unavailable for comment.

New Products



ONKYO's column speaker at \$119.95 typifies a dynamic trend toward tall speakers. It features two 6½-in. woofers and a pair of 3-in. cone type tweeters.



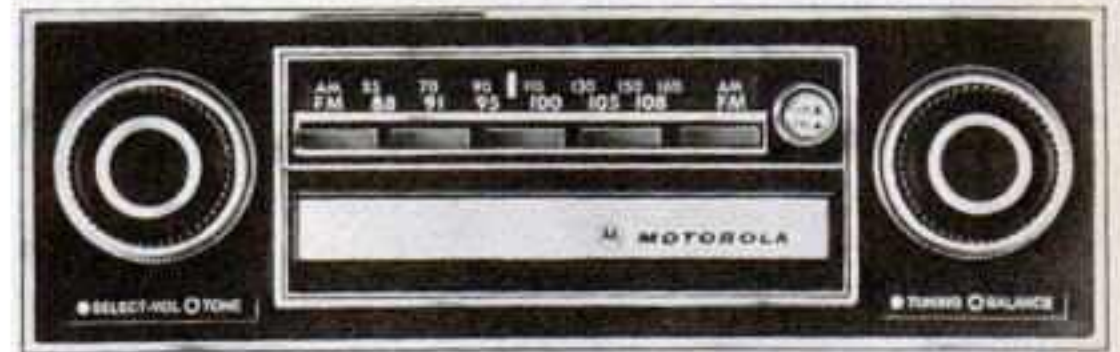
HEADPHONES such as these by Stanton offer wide frequency range at modest price—this set is \$39.95, Stanton's first basic unit.



DUOTONE has packaged this car stereo and home tape care kit that lists for \$2.95 on a pegboard card for mass merchandisers. It carries the warning that over 50 percent of tape machine repairs stem from dirty heads.



TEAC's 3300S stereo four-track, 2-channel deck at \$649.50 has array of features for professional use including 7½ and 3¾ ips speeds and total remote control capability.



MOTOROLA's TF864AX car entertainment center tape player and AM/FM stereo radio features five pushbuttons for pre-set AM or FM stations, solid state chassis, dual tone and volume controls, AM/FM band indicator, stereo indicator, FM local distance switch and is \$229.95.



ACOUSTIC Fiber's push into car stereo include this KK30 speaker in six various colors with mounting brackets for \$32.95 a pair.

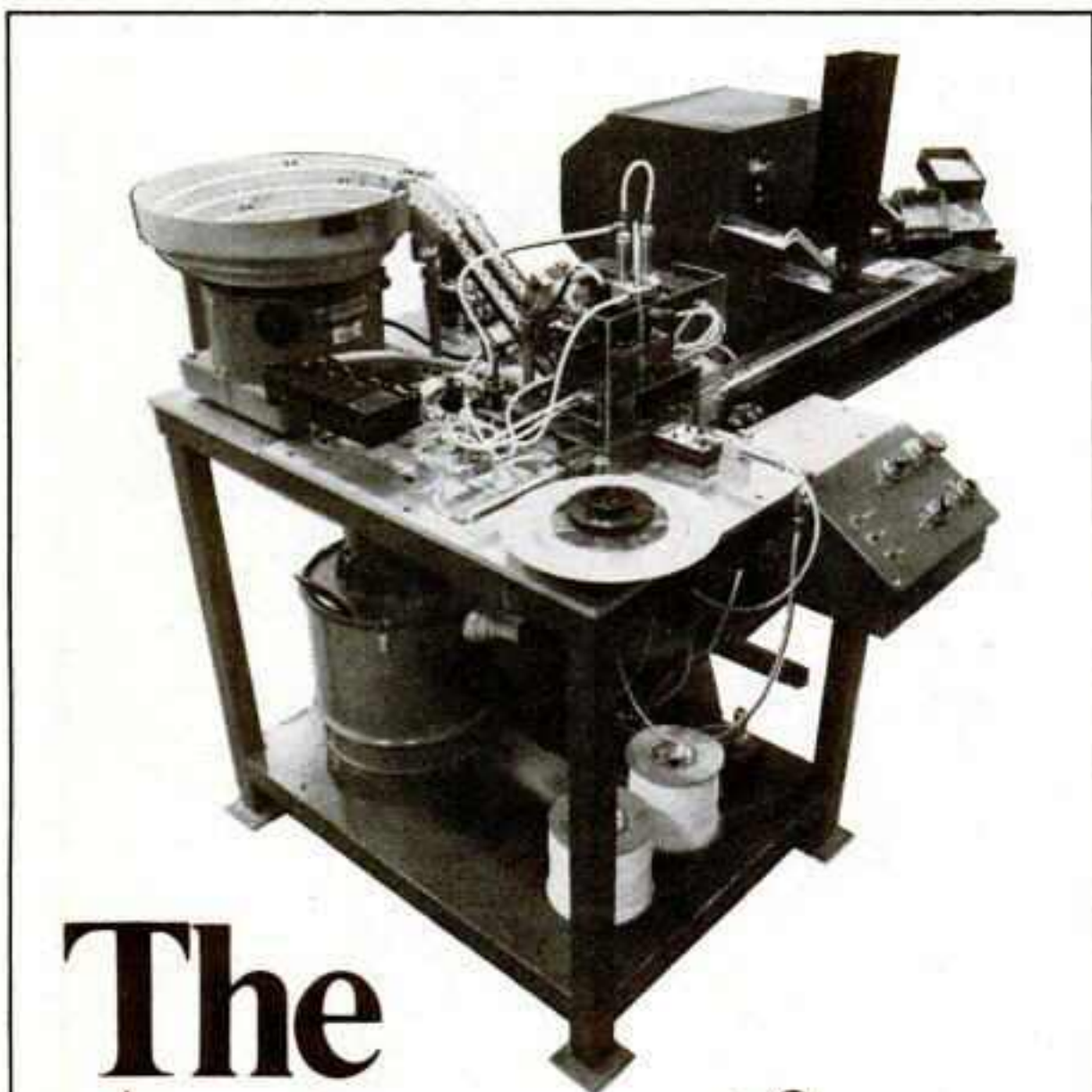


COLUMBIA Magnetics promotion on blank tape has Soundcraft 8-track packaged and in counter displays.



HITACHI introduces the TRK-1271 FM/AM radio and cassette recorder with a unique wireless microphone. The unit also features a variable monitor and allows sound mixing. Suggested list price is \$159.95

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Video Systems II: Hardware in Second Generation Era

By KEN WINSLOW

EDITOR'S NOTE: This second installment of a long look at video systems by association director and newsletter editor Ken Winslow focuses on several formats (see Billboard, Feb 9).

NEW YORK—Among the several video system formats Sony has shown significant development.

We are presently in a second generation phase of 3/4U hardware design. Present models of players and recorder/players offer built-in options for remote control, stop-frame, and simple editing. Sony is making an impact with a model which will switch between the U.S. NTSC and the European PAL TV standards in a bid for the international market. Sony has given a sneak public preview at a recent equipment show of an up-graded 3/4U recorder/player designed for the increasing number of users doing master production in 3/4U for 3/4U duplication and release. This "mastering" version is to be available in late '74. Further intensive development is expected by Sony and others in 3/4U with the expected result that by '75 it may be offered as a serious market competitor to open-reel 1/2-inch tape for utility production applications.

Although Cartridge Television went into bankruptcy last summer after only a year of deliveries, industry experts estimate that perhaps several thousand moved into the hands of consumers in cabinet console models with a color TV. Sears, Teledyne-Packard-Bell, and Admiral were major OEM marketers of the equipment. At present the CTI format is not being manufactured. Larry Hilford, then president of the now defunct Cartridge Rental Network set up to rent prerecorded feature films on tape to CTI owners, reported that in spite of the delays, confusion and technical problems it was evident from actual sales experience that home owners who could stand the initial bite of \$1,400 and up for the unit would become good continuing customers for pre-recorded and blank video tape cartridge and accessory equipment.

Other Systems

Prior to CTI's halt it was expected to be joined by RCA's 3/4-inch Mag-Tape tape recorder/player which like CTI was aimed first at the consumer market. However, several months ago RCA announced an indefinite postponement of the intended early '74 intro of its product pending extensive reevaluation of both it and the market. Unlike CTI, MagTape was to be a stand-alone unit able to work with any existing color TV receiver. MagTape had an expected \$800 retail price tag.

The 1/2-in. format was developed in the late '60s as the world's first intermanufacturer open-reel videotape standard by the EIA of Japan. Specifications were subsequently adopted for placement of this EIA-J Type 1 1/2-inch format in a self-threading cartridge with many of the operational advantages of 3/4U. Equipment is available in various off-air and closed-circuit recorder/

player and player only versions at prices competitive to 3/4U. Panasonic is the leading supplier of EIA-J Type 1 cartridge video player equipment followed by Hitachi and Sharp.

The Philips 1/2-inch VCR cassette format developed, manufactured and marketed mainly in Europe and the U.K. began deliveries to the U.S. in early '73 through North American

Philips Norelco. Offered as a closed-circuit recorder/player through a dealer network setup to cover the U.S. Norelco has also put into operation specially constructed real-time

in-cassette duplication facilities. The Norelco VCR is characterized as being the lightest recorder/player weighing just over 30 lbs.

(To be continued)

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4 ITA Awards

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MacMannis, Reader's Digest; Frank McLaughlin, director of Industry Affairs, President's Office of Consumer Affairs; Joseph Bellon, CBS News; and Claron Oakley, Audio Digest.

One highlight of the banquet will be the appearance of Al Martino, the Capitol Records artist will perform with Wayne Webb and his 20 piece orchestra.

FEBRUARY 16, 1974, BILLBOARD

Tape Duplicator

Overland Products, Fremont, Neb., has expanded production capacity by 25 percent because of a 25 percent increase in sales of internal cassette and 8-track cartridge parts, Howard Pearson, president, said.

“Most of our increased business is represented by new people entering the cassette field,” he noted, citing the tremendous volume as the attraction. Overland is also involved in computer cassette parts, and custom stamping.

Cartrette, Inc., Ann Arbor, Mich.,

is considering applications of its miniature 4-track tape cartridge and transport mechanism to the security alarm and the telephone answering equipment markets. Dave Earley, marketing manager, sees applications for low cost, compact equipment in the mass transit areas, such as taped bus tour spiels, and passenger information on airlines.

“Problems involved in the retail

music market include money and exposure. We have some good ideas on direct mail applications which we hope to follow up eventually, but at the moment, we feel that the growth in the telephone answering equipment will supply some of the capital we need to return to the consumer music market,” Earley said.

The Florida Mental Health Institute, a unit of the State Division of

Mental Health, is accepting applications from audio/video persons experienced in program development for the new Communications Program directed by Roy W. Persons, Ph.D. New concepts in health care delivery will be explored, using video tape on a wide range of projects. For further information, contact Dr. Persons, FMHI, 4000 W. Buffalo Y Ave., Tampa, Fla. 33614.



AUDIMATION unit with closeup of special hub design.

Inventor Puts Simplicity In Duplicating Equipment

• Continued from page 38

began in high school when he went into business cutting recording disks of student recitals and shows. He moved into the audio/visual field in industry, developing newer concepts of audio tape usage. He formed the program services division in one company, and as it grew, he developed Programming Technologies Corporation which bought Program Services. Programming Technologies expanded into the cassette field, and in 1971, he sold his interest and formed Audimation, Inc., which at that time was primarily engaged in non-audio research and development. His return to audio was in response to requests for improved duplicating equipment and peripheral packaging. Audimation now employs one full time technician and 15 workers. Deletzke is also involved in a real estate holding corporation, control systems for fuel in large residential structures, and security system development.

New Products

Typical of the inventiveness he showers on his equipment is the design of the reel hub for the 732 six station tape duplicator. Made of unbreakable glass-filled Lexan, the hub self-locks any eighth or quarter inch NAB hub or reel up to 14-in., while allowing one operator to change reels by merely lifting it off the hub. It is also electrically grounded.

Of the duplicator itself, Deletzke claims its “serviceability is per-

manently temporary.” That is, it is potentially adaptive to video tape, or any one or combination of formats without major design changes.

Deletzke has completed a prototype fully automated C-O loader using a hydraulic splicing machine on an overhead track, capable of loading 1,800 C-60's per hour with one operator.

Bootleggers

When Deletzke couldn't find a suitable conveyor system, he designed one. The six inch wide canvas belt is built into an aluminum channel, and is available in four or six foot lengths that plug into a standard outlet. They can be lined up as needed.

Frankly admitting that his 741 high speed winder is bought by persons he suspects are bootleggers, Deletzke reasoned about the legality of bootleg laws: “The penalty-to-crime ratio is way out of line. Punishment for copying someone else's work is more severe than hi-jacking or rape. I don't agree on how far the bootlegging law has gone. Musicians have created their own bootleg situation by demanding big royalties, like \$2 per 8-track tape.

“Copyright laws should be made similar to patent laws so the copyright becomes the personal property of the owner of the copyright. Then the copyright owner can dictate the market to be sold, and sell only to customers who can show royalty receipts. Then, drop royalties for two years to ten cents while a new marketing structure is initiated.”

Variable Speed Cassette Unit

NEW YORK—The Cambridge Research & Development Co. has developed a device that allows audio cassette users to either slow down or speed up their prerecorded spoken word tapes without loss of comprehension.

According to Murray Schiffman, co-developer of the device, designated Variable Speed Control, the unit is geared initially to the educational market, an area in which it is expected to have wide application in speeding up the learning process. Later, however, plans are to aim the system at the consumer market where Schiffman feels it can be put to a variety of uses.

Cambridge Research and Development has already licensed the Matsushita and Sony Corp. to include the device in certain of their models, especially those designed for the educational market.

It is expected that inclusion of the system into conventional cassette recorders will push the list price up by about \$30, but Ken Sherman, a partner in Cambridge Research and Development feels that the price increase is well worth the advantages that the Variable Speed Control device offers.

According to Schiffman, man's normal speaking rate is around 150 words a minute, but the average lis-

tener can comprehend and even retain words spoken at up to 300 words a minute.

In explaining how VSC works, Schiffman said that while under normal circumstances any increased speed of the cassette compresses the wave form causing a garbled sound, VSC electronically expands it.

Cambridge Research and Development is hoping to license cassette player manufacturers world-wide in an effort to proliferate the concept of VSC, and also to further reduce the retail price.

The firm is also working on improved versions of the device for music and video buffs.

Car Stereo

CAR STEREO 'Q' SPARKS IN U.K.

• Continued from page 38

Commented Andrew Pryor, formerly CBS's quadrasonic marketing manager and now the firm's artist development manager: “I am disappointed with our sales so far but it has to be said that there has been a certain reluctance on the part of dealers to buy 4-channel records. They are not happy to try anything new and seem convinced that there is no demand for quadrasonic product, which simply isn't true.

“Even when we do manage to persuade a dealer to stock some product, he usually hides it away and doesn't bother to promote it with point-of-sale material or special displays and then wonders why he doesn't sell any.”

CBS now has about 130 SQ albums on release and about 45 4-channel cartridges covering all types of repertoire. Sales, however, come mainly from middle-of-the-road artists.

Unlike most companies, Pryor added that CBS's 4-channel record sales are now slightly ahead of tape sales.

Among the hardware companies now marketing SQ equipment are Sony, Sanyo, Rotel, Pioneer, Harman-Kardon, Fisher, Toshiba, Ferguson, Rank Wharfedale, Cernaught Equipment, Revox, Braun and even JVC which developed the rival CD-4 discrete system.

Jack Boyce, Pye marketing manager, echoed Pryor's comments about the lack of enthusiasm from dealers.

