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Newsweekly

TAPE/AUDIO/VIDEO PAGE 30

HOT 100 PAGE 68

TOP LP'S PAGES 70, 72

Billboard

W/E/A, Bell Lead in Price Adjusting Skein

By JOHN SIPPPL

LOS ANGELES—A string of price changes have occurred since the holidays, with a W/E/A price adjustment heading the list. The W/E/A price adjustment on a new

TV Special Spurs Zayre Disk Sales

By CLAUDE HALL

BOSTON—Television continues to grow in strength as a prime exposure medium according to Kenneth Giles of Zayre Media Productions Inc. here and record buyer for the 250-store discount department chain of Zayre's. He said that a recent rock music TV special, tied in with only record advertising, boosted record sales as much as 400 percent in one store. The lowest sales increase resulting from that particular TV special was 60 percent.

(Continued on page 37)

Global Agenda Mapped for Radio Programming Forum

NEW YORK—The seventh annual Billboard International Radio Programming Forum will be held here Aug. 14-17 at the Plaza Hotel, according to Forum Chairman Jack G. Thayer. Thayer, head of radio for Nationwide Communications operating out of Columbus, O., also announced that for the first time the advisory committee would be expanded to the international scope in order to incorporate the worldwide view of radio.

In addition, again for the first time, a recording artist has been named to the committee. For several years, the Forum has featured a panel of recording artists and producers discussing their views of radio programming and management, as well as the air personality field; sales and Madison Avenue and the field of commercials.

Representing radio management for the 1974 advisory committee will be Scott Burton, program director, KSD-AM, St. Louis; Dick Drury, national program director, Susquehanna Broadcasting, York, Pa.; Jor. Holiday, program director, KIRO-AM, Seattle; John Lund, program director, WNEW-AM, New York; Rod McGrew, station manager, KJLH-FM, Los Angeles; Bob Moomey, program director, WIND-AM, Chicago; L. David Moorhead, general manager, KMET-FM, Los Angeles (Moorhead was chairman of 1973's Forum); Burt Sherwood, general manager, and Pat Whitley, program

(Continued on page 37)

Energy Crisis Abroad Short-Circuits Tours By American Artists

By REX ANDERSON
(Music Week Staff Member)

LONDON—The energy crisis monster threw yet another wrench in the music industry works this week as American acts began to cancel British and European tours in the face of cutbacks in fuel and power. Five top-line acts, Dawn, the Allman Brothers Band, Steely Dan, Joe Walsh and Chi Coltrane have cancelled or postponed tours sched-

(Continued on page 65)

Tenneco Sets Texas Plant

By JIM MELANSON

NEW YORK—Tenneco Chemicals, Inc., one of the major PVC suppliers to the record industry, has slated mid-summer as the operational starting date for its new PVC production facility in Houston.

Guy Disch, director of marketing for Tenneco, said that the plant, which has been under construction

for some six months, will be capable of producing about 250 million pounds of resin a year—a figure which will nearly double Tenneco's present annual resin production. How much of the increased production will be allotted to the record industry has not been decided yet, said

(Continued on page 10)

Col Club Drops Store-Tie Plan

By IS HOROWITZ

NEW YORK—The plan by Columbia House Record & Tape Club to extend club privileges to retailer

Showroom Chain Booms Equipment

By IBENE CLEPPER

MINNEAPOLIS—Sound equipment is continuing as a leading item in the \$3 billion annual catalog showroom field where it has helped bulwark what has been a shakeout of both large and small catalog operations, a roundup shows. Modern Merchandising here, for example, is so high on sound that it will have demonstration rooms in all of the major units of its 31 showroom chain by year end.

Harold Reitenberg, president of Modern, credits stereo equipment with helping the firm double sales

(Continued on page 36)

charge account customers was aborted Friday (11) at an emergency meeting attended by top club and record division executives, it was learned at presstime (see separate story for Columbia statement).

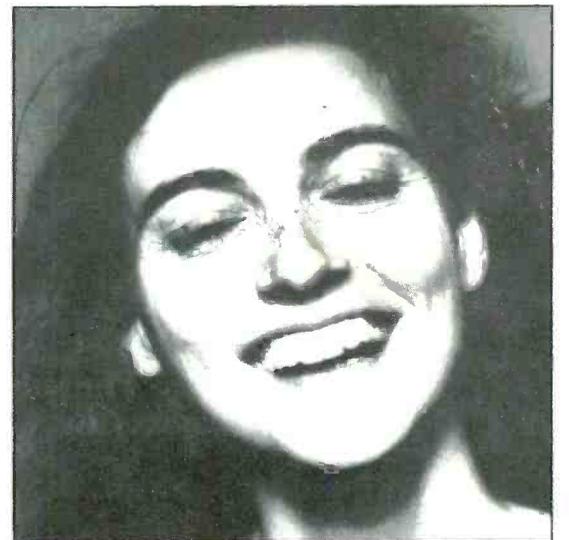
A groundswell of concern swept through rackjobber ranks last week as they mulled the potential impact of Columbia House Record & Tape Club's plan to broaden club operations by sales through department stores to charge account customers (Billboard, Jan. 12).

The move by the CBS club wing, a division separate from Columbia/Epic Records, apparently caught the latter by surprise and touched off a vigorous inter-division hassle. Opposition to the merchandising plan was quickly voiced by the record division, and top executives of both CBS affiliates were due to meet Friday (11) with Arthur Taylor, CBS.

(Continued on page 6)



EDDIE KENDRICKS "BOOGIE DOWN" is following quickly the success of his million-selling, number one smash, "Keep On Truckin'." Look for Eddie's forthcoming album featuring "Boogie Down" as the title tune. (Advertisement)



Formerly of Joy of Cookin', Toni Brown writes beautifully and sings beautifully and "It's Good For You, Too," which is the title of her first solo album, available on MCA. (Advertisement)

(Advertisement)



DIANA ROSS Last Time I Saw Him

M812V1

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The voice that
launched a thousand trips
goes solo.

**"Manhole." The solo album debut from Grace Slick.
It'll take you away from it all.**



BFL1/BFS1/BFK1-0347

Cook Bids for FIND; Would Change Price

LOS ANGELES—Negotiations to transfer the ownership of FIND are now underway between Billboard Publications and Hal Cook, former Publisher of Billboard.

Cook, the architect of the FIND concept, is now surveying the dealers throughout the U.S. regarding a necessary price increase of approximately 7 percent to retailers and rack jobbers for a continuance of the FIND operations. FIND, a special order service for retailers, has been a losing proposition for Billboard since its introduction in September, 1971. It is Cook's opinion that a rea-

listic price structure necessary to satisfy the special order requirements of the trade, can make FIND profitable, and enable it to continue for retailers, wholesalers, and record manufacturers as a valued industry service.

The FIND Service on LP's now permits dealers to buy special order LP's at 44 percent off suggested list of b, Terre Haute, Ind. The new price structure, effective February 1st, would be 40 percent off suggested list for LP's and 32 percent off suggested list for tapes.

More Sound-Alikes Crowd Market; Price War Looms

LOS ANGELES—The competition between record/tape labels releasing "sound-alikes" has increased to a point, where price is becoming extremely competitive as new firms enter the field. The Bihari brothers, Jules and Joe, both 30-year-plus veterans of the industry, last week announced Music Trends, with vice president and sales chief Howard Alperin (see Executive Turntable) stating that the Feb. 15 initial release of prerecorded 8-track tapes will list somewhere between \$1.98 and \$2.49.

If the 40 releases, anticipated in a month, come in under \$2.49, the Bihari release would mark the second major price break in a fortnight. Sound Alike Music Corp. last week announced exclusively in Billboard that they would be selling \$2.49 8-track units within 45 days, with a full line of 400 titles expected by May (Billboard, Jan. 12). Unlike other sound-alike firms on the East Coast and through the South, Music Trends intends to have a complimentary release of LP's. Suggested list is also under study and will again be between \$1.98 and \$2.49. Alperin explained that pricing is difficult because of the material cost changes anticipated between now and actual release of the tape/LP line.