He said, “Our 4-channel sales are not what they should be but we have found very reluctant dealers and record buyers who seem completely unable to appreciate, first, what 4-channel is and secondly, that our quadrasonic LP's are completely compatible with stereo equipment so that they can buy them now and start building up a 4-channel catalog even though they might not want to invest in the necessary hardware yet.”

Software

Pye currently has about a dozen

4-channel albums on release and recently brought the price of the LP's down to the price of the firm's ordinary full-price pop LP product in an effort to stimulate extra interest.

The 4-channel catalog of Precision, Pye's cassette and cartridge subsidiary, is bigger. The company now has about 40 titles available in discrete cartridge form and is releasing new items roughly every other month.

The catalog includes material by Burt Bacharach, Herb Alpert, the Carpenters, Des O'Connor, Carole King, the London Philharmonic orchestra, 101 Strings, Cyril Stapleton and the Harry Roche Constellation.

Sansui, whose products are distributed in this country by Southampton-based Vernitron, offers a fairly extensive range of QS 4-channel record and tape hardware.

RCA has imported from the U.S. about 20 4-channel CD-4 titles, mainly classical. In contrast, the firm offers in 4-channel cartridge form about 35 titles covering all types of repertoire. Included in the catalog are such items as Eugene Ormandy conducting the Philadelphia orchestra, LP's by the Boston Symphony orchestra, Elvis Presley, Guess Who, Jefferson Airplane, Hot Tuna and classic soundtracks such as “Hello Dolly,” “The Sound of Music” and “Fiddler On The Roof.”

Commented Ray Pocock, RCA's tape marketing manager, “It is still very much an in-car orientated market for 4-channel cartridges—the home market is still growing very slowly. The general reaction to our quadrasonic tapes has been fairly

good and we will be releasing more titles this year.”

Denham & Morley, which distributes JVC product in this country, is marketing a complete range of JVC 4-channel equipment which includes record decks, amplifiers, home cartridge systems and in-car units.

One of the most interesting cartridges in EMI's quadrasonic catalog is a sampler called “This Is Quadrasonic Sound.” The tape serves as an excellent introduction to 4-channel sound. It is comprised of music interspersed with fascinating and highly effective sound effects such as a doubles table tennis match which gives the listener the impression that he is sitting in the middle of the net with the ball going back and forth over his head.

A similar sampler, although comprised of different tracks, is also included in EMI's SQ catalog of 4-channel disks. Among EMI's quadrasonic items are John Lennon's “Imagine” album, easy-listening material from Ron Goodwin, the popular “Manuel & The Music Of The Mountains” and Joe Loss and his orchestra.

Decca's only venture into the 4-channel market to date has been with a handful of tapes by such artists as Mantovani, the Moddy Blues, Frank Chacksfield, Edmundo Ros and the Band of the Grenadier Guards.

Among the hardware manufacturers marketing 4-channel tape equipment for the car and/or home are National Panasonic, Motorola, Musitapes, Hitachi and Radiomobile.

Panasonic Custom

• Continued from page 38

Lucasey was very careful in assuring distributors the company moves with solid planning.

As for business and the energy crunch, he said, “Our distributors believe the sluff off in big car sales will mean that new car dealers will look as never before to car stereo as a profit item.”

New models shown were an in-

dash, AM/FM cassette unit with same nose piece as model 979; a three-way, AM/FM stereo and cassette with fixed shaft and nose piece for compact cars; a low-end under-dash playback-only cassette; and a three-way in-dash AM/FM stereo quadrasonic (discrete) 8-track unit.

Seminars placed heavy emphasis on warranty handling and custom sales.



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Compacts Add Record Feature; Wide Ranges in Pricing

By ANN DUSTON

CHICAGO—Manufacturers were showing compacts with 8-track record feature, with an emphasis on low end product, at the winter shows. Juliette's ad director Selwyn Kent, noted: "The new emphasis on new promotional merchandise is a basic attempt to maintain price points in the face of rising costs."

Juliette is adding two 8-track stereo compacts with the record feature in the promotion end, as well as three new quadrasonic compacts. According to Kent, the company is in an advantageous position regarding plastics, with its own plastics plant opened in Miami three years ago. Juliette has also been opening assembly plants near manufacturing and warehousing facilities in Miami, Los Angeles and Franklin Park, Ill., with assembly lines to be opened near warehousing facilities in New Jersey in June. Except for receiver chassis made in Japan, all other product, including speakers, is now United States manufactured.

Superscope introduced its complete line of compacts, including three in the budget range. All three feature FM/AM/FM stereo receiver with Quadraphase circuitry for four channel matrix with additional speakers, with a tape monitor input for a 4-channel decoder or demodulator and BSR changer. Model SMS-1016 lists for \$199.95; Model SMS-1816, with 8-track tape player, lists for \$249.95; Model SMS-3026 lists at \$249.95. Deluxe models are Model SMS-3826 with 8-track tape player, \$299.95; and SMS-6026, at \$299.95.

Superscope is offering a choice of colors in the molded speaker grilles, of Chocolate Brown, Shadow Blue, Harvest Gold, and Sundance Orange.

Lloyd's Adds 9

Superscope is warranting the receiver electronics of all five compacts for three years, parts and labor. Warranty for the record

changer is one year, parts and labor, excluding stylus and cartridges, and for speakers, three years, parts and labor.

SoundDesign included the 8-track record feature on the new Model 4968 compact, listing from \$264 to \$300, with choice of speakers. Deluxe model 4790 includes a cartridge storage area, and lists for \$389 or \$419, with speakers. New budget

compact model 4769 has 8-track player, AM/FM/FM stereo, and full size changer, for \$215 or \$229 list.

Lloyd's concentrated on new styling for the nine compacts added to the line at CES, as well as moderate pricing. Packaged units are again big, with one quadrasonic compact, model Q484 (\$279.95 list), surpris-

ingly lining up all four speakers across the bottom of the cart.

The 8-track record feature appears on three new models. The Q480 package with AM/FM stereo receiver and turntable, separate 8-track tape deck for play or record, padded headphones and rollaway cart, \$229.95; the M687 AM/FM/FM, at \$269.95; and the premium priced M902, at \$349.95.

Technics Success Keyed to Training

Continued from page 38

more of the average buying public is being exposed to and is buying high quality component systems. He believes that quadrasonic has helped this along greatly, as well as the fact that the average consumer is simply more quality conscious.

Discussing his rep operation in greater detail, Kaplan explained that there are 14 rep organizations who will conduct many of the training seminars as well as sending out brochures, newsletters and setting

up displays. Kaplan does not think, however, that display is quite as important in the high end market as it is in other phases of consumer electronics, mainly because the consumer is fairly well set on what he wants and knows the product before he comes into the store.

"It is because the consumer is so knowledgeable that sales training takes on such an important meaning," Kaplan added. "He knows what he is looking for, but he wants to be able to ask questions and get the right answers. So, we circulate sales and product information all year long. This must be a year long project. In addition, it is essential that tags be placed on hardware listing certain key features of the unit.

"I think the Technics name has become extremely strong on its own," he continued. "Two years ago, I might have had trouble talking to a dealer about Technics. But now, through the help of Panasonic and the proof we've offered that we can make a quality product, I do not find any problems."

The line is expanding its distribution, Kaplan said, adding that "We are looking for any good audio account that meets the requirements of having good knowledgeable people working for it and is already doing fairly well."

HARDWARE DIST. ADDS SOFTWARE

Continued from page 38

Larrick's, Inc., employing 30 people with 10 men on the road covering two-thirds of Ohio except Toledo and Cleveland, basically doesn't do anything other than all the way. Larrick, 43, and John Stanley, 29, a vice president, offered plenty of examples:

- Complete Panasonic line, from microwave ovens to home stereo; also Ampex and Memorex blank tape among other lines;

- Two car stereo installation centers (one in Cincinnati) which hardly make money but which back up Larrick's push in automotive sound;

- A network of over 200 new car dealers lined up to sell car stereo (Larrick's cleans up the inventory at each year end with the dealer guaranteed no obsolescence worry);

- \$35,000 inventory in trim plates and hardware relating exclusively to in-dash installations;

- Every Monday morning sales meeting stressing motivation with salesmen assigned topics they must give reports on;

- Regular publication of 100 best-selling Panasonic models out of 400 over-all list;

- Luxurious showroom with orange shag carpets and smokey topaz glass trim;

- A service program that includes 1) inventory control procedures for dealers; 2) collect calls acceptance; 3) free and next day delivery; professional sales help.

Hard Work

One is left almost breathless after a few minutes with Larrick when he really gets going. Once during the interview, he seemed to catch himself and said, "I hope I don't give the impression that being a distributor in today's market is easy and cause a lot of people to rush into this business."

A former electronics technician and once engineer for Frigidaire, Larrick generally comes to work around 10:30 a.m., leaves at 7, re-

Car Stereo

turns later to work from 11 p.m. to around 1 a.m. He works eight hours Saturday and usually from 10-1 p.m. Sunday.

Both wives of Larrick and Stanley work in the business too and Stanley often comes down evenings with Larrick, although as second in command Stanley works a usual 9-6 stint.

Somewhere, Larrick finds time to keep physically fit (the work alone would do it) enough so that he survived a motorcycle accident on Stanley's Rickman-Mettisse that cost him a splintered and a crushed vertebra.

Told by one surgeon he would never walk, Larrick was back at work in seven days. He even had a bed installed at the 23 Mackcoil St. facility in Dayton "but used it one day."

Both men do take time out Thursday evenings to play with the Larrick's, Inc. basketball team. Larrick has been four times to Japan, "and I sent my wife along with John to England," he said, waiting before adding, "but John took my daughter and his wife too."

Helps Dealers

He summed up his philosophy at one point by saying, "Too many dealers are regarded as mushrooms. They're kept in the dark, fed a lot of horse manure and expected to flourish."

Larrick's goes to all lengths to train and support its dealer network. It even offers customized displays that cost the firm \$200 to build but are placed free. It has over 200 of the units out.

What he calls a "true" distributor (doing no retail business whatsoever), Larrick's, Inc. was promoting quadrasonic three years ago. The firm also got involved at an early date with video systems. Of the latter, Larrick said he wants to see the market materialize more before going heavier.

Larrick's major regret is the number of young retailers who start good

but then become enamored with hi-fi and go broke. He places a lot of blame on manufacturer reps.

"These young guys start adding this line and that line and before they realize it they owe \$5,000 and their net worth is \$1,000. This is why we provide professional sales help."

His word of advice to dealers: "Develop a loyalty to at least one line. Believe in it. Then you have something to count on, you can sell it because you believe in it."

Larrick believes. His one motto: "we have taken the words 'never' and 'can' out of the dictionary." Anything is possible.

While he sees business this year as a continuing challenge, he said, "Dealers have got to be helped in bookkeeping, in inventory control."

New Koss Lightweight

CHICAGO—Koss Corp. will introduce what it calls the industry's first high-velocity, controlled volume balance lightweight stereo headphones with model HV/ILC (\$50 list) at the winter shows this week.

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SOMA Mfg.'s permanent long-box for tape with shoe to open it (at left) is shown by inventor Howard Holkestad.



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International News

A&M Distrib, Pressing Tie Is Seen Strong Alliance for CBS

LONDON—A powerful alliance of American labels is in prospect following the decision of A&M to go with CBS for pressing and distribution from April 1, the end of its Pye contract.

CBS, of course, has been handling manufacture and distribution for the WEA group for three years, and the addition of A&M, plus its licensed labels, Ode, Shelter and Sussex, to the Warner Bros., Reprise and Atlantic labels, will mean that an estimated 26 percent of the U.K.'s full-price record sales will come from the Aylesbury factory and William Road, London, distribution center.

CBS will acknowledge the importance of its new client by giving equal billing on the distribution masthead which, from April, will read CBS/WEA A&M Distribution.

Three-Year Deal

The three-year deal with A&M coincides with plans which CBS has been working on to improve both manufacturing and distribution facilities. At Aylesbury, a new tape plant should be ready by September, which will make more space available for additional disk manufacturing capacity. On the distribution

side, CBS is in negotiations over a number of sites which would provide larger warehousing space.

While British-owned manufacturers have become increasingly wary of pressing-distribution deals with potential competitors, CBS—already handling A&M's pressing in America—takes a different attitude.

"We don't look upon distribution primarily as a profit-making source, but as a means of achieving cost effectiveness.

If we can send releases by three companies in the same box that we would otherwise send records by one, then there has to be mutual advantage," commented CBS managing director Dick Asher.

He added that CBS had encouraged A&M to set up its own national sales force—which also goes into action on April 1—so that there could be no sales conflict in those areas of repertoire where competition existed.

Derek Green, managing director of A&M, commenting on what he described as a "co-operation agreement" with CBS, said that in making the final choice he had been influenced by the fact that CBS had looked at problems "so much more realistically."

"CBS was prepared to look at the situation in the long term and regarded A&M as a source of business, while the English companies looked at us as a competitor. The agreement with CBS will further strengthen our penetration into the U.K. market.

"We are committed to selling our own product and CBS is equally committed to giving us a first-class distribution service and a guarantee of future manufacturing capacity."

Spanish Firm In Many Deals

BARCELONA — Diresa—Discograficas Reunidas de Espana S.A.—the Spanish music complex—has extended its repertoire considerably as a result of deals, involving \$60,000 worth of advance, made at MIDEM.

President Manuel Muniz Suarez reported acquisition of the Byg catalog for Spain for a 100,000-franc advance. The contract is for four years. The Byg repertoire was formerly represented in Spain by Movieplay.

Diresa also initiated a deal with Claude Carrere at MIDEM for a large range of American recordings plus material by Ravel, Paderewski and Chaliapin. This deal runs for five years.

Diresa, which has been in operation for just one year, is opening a pressing plant in Barcelona shortly. The company specializes in the marketing of budget repertoire, mainly on its Red Sale label which is sold through racks. The albums sell for less than \$2.00, with cassettes retailing at around \$3.00. Suarez said he is selling each month more than 60,000 budget albums, 25,000 full price albums and 60,000 cassettes.

San Remo Fest in Limbo Due to No Organizer Choice

SAN REMO—As usual, the Italian Song Festival, scheduled for Feb. 21-23, generates a lot of polemics—still there is no organizer for this, the 24th festival, and a postponement does not look unlikely. The city council has rejected a proposed assignment of the organization to the man who has organized more of the festivals than anyone else—Gianni Ravera, and veteran show-business personality, Elio Gigante.

Ravera and Gigante jointly organized the last two editions of the Venice International Show of Light Music.

Favorite is now Vittorio Salvetti, organizer of the 10-year-old jukebox song contest Festivalbar, and last year's consultant to the City Festival Committee, which directly organized the event. But Ezio Radaelli, another festival veteran, is still in the running.

Such uncertainty can be ex-

plained to an extent because of the general political atmosphere here, and in particular, with the crisis which splits the major Christian Democratic party as one group, pushing for Ravera and Gigante, and another lobbying group, led by the assessor Napoleone Cavaliere, which is pushing Salvetti.

Razed by Fire, U.K. Sleeve Mfr. Is Back in Swing

LONDON—Tinsley and Robor, the sleeve manufacturing company whose Lancing factory was gutted by fire that caused \$7.5 million damage three months ago expects to be back in full production this month.

Managing director John Rose said, the company has come back even stronger, with a projected \$3.7 million annual turnover on Oct. 1 as against \$3.2 million pre-fire.

Packaging capacity will be up by 800,000 units per week and the origination/plate makeup expanded by 30 percent.

The company is now operating from three factories on the Churchill Industrial Estate, Lancing, Sussex while a purpose-built unit is built on the site of the old factory.

Plant was shipped from Germany and the States, in what Rose said was one of the largest single printing machinery orders ever placed. Over a million record sleeves, 1,000 tons of paper and \$1.2 million of machinery were lost in the Oct. 1 blaze.

The programme for recovery began on Nov. 8, when the third factory and the vital new plant was secured.

On Nov. 22 the plate-making department was back in business and the following day the company was back to 50 percent of former production.

Dec. 12 saw this stepped up to 75 percent and Rose anticipates he reached 100 percent production before Jan. 15.

Wins Hungarian 'Grammy'

HUNGARY—Zsuzsana Konecz has won this year's Pepita Lion prize—the Hungarian equivalent of the Grammy award. Runners-up were Gyorgy Korda, and Sarolta Charlotte Zalotnay.



EMI is to release the single "Tchip Tchip" by Bobby Setter and his Cash & Carry Group on Feb. 25 in England. The record, already a million-seller in continental Europe, was produced by Eurovox, Belgium president Louis Van Rijmenant who first heard the tune played by composer/accordionist Werner Thomas in a hotel bar in Davos, Switzerland, last March. Shown are composer Werner Thomas (third from left) being presented with a gold disk during the Belgian TV program "Binnen En Buiten." With Thomas, left to right are Rita Dekegel, Barclay promotion; Bruno Possart of Schweizer Illustrierte, Mrs. Frieda van Rijmenant, Rudy Witt, Eurovox promotion manager; Milo Decoster, Barclay Belgium and Louis van Rijmenant, producer and publisher of "Tchip Tchip."

From the Music Capitals of the World

LONDON

The Sweet is to be signed up by Osmonds manager Ed Lefler for world-wide management with a particular view to a tour of the States later this year. Nicky Chinn, of Chinnichap which has been managing the band as well as writing their material and producing them, said: "The contract is now with our solicitors." He said that the Sweet were a professional band which deserved professional management. "We did the job because it had to be done," he added. Chinnichap will continue to write and produce for the group, whose "Little Willie" made No. 3 in the Billboard charts last year and sold a million and a half copies in America alone. . . . David Essex has been nominated by the Society of Film and Television Arts for a British film Oscar in the Most Promising Newcomer To Leading Film Roles section, for his performance in "That'll Be the Day." Kris Kristofferson was also nominated for the same award for his performance in "Pat Garrett and Billy the Kid." Among the nominees for The Anthony Asquith Award for original film music is Bob Dylan for "Pat Garrett and Billy the Kid," and also Taj Mahal for "Sounder." The awards will be presented by Princess Anne at the Royal Albert Hall on March 6.

A National Opinion Poll survey has put London Broadcasting's audience at over one million listeners a week. The figure—seen as encouraging by LBC after Britain's first local commercial radio's shaky start—coincide with the recent announcement that more music may be included in the station's broadcasting. . . . The impact of commercial radio on record sales, manufacturing problems, displays and pilfering will be among topics on the agenda at the MTA/GRRRC Record, Tape and Hi-Fi Conference to be held at the London Tara Hotel on March 19-20. . . . BBC Radio 2 are to run the life story of Hollywood singing star Mario Lanza in two 60-minute programs entitled, "Mario Lanza—The Turbulent Years." Peter Clayton will tell the story in words and music from film soundtracks and recordings. The programs include interviews with Hollywood producer Joe Pasternak, Kathryn Grayson, Edmund Purdom and Cyril Ornadel.

Music Sales begins a phone-out service to dealers next week which will operate in a similar way to the phone-order service operated by major record distributors. The music book publisher and distributor is adding to its present sales team four telephone sales girls, who will call about 1,000 dealers every 10 days. Newly appointed sales manager, Alan Kirk, explained that it was impossible with a small sales team to keep every dealer throughout the country up to date on new releases from Music Sales.

Directors of CBS and its publishing company April remained reserved this week about rumors the companies are planning to come under one roof in a new building in the West End. Alan Davis, a director of the record company, said: "There is nothing definite but there are a lot of plans to consolidate our position because we have run out of space." April Music managing director, Brian Hutch said he feels certain any move will be into central West End and not further out of town. . . . Marko, the international self-service company whose operation includes extensive record wholesaling, is to open its sixth center in the U.K. next summer. It will be in Leeds and bring Marko's total selling space in the U.K. to over 800,000 square feet. . . . Polydor has signed a deal with the Scottish World Cup soccer squad in a bid to emulate the 1970 England squad's success with Back Home. A single and album will be released in April from the footballers who carry U.K. hopes in the World Cup finals in Munich. . . . Dart press officer, Tony Satchell, has taken over Image Information as an independent P.R. company handling selected accounts.

Island has secured advance orders of 75,000 records and tapes for the Bob Dylan album "Planet Waves," released this week. After one week the company was able to report advance orders of 60,000 albums and tapes and put in a claim to the BPI for a Silver Disk. . . . The first release of BBC cassettes since the signing of the distribution deal with Polydor is scheduled this month. There will be six cassettes available, four of which have already sold well on record. . . . Following expiration of his one-year subpublishing agreement with ATV.

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PHONOGRAM organized a reception recently in Sweden for journalists from Holland, Norway, Finland and Sweden when Black Sabbath visited Gothenburg. Sabbath are one of Sweden's top bands and have sold 80,000 albums there to date. L to r, are Tony Iommi, Bill Ward, Geezer Butler and John Osborne of Sabbath; Stefan Schroder, of Phonogram Sweden; Anne-Lise Roed, of Phonogram Norway; Lasse Svensson and Ingvar Erikson, of Phonogram Sweden.

Small Pressing Cos. in U.K. Form Association

• Continued from page 1

for all the small plants," commented Damont's managing director Monty Presky. "There seems to be PVC to be bought in Europe through freelance operators, but how are the small companies expected to pay the prices offered? Early in 1973, it cost about \$625 a ton to small companies and now I have heard of prices of

\$2,500 a ton being quoted. I myself have been offered PVC at \$2,000 a ton.

"The manufacturing costs of 12-inch pressings has about doubled in 12 months, from around 30 cents a copy to as much as 60 cents a copy."

He said that concern over the deteriorating situation was expressed at the meeting. "Together with the effect of a three-day working week,

the PVC shortage could cause the closure or bankruptcy of some companies in the foreseeable future. Certainly nobody at the meeting could be certain of security for the year."

It is estimated that the independent pressing plants account for about 25 percent of the country's total production, which would mean in the region of seven million LP's a year.

The meeting was called on the initiative of the Association of Professional Recording Studios, which had become concerned about the future of small studios, recording such events as school concerts or music festivals, if pressing plants become unable to handle the small-run orders.

The 11 companies represented at the meeting—all custom plants in the U.K. with the exception of one in Yarmouth which sent a message of support—decided to form an action committee under the chairmanship of Jacques Levy (APRS) and comprising Phillip Gouldstore (Lingaphone), John Moon (Orlake), Monty Presky (Damont) and Edward Masek (APRS) as secretary/treasurer.

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 Huber, 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 independent. "When negotiating with representatives of world-wide 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."

Eire Artist Donates Disk \$\$ to School

DUBLIN—Kevin Farrell has donated all royalties from his disk, "Tribute To Michael O'Hehir" to St. Raphael's school for mentally handicapped children in Celbridge, County Kildare. It is run by the Hospitaller Order of St. John of God. Farrell is a singer from Edenderry, County Offaly. He also wrote the music for the record which honors the Irish sports commentator. On the independent Ros label, it was produced by Billy Hopkins and Paul Waldren at Trend Studios.

Carpenters to Get Award Plaques During U.K. Tour

LONDON—The Carpenters are to be presented with five gold album awards and two silver disks during their forthcoming U.K. tour. While in London they will receive gold awards for the "Now and Then" album, and the current release, "The Singles 1969-1973." Three "unofficial" gold disks will also be presented for album sales achieved before the present BPI regulations were introduced. These will be for "Close to You," "Carpenters" and "Song for You."

Precision Tapes will present the pair with a special gold cassette

trophy to mark the Carpenter's cumulative U.K. tape sales, and there are also plans to present a number of European awards. Silver disks for 250,000 U.K. sales will be presented for "Yesterday Once More" and "Top of the World."

It is hoped to make the presentations at the Carpenter's Talk of the Town appearance on Feb. 24, which is to be recorded for future TV screening.

The Carpenter's new single to tie in with their tour will be "Jambalaya," a track off the "Now and Then" album.

U.K. April, Swingle Deal

NEW YORK—April Music (U.K.) has concluded an exclusive long-term publishing deal with Ward Swingle—creator and producer of the "Swingle Singers."

The worldwide publishing agreement will run concurrently with Swingle's new recording deal with CBS.

American-born Swingle, who is now living in England, was one of the pioneers of the fusion between classical music and jazz. He recently re-formed his "Singers" under the name of "Swingle 2," and is currently working on his first album for CBS which will be released in the Spring.

"It will be a collection of madrigals from all over Europe," said Swingle. "I am hoping to use an A.R.P. Synthesizer to copy the sound of Medieval instruments—otherwise, apart from voices, I will only be using bass and drums."

Paul Myers, CBS director of Masterworks for Europe, was responsible for bringing Ward Swingle to CBS and April.

Chieftains To London

DUBLIN—The Chieftains, a traditional Irish group which has had four albums issued on Claddagh so far, have had many offers to appear abroad during 1974 but as they are a semiprofessional group they are only free to travel now and then. The group will go to London on March 1 to play at the Arts Theatre for the London Tourist Board.

Chieftains leader, Paddy Moloney, is writing a Mass for Writers Week, which will begin in Listowel, County Kerry on June 1. Gerard Victory has scored Moloney's "The Battle of Aughrim" for light orchestra, and it was recorded for RTE Radio on Feb. 5. Moloney is also manager of Claddagh Records. He said the label sold twice as many records last year as in 1972.

From the Music Capitals of the World

• Continued from page 44

composer Geoff Stephens has now formed a U.K. subsidiary of his Tic Toc SA publishing company, which has headquarters in Geneva. It is being handled by Nigel Puxley of Davenport, Lyons and Co. Stephens feels that to have a full-time professional staff is not necessary at present. He has also formed an American company, Geoff Stephens Music Inc., which is being administered in New York through a firm of accountants. . . . Jeffrey Kruger, chairman of the Ember Organization which includes the Sparta Florida music publishing group, announced this week the acquisition of subpublishing rights to two major catalogs. One is the American, Barton Music Group which has in its catalog titles identified with Frank Sinatra. Sparta Florida has acquired rights for the world outside the U.S., Canada and Japan. The other acquisition is the Coral Rock Music catalog in a straight administration deal for the U.K. only.

The Rocky Horror show has been named best musical of the year by The Evening Standard and Plays and Players magazine. The show is running at the Kings Road Theatre and the album is available on U.K. label. . . . Eddie Seago has concluded a deal with Page Full of Hits for the administration of his new Rootyarn Music publishing company. One of the first copyrights to be affected by the agreement is "Did You Get What You Wanted?" by the Boston Boppers, which has been written by Seago and was recently released by Penny Farthing. . . . Following the recent release of the firm's first single copyright, "Clock On The Wall" by Peter Barnfather on the Bell label, Shelter Music has placed two more copyrights for single release. They are "The Man Who Walked Towards the Music" by Pete Atkin, and Rum Song which has been recorded by new Phonogram signing Old 88.

MARTIN THORPE

TOKYO

The Japanese executive committee of the Madame Butterfly World Concours will sponsor three joint recitals by Maria Callas and Giuseppe di Stefano, two of them at the Japan Broadcasting Corp.'s 4,000-seat NHK Hall, May 24 and June 5, and one at the 2,800-seat Festival Hall in Osaka, June 1. Ticket prices range from 2,000 to 10,000 yen (\$6.66 to \$33.33). Another recital by the operatic duo is scheduled for May 29 at the Fukuoka Shimin Kaikan (Citizens' Hall). The American soprano and Italian tenor were on hand at the third concours in Nagasaki May 18, 1973, and held an operatic music seminar at the Osaka Festival Hall on May 20 of last year.

The Stylistics (Avco) and the Four Tops (Dunhill) attended Japan's first "Soul Convention" at the Mugen discotheque in this music capital. The convention was held Jan. 29 by the international a&r directors of six record manufacturing companies, namely CBS/Sony, Nippon Phonogram, Polydor K.K., Toshiba-EMI, Victor Musical Industries (also representing the RCA label) and Warner-Pioneer.

Opening and closing performances by the Carpenters have been arranged by Kyodo Tokyo for May 31 and June 12, respectively, at the 11,000-seat Nippon Budokan. Three concerts are scheduled for May 6-8 at the Festival Hall in Osaka according to the promotion agency. Seven

more will be held in Shizuoka, Kyoto, Hiroshima, Fukuoka, Kurashiki, Nagoya and Yokohama, respectively, said Kyodo Tokyo. Richard and Karen Carpenter were guests of the Yamaha Music Foundation at its first World Popular Song Festival here in 1970 and made their first Japan performance tour in 1972. The A&M recording duo's new "Top of the World," released here by King Record last Nov. 25, was among the top 10 best selling singles at the record stores of the Shineido chain in the latter three weeks of January, while "Jambalaya" and "Yesterday Once More" remained among the top 20 best sellers throughout Japan in the final week of last month. . . . The No. 1 single was "Anata" (I Wish You Were Here With Me) by Akiko Kosaka. The Grand Prix winner of the World Popular Song Festival in Tokyo '73 and other compositions by the Japanese girl singer/songwriter will be featured in a new album for release Feb. 25 by Warner-Pioneer. It will be released in Stereo 8 and cassette by Apollon Music Industrial. Also, "Ol' Blue Eyes Is Back" by Frank Sinatra, released here Nov. 25 by Warner-Pioneer, will be available in music tape form Feb. 25 from Apollon. Other music cassettes for March include "From the Beginning" by Emerson, Lake & Palmer (Manticore) and "Tales From Topographic Oceans" by Yes (Atlantic).

Fairport Convention was featured in the Feb. 3 edition of the Japan Broadcasting Corporation's weekly "Music of the World" color television series. The British "folk" group's performances were shown via videotape and film over NHK's nationwide TV network. Earlier the same Sunday, "The Salvatore Adamo Show" (filmed in Berlin) was telecast over the same network. . . . The album of live recordings made in U.S.A. last summer by Rod Stewart (Mercury) and Faces (Warner Bros.) is scheduled for release here Feb. 10 in disk form by Warner-Pioneer and Feb. 25 in music cassette by Nippon Phonogram, following the Feb. 10 release here of "Anthology" by the Mercury recording artist. His double album is being promoted by Nippon Phonogram with a series of record concerts at the National Panasonic and Technics showrooms in the Osaka-Kobe-Kyoto area. The album releases and record concerts are tied in with the promotion of the first Japan performance tour by Rod Stewart and the Faces. Four joint recitals are scheduled, two at the Osaka Kosei Henkin Kaikan Feb. 15 & 17, and two at the Nippon Budokan in this music capital Feb. 19 & 20. Tetsu Yamauchi, the Japanese bass guitarist, is a member of the group. . . . Sixteen concerts are scheduled for the Supremes, according to Kyodo Tokyo on the Motown's recording group's return performance tour of Japan, May 21-June 6. Six will be sponsored by the Onkyo concert association and one by Ro-on. . . . Besides promoting the release of "Time in a Bottle" by Jim Croce, Nippon Phonogram is pushing "I Got a Name" by the ABC recording artist prior to its release scheduled for Feb. 25.