Alperin emphasized that Music Trends—"impressions of top artists doing top contemporary songs"—will be sold direct to rack merchandisers only. He said that Music Trends is able to offer its projected low list price only because the tapes and records will be mass-produced here at the Bihari's Cadet

Records completely self-sustained plant. This over-20-year-old operation does everything from molding the cartridge cases to fabricating 4-color jackets, which carry 4-color artwork produced on the plant's varied-printing presses. No function is farmed out in either the tape or record production area. All records and tapes will carry from 10 to 12 titles per album.

Before the \$2.49 price announcement by Richard Taxe last week, most sound-alike tapes were retailing for close to \$4.

Record Shack In Big Profit Gain, Expansion

NEW YORK—Record Shack Corp., a one-stop here, has reported that sales for its fourth quarter in 1973 exceeded \$100,000 a week—a figure, according to Ed Portnoy, president of the firm, which more than doubled weekly sales for the Record Shack's first quarter in the year. He placed first quarter sales at approximately \$40,000 a week.

Portnoy attributed the sharp increase in sales to a number of factors, among which are the firm's policy of selling COD; permitting no returns from accounts; making same-day or overnight deliveries to all customers; and discounted prices on product.

Meanwhile, Portnoy announced that Record Shack has begun a major expansion program designed to further increase sales in established markets and to expand the firm's activities to new geographic areas. He stated that the program, which was initiated some two months ago, has already produced increased office and warehouse space here, along with additional sales and administrative personnel, and that the next step is the opening of regional sales offices in the Philadelphia, Baltimore and Washington markets.

He added that the new sales offices, which will be linked to the home office here by means of a telex system, will be the "prelude" to a network of sales branches throughout the East, as well as in the western markets of the U.S. The new offices will be in operation within 15 to 20 days, said Portnoy.

RCA Push on Denver LP's

NEW YORK—RCA Records is assembling a major advertising, promotion and publicity campaign for the entire RCA catalog of John Denver LP's, following a reported increase in sales for the entire catalog spurred by the recent Denver greatest hits package released by the label.

Focal points for the campaign are the single, "Sunshine On My Shoulders," which originally appeared on Denver's "Poems, Prayers and Promises" album, and recently received new exposure via the television special, "Sunshine"; and the forthcoming Denver television special set for airing March 11 over the ABC television network.

Denver will support the program through a multi-city tour and through appearances on the Johnny Carson Show, which he will host in late February, and a guest appearance on the NBC TV series, "McCloud."

More Late News
See Page 74

NLRB Supports Columbia on Closing of Studio on Coast

By MILDRED HALL

WASHINGTON—The National Labor Relations Board here has ruled that Columbia Records bargained "in good faith" with the Elec-

trical Workers' local (IBEW) on the company's 1972 decision to close out its Los Angeles recording studios and have its artists record at outside

facilities. The NLRB decision affirmed that of its Administrative Law Judge Jerrold H. Shapiro, who dismissed an IBEW complaint against Columbia in Sept. 1973.

The decision ties up one of the loose ends left when Columbia Records closed its Los Angeles recording studios in September 1972, in the face of increasing demands by artists to choose their own studios and engineers. Also at that time, kickbacks to independent producers by studios were reportedly rampant in such competitive major recording areas as Los Angeles, with over 200 studios. (Billboard Sept. 23, 1972, and Sept. 16, 1972.)

The NLRB board found an IBEW contract clause requiring that Columbia engineers be used when recording was done in outside areas to be restrictive and abrasive. NLRB said this and other contract requirements caused Columbia's \$71,000 loss on its studio operation during the first eight months of 1972. Columbia had 28 engineers on its Los Angeles studio payroll.

The union complained that CBS' Columbia Records violated labor laws when it decided to close the studio without bargaining first with the

(Continued on page 10)

RECORD APPRAISAL

Billboard Reviews Shifted Regionally to Expedite

LOS ANGELES—Billboard has initiated its regional album review program. Los Angeles labels continue to send their pop, soul and jazz albums to the record review department 9000 Sunset Blvd., Los Angeles 90069. East Coast labels should send their albums to the newly formed New York record review department 1 Astor Plaza, New York 10036.

All country music should be sent to the record review department in Nashville, 1719 West End Ave., Nashville 37203. All classical music should be sent to the New York review department.

"We have taken on additional reviewers to help those in Los Angeles adequately and quickly cover the continual output of albums," explains Eliot Tiegel, Billboard's reviews editor.

"We look upon new albums as important news events and want to write about them with as much verve as we do regular news stories. Albums should be in the hands of the review department well in advance of our Wednesday afternoon deadline."

Singles continue to be reviewed by a Los Angeles based staff.

Dylan Returns With the Old Master's Touch Plus 'Band'

PHILADELPHIA — News that Bob Dylan would return to the public eye after eight years of relative seclusion arrived at a time when pop prophets and theorists had already begun abandoning the old masters in search of new ones. That Dylan's celebrated touring back up, The Band, would accompany him on tour and on his first Asylum album inspired additional excitement; that the tour would play major arenas, with tickets nearing \$10 in some venues, brought counter-charges from Dylan's critics that he had truly

relinquished his primacy among '60's pop legends in favor of the quick and unnecessary buck.

Four days into the tour, Dylan and The Band played a Sunday matinee (6) here that undermined those doubts and suggested that, if 1974 is to provide any real pop history, the tour and the forthcoming album will appear at the top of the page.

Dylan's recent erratic recorded output has invited a wide range of responses in the past two years, heightened recently by Columbia's

(Continued on page 12)

Cap's Gold Trio

LOS ANGELES—Capitol Records registered a shattering three RIAA gold awards last week, with certification for Helen Reddy's third million-dollar single sale on "Leave Me Alone (Ruby Red Dress)"; the Ringo Starr "Photograph" single; and Anne Murray's earliest LP, "Snowbird."

ABC Makes Promo Film; Aims For Theater & TV Screens

LOS ANGELES—ABC Records is completing its first promotional film, an 18-minute featurette on satirical rock artist Jimmy Buffett. Movie is to be shown mid-February at ABC Theaters throughout the South and will then be used overseas.

Marv Helfer, ABC artist relations vice president who acted as executive producer of the film, said, "We are capable of cutting 30 or 60 second TV spots out of our footage and

we can negotiate with various television outlets for presentation of any portion up to the full 18 minutes."

Buffett sings four songs at a Key West, Fla. club in the film, which was shot during nine days at his hometown by Rick Trow Productions.

Many record companies previously have made promotional film and TV tape, most of it in black and white and under six minutes so it could be used primarily for TV pro-

motion both here and globally. Sporadic attempts were also made to try to get theaters to use promo films as short subjects, but these attempts were not lasting.

3M Seeks Price Hike

WASHINGTON—The Minnesota, Mining and Manufacturing Co. notified the Cost of Living Council on Jan. 3 of a proposed raise of 1.28 percent on tape and allied product, and a raise of .42 percent on recording materials. The tape product raise would produce a .25 revenue increase for the firm, and the recording materials would raise over-all revenue .05 percent. In September 1973, the firm filed for price raises of 2.21 percent in tape and allied product, and .22 percent on recording material.

The price rise becomes automatic 30 days from the date of filing, unless the COLC or the Internal Revenue Service decides to amend or deny the pre-notified price. All firms making \$100 million or more annually are required to pre-notify the Council of proposed price raises, which must be cost-based.

NBC-TV Airs Wkly. Prime Time Country Show

LOS ANGELES—Greg Garrison's "Music Country U.S.A." hits the air on NBC-TV network at 10 p.m. Thursday (17). The show is basically country music's answer to the various rock and MOR music series on the air today. Jerry Reed, RCA Records artist, hosts the first show and he'll be joined on the show by such leading artists as Charlie Rich, Lynn Anderson, Mac Davis, the Statler Brothers, Doug Kershaw, Tom T. Hall, and Wayne Newton. There will be 14 acts doing an average 22 songs on the tightly placed show.

This is a new, up-dated version of the hour summer replacement this past year called "Dean Martin Presents Music Country," a vastly successful audience-winner.