Dalida (Sonopress) was due to begin her Japan performance tour at the Kosei Henkin Kaikan in the Shinjuku district of this music capital Feb. 7 and end it at the same hall Feb. 14 with daily recitals in between, according to the IAB promotion agency. Her "Paroles, Paroles" with Alain Delon has surpassed the

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ONE OF THE biggest stands at this year's MIDEM was that of the Australian music industry—an industry which, according to delegates from the 21 companies represented at MIDEM, is growing at a fast rate. On the stand, from left to right, are Michel Petit, public relations officer of the Australian Embassy in France; Paul Madzian, under secretary for trade at the Australian Embassy; Frank Donlevy, general manager of Castle Music; Ron Hurst, general manager of M7 Records; Bill Duff, record manager of Festival Records; Barry Kimberley, managing director, Essex Music of Australia; Ron Caves, general manager-record division EMI (Australia) Ltd.; Phil Matthews, general manager Festival Music; Ian Oshlack, managing editor of Music Week, Australia; and John Bromell, professional manager, Essex Music of Australia.

From the Music Capitals of the World

TORONTO

Bob McBride has canceled all dates lined up for him by Toronto booking agency Concept 376 and has left for England with **Peter Sherwood**. ... **Greaseball Boogie Band** will be the subject of a feature article in the nationally-distributed *Weekend Magazine*. ... **Crowbar** performed their latest single "Million Dollar Weekend" on the CBS television series "Music Machine" on Feb. 9. ... **The Guess Who** have just completed the recording of a single with **Wolfman Jack** entitled "Wolfman." ... **Guess Who** manager **Don Hunter** was recently in hospital for some dental work. ... Publicist **Skip Fox** represented **Susan Jaks**, Celebration Management and Concept 376 at the NEC Convention in Houston. ... **Cheech and Chong** will appear at Toronto's Massey Hall on Feb. 28 after completing dates at the beginning of Feb. in Hamilton, Winnipeg, Saskatoon and Regina. ... **Tom Scott and the L.A. Express** appeared with **Joni Mitchell** on Feb. 9 in Kitchener and will accompany her to Toronto Sunday (10). The L.A. Express consists of **Roger Kela-way**, **John Guerin**, **Max Bennett** and **Robin Ford**.

Fairport Convention with **Sandy Denny** begin a three-day stay at the El Macombo in Toronto on Monday (11). ... **Nazareth** and **Status Quo** will play Vancouver on Monday (18); Calgary on Tuesday (19); Edmonton on Wednesday (20); and Winnipeg (21). **Doug Chappell**, A&M Records of Canada promotion representative, will fly to Winnipeg to look after publicity arrangements in conjunction with A&M's Winnipeg office. Quebec and Ontario dates are expected to be announced for both bands. ... "Molly," the latest single by **Bearfoot** released by Columbia Records of Canada is getting a favorable reception from most major market programmers in Canada. CKLG, Vancouver; CHED, Edmonton; and CHUM, Toronto top the list of stations currently playing the single in Canada. ... **Alan Schick's** latest record for MCA (Canada) entitled "Lucy, Lucy, Lucy" is starting to get a lot of airplay on eastern radio stations after topping the charts in Winnipeg and surrounding areas for the last few months. CFGO, Ottawa; CKGM, Montreal; and CKOC, Hamilton are included in the list of stations currently programming the single.

Alan Matthews of UA Records (Canada) has announced the release of singles by **Karl Erickson**, **Mike Graham** and the **Davies Sisters**. The latter was produced by **Ben Kaye**. ... **Country Gazette** played to packed houses during their recent appearance in Toronto proving that bluegrass oriented country rock is becoming very popular in this city. The same week two other similar acts appeared in major downtown Toronto clubs. **Bluegrass Jam** performed at Egerton's and **Pure Country Pleasure** at the Midwich Cuckoo. ...

Moon, BMI Exec, Honored at Fete

TORONTO—A banquet was held Jan. 22 at the Inn on the Park in Toronto for **Harold Moon**, who is retiring as managing director of BMI Canada, a position that he has held for 26 years. Moon will remain on the board of directors and be available for consultation.

A&M Records of Canada is planning a total promotion campaign to surround the April 4 appearance of **Shawn Phillips** and **Valdy** at Massey Hall in Toronto. A&M will work in conjunction with promoter **Martin Onrot** in an attempt to break Phillips in Toronto. He is one of A&M's biggest selling artists in the Quebec market. ... **The Cooper Brothers**, the group, whose current single is the first to be released under the recently signed contract between Polydor Records in Canada and **Les Emerson's** Trillium Music, appeared at Queen's University in Kingston on Feb. 5. Their single has been added to playlists at CFRA, Ottawa; CKKL, Calgary; CFCF, Montreal; and CKCK, Regina among others.

Moe Koffman appeared at Hamilton Place in Hamilton on Feb. 9 with sideman **Ed Bickert** on guitar; **Jerry Fuller** on drums; and **Michael Craden** on keyboards. **Martin Onrot's** Encore Productions presented the show. ... **Axe** recording artists **Gary & Dave** have a follow-up single to "Could You Ever Love Me Again" entitled "I Fell in Love With You Sometime." The record is currently being charted or playlisted at such stations as CKKL, Calgary; CHED, Edmonton; CKGM, Montreal; CHUM, Toronto; CFGO, Ottawa and; CFTR, Toronto. ... **Gary & Dave** will tape the CFCF-Global Network show "Sing a Good Song" on Wednesday (13) and Thursday (14). ... **MCA Records** (Canada) held a special showing of the movie, "The Sting" on Feb. 5 with a variety of Canadian music industry personnel in attendance. ... **Tony Bennett** appeared at the Imperial Room of the Royal York Hotel in Toronto from Feb. 6-9. ... A new album by **Michel Sardou** has been released by London Records (Canada) coinciding with his appearance at the Place Des Arts on Jan. 30 and Le Grand Theatre de Quebec on Jan. 31. The album is entitled "La Madadie d'Amour." ... Another London (Canada) artist, **Mike Brant**, is just completing an extensive promotional tour of Quebec. Brant appeared on a special CBC show called "Tempo" on Feb. 3.

The Miracles will appear at Oil Can Harry's in Vancouver from Feb. 28-March 2. ... **Bill Gilliland** at Ahd Music Corporation reported that "Virginia," the new single by **Bill Amesbury**, released on **Neil Bogart's** Casablanca label in the U.S., has already been charted or playlisted on CKLW, Windsor; WIXY, Cleveland; WKBW, Buffalo; CHUM, Toronto; and CKGM, Montreal among others. ... **John Allan Cameron** and **Anne Murray** played two sell out shows on Jan. 31 and Feb. 1 at Hamilton Place in Hamilton. The concerts were presented by Balmur Ltd. in association with Hamilton radio station CHML. ... **Bruce Cockburn** will appear in a series of benefit concerts for the Riverboat Coffeehouse in Toronto. The concerts will be held at the Riverboat nightly from Wednesday (13) to Saturday (16). Tickets are \$3.50. ... **Michel Goodwill** has announced that he had nothing to do with the financing of a show entitled "Watergate Smash" which was produced in association with **Guy Aube** of GAG Management. Goodwill recently returned to Montreal from England and France where he worked on the production of the album that was to compliment the show. **MARTIN MELHUIH**

Balmur: How It Managed to Be a Successful Mgt. Company

By MARTIN MELHUIH

TORONTO—Balmur, the Toronto-based company handling the activities of **Anne Murray** and **John Allan Cameron**, is one of the most successful and active management organizations in Canada.

Formed in April 1970, Balmur is a partnership of **Brian Ahearn**, **Bill Langstroth**, **Leonard Rambeau** and **Anne Murray** and was originally set up as a tax shelter for **Miss Murray**. She is the president of the company and **Leonard Rambeau** is a vice president and general manager.

Rambeau met **Anne** in 1968 through **Bill Langstroth**, who divided his time between producing and hosting duties on the CBC television shows "Singalong Jubilee" and "The Don Messer Show" and handling some of Ms. Murray's affairs. Langstroth and Ahearn were instrumental in convincing **Miss Murray** to leave her teaching job and go into singing full time. Rambeau ran a few concerts in Nova Scotia which featured **Anne**, and she suggested that he become her road manager.

"Leonard told me that there were things that needed to be done such as answering letters, coordinating promotion and so on and he started helping out with these things," Ms. Murray said.

Said Rambeau, "when I moved to

Toronto in the beginning, it was to coordinate **Anne's** business with Capitol Records in the U.S.; Capitol Records in Canada; the CBC television network; **Levinson** and **Ross**, her former public relations company; and **Nick Sevano**, her former American manager."

A Clearing House

Balmur started out as a clearing house for all of these activities, then branched out into a lot of other areas. Langstroth indicated that he always had trouble pinpointing the company's objectives. "It used to shake me that we didn't write our motto on the wall. I am a goal-oriented person. If you wanted to sum up our reason for existing, it would be sufficient to say that we're here to make sure that **John Allan Cameron** and **Anne Murray** are well represented in the business in all areas," he said.

Rambeau continued, "I ended up handling most areas of business for **Anne** and we soon got into a situation where we felt we could handle other artists and it was at that point that we brought in **John Allan Cameron**."

Ironically, **Cameron** was the person who brought **Anne Murray** to Rambeau's attention in the beginning.

"One day I bumped into **John Al-**

lan in front of the Lord Nelson Hotel in Halifax in 1968. I was telling him about **Catherine MacKinnon** and he said, 'Wait until you hear this album by **Anne Murray**. She's going to be big one day,'" recalled Rambeau.

There have been a number of changes in Ms. Murray's American representation in the last few months. **Shep Gordon** of Alive Enterprises is now handling her management; **CMA** is handling her bookings instead of **William Morris**; and **Ren Grevatt** is representing her for public relations. Rambeau ex-
(Continued on page 48)

Stampede In Overseas TV Specials

TORONTO—**Mel Shaw**, the manager of the Stampede and head of Music World Creations, has made a deal with the major television networks in Belgium and Holland to run the 30 minute TV special based on the band originally aired on the CBC TV network in Canada. **Shaw** showed the film four times while he was at the MIDEM convention in Cannes, recently. Negotiations are currently being held with the major network in France for the same program.

Besides arranging for the sale of the Stampede's TV special, **Shaw** finalized plans for a tour of Europe by the band in Sept. and Oct. of this year and also coordinated the release of the latest Stampede's album "From the Fire" in Holland, France, Germany and Switzerland for March to coincide with the promotion push to be put on the act during that month from Capitol Records in the U.S.

During his stay in France, **Shaw** also arranged with **Larry Goldblatt**, the organizer of the "American Song Festival," to have the Stampede represent Canada at that event.

In April, **Shaw** leaves for Australia and Japan, where he will finalize details for the Stampede's eastern tour. While in Australia, he will be speaking at the "Music Week Awards Show" about the Canadian music industry. **Ian Oshlack**, the managing editor of Music Week, who was quite impressed by the Stampede's special is approaching
(Continued on page 48)

Irving/Almo Gives Writers More Than a Working Rate

TORONTO—**Irving/Almo Music** of Canada, the publishing arm of A&M Records of Canada, is having success with their policy of retaining songwriters at a salary that affords them the chance to work at writing full-time rather than as an avocation.

The company, set up as a result of a collaboration between A&M Records of Canada vice president **Gerry Lacoursiere** and **Graham Powers**, the former host of the CBC television show "Where It's At" and promotion representative for **Warner Brothers** in Montreal, has been operational since November 1973.

"When **Gerry Lacoursiere** and I first discussed publishing, we lamented the fact that a lot of songwriters who weren't performers were often forced to leave the business because of the lack of opportunity," said Powers.

"We're signing Canadian songwriters, putting them on staff and paying them a salary that's enough to live on. If we get cover records on their songs, they get a draw. I have always maintained that a writer can't drive a cab all day and be expected to write good songs at night. Our ultimate goal is to have five or six writers on staff writing commercial tunes which we can give to other artists to perform," Powers continued.

Irving/Almo of Canada is not a holding company for any American copyrights from the U.S. parent company and, therefore, its existence depends on copyrights that are picked up in Canada.

Powers noted some advantages for an American artist that records Canadian tunes. "With the Canadian content rulings in effect in this country which obliges radio stations to play at least 30 percent Canadian content recordings, a song that has Canadian music and lyrics has a very good chance of getting suf-

ficient airplay to break a record," he said.

In the past year, **Irving/Almo** has been working with Canadian songwriters **Lorence Hud**, **Greg Adams**, **Valdy** and **John Redmond** and have placed a number of their songs with other Canadian and international artists.

Quincy Jones is doing a cover version of **Valdy's** "Good Song"; **Roger Whittaker** has picked up "Sweet Sight" by **Greg Adams**; **Three Dog Night** have recorded **John Redmond's** "Tell Him"; and **Cliff Edwards** will release **Greg Adams'** "Love May Be the Answer" as his first single for Columbia Records.

The company does their own promotion on their songs and have moved into the area of film scores. **Greg Adams** has completed writing the score for the soundtrack of the feature film "A Quiet Day in Belfast."

'Americans' Stars Grow

TORONTO—With the recorded version of **Gordon Sinclair's** editorial endorsement of the United States on Avco-Embassy climbing the charts in North America, the number of requests for personal appearances by both **Sinclair** and **Byron MacGregor**, the news director of Canadian radio station, CKLW, who recorded a cover-version for the Chess-Janus distributed West-bound label, have been coming in at a steady rate.

With the sales of "Americans" by **MacGregor** already topping two million, he has been keeping a heavy schedule of television appearances including "The Mike Douglas Show"; "The Today Show"; "Don Kirshner's Rock Concert"; "Midnight Special"; "To Tell The Truth"; and "What's My Line."

An album which includes the

single has been released by West-bound.

Gordon Sinclair, whose editorial on radio station CFRB in Toronto, sparked the current record phenomenon, has chosen to shun many personal appearances.

Sinclair has refused an invitation to appear at a Mardi Gras hall in New Orleans but nevertheless "Americans" will be used as the theme for the affair.

Sinclair received a 10-pound note from a family in Britain, following the broadcast by the BBC of an interview with **Lyman Potts** of Standard Broadcasting Productions, the company that owns radio station CFRB. The family asked that the money be donated to the American Red Cross. It is the first foreign currency that has been donated.

Brut Tests Product In Faberge Outlets

NEW YORK—Brut Records, in an experimental marketing and merchandising project, has mapped plans to use the cosmetic departments of its parent company Faberge in over 7,000 U.S. department stores and shopping centers to cross-advertise its current releases.

Eli Bird, Brut's marketing director, said that through posters and merchandising techniques the public will be invited to visit the department store's record department, or, if the store does not maintain a record department, a local retail operation. All display material will plug Brut product, including new releases by Robert Klein, Sugarloaf and Tony Bennett.

In a related development, Dennis Ganim, general manager, has announced plans for a "major" tele-

vision ad campaign centering on Tony Bennett's single "All That Love Went to Waste." Ganim stated that the campaign will be comprised of 60-second spots and will be aired in most major U.S. markets following its debut in New York and Los Angeles.

In explaining the projects, Ganim stated: "There are a number of reasons why we have decided to make this move. One of the most important for me is a simple question of mathematics. It is estimated that there are some 30 million record players currently in use in the U.S. And yet, our industry is delighted if a single release sells one million copies. Relative to other commercial enterprises, this represents a very marginal market penetration. In plain words, given the potential, we would like to see sales of eight, nine, even 10 million copies of hit records."

George Barrie, president of Faberge, Inc. which wholly owns Brut, added that "We are attempting a new and innovative approach to effect better penetration for the vast existing record market. We are testing this program in the two major markets and, if as successful as we think it will prove to be, we will extend it to many other markets."

Gold for 'Sixteen'

NEW YORK—"You're Sixteen," Ringo Starr's version of Johnny Burnette's 1960 oldie, is the second single to be certified gold by the RIAA from the Apple album "Ringo." The first was "Photograph." A third single from the album, "Oh My My," is set for release this week.

Transamerica in New Price Hike Bid; WEA \$Bid Cut

Continued from page 3

set" of the company. Under Phase IV of the Economic Stabilization program, "productivity offset" relates to the ratio that labor costs bear to total sales.

But the Council has found that the earlier rule for figuring the productivity offset, based on a company's fiscal year, could sometimes produce a straddling effect. This unfairly resulted in a double productivity offset against the requested price rise in certain cases. COLC has amended

the rule in response to requests from several firms, and now permits the productivity offset to be calculated on the basis of four consecutive fiscal quarters or less, rather than the passage of fiscal years.

Warner Communications, Inc. (WEA), which asked for a 9.96 percent raise on records and tapes in December 1973, had the price increase modified down to 9.03 percent by the COLC, because of an adjustment made for additional productivity and volume. (Billboard Jan. 12, and Dec. 22, 1973).

Film's Re-Release Tests Croce's Hit

By NAT FREELAND

LOS ANGELES—An unusual test of the potency of a pop music hit will be made next month when 20th Century Fox Films re-releases the auto-racing movie "Last American Hero" with title changed to its theme song "I Got A Name."

As performed by the late Jim Croce, the song by Norman Gimbel and Charles Fox was a top three

single and is title cut of Billboard's current no. three album.

The movie for which the song was performed got fine critical reviews but did not pull big box office grosses. A re-release in three or four test cities during March will be tried by 20th to see if the picture draws larger audiences when titled with the name of the hit record.

Piracy Suits Hit Firms

Continued from page 3

In the suits, the labels allege that Magnitron manufactures pirated sound recordings which are distributed by Wildlife through retail stores throughout Massachusetts.

Streisand Gold

NEW YORK—Barbra Streisand's latest single, "The Way We Were," has been certified gold by the RIAA. Track is from the Columbia Records soundtrack of the same name and is also the title of Ms. Streisand's new album.

Alleged pirated product named in the suits include such selections as "Killer" by Alice Cooper (WB); "Master of Reality," "Pure Black," and "Paranoid" by Black Sabbath (WB); "Stones" by Neil Diamond (MCA); "Mad Dogs and Englishmen" by Joe Cocker (A&M); "Tea for the Tillerman" by Cat Stevens (A&M); "The Need for Love" by Earth, Wind & Fire (CBS); "Santana" by Santana (CBS); "Pearl" by Janis Joplin (CBS); and "New York City" by Al Kooper (CBS). The alleged pirated product, the suits claim, were purchased in a number of stores operated by Bradlee's and at the Hyde Park Music Center, Hyde Park, Mass.

Executive Turntable

Continued from page 4

into the post of vice president and treasurer, and named former audio manager **Anthony Barile** as vice president, audio products. Barile will be assisted by **Theodore A. Rosen**, former district manager, RCA Division, Raymond Rosen & Co. Also, **Andrew Stanley** now assumes the position of Philadelphia territory manager, following his previous assignment as store manager for the Exton outlet, while **Irving Goldstein**, former store manager for the Neshaminy branch, has been promoted to advertising manager.

Mort Nasatir has been named corporate vice president of Billboard Publications, Inc., in charge of international operations. BPI president **W.D. Littleford** said that the newly-created post recognizes the growth of the London-directed operation since Nasatir assumed its direction in April 1972. . . . **Lenny Meisel**, former national LP promotion director for London Records and New York promotion director for Polydor Records, has opened independent promotion offices in New York City. . . . **Paul Colby** has terminated his seven-year association with New York's Bitter End Club, to focus on his management activities. . . . **Donald Rynd** has been appointed legal consultant to the president, **Gene Frank**, of the Experience Group. . . . **Joe Kleinhandler**, former director of distribution and sales administration for RCA and assistant director of operations and sales administration for Columbia Records, has joined WEA as field operations manager in the home office. Also, four WEA regional branch managers sales managers have been named: **Mitch Huffman**, formerly Seattle regional, to Boston regional; **Ron De Marino**, former regional marketing chief Atlantic Records in Philadelphia/Washington, to Philadelphia regional; **Joe Del Medico**, former Philadelphia branch employee, to Baltimore/Washington regional; and **Jack Shue**, Cincinnati branch, to Seattle regional.

Sol Greenburg joins Seagull Records, Los Angeles, as marketing vice president. He was previously MGM's sales vice president. . . . At Screen Gems-Columbia Publications, **Brian Higgins** has joined the West Coast sales staff, with the responsibility of servicing all California accounts with the division's sheet music and music folios. . . . **Nolan Arane**, formerly with Capitol's special markets division, has joined Warner Special Products as midwest regional manager headquartered in Chicago. . . . **Lenny Chapman** has been named branch manager for Springboard International Records' newly-created Music Distributors of America operation in Los Angeles, Chapman comes to the firm with a background at UDC, Happy Tiger and Paramount. . . . **Tom Floerchinger** is now manager of financial planning and **Jim Oldani** will continue as automotive stereo merchandising manager in addition to taking over Floerchinger's merchandising duties in audio, in executive promotions at Custom Music Corp., St. Louis-based retail chain. . . . **Deborah Lewis** has been named director of the Coffee House Circuit, a division of Directions Unlimited, Ltd., New York.



STEINDLER



ROBINSON



CARMAN



TAMIYA

Lloyd H. Carman has been named manager, product planning for RCA SelectaVision magnetic tape and video disc product lines. . . . **Frank Mell** has been appointed general manager and chief operating officer of Bryan Records, a newly-formed division of Bryanston Pictures. Mell, who was most recently with Map City Records, will be responsible for the production of albums, singles and sound tracks from six to eight in-house Bryanstone motion pictures each year. . . . **Rob Robinson** has been promoted to midwest regional manager of Bose Corporation, Ramingham, Mass., manufacturers of stereo speaker systems and amplifiers. . . . **Patrick Adams**, former a&r director of Perception Records, has departed the firm. He will announce plans shortly. . . . **William L. Slover** has resigned as Ampex vice president and general manager of the Ampex Music Division, Elk Grove Village, Ill. . . . **Stephanie Lipnick** has been promoted to the post of president, public relations advertising division, of Chromalloy Corporation. . . . **Harry G. Charlston** has been elected to the board of directors of Viewlex, Inc. He is currently executive vice president of the company. . . . At Certron Corporation, **Graydon S. Carlson**, vice president, finance, has been elected executive vice president; **Edward P. Koeppe**, former vice president, operations, will now serve as vice president, corporate planning; and **Terry C. Frisco**, formerly controller, has been elected treasurer. . . . **Robert H. Steindler** has been appointed director of marketing at TEAC Corporation of America. He replaces **Mikio Matsubayashi**, recently named director of international marketing. Steindler was most recently eastern regional manager for the firm. . . . **Ken Tamiya** has been named a vice president at Sony Corporation of America. He will be responsible for the procurement and distribution of all Sony products in the U.S.

Ex-WB Employee Sues for \$3 Mil

LOS ANGELES—A suit seeking over \$3 million in damages has been filed here by former W/E/A distributing branch warehouse employee **Edgar F. Pickerell** in Superior Court.

Pickerell's complaint names the corporation, WB Records, and W/E/A president **Joel Friedman** as defendants. The complaint alleges that Friedman falsely accused Pickerell in November, 1972, of "stealing and selling tape to our accounts at discount prices." The suit seeks \$3 million damages for slander, emotional distress and contractual relationship interference and \$15,000 for loss of revenue. Pickerell alleges he was terminated by Friedman during the accusation incident. **Harold Rostow** represents the plaintiff.

Golden Dozen Offer Bowed

NEW YORK—A.A. Records, producers of Golden/Wonderland children's records, is offering dealers a buy 13, pay for 12 restocking program for February. The offer, termed a Golden Dozen, applies to prepacks as well as single records. No charge merchandise must be in the same price category as the merchandise purchased, according to **Bob Goemann**, A.A. sales manager. A minimum order of \$100.00 is necessary to qualify.

Styrene Up

Continued from page 3

but that an increase would be forthcoming in singles price.

Sam Broadhead of Allied here pointed out another raw material, heat-sealed paper, used in label printing, which he said had been increased in price four times during the past year. He said his major supplier had notified the plant of another and fifth raise by 15 percent in the past fortnight.

Await LP Effect

The effect of the price control lifting still has not manifested itself in the LP manufacturing field, where **Lenahan Chemical** said they could not comment because they were still studying the situation. **Russ Peters** of Keyser-Century told Billboard that the firm has received a 10 percent increase from one major supplier of polymers, while another went up 20 percent, thus paving the way for an increase in his PVC price sometime over the next six months. Peters said even with the use of his newly developed extender, the firm was 30 percent under the amount of PVC it was supplying last year at this time.

Guy Disch of Tenneco feels that firm increases will not come from polymer suppliers to his company until two or three more weeks. He feels they will have a steam roller effect, forcing Tenneco to up their PVC prices. He said that he had hoped the lifting of price controls would release stockpiles of raw materials. This has not been the result. He felt that Tenneco would be able to offer its clients the same amount of PVC for LP manufacture which they were able to supply a year ago, however.

Singleton Heads

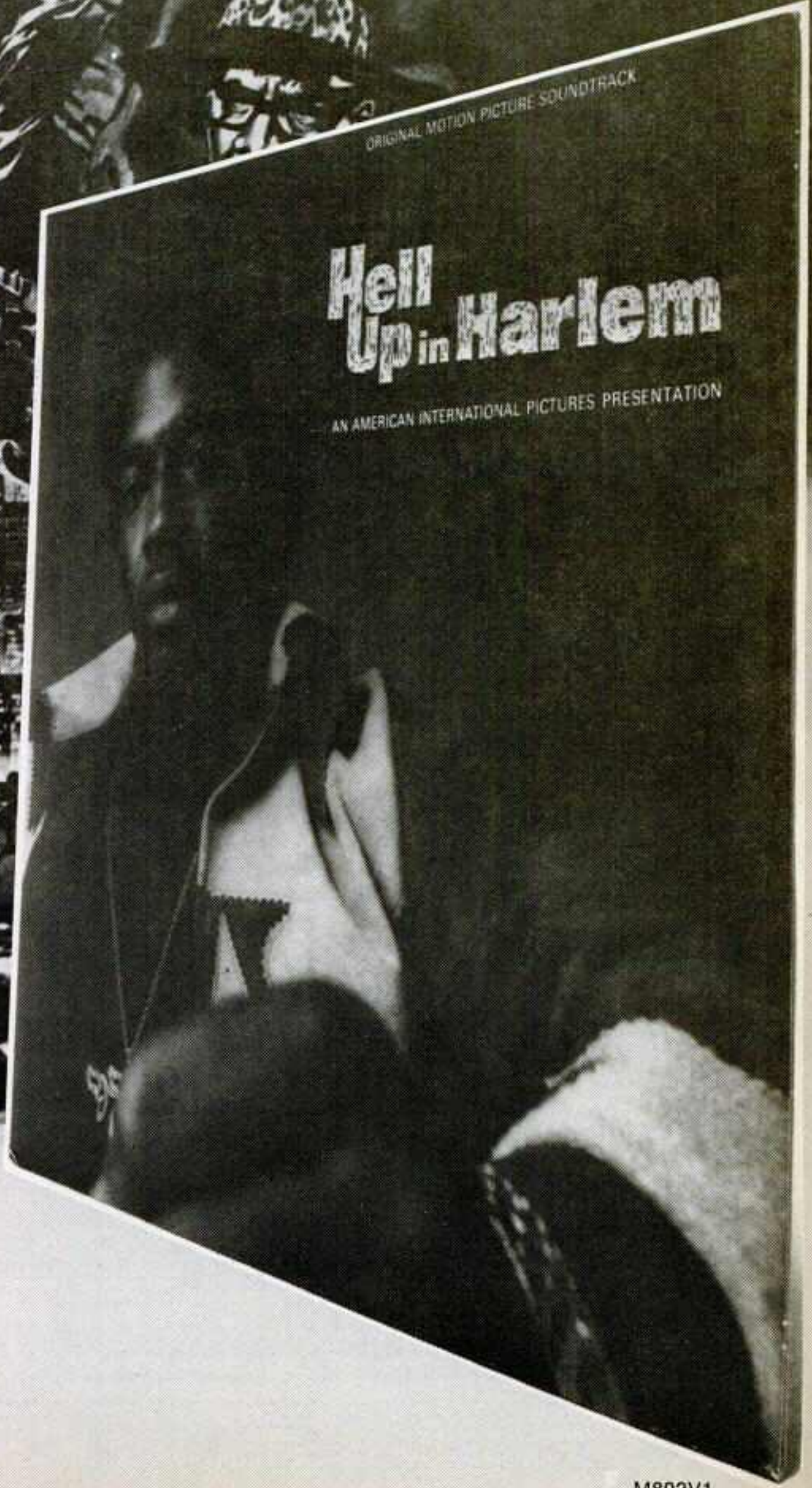
Continued from page 3

companies to reevaluate their own methods of marketing and distribution."

Publishing firms include **Great Western Music (ASCAP)** and **Metroplex Music (BMI)**. Management firm is **Diana Management Co.**

Hell Up in Harlem

The movies have
a new Starr: Edwin Starr.



Edwin Starr. "Hell Up in Harlem."
The Original Motion Picture Soundtrack Album

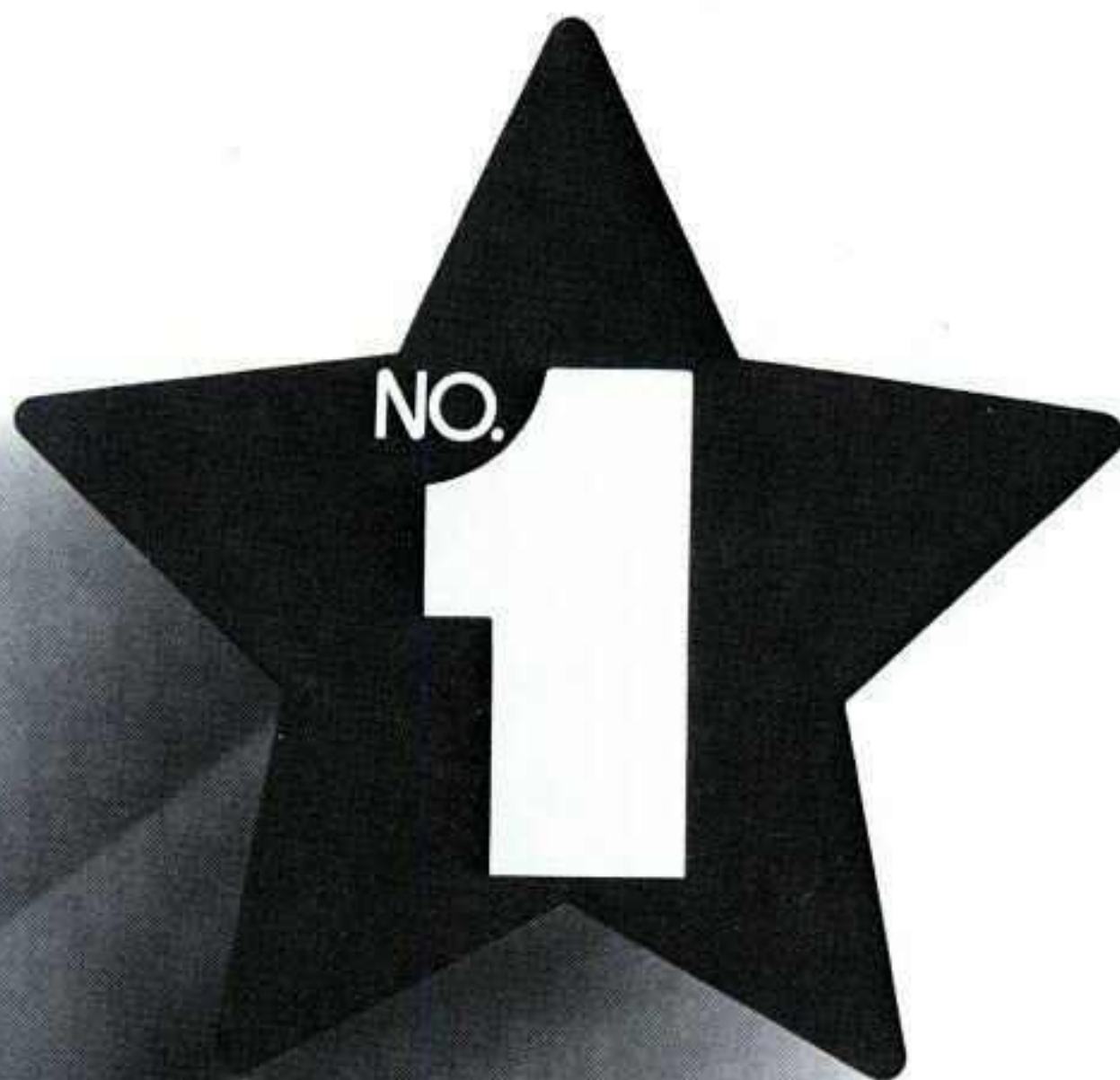
Written and Produced by Freddie Perren and Fonce Mizell.
An American International Release.