Garrison, who produces Dean Martin's current NBC-TV network series, is also executive producer of the country series.

Segments of the show are filmed coast to coast and blended in with the music.

1-Man Firm Racks Up 100,000 Sales on 4-LP 'Trip' Catalog via COD

LOS ANGELES—Proof that there is still a place for the specialized one-man record label in today's ultra-competitive marketplace is Nik Pascal Raicevic's Narco Records.

Raicevic claims to have sold nearly 100,000 units of his four electronic music "head-trip" albums since 1969. Three LPs are only on Narco, and a fourth, since 1969. Three LPs are only on Narco and a fourth, "Head," was released by Buddah in 1970, with the master reverting to Narco in 1975.

Raicevic says his catalog is in some 900 stores nationwide and he has now been approached by EMI for world-wide overseas distribution. Narco albums are found more

readily in head shops than in record retailers, because Raicevic will only do business for cash in advance or COD.

The Licorice Pizza chain here verifies that it has moved almost 3,000 Narco units since it began stocking them 12 months ago. However, Raicevic says that most of his experiences with the mainstream of record one-stops and retail chains has been unhappy. Either he hasn't been able to get past the boss's secretary, has had to wait six months for payment, was unable to agree on price or was unhappy with his shelf position.

Narco albums, "Beyond the End . . . Eternity," "The Sixth Ear" and the just-released "Magnetic Web," wholesale for \$2.90 and list at \$5.98. Cassette and 8-track tapes wholesale for \$3.60 and list at \$7.90. Raicevic has distributors in Rochester, N.Y. and Atlanta, small operators who deal mainly with regional head shops. He himself covers Southwestern U.S. sales from his office in Hollywood.

Pirate Suit

Several months ago Raicevic won his suit against a San Diego bootlegger who sold some 3,000 tapes of Narco albums at \$2.90 in the area during four months. The bootlegger was fined \$500 and placed on three years' probation.

Raicevic is a Parisian who arrived in Los Angeles 12 years ago. He was involved in management and production of the first wave of Sunset Strip psychedelic groups including the Seeds and Pacific Gas & Electric. Also a painter, in 1969 he created a one-man art exhibit in a Strip gallery. His original electronic music ef-

(Continued on page 8)

Suit Settled Out of Court

COLUMBIA, S.C. — Custom Recording Co. of North Augusta, S.C. has not been ordered by a Columbia, S.C. court to pay any damages to CBS, Inc., as was reported in Billboard Jan. 5.

Rather, it was revealed that an out-of-court settlement was reached in lieu of continuing litigation, and that, by and with the consent of attorneys for both parties, a final order in the case was entered which provided that the defendants cannot

(Continued on page 10)

Executive Turntable

Stan Cornyn has upped to Warner Bros. Records senior vice president. He will continue as creative services director but will now also be an administrator of WB overall planning. In particular, Cornyn will oversee all artist and label commitments to seek maximum worldwide merchandising coverage for all releases. With Warner for 15 years, Cornyn established the label's contemporary advertising image.

Buck Reingold has been named vice president and national promotion director and **Larry Harris** has been named artist relations director and national albums promotion director for **Neil Bogart's** newly-formed Casablanca Records, based in Los Angeles. Both Reingold and Harris had worked with Bogart at Buddah Records, where Reingold was director of national promotion and Harris was national albums director.



SALIDOR



JUDGE

Lenny Salidor, formerly director of marketing and promotion for Caedmon Records, has left the firm to join Listening Library, Inc. as director of marketing. He will headquarter at the company's main offices in Greenwich, Conn. . . . **James Judge** has been appointed director, management information systems, for RCA Records, Judge, who comes to RCA after having been executive director, management information systems, for CBS Records, will have responsibility for label system groups in New York, Los Angeles, Indianapolis, and Rockaway, N.J. He will also have staff responsibility for system activities for all international label facilities.

★ ★ ★

Lloyd Leipzig has resigned from United Artists Records as director of publicity and artist relations. He had been in the post four years, coming to the company from Columbia Pictures where he coordinated film music activities. Leipzig plans entering the television field as a packager of music shows. Replacing Leipzig is **Allen Levy**, most recently associate editor of Record World. Prior to joining Record World, Levy was on the publicity staff of Polydor Records and had also worked for Columbia House. . . . Also at UA, **Jack Hakim** has shifted to western regional promotion director in Los Angeles. His post as national promotion director has been as-

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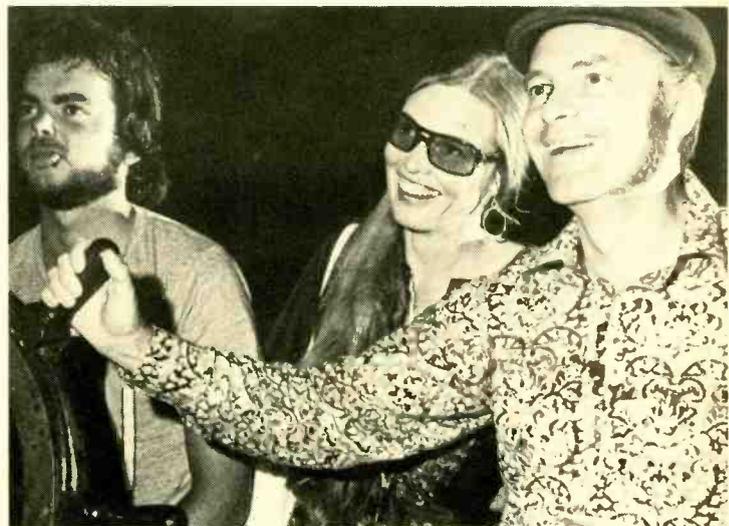
Seminar Slates Hit Dissection

LOS ANGELES—"Anatomy of a Hit" is topic of the next session of the Billboard-NARAS-UCLA lecture series, "This Business of Music," Tuesday (15) at 7:30 p.m. in UCLA Student Union Ballroom. Panelists are producer Snuff Garrett, UA promotion executive Don Graham, KHJ-AM program director Paul Drew, writer-singer Hoyt Axton and Billboard charts director Martin Feely.

Tickets for the individual session or registration for the remaining seven lectures can be purchased at the door. Nearly 900 persons, mostly music industry professionals, attended the opening lecture last week.



WEST INDIES Records Barbados warehouse is inspected by, from the left: Michel de May, A&M's European coordinator; Rolf Dilhmann, Industrias Electricas e Musicas Brazil; Ingrid Primus, A&M Los Angeles; Luis Calvino, EMI Argentina; Enrique Zamora, RCA Mexico; Ernesto Aue, El Palacio de la Musica Venezuela; Tato Luzardo Ariola-Eurodisc Spain, and Winston Leach, West Indies Records.



A&M's Latin Gathering

TWELVE A&M affiliates representing nine countries attend a Latin American gathering with A&M's international department in Barbados. Top photo shows representatives from Colombia, Spain, Brazil, Barbados, Jamaica, Venezuela, Argentina, Mexico. Above: U.S. officials enjoy a cruise: Michel de May, Ingrid Primus and Dave Hubert, A&M's international director.

HERBIE HANCOCK'S GOT A NEW AUDIENCE: EVERYONE.

Herbie Hancock's new album, "Head Hunters," is already over 100,000 units. It's climbing the pop charts, and it has sold better and received more airplay than anything he's done before.

In a 5-star review in *down beat*, Chuck Mitchell observed, "Herbie Hancock has managed to bring his sound around to a more fundamental, easily communicable form without making compromises in the areas of energy, intensity and musical variety."

In fact, one cut on "Head Hunters," "Chameleon," has received so much airplay, that it's being released as a single.

"Head Hunters," the album, "Chameleon,"¹⁻⁴⁶⁰⁰² the single. Good music for everyone. From Herbie Hancock and Columbia Records

HERBIE HANCOCK
HEAD HUNTERS

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KC 32731*





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INTERNATIONAL SALES

SPAIN: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13, Tel: 23.28.000; BENELUX, CZECHOSLOVAKIA, HUNGARY, POLAND, SCANDINAVIA, WEST GERMANY: Johan Hoogenhout, Smirnofstratt 40, s-Hertogenbosch, Holland, Tel: 47688; FRANCE: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris, Tel: 553.1068; ITALY: Germano Ruscisso, IL Guscio, Residenza 1 Cing Fo, Guanzate, Como, Italy, Tel: 93.60.66; JAPAN: Shigeru Kobayashi, JAC, New Ginza Bldg., 7-3-13 Ginza Chuo-ku, Tokyo, 104, Tel: 03-571-8748; Cable: ADCOMM/JAPAN, Telex: j22745. MEXICO: Enrique Ortiz, Nceleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.; PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico; VENEZUELA: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

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Columbia House Club Aborts Its Charge-Acc't. Plan With Retailers

• Continued from page 1

Inc. president, in an attempt to resolve the issue.

Meanwhile, NARM offices were reported flooded with calls from irate rackjobbers and dealers. While jobbers felt they would suffer most directly if the plan were implemented, a wide spectrum of retailers also registered opposition. In both cases, it was speculated, the formula would cut severely into traditional merchandising formats.

Jules Malamud, NARM executive director, on Wednesday (9), sent a strongly worded memo to his association's membership, warning that the project "could be the source of grave economic problems for the entire recording industry."

On the following day Malamud sought clarification of the reported move in conversations with Columbia/Epic brass. He came away from the meeting "optimistic that the company would do anything in its power to alleviate the situation." Participating in the conversations with the NARM chief were Goddard Lieberman, president, CBS Records Group, Irwin Segelstein, CBS Records president, and Bruce Lundvall, vice president, marketing.

Malamud said he was told that the marketing division of Columbia/Epic had only recently become aware of the club's new plan, and that they were opposed to it. They stressed that the club was a separate

CBS division and had developed the plan independently. They also noted that the Friday meeting with Taylor and the club executives was set up at the record division's initiative.

The NARM official said his surprise at the club's intentions was heightened by the apparent turnaround from recent Columbia policy. "Columbia has been moving toward a more harmonious relationship with rackjobbers," Malamud said, "and no company has been more cooperative." He viewed the manufacturer's recent increase of its price differential between racks and dealers to 8 percent, from an earlier 6 percent, on new \$6.98 product as evidence of an awareness of jobber problems.

Rackjobber Comment

A sampling of rackjobber reaction to the club's new plan disclosed unanimous opposition, often violently expressed. While most contacted refused direct quotation, they said they were angry at what they felt was an overt move to woo away hard won department store accounts.

Under the plan, Columbia House advertised to stores that they would earn 30 percent on each sale, bypass the need for maintaining a record inventory, and realize savings on floor space and sales help. The club would handle promotion and fulfillment and satisfy all consumer complaints. Billing would be handled through the store's charge account system. New members would be offered eight albums or tapes for \$1 as an inducement to participate in the club, and would be required to purchase an additional six records or tapes at list price over a two-year period.

One East Coast jobber termed the plan "unbelievably arrogant." Another said that Columbia House, "in effect, was telling department stores they no longer need rackjobbers to merchandise records." Others were quick to point out that the 30 percent cut offered stores, which they termed "unrealistic," was more than jobbers can afford to pay. The normal slice of the action to racked stores is about 28 percent.

In Seattle, Lou Lavinthal, president of ABC Record & Tape Sales, charged that the proposed club plan was "a very bad move for the industry, and we will let Columbia know of our objections." He characterized the plan as a step to "take away business from retailers and regular record accounts. Thirty percent is a hell of a good return." Many stores will be tempted, Lavinthal predicted.

A relatively calm reaction came from James Schwartz, of Schwartz Brothers in Washington, D.C. "I don't like the idea," he said, "but it shouldn't pose too much of a problem. We'll just have to be sharper in our operation." He too termed the plan a ploy "to bypass the dealer," but felt that it was too complicated to work efficiently in large stores.

Malamud's letter to NARM members urged them to study the projected Columbia House plan carefully. A reprint of last week's story in Billboard was attached to his letter.

"Since its appearance," the letter continued, "the NARM office has been swamped with telephone calls from NARM directors and regular members voicing their extreme concern over this matter. This is a project which, if put into operation, could be the source of grave economic problems for the entire recording industry, for all wholesalers and retailers of recorded product, with particularly serious consequences for small businesses.

"Earl W. Kintner, NARM general counsel, and a former member of the Federal Trade Commission, is reviewing the matter carefully. The NARM office will keep you apprised as soon as additional information is available regarding this matter."

Col Division Statement

NEW YORK—Ben Ordovery, vice president, marketing, Columbia House Division, announced Friday (10) that plans to launch a Columbia record and tape retail club, which would operate through retail outlets, has been dropped.

He stated: "For market reasons, we have abandoned plans to institute a records and tape club operation in conjunction with retailers."

Big 3 Music In Education, Sales Spurts

NEW YORK—The Big 3 Music Print Division of the United Artists Music Group received a major boost for its educational catalog at the recent Mid-West National Band and Orchestra Clinic where five newly-published pieces were picked for demonstration and performance.

Two of the publisher's symphonic orchestrations, "Michel Legrand Selections" and "Killing Me Softly With His Song" were included in the convention program, as held during Dec. 18-22, as well as three of the firm's most recent concert band arrangements, "Selections From 'The World Is a Ghetto,'" "Last Tango in Paris" and "Selections From 'Tom Sawyer.'"

All five selections are now reportedly drawing heavy sales response from educational jobbers. Big 3 vice president and director of publications, Herman Steiger, is now increasing the firm's representation at educational conventions, broadening his advertising support in educational music magazines and setting up inhouse creative and production teams to assist in the publication of pop and rock arrangements that will be made available shortly after specific titles reach the charts.

With Big 3 reporting a 32 percent increase in educational publications sales in the last year, Steiger attributed the growth to more extensive use of pop and rock tunes by college bands during television football broadcasts, among other factors.

Gabor Sating Creditors

LOS ANGELES—Steve Gabor will continue to operate two of his three Music Odyssey stores after selling the two-year old Santa Barbara store to fulfill a commitment to a creditors committee.

Creditors were notified recently that they would receive 25 percent in full settlement through a notice from the Credit Managers Association of Southern California (CMASC). Payments started Dec. 20, 1973, with

a down payment of \$15,000 and call for monthly payments of \$10,000.

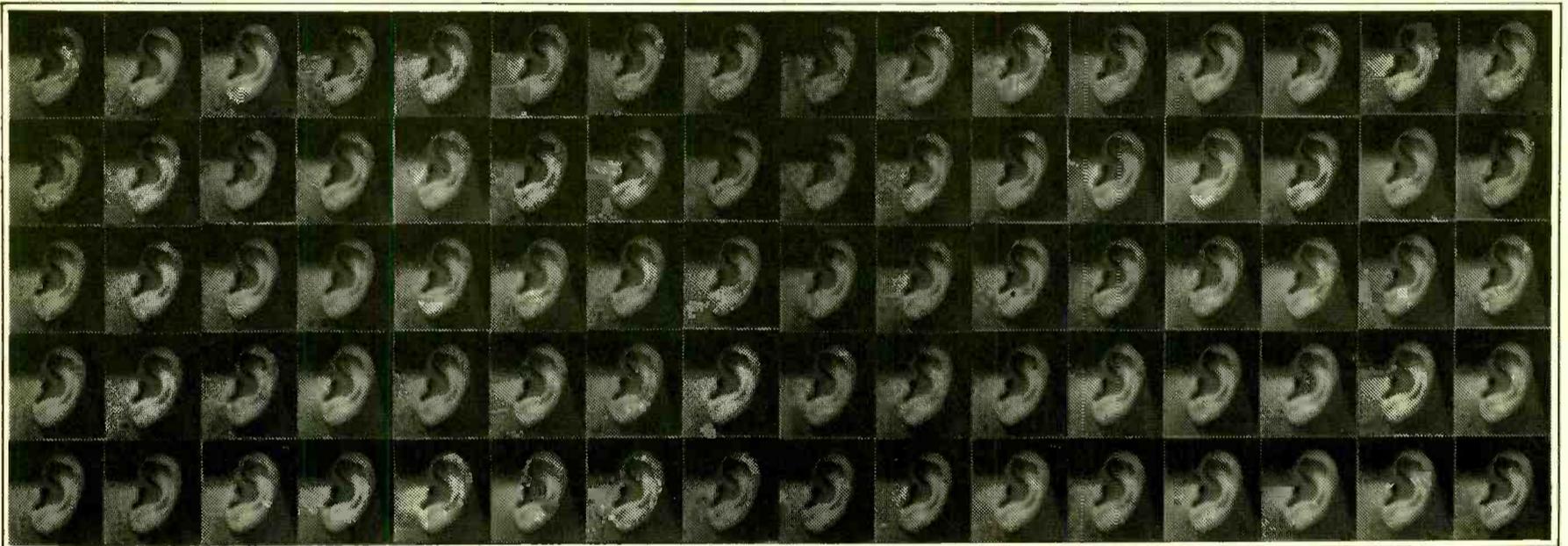
Gabor sold his Santa Barbara store to Ted Rosenberg, ex-WB marketing executive now in the gift and record retailing business here, for \$30,000. Gabor agreed that moneys received from the Santa Barbara store will be applied to the indebtedness in a letter to CMASC.