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M802V1
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Where do you go when you're already number one?



For Billboard, the only place left was UP!

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. *Each and every category increased over the six-month*

period from December 1972 to June 1973.

Also *up* during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's where we're going.

For further information, contact a Billboard sales representative:

LOS ANGELES:

Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:

Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 619818

NASHVILLE:

John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

**figures based on
June 1973 ABC Statement.*

Studio Track

By SAM SUTHERLAND

Also at the Sausalito Record Plant are **Captain Beyond**, recording their next for Capricorn with engineer **John Stronach**. . . . **Sly Stone** has been working at home and at the

studio with engineer **Tom Flye**, polishing his next for Epic . . . and producer **Ron Cornelius** brought in **West**, a new act signed to ABC. **Bob Potter** engineered.

And, at the L.A. Plant, **Martha Reeves** has stopped by with producer **Richard Perry**, apparently repeating the pattern for her first MCA solo project with the producer,

by recording tracks at a variety of different facilities. . . . **Bill Szymczyk** is hard rocking again, working on **Joe Walsh's** next for ABC. Szymczyk, who may hold the record

for trade paper misspellings, is engineering and producing for Walsh, a working relationship first established when Walsh fronted the **James Gang**. . . . **Billy Preston** has been in, with producer **Bruce Wayne** and engineer **Andy Johns**, working on his next A&M LP. . . . Also in for A&M is **Quincy Jones**, producing his next album with engineer **Phil Schier**, who has also been at the board for sessions with **Creative Source** for Sussex.

Meanwhile, the latest remote project for the Plant is **Buddy Miles**, caught in concert and produced for Columbia by **Mike Stone**.

★ ★ ★

En route with Dylan and **The Band** is **Rob Fraboni**, the **Village Recorder** engineer who handled recording and mixing duties, along with Dylan and **Robbie Robertson**, for "Planet Waves," and who is collaborating with **Steve Gagne** of Bill Graham's FM Productions in the P.A. mixing for the tour.

The system itself, a 10,000-watt setup that drives a total of 24 speakers, has been well received, as has the mixing itself: at the Dylan shows covered by Billboard staffers to date, the sound has proven excellent.

★ ★ ★

Bee Jay Recording Studios in Winter Park, Fla., **David Peel**, infant terrible of the New York streets, has surfaced to work on his third album and first for the Just Sunshine label. . . . Also in was **Leonard Shiveley**, a band working on its first album with producer **Eric Schabacker**, now taking the independent production around for release negotiations. . . . **Bill Vermillion**, a radio veteran, has left the airwaves for the wonderful world of magnetic tape: Vermillion, who helped break at least nine gold records, is now an engineer/mixer at Bee Jay, and is branching out into production. His current project is an album by **New Days Ahead**. . . . In for a visit was journeyman clarinetist **Buddy DeFranco**.

★ ★ ★

At **Sound Ideas Studio** in New York, producers **Lanny Lambert** and **Bobby Flax** have been working with **Steve Grossman**, recently signed to Mercury. Grossman's first for the label is being engineered by Sound Ideas' **Rick Rowe**.

★ ★ ★

King Biscuit Boy, the bluesman who has enjoyed continual devotion in Canada but only intermittently scored here, has made the trek from Toronto down to New Orleans to work with **Allen Toussaint**, whose **Sea-Saint Studios** were used for the dates. Producer Toussaint has mustered some local talent and some talented interlopers as well, with session help to date including **Dr. John**, **Mylon LeFevre**, **Michael Bloomfield**, **Lee Dorsey** and **Barry Bailey**.

The album is going to Epic, which recently signed the artist.

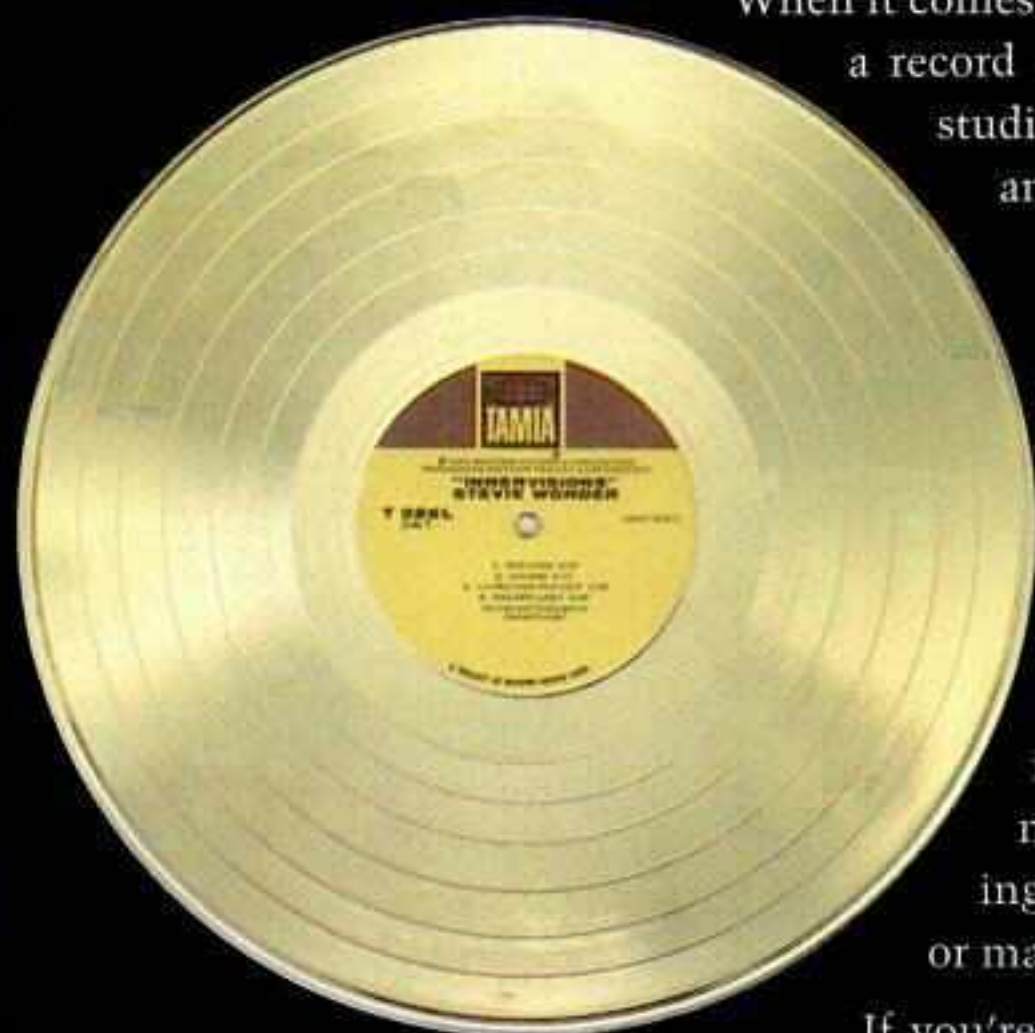
KPFT-FM Benefit

HOUSTON—John Prine, Willie Nelson and Commander Cody will headline a special benefit concert slated to be held at the Hofheinz Pavilion here Sunday (10) for KPFT-FM, non-commercial progressive station.

The concert, which also features Kinky Friedman and Asleep at the Wheel, will direct all net proceeds to the station. Tickets are priced at \$4, \$5 and \$6, and are available at the box office.

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When it comes to "Gold Records," Westlake Audio has established a record of its own. Our professionally-designed and built studios have been used to record *more Gold records* than any other studio builders! And that's why Westlake's so often referred to as "The Gold Record People."

Today, it takes a lot more than finest instruments and great music to earn a Gold Record. Westlake provides a "package" including unequalled skills and experience for turn-key "gold record" installations: pre-planning, site evaluation, acoustic design, construction, equipment selection and supply, financing, technical electronic interface, training of personnel and studio management consultation. From 2 to 24 track, for live recording, mix down, remote or mastering.

If you're planning to build a professional recording studio, call upon the "Gold Record People"—WESTLAKE AUDIO · 6311 Wilshire Blvd. · Los Angeles, California 90048 · (213) 655-0303.



Westlake Audio

"The Gold Record People"

"Innervisions": Conceived, performed and produced by Stevie Wonder. Associate production, engineering, electronic music programming: Bob Margouloff & Malcolm Cecil. Produced at Record Plant, Los Angeles; mastered at Kendun Recorders, Burbank, California, on Westlake Audio Monitors. Tamia Release T-326L, a Motown Gold Record.

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 BOB KIRSCH

"The main reason for a manager is that the artist should be the creator and performer. It's beneath his dignity to have to spend his time talking business." "A manager survives through know-how and honesty." "In 12 years, I never found a good manager."

These were some of the views expressed by MCA a&r vice president Artie Mogull, personal manager Jeff Wald and performer Dobie Gray respectively, that fueled a sometimes heated discussion concerning the relationship of artist and manager at last week's seminar.

Also creating strong centers of interest were talks centering around the record company as a manager, the importance of sepa-

hind you. Talent is not the only ingredient in a successful career. For example, Stevie Wonder started as a recording artist. He was not an entertainer. Through Motown's management and his own ambition and talent, he has become a complete entertainer."

Ewart Abner, Motown's president, explained that many of his firm's artists were managed by the company at the beginning and some still are.

"An artist doesn't have to sign with us for management," Abner explained, "but we suggest it if he does not already have a manager. We feel the artist employs a manager to help build a career, give guidance and advice and pick the people that will surround him. It may be a management contract, but it's a personal thing as well. This is true whether it is a corporation or an individual managing an artist."

Helen Reddy and husband-manager Jeff Wald both agreed to a great extent with Abner's philosophy of management.

"In selecting CMA as an agent," Ms. Reddy said, "my main objective was to get away from my former agent who had booked me once in three years. I think it was kind of poetic justice that the day my contract expired my first record hit the charts."

Ms. Reddy also explained that for the artist, picking a producer is just as important as choosing a manager. "I'm comfortable with my producer," she said. "Our strengths and weaknesses are complimentary and make a good balance. We pick material separately

manager must know what he's doing and must be honest. I think it's important that the artist realizes he does need a manager and I feel it can become dangerous when the artist begins to think he is a genius. An artist needs a manager to manage, not simply to carry out the artist's orders. It's very difficult for an artist or anyone else to be objective about themselves."

Gray pointed out that while he had never enjoyed good management in the past, he now has a manager "who is there when I call. He can raise hell when it has to be done and marry all the necessary parties. I think this is what a manager should do." Gray offered an example of his previously bad experience by pointing out that he didn't receive one cent in royalties for his huge hit, "The In Crowd," some years ago.

Talking about the Motown concept of management in the early years, Abner said: "We taught the artist to walk, talk, ask for his money and become a total entertainer as well as a recording artist. We wanted and still want an artist to have a career as an entertainer long after the hit records have stopped so he doesn't have to depend on that lucky hit for his existence."

Mogull said the company as manager worked in Motown's case, but that this was probably unique. "Most companies are publicly owned, for one thing," he said. "and Motown was a black label in Detroit, starting from scratch. It had to invent its own methods of doing a good job."

Robinson agreed. "Now, most artists have managers when they start, and I think this is essential. Kids today are smarter and know more about the business. When we began, all a kid wanted to do was sing, so in a way the company had to take care of him."

Answering a question about the "break" often referred to by artists, Wald replied that a "break is when preparation meets opportunity. This is why both the artist and manager should be fully prepared at all times."

Artie Mogull, talking about the important and interesting role of managers and other record company executives, said that "Most kids want to come into the business as artists or producers. I've seen the record business grow to a \$2 billion a year industry and there is still no line of succession. When the president of General Motors is going to retire, you know a year in advance who will follow. In this business, it's a checker game because the industry is still young. We need people to start that line of succession."

Robinson summed up much of what a manager's function is when he said, "The manager has a very tough job. He must take



Personal manager Bill Wagner responds to a discussion on the roll of the manager and his artist.

—Billboard photos by Norm Schindler



Label reps: Smokey Robinson (left) and Ewart Abner.



MCA's Artie Mogull: artists shouldn't have to worry about business.

Session 5: The Performing Artist And Record Company Staff



Above: artist Dobie Gray: his manager can raise hell when it's needed.

Right: personal manager Jeff Wald: he guides Helen Reddy.



Helen Reddy; producers and managers are equally important.

rating managerial and artistic functions and the story of Motown Record's philosophy.

The need to have a manager was brought home by Motown vice president and artist Smokey Robinson, who said that in "All my years in the music business, I've never seen a self-made artist. I don't care how talented you are, there's always got to be someone be-

FEBRUARY 16, 1974, BILLBOARD

and then start selecting LP cuts about a week before the sessions, and then work together throughout the LP."

Wald agreed that a manager must be strong and that he should not allow any company to dictate to him. In response to Gray's point that he has been ripped off many times, Wald said: "Managers get ripped off, too. The

the poundings and go through a lot for his artist. He deals with everything that is happening to the artist from a business point of view and this is why an artist really needs a manager. And it must be someone who has the best interests of his artist at heart."

Wald agreed. "A manager may look like he's getting a lot for not very much. But he has to subjugate his own ego to that of the artist and the ultimate result is the artist stands up and gets the applause and signs the autographs."

Recording Industry Association of America seal of certification as million seller (as indicated by bullet).