Gabor has a store here and in Santa Monica.

30,000,000 EARS CAME TO OUR NEW YEAR'S EVE PARTY WITH THE ALLMAN BROTHERS BAND

AND THEIR FRIENDS

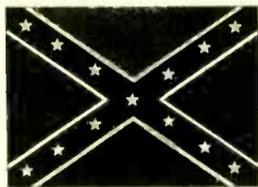
THE MARSHALL TUCKER BAND



THANKS Y'ALL FOR TUNING IN: Athens, Ga. WRFC/Atlanta, Ga. WQXI am, fm/Arcata, Cal. KXGO fm/Akron, Ohio WCUE/Albuquerque, New Mexico KRST/Ashville, N.C. WISE/Albany, N.Y. WSHS fm/Augusta, Ga. WBBQ am, fm/Ada, Oklahoma KTEN fm/Baton Rouge, La. WJBO am, fm/Boise, Idaho KFXD/Brooksville, Fla. WWJB/ Buffalo, N.Y. WPHD fm/Boston, Mass. WVBF/Birmingham, Ala. WSGN fm/Bloomington, Ill. WBNQ fm/Beaumont, Texas KWIC fm/Charlotte, N.C. WAYS, WROQ fm/Chattanooga, Tenn. WFLI/Charleston, S.C. WKTM fm/Champaign, Ill. WPGU fm/Columbia, Missouri KFMZ fm/Columbus, Ga. WDAK/Colorado Springs, Colo. KEDI, KCMS fm/Columbus, Ohio WCOL fm/Carmel, Cal. KLRB/Corpus Christi, Texas KZMF fm/Carrollton, Ga. WBTR/Chicago, Ill. WSDM fm/Columbia, S.C. WCOS/Cocoa Beach, Fla. WRKT/Detroit, Mich. WABX fm/Dallas, Texas KZEW fm/Duluth, Minn. WEBC/Des Moines, Iowa KFMG fm/Daytona Beach, Fla. WDAT/Denver, Colo. KLZ-fm/El Paso, Texas KINT fm/Eugene, Oregon KZEL fm/Elizabeth City, N.C. WMYK fm/Florence, Ala. WQLT/Flint, Mich. WWCK fm/Forsythe, Ga. WFNE/Fort Knox, Kentucky WSAC fm/Fort Brad, California KMFB am, fm/Gainesville, Ga. WFOX fm/Greeley, Colo. KFKA/Greenville, N.C. WNCT/Greensboro, N.C. WQMG/Houston, Texas KLOL fm/Hartford, Conn. WHCN fm/Havelock, N.C. WKVO fm/Indianapolis, Ind. WNAP fm/Jacksonville, Fla. WAPE/Jackson, Mississippi WZZQ fm/Kansas City, Kansas KUDL fm/Knoxville, Tenn. WROL/Los Angeles, Cal. KROQ am, fm/Lafayette, Louisiana WLOV fm/Long Island, N.Y. WLIR fm/Lincoln, Nebraska

KFMQ/Lewiston, Maine WBLM fm/Moorehead, Minn. KWIM/Milwaukee, Wisc. WZMF fm/Madison, Wisc. WIBA fm/Manhattan, Kansas KMKF/Monroe, La. KNOE/Mobile, Ala. WABB/Marysville, Cal. KMYC/Macon, Ga. WNEX/Miami, Fla. WSRF, WSHE fm/New Orleans, La. WNOE am, fm/New York, N.Y. WPLJ fm/Norfolk, Va. WQRK fm/Nashville, Tenn. WMAK/Omaha, Nebraska KRCB fm/Oklahoma City, Okla. KOFM fm/Opelika, Ala. WFRI/Portland, Oregon KINK fm/New Providence, R.I. WBRU fm/Phoenix, Arizona KDKB/Philadelphia, Pa. WMMR fm/Panama City, Fla. WPFM/Raleigh, N.C. WKIX/Rochester, N.Y. WCMF fm/Racine, Wisc. WRKR/Savannah, Ga. WSGA/Redlands, Cal. KCAL fm/Sacramento, Cal. KZAP fm/Salt Lake City, Utah KCPX fm/San Jose, Cal. KSJO fm/Santa Ana, Cal. KYMS fm/San Antonio, Texas KEXL fm/St Louis, Mo. KADI fm/San Francisco, Cal. KSAN fm/Seattle, Wash. KOL-fm KISW fm/San Diego, Cal. KPRI fm/Shreveport, La. KROK fm/Springfield, Mass. WAQY fm/Springfield, Ill. WDBR fm/Spartanburg, S.C. WORD/Syracuse, N.Y. WOLF/San Luis Obispo, Cal. KSLY/Toledo, Ohio WIOT/Tulsa, Okla. KTBA fm/Tucson, Arizona KWFM fm/Tallahassee, Fla. WGLF fm/Tampa, Fla. WDAE/Utica, N.Y. WOUR fm/Washington, D.C. WHFS fm/Warren, Pa. WRRN fm/Winston Salem, N.C. WTOB/Waco, Texas KEFC fm/Wenatchee, Washington KMEL/Warner Robins, Ga. WRBN/Worcester, Mass. WAAF fm/Yankton, South Dakota KYNT/Witchata, Kansas KEYN

SPECIAL THANKS TO: JOE ALLEN / GREGG ALLMAN / RICHARD BETTS / TOMMY CALDWELL / TOY CALDWELL / CAPRICORN RECORDS / RACHAEL DONAHUE / TOM DONAHUE / LES DUDEK / JERRY EUBANKS / JERRY GARCIA / BILL GRAHAM / DOUG GRAY / ALEX HODGES & PARAGON AGENCY / PAUL HORNSBY / JAIMOE / DIANA KAYLAN / BILL KREUTZMANN / LANDLUBBER JEANS / CHUCK LEAVELL / GEORGE McCORKLE / MARTIN MULL / BUNKY ODOM / PIONEER HIGH FIDELITY / PAUL RIDDLE / JOHNNY SANDLIN / BOZ SCAGGS / BILL SHARARD / SOKOLOFF ASSOCIATES / PHIL STOGEL / BUTCH TRUCKS / PHIL WALDEN & ASSOCIATES / LAMAR WILLIAMS



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Off the Ticker

OMEGA-ALPHA INC., Dallas, said its Transcontinental Music Corp. subsidiary signed a definitive agreement with Pickwick International for the sale of Transcontinental's inventory and certain other operation assets to Pickwick.

Omega-Alpha reported transfer of the Transcontinental Music assets has been completed.

The sale of the music company to Pickwick is expected to result "in the

receipt of substantial amounts of cash over the next several months," according to Omega-Alpha. Part of the cash in the transaction will be used to pay residual Transcontinental Music liabilities.