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

YOUR CASH AIN'T NOTHIN' BUT TRASH—Steve Miller (Capitol 3837) SKYBIRD—Neil Diamond (Columbia 4-45998) WATCHING THE RIVER RUN—Loggins & Messina (Columbia 4-46010) SEE TOP SINGLE PICKS REVIEWS, page 52

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'THE WAY WE WERE', 'LOVE'S THEME', 'YOU'RE SIXTEEN', etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Belwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as 'Homely Girl (Julio Brian, BMI) 74', 'I've Got To Use My Imagination (Screen Gems-Columbia, BMI) 14', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard. Copyright 1974. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

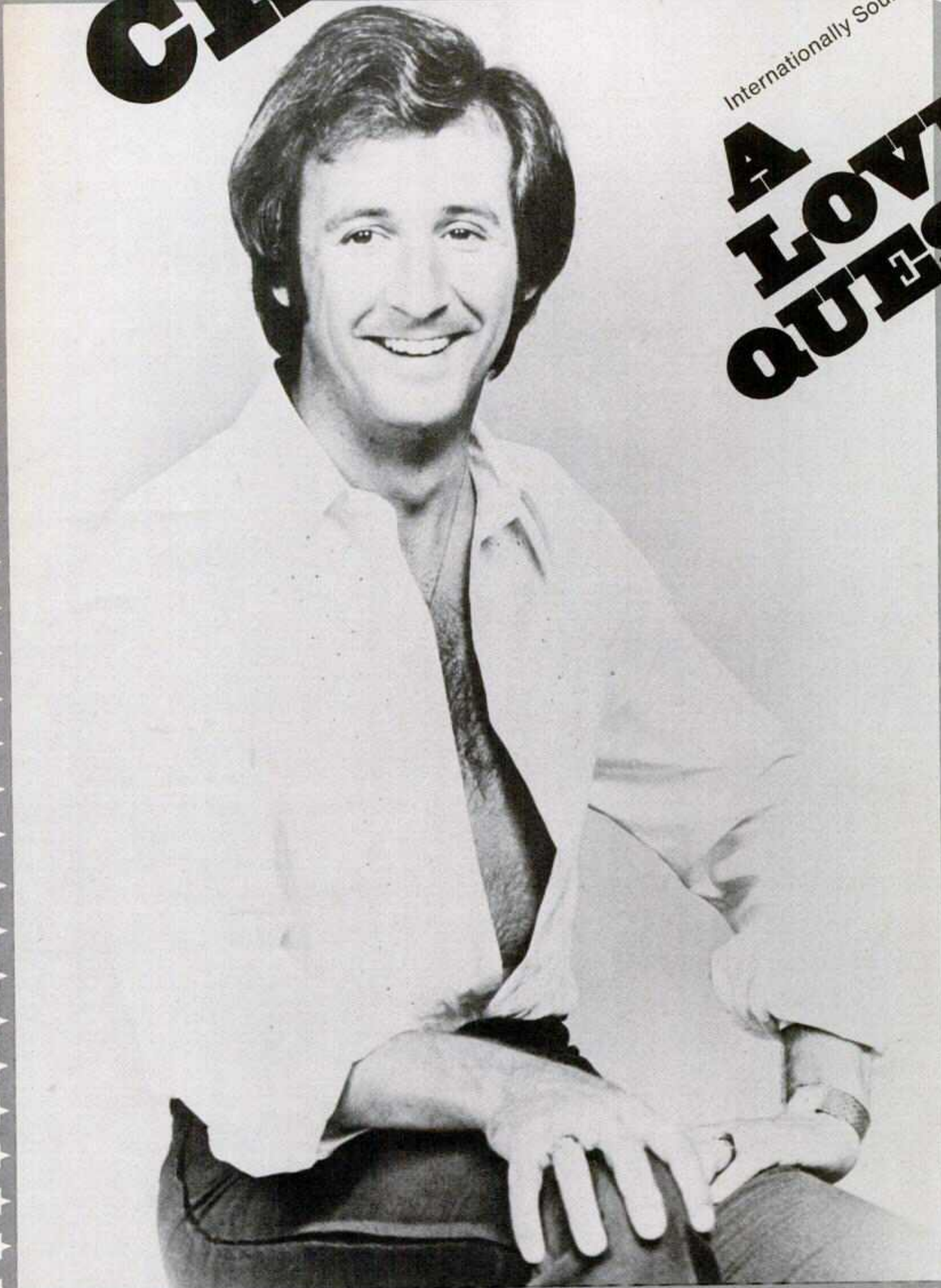
MCA's international gold record winner
and biggest selling international artist is

TONY CHRISTIE

Internationally Sound and American Bound with

A LOVER'S QUESTION

MCA-40195



A new single produced
by Snuff Garrett.



MCA RECORDS

Jimmy Buffett

a new name

from ABC/Dunhill

that

**You'll
Never
Forget**



AHMAD JAMAL

JAMALCA



**20TH
CENTURY**
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

**WHERE HIS
FRIENDS ARE!**

AVAILABLE ON STEREO TAPE

Col Maps All-Out Anti-Piracy Drive

• Continued from page 1

considered especially rampant, accounts for a significant chunk of the estimated \$200 million siphoned out of normal sales channels by pirates.

The piracy seminar was helmed by Jack Craig, CBS Records vice president, national sales, who will coordinate the field program with Rick Blackburn, director of national sales. Main speakers were Jules Yarnell, RIAA special counsel on piracy matters, and CBS attorneys Don Biederman and Ed Kelman.

Credit was given staffers who have uncovered useful information on the bootleg situation in their territories, and others were urged to undertake similar action. Craig said that the company's national convention, to be held in Los Angeles in July, will devote considerable attention to piracy, and that "refresher" sessions for field men will be held every six months until the problem is solved.

If the pressure is maintained for the next 18 months, predicted "piracy will be reduced to manageable

proportions," or at least to "levels the industry can live with."

Antipiracy Aids

The company will shortly publish and distribute a pamphlet designed to reinforce the indoctrination of field men in piracy matters. Also to be made available to retailers, the brochure will provide historical background, list all antipiracy statutes, provide instruction on how to spot bootleg tapes, and give guidance on how supportable evidence may be gathered.

CBS is also completing a 12-minute film on the subject that will be ready for an initial showing at the NARM convention next month in Florida. Portable projection devices will also permit showings in dealer premises, it was said.

To help sort out legitimate from suspect tapes, the company will require outside label packages to identify the source on all material licensed from CBS. It will also require verification that no bootleg selections are coupled with CBS product, the attorney said.

Country product is the most vulnerable to piracy penetration, company executives pointed out, since such a large percentage of this repertoire category is issued on 8-track cartridge. The CBS attorney estimated that as much as half the tapes of some country artists are circulated in bootleg versions. Columbia country artists appearing at fairs have reported that, in some cases, questionable tapes were sold right off performing platforms or via truck displays on the field.

Epic artists Tammy Wynette and George Jones have already agreed to speak out publicly in appropriate forums on the piracy problem, it was said, and will be available to testify in court actions if called. Other top CBS group artists have indicated they will cooperate in similar fashion.

In the past, Paul Simon has appeared in a court action on alleged piracy, and artists affiliated with other labels have recently shown greater willingness to provide expert testimony. Roger Williams, for instance, recently testified in a St. Louis Circuit Court action against Tacony Dist. (Billboard, Feb. 9).

Legislative Front

CBS Records is cooperating with other industry groups in a series of campaigns to secure antipiracy legislation on the state level. Active work is now being done in Connecticut, Indiana, Michigan and Oklahoma, the CBS attorney said, in the effort to extend beyond the current 19 the number of states with antipiracy statutes. He noted also that the company had figured as plaintiff, along with other manufacturers, in 16 major court actions during the past year. Most were won outright and the few that were unsuccessful in lower courts are being appealed.

RCA Proposals

• Continued from page 3

The proposal will be offered to the membership for a vote next week "without recommendation," according to Arthur Kent, president of NABET Local 11 here. Opposition to the pact may develop over concessions asked by RCA in past national seniority provisions, under which engineers were laid off according to length of service, Kent said, as well as to a relaxation of the prior rule requiring the use of NABET engineers for all outside recording. A 6½ percent wage increase is offered.

NABET jurisdiction covers 48 RCA engineers in New York, 18 in Los Angeles and 13 in Nashville.

Inside Track



MOTT the HOOPLE

Mott the Hoople, Columbia recording group, will highlight their upcoming U.S. tour with a week-long engagement at the Uris Theater in New York, becoming the first rock act to appear on Broadway as a featured attraction. Last season, a similar venture, an "Alice at the Palace" show headlining the Alice Cooper band, was slated but failed to materialize. The Hoople date begins May 6. Ron Delsener is the promoter.

Frank Sinatra, marking his first New York appearance in many years, will appear in concert at Carnegie Hall April 8 for the benefit of the Variety Club. Move occurred when plans fell through for an Easter engagement at Radio City Music Hall. A tour of major cities will follow. Management III will present Sinatra.

Stevie Wonder promotional movie being shot by Chiarmonte Films. ... L.A. NARAS chapter holding a discotheque to play all Grammy nominees for membership. ... A&M artists Cheryl Dilcher and LTD worked on National Leukemia Radiothon. ... The Songwriters Showcase Thursday evening sessions in Hollywood moved from Capitol to Ladies' Club.

Leon Russell is in Shelter's Tulsa studios finishing up production work on the O'Neal Twins' first gospel LP for the label. At the same time, Shelter president Denny Cordell is in L.A. finishing up his production duties on Mary McCreary's second effort. ... Congratulations to RCA national artist relations manager Roy Battocchio and wife Carol on the birth of Gia Danielle, their first, on Jan. 30.

Tara Records has acquired U.S. distribution rights to the single, "Tchip, Tchip," reported to be a hit single with gold certification in several European countries. The record by Cash & Carry with Bobby Setter & Co. is high on charts in Holland, France, Switzerland, Germany and Belgium. Tara ships the record this week.

Bob Dylan/The Band's New York Madison Square Garden matinee appearance Jan. 31 brought a promise of things to come. Two encores and a 20-minute ovation later, Dylan bounced back on stage and doused a further performance with a quick, "See ya next year!" The celebrity-studded audience the night before included everyone from Yoko Ono to John F. Kennedy, Jr.

Mick Jagger, who sang with Carly Simon on "You're So Vain," sneaks in his voice again on some of her "Hotcakes" tracks. ... Chicago embarks on a major tour in March, Columbia issuing their "Chicago VII" album to break with the tour. ... J. Geils profiled in February "Guitar Player" magazine. ... Lucas/McFaul's Tom McFaul composed a hard rock theme for a 60-second radio candy commercial. ... Attending David Steinberg's recent Max's Kansas City engagement were Tuesday Weld, Dick Clark, Howard Cosell and Linda Lovelace.



DENVER

Although previously required to post a \$5,000 bond to work fairs and concerts in Nevada, as all "rock" acts must, John Denver will no more. According to Bill Harrison, who books the Centennial Coliseum in Reno, he's now considered "family fare." ... New Riders of the Purple Sage have replaced bassist Dave Torbert with former Byrds bassman, Skip Battin. ... Nitty Gritty Dirt Band performed a live concert over WLIR-FM in New York as part of the station's weekly Tuesday night concert series. ... B.B. King will lecture on blues next Tuesday (19) at Williams College in Williamstown, Mass. ... "The Tex Fenster Show," seen on local Manhattan Teleprompter & Sterling cable TV, steps up to seven days a week next month. ... Arthur "Big Boy" Cruddup, major blues influence, recovering from heart attack. ... Langston Hughes' "Harlem in the Evening: A Musical Adventure," by Gene Bone and Howard Fenton premieres at the Loeb Theater, Harvard U., in Cambridge Feb. 28. ... Julie Budd leaves shortly for a week in Israel to entertain troops.

MOR Mixing on Charts

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the Hot 100 and easy listening are Bobby Bare's "Daddy What If," (number 41 on the Hot 100, a starred 7 on the country lists and 18 on easy listening) and established pop star John Denver's "Sunshine on My Shoulder," a starred 39 on the Hot 100, 97 on the country charts and 15 on easy listening). Dolly Parton

reaches the Hot 100 for the first time with "Jolene" (73 on the pop lists, number 8 in country and 45 on the easy listening charts.)

Glen Campbell began in country but has become an established pop star over the years. This week he is on all three charts with "Houston" (79 on the Hot 100, a starred 47 on the country lists and 23 on easy listening). Sami Jo is at 82 on the Hot 100 with a country-oriented tune while Elvis Presley's "I've Got a Thing About You Baby" is a starred 72 on the Hot 100 and a starred 67 on the country charts.

Tex Ritter's version of "American's" is at 96 on the Hot 100 and a starred 40 on the country lists, while Tanya Tucker (who had the original "Delta Dawn") enters the Hot 100 at 92 this week and is a starred 22 on the country lists. Jerry Reed has come up with a timely song in "The Crude Oil Blues," entering the Hot 100 at 98 and already a starred 58 on the country charts.

E-C Tape Unfair in Ads: CBS

NEW YORK—CBS, Inc., in a new twist in its ongoing court battle over alleged pirate activities of Wisconsin-based Economic Consultants (d/b/a E-C Tape Service), has filed a civil suit here charging the firm with unfair competition in that E-C Tape has placed extensive advertising in over 40 nationally distributed magazines which penetrate the New York State market and which offer for sale product that CBS claims to be unlawfully duplicated.

The suit, which was filed in the Supreme Court of the State of New York, County of New York, Feb. 5, named as defendants in the case E-C Tape and David Heilman, who CBS claims is the firm's principal owner.

In its suit, CBS seeks that the defendants, their servants, employees, representatives, and agents be permanently enjoined from: "(a) Directly or indirectly transferring to magnetic tape, records, or other mechanical, electronic, or sound reproducing devices, or products, any performance embodied in any sound recording owned by the Plaintiff as well as any of its respective divisions, subsidiaries, or companies from whom they have acquired distribution rights; without prior permission or license express issued in writing by the Plaintiff; (b) Advertising, offering for sales, or selling any magnetic tape or other device containing any recorded performance embodied on any phonograph record album or other phonograph record or magnetic tape owned by the Plaintiff or the Plaintiff's licensees unless done with the consent, license and authority of the Plaintiff; and (c) Using in connection with the sale of any phonograph record or magnetic tape or any other device not manufactured by the Plaintiff or under the authority of the Plaintiff, the name of any performer under contract with the Plaintiff unless done with the consent, license and authority of the Plaintiff."

CBS' move here against E-C Tape came on the heels of a court decision in Milwaukee, Wis., in which County Circuit Judge Landry ruled that Wisconsin law does not apply to unlicensed duplicating in a multi-label suit against E-C Tape (Billboard, Feb. 9). In that case, CBS and other plaintiffs claim they will appeal the case to a higher state court.

Unlicensed Tape Co.

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tachment was ordered by U.S. District court judge Frank J. McGarr in Chicago, who further ordered Magnitron and Warner to show cause why defendants should not be held in contempt of court for violating and injunction entered against Magnitron June 23, 1972. That action was brought by Atlantic Records (Billboard, June 24, 1972).

The Magnitron suit is similar to the original suit by unlicensed duplicator interests filed in Salt Lake City federal district court (Billboard, Nov. 20, 1971). In this suit, a now defunct organization of unlicensed duplicators, then based in Washington, D.C., tested the stand of the record/tape companies in the case of Stan D. Shubach of Tape Head, Inc., and R. A. Ridges, owner of a Salt Lake City distribution company bearing his name. They instituted a class action charging a group of record/tape manufacturers with threatening dealers and distributors who handled other than the companies' products.

Rep. Vic Wickersham recently reintroduced his anti-piracy proposal before the Oklahoma state legislature (Billboard Feb. 2). The Sooner state is considered a major center of unlicensed duplicating.

Musical Isle Push

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point of sale aids, will be utilized in 15 stores of each chain. Also supplemented by extensive consumer print advertising in each market, the campaign has been scheduled to run from Monday (18) through Saturday (23).