NORTH AMERICAN PHILIPS, New York, reported the merger of **Dialco, Corp.**, a majority-owned subsidiary, into **Amperex Electronic Corp.**, a wholly owned subsidiary, is official. Shareholders of North American Philips and of Dialco approved the transaction last October.

WARNER COMMUNICATIONS, New York, cleared with the **Cost of Living Council** a price increase on records and prerecorded tapes an average of 9.03 percent.

Suggested retail price on a selected basis will increase to \$6.98 on records and to \$7.97 on tapes.

AVCO, CORP., Greenwich, Conn., plans to phase out a manufacturing facility at Richmond, Ind., used to make video tape recorders for **Cartridge TV**, which is operating under Chapter 11 of the federal Bankruptcy Act. Avco owned 32 percent of Cartridge Television Inc.

James R. Kerr, president, attributed the plant phase out to a reduction in government business and the end of production for Cartridge TV.

MGM reported that income from discontinued music operations in 1972 was \$1,380,000 (net \$1,273,000) and \$1,262,000 (net \$1,165,000) in 1973.

The company also reported an extraordinary gain of \$2,842,000 (net \$2,608,000) on the sale of **Affiliated Music Publishers Ltd.** for the year ended Aug. 31, 1973. MGM also sold its music operations.

ZENITH RADIO CORP., Chicago, announced it has acquired certain assets of its distributor in the Kansas City market and established a subsidiary to service northeast Kansas and northwest Missouri. **Lee Wholesale Co.**, Lenexa, Kan., sold its assets to Zenith, which then appointed **Zenith Distributing Corp. of Kansas** as its distributor.

Zenith also announced its **L. Bertram & Co.** subsidiary acquired a 275,000-square-foot facility on a 41-acre tract in Evansville in Evansville, Ind., from **Cresticon Inc.**, a subsidiary of **Litton Industries**. Zenith plans to make vinyl cabinets for audio products at the facility.

BELL & HOWELL CO., Chicago, has acquired the **Denver Industrial Bank**, a noncommercial bank which finances student loans. The unit will be renamed **Bell & Howell Industrial Bank**.

MAGNAVOX CO., New York, said it received **Cost of Living Council** approval to raise prices on its consumer electronics products 6.25 percent, effective immediately. The increase, the company said, will be made selectively.

STORER CABLE COMMUNICATIONS, a unit of **Storer Broadcasting Co.**, will make a tender offer for all of the 475,000 common shares outstanding of **Gray Cablevision Inc.** for \$5 a share cash.

'Graffiti' Gets Gold

NEW YORK—"American Graffiti," the two-record compilation of early rock 'n' roll and the soundtrack to the film of the same name, has been certified gold by the RIAA. The package is on MCA.

MARVIN JOSEPHSON ASSOCIATES has acquired **Robert Woolf Associates Inc.**, which represents professional athletes. Terms of the transaction weren't disclosed.

JAPAN devalued its yen 6.7 percent against the U.S. dollar, with the yen valued at about 300 yen to the dollar.

Noboru Yoshii, senior managing director of **Sony Corp.**, Tokyo, said the change wouldn't have any special impact on Sony.

WALT DISNEY PRODUCTIONS, Burbank, reported attendance at **Walt Disney World** in Florida and **Disneyland** in Anaheim, Calif., was down slightly in the first quarter ended Dec. 31 from the same period a year ago.

Earnings Reports

PICKWICK INTERNATIONAL

2nd qtr. to Oct. 31:	1973	1972
Sales	\$44,125,000	\$37,256,000
Net income	2,320,000	2,110,000
Per share	.52	.48
	six-months	
Per share	.80	.71

ABCO INDUSTRIES

Year to Sept. 30:	1973	1972
Revenues	\$11,251,055	\$11,209,880
Net income (loss)	(3,385)	1,398,597
Per share		.95

WALT DISNEY PRODUCTIONS

1st qtr. to Dec. 31:	1973	1972
Revenues	\$78,875,000	\$69,037,000
Net income	5,889,000	5,024,000
Per share	.20	a.17
Common shares	29,171,000	a29,176,000
a—Adjusted for 100 percent stock dividend in January 1973 and a 2 percent stock dividend in January 1974.		

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Market Quotations

As of closing, Thursday, January 10, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7½	Admiral	5	514	11½	11½	11½	+ ¾
41	19	ABC	8	929	23½	21½	21½	- 1½
15½	4½	AAV Corp.	4	28	5½	5	5½	- ¼
15½	3	Ampex	7	505	3½	3½	3½	Unch.
8½	1½	Automatic Radio	5	45	2½	2½	2½	- ¾
20½	6½	Avco Corp.	3	561	7½	6½	6½	+ ¾
15	6½	Avnet	5	388	8½	7¾	7¾	- ½
73½	19½	Bell & Howell	7	429	24½	21½	21½	- 1½
14½	5½	Capitol Ind.	6	22	7	6¼	6¼	+ ½
52	24½	CBS	8	1385	28	26½	27	+ 1¼
14½	2¼	Columbia Pictures	-	355	2½	2½	2½	- ½
3½	1½	Craig Corp.	4	78	2½	2	2	Unch.
14	3	Creative Management	4	46	3½	3½	3½	- ¾
123½	35½	Disney, Walt	22	5298	40½	35½	35½	- 9¼
6	2½	EMI	8	97	2½	2½	2½	+ ¼
74½	56½	General Electric	19	2811	64	59½	59½	- 2¾
44½	21½	Gulf + Western	5	855	24½	23¾	23¾	- ¼
16½	6½	Hammond Corp.	6	99	7¼	7	7	- ½
42½	5½	Handleman	5	219	7	6½	6½	+ ¼
2	1	Harvey Group	-	60	1½	1½	1½	- ½
62½	25	ITT	6	2974	28½	26½	26½	- 2½
40½	6½	Lafayette Radio Elec.	4	442	7	6½	6½	- ½
35½	14	Matsushita Elec. Ind.	5	1499	15½	14¼	14¼	- 1½
34½	2½	Mattel Inc.	-	738	3½	3	3½	+ ¼
35½	17½	MCA	8	133	21½	20	21½	+ 1½
17½	7¼	MGM	35	336	12½	11¾	12¼	+ 2¼
32½	6½	Metromedia	5	443	8½	8½	8½	- ¼
90	70	3M	29	2274	77½	71¾	72¼	- 5½
48½	5	Morse Electro Prod.	3	571	8½	6	6½	- 1½
67½	42	Motorola	16	1857	47½	44	44	- 4¾
39½	16½	No. American Phillips	5	113	20½	19	19	- ½
57½	11½	Pickwick Inter.	9	171	16½	15	15½	+ ½
25½	4½	Playboy	5	93	5½	5½	5½	- ½
45	16½	RCA	8	3637	19½	17¾	17¾	+ 1½
57½	20½	Sony	18	4627	22½	20½	21½	+ 4½
39½	11½	Superscope	5	428	21½	19¾	19¾	- 2¾
49	15½	Tandy	11	610	21½	20½	20½	+ 1½
23	4½	Telecor	5	69	4½	4½	4½	+ ½
14½	2¼	Telex	-	1086	3½	3	3½	+ ¼
10½	1½	Tenna	-	90	2½	2	2	+ ¼
32½	8½	Transamerican	7	2688	9½	9½	9½	+ ¼
20	10½	Triangle	6	75	12½	12	12½	+ ¾
17	5	20th Century	6	312	5½	5½	5½	- ¾
12	¾	Viewlex	-	94	1½	1	1	- ¼
50	9	Warner Communications	5	5968	13½	11	12½	+ 2½
20½	6½	Wurlitzer	13	41	9½	8½	9½	+ ½
56½	23	Zenith	8	779	26½	24½	24½	- 2½

As of closing, Thursday, January 10, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABCO Ind.	3	1	¾	¾	Recoton	-	-	-	-
Bally Mfg. Corp.	1073	42	40	40	Schwartz Bros.	56	1¼	1¼	1¼
Cartridge TV	-	¼	1/16	¼	Wallich's	-	-	-	-
Data Packaging	15	5	5	5	Music City	-	¼	¼	¼
Gates Learjet	75	4¼	4¼	4¼	Omega-Alpha (suspended)	-	-	-	-
GRT	-	1½	1	1½	MMC Corp.	-	½	¾	¾
Goody Sam	-	1½	1½	1½	Seeburg	160	17	15¼	15¼
Integrity Ent.	-	-	-	-	Orrox	13	1½	1½	1½
Koss Corp.	23	10½	10½	10½	Kustom	84	2¾	2¼	2¼
M. Josephson	50	8½	6¾	8½	Memorex	-	2¼	2	2½

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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1-Man Co. Racks Up Sales

• Continued from page 4

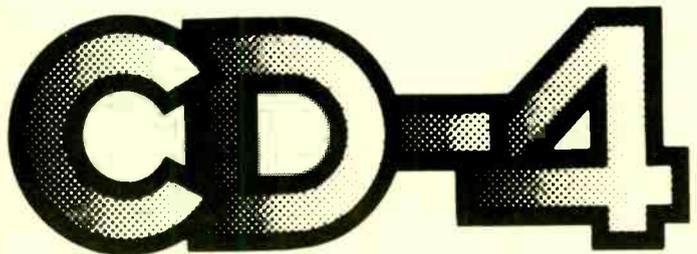
forts were the background tapes for this show.