BYRON MacGREGOR, along with executives of Chess/Janus Records take time out to toast the unexpected success of MacGregor's record "Americans," which sold in excess of 2.5 million copies, and earn the artist a platinum record. The occasion was a special luncheon in New York recently in honor of MacGregor. In picture are, (l to r), Stan Hoffman, executive vice president and general manager Chess/Janus Records; Willis Wardlow, associate publisher, Billboard Magazine; Byron MacGregor; and Armen Boladian, president of Westbound Records which released MacGregor's record.

*Stick Around
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Solid Walls of Sound

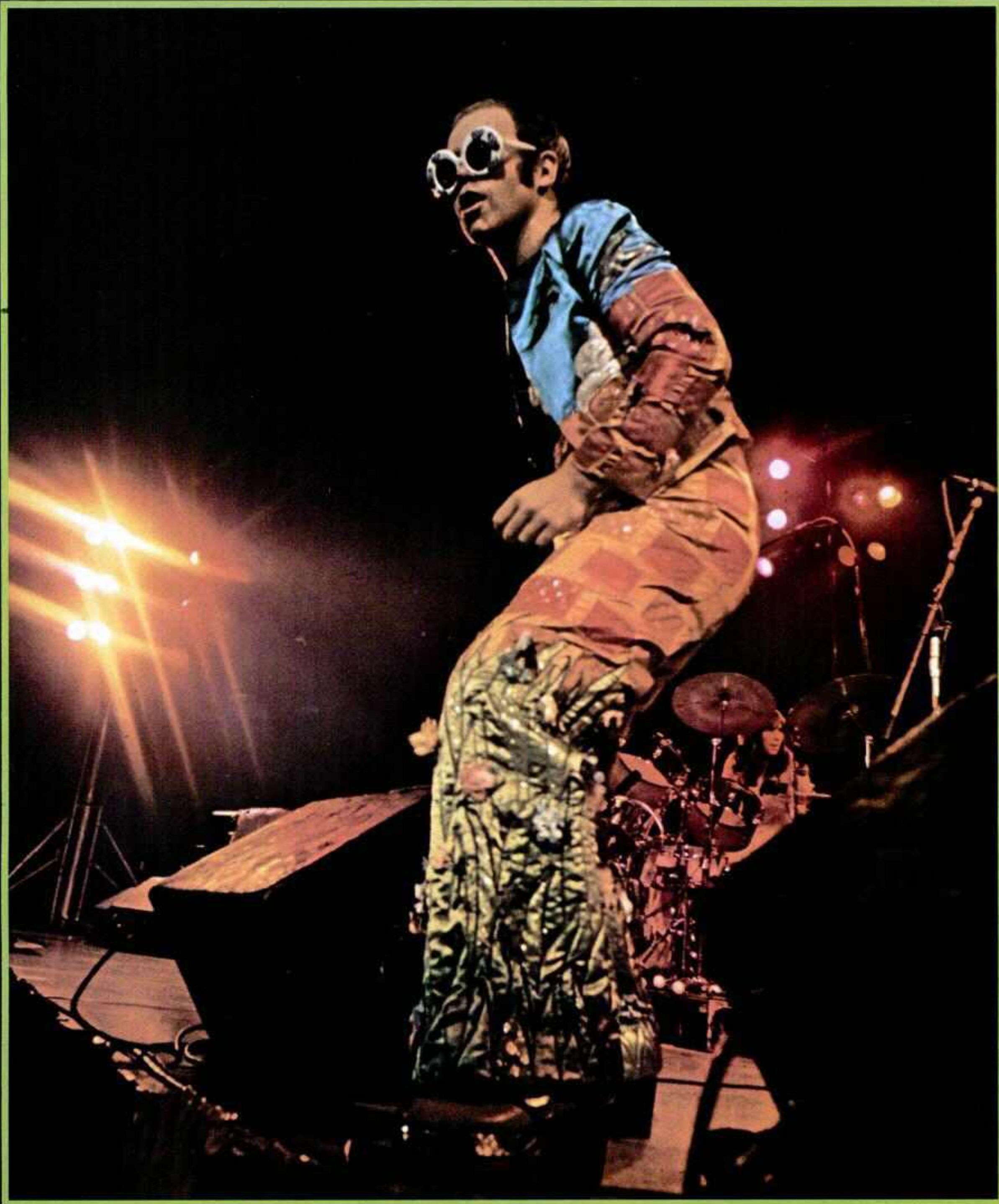


Photo: Dennis Brack/Black Star

"BENNIE AND THE JETS" MCA-40198

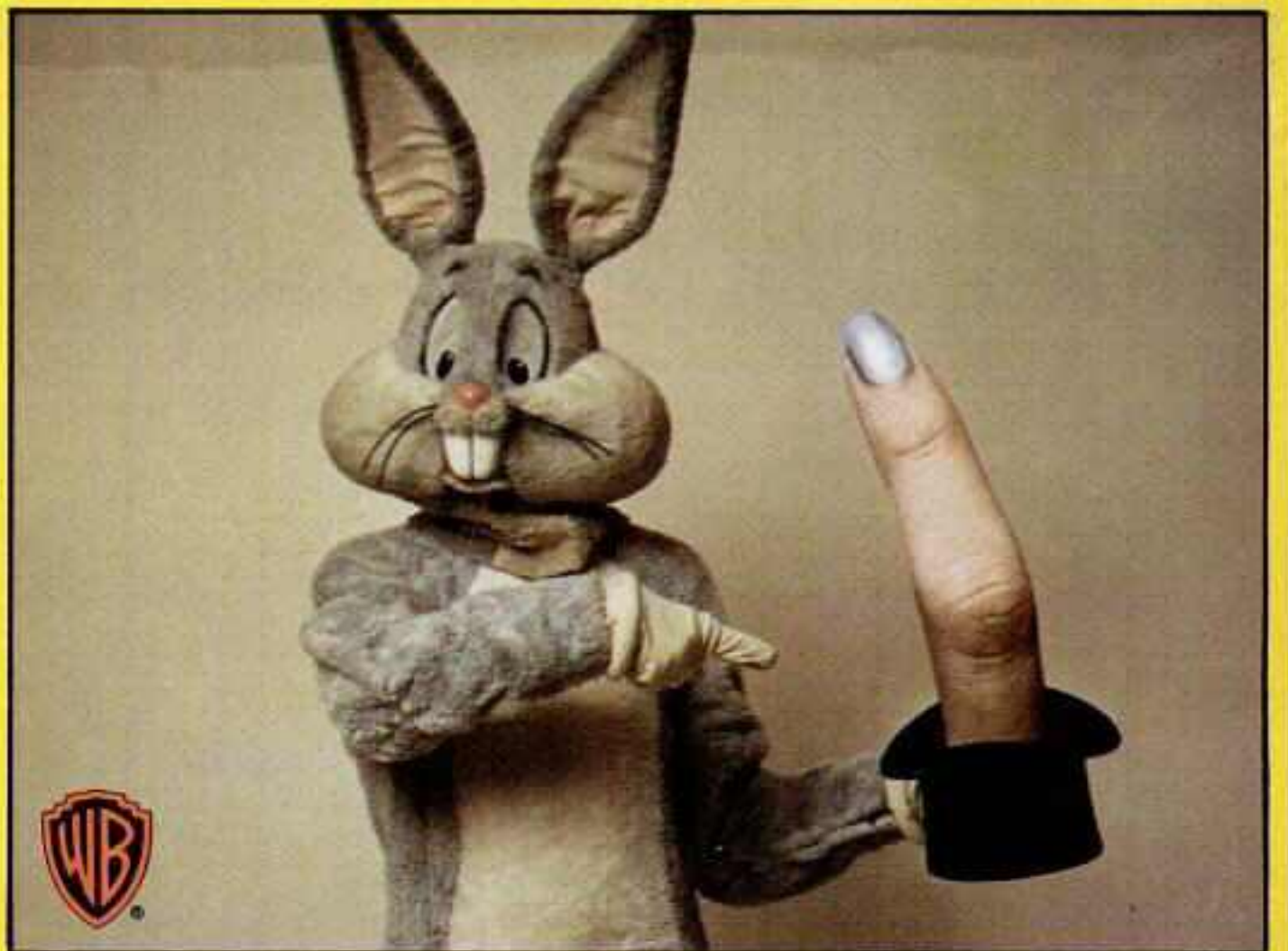
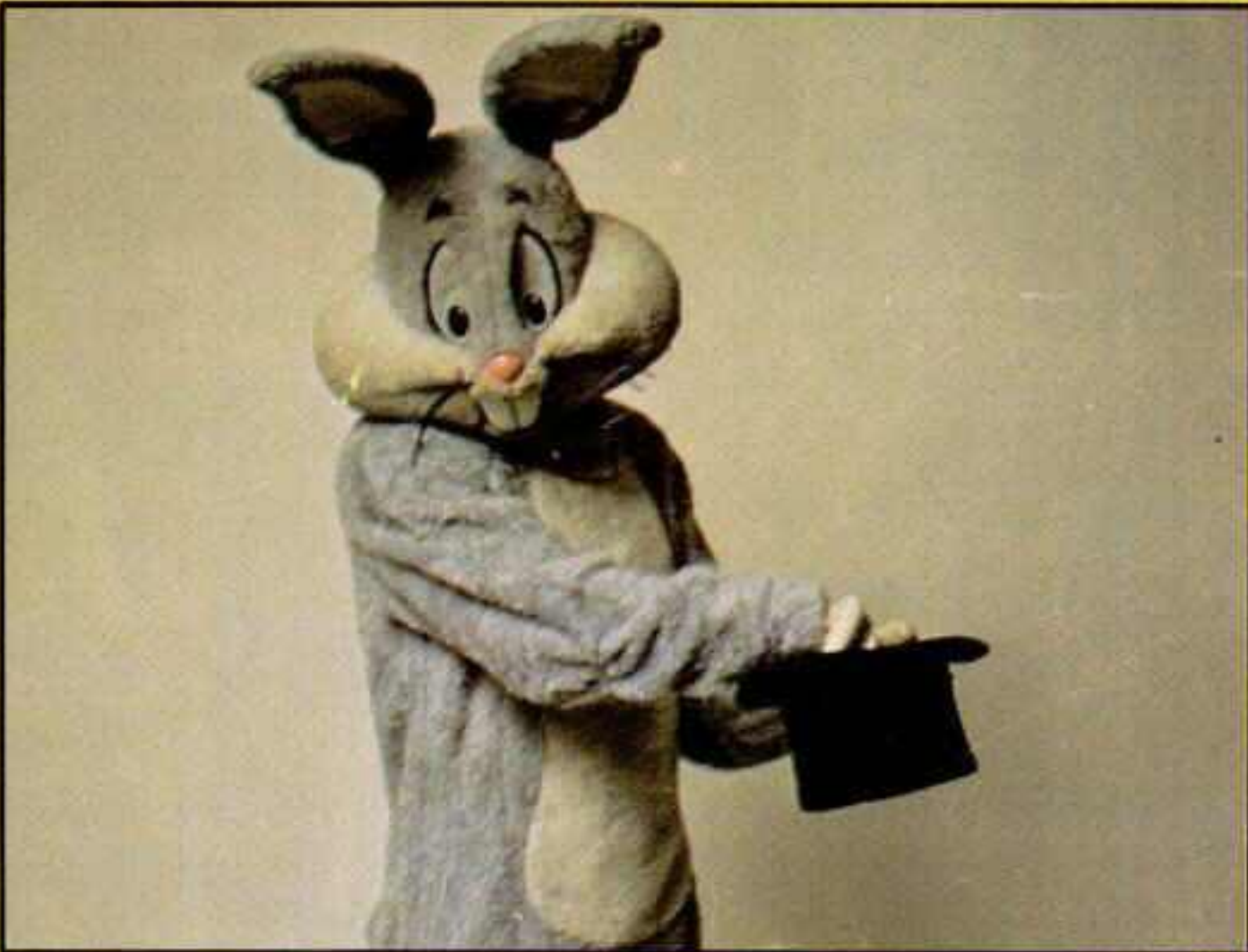
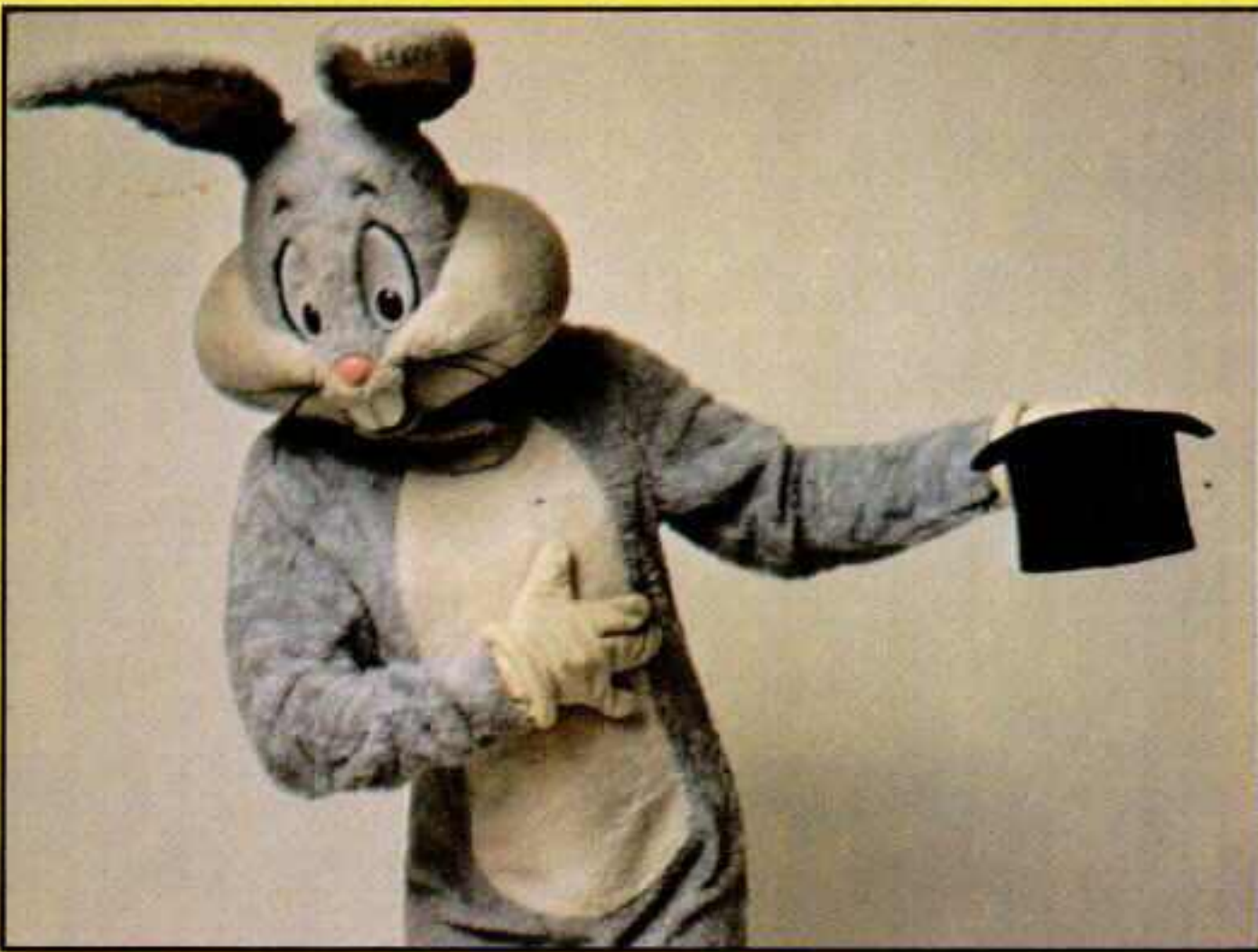
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IT ISN'T RUDE TO POINT.



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