As synthesizer technology has advanced, Raicevic's work becomes more complex in texture. He now uses a combination of three or more ARP and Moog synthesizers for each LP, plus an automatic percussion device. He spends about 60 hours in the studio. His pieces generally take a thematic statement and

progress it through a series of mathematically arranged changes. Total effect is a relaxed raga-like drone.

Raicevic has personally manned booths of his wares at many relevant Southwest exhibits during the past few years, generally science-fiction or ESP fairs. "I sell one or two hundred units at these shows usually," said Raicevic. "But more important, it gives me a chance to talk to the public and find out what kind of electronic music they respond to."

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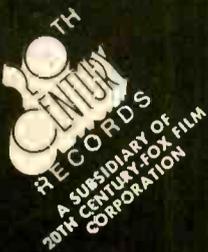
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JVC Cutting Center, Inc.
RCA Bldg., Suite 500
6363 Sunset Boulevard
Hollywood, California 90028

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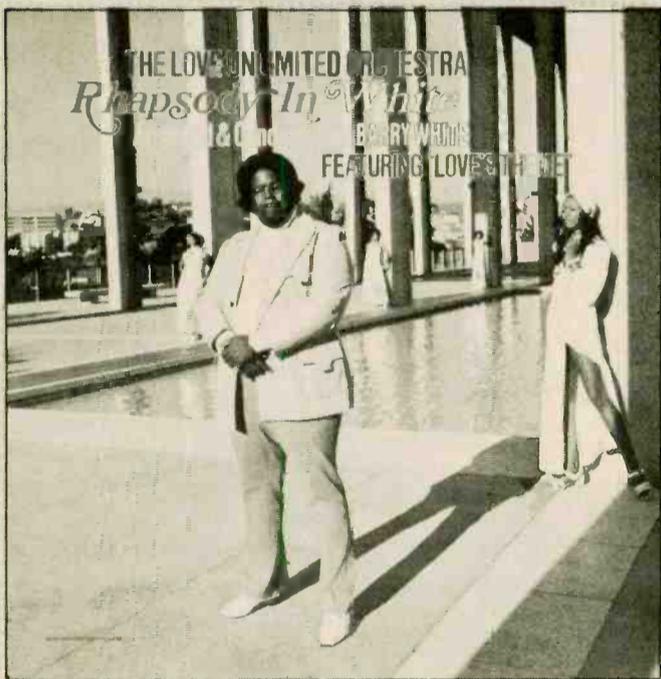


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STARRING THE HIT SINGLE

"LOVE'S THEME"

ARRANGED AND CONDUCTED BY BARRY WHITE

I've Got So Much To Give



T-407

PLUS THESE OTHER GREAT ACCESSORIES



T-414



T-423

PHONOGRAPH RECORDS 3

PHONOGRAPH RECORDS 3

PHONOGRAPH RECORDS 3

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PHONO APH

Executive Turntable

• Continued from page 4

signed to **Eddie Levine**, formerly sales director for Blue Note Records. . . . **Fred DeMann** has exited UA, where he was creative merchandising manager, and **Budd Dollinger** has left the UA national sales department. . . . **Sterling Devers** has replaced the departing **Len Chapman** as western regional sales director of Phonodisc Distributing. . . . **Ron Solleveld** has joined Chappell Music's international department in New York as assistant to **Harry Auerhaan**, the department's director. Solleveld will also act as international manager of the Intersong U.S. and Belinda Music catalogs for the U.S.



SOLLEVELD



TAYLOR

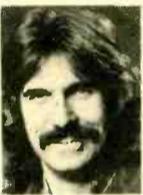


STOLLMAN

At CBS Records, **LeBaron Taylor** has been appointed vice president of special markets and will be responsible for all marketing of r&b product for Columbia, Epic and Columbia custom labels. His functions will also include the direct supervision of the r&b promotion department and field force, as well as the supervision of all advertising, point-of-sale, publicity, and artist relations activities in regard to r&b product. He will report to **Bruce Lundvall**, vice president of marketing for CBS Records. Prior to joining CBS, Taylor was director of a&r for Atlantic Records' r&b product and before that was involved in independent production, as well as having held various executive positions with a number of radio stations. . . . **Norman Stollman** has been appointed to the newly-created position of director of business affairs for CBS Records International. Reporting to **Nicholas Cirillo**, vice president, operations, Stollman will be assisting in the negotiations of artist, license, publishing, and other contractual arrangements to be entered into by the division. Most recently, Stollman was general manager of CBS-Reditune and assistant to the vice president, Columbia special products. . . . **Ron McCarrell** has been named associate product manager for Columbia Records. He was most recently manager of college promotion for the label. . . . **James Charne**, formerly local promotion manager for the five-state Minneapolis region, has been named associate product manager for Epic and Columbia custom labels.



CHARNE



McCARRELL



LAMBERT

Ray Caviano has left his post at London Records, where most recently he had been national publicity director. Caviano will announce plans shortly. . . . **John Eargle**, for the past two and a half years with Altec Corp. in Anaheim, Calif., has opened JME Associates in Los Angeles and will be consulting on both hardware and software aspects of discrete quadrasonic. Before Atlec, he was two years with Mercury Records in New York as chief engineer and before that worked with RCA Records, N.Y. . . . **Wayne Tappon**, West Coast operations manager for MCA Distributing, has be-

(Continued on page 74)

NLRB Backs Col Move

• Continued from page 3

union local. But the NLRB judge ruled that in view of the "totality" of the circumstances, Columbia's later offer to bargain was made in good faith. Also, the union was given ample notice of Columbia's serious consideration about closing the studio when the record company demanded relief from the "onerous contract provisions."

The NLRB law judge found that negotiations were in deadlock when Columbia decided to close the studio. The NLRB board here agreed that the impasse justified the closing, even though the union claimed tentative accord had been reached on the matter of continuous shift, and in two bargaining sessions, IBEW had proposed modifications in the contract.

ABC Branch Mgrs. Meet To Burnish Presentation

LOS ANGELES—ABC Records hosted the managers of its seven distribution branches here Friday (11) to kick off a branch presentation tour by ABC executives this week.

ABC branch chief Lou Sebok introduced the manager of the brand-new Beltsville, Md. branch, Russ Flanagan. Then president Jay Lasker gave a product presentation and explained merchandising plans.

Hitting the road this week to ABC branches in Boston, New York, Beltsville, Chicago, Atlanta and Cleveland are promotion vice president Dennis Lavinthal, creative services director Craig Bowers and national sales manager Julie Zimand. Lasker, Sebok and vice president Howard Stark join the trio in Atlanta. (The seventh ABC branch is in Los Angeles.)

Joe Carbone, ABC special projects manager, is this week travelling to independent distributors in Seattle, Minneapolis, St. Louis and Dallas on a similar product presentation tour.

Completing the roster of ABC branch managers are: Lou Verzola, Burbank; Skip Byrd, Atlanta; Paul Brousseau, Boston; John Conner; Lou Sicurezza; and Stan Drayson, New York.

Texas Plant Set

• Continued from page 1

Disch. He said, however, that Tenneco would be looking to help its traditional customers, adding that over-all market conditions would determine to what extent record manufacturers can expect additional resin. "At this time, I simply cannot estimate how much additional compound will be available to the record industry," he said.

Among Tenneco's PVC customers are CBS Records, RCA Records, Capitol Records, and MCA Records, with CBS, according to Disch, one of the firm's leading accounts.

Gold for Staples

NEW YORK—The Staple Singers' single, "If You're Ready," has been certified gold by the RIAA. The Staples record for Stax, distributed by Columbia Records.

CRC Suit Settled

• Continued from page 4

manufacture or sell sound recordings which have been copied or transferred from phonographic recordings, manufactured and sold by CBS, or any other party, without written consent.

The order also provided that the defendants could not use the name of any performing artist under contract to CBS, or to any third party, in connection with the advertising or sale of such unauthorized recordings.

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Little Richard
Leon Russell
Alice Cooper

(If we listed them all, we'd need a whole page. But you get the idea. Yes, Virginia, this IS the place to record.)

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Joel Whitburn's Record Research Report

After months of delays due to paper shortages and various other problems, my new book "Top Pop Records 1955-1972" is now in stock!

The book is nearly "double in size (416 pages) that of the original 1955-1969 book (212 pages). In addition to the inclusion of three more years of charted records, the artist section of the book was completely re-set with notes and other features added to make it an even more complete and valuable reference book.

The most important addition to the book, however, is a 115 page complete A-Z title section. Each title's highest charted position and year of chart entry are shown making it easy to compare versions of the same songs. For instance, six versions of "Kansas City" made the charts, from Wilbert Harrison's #1 version to Little Richard's version which made #95. Know who had the other four charted versions?

In addition to these two main sections of the book (Artist & Title), the following sections are included for the first time:

Number 1 Records, year by year, showing the date the record first hit the top and the total weeks the record held #1.

Pictures in chronological order of the Top 100 artists of the Hot 100 charts. Where available, original 45 RPM record picture sleeves of the artists are included, showing the artist as he appeared in his hit-making years. Who do you think are the top 10 artists from 1955 to 1972?

A trivia section is also included, listing top artist and record achievements such as artists with the most #1 records; most top 10 records; most consecutive years on the charts, and more.

All in all, the book is an absolute must for anyone who's into music. It will be your one daily reference source to the history of Popular Music since 1955.

Trivia Question #11

Since 1955 only 2 records hit #1 on the Hot 100 on their second week on the charts. One is from 1958 and the other from 1964. Name these 2 all-time chart movers.

(Answer: "The Purple People Eater" by Sheb Wooley & "Can't Buy Me Love" by The Beatles)

Joel Whitburn

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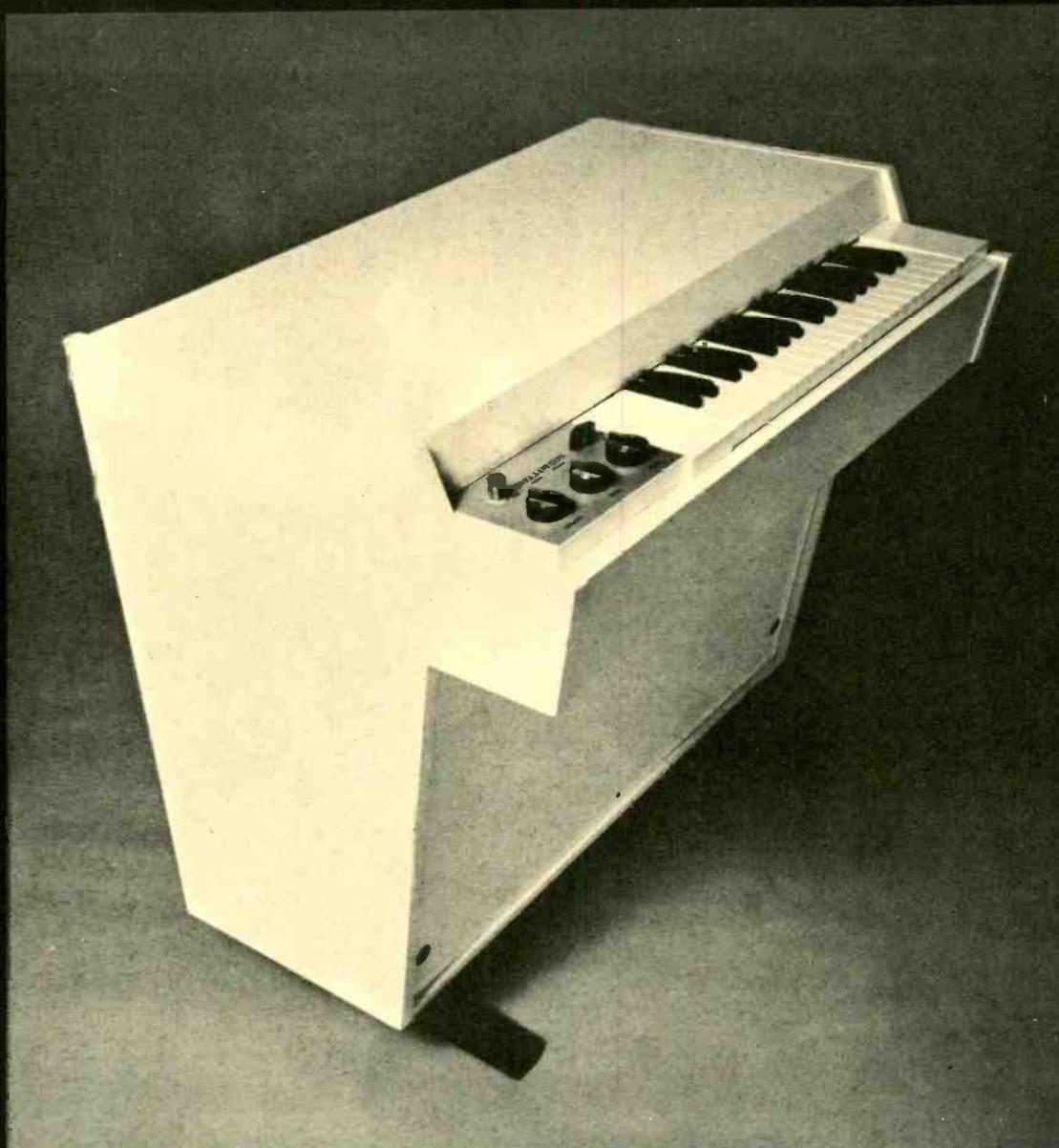
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Todd Rundgren	Fleetwood Mac
Mahavishnu Orch.	Johnny Nash
Rick Wakeman	John Lennon
10 Years After	Cat Stevens
Elton John	Stevie Wonder
Genesis	Mike Pinder
David Bowie	George Harrison
Raspberries	Peter Yarrow
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Talent

Signings

Dylan Returns With the Old Master's Touch Plus 'Band'

• Continued from page 3

packaging of "Self Portrait" outtakes into an album that was, apart from its value as historic curio, largely execrable and generally irrelevant to Dylan's stature as the single most vital, mature and aesthetically distinct writer of the last two decades. During his Spectrum stand here, Dylan appears to have silenced most of the more speculative critics with an extraordinary concert that explored both his oldest, pre-electric material and new songs from the next LP, "Planet Waves," that revealed his incisive power as writer and interpreter unimpaired.

The crowd itself was neither the youthful reds and wine menagerie that has dominated hard rock crowds, nor quite the older, veteran Dylan audience expected by some, but rather a broad mix of neophytes and '60's youth, its median age in the mid-20's, its ambience enthusiastic but polite and, at times, contemplative.

Echoes of The Highway

As the lights finally went down, some 40 minutes past the scheduled starting time, those extra minutes of anticipation gave way to awe as The Band slowly took its place on the casually arranged, candlelit stage and, finally, Dylan himself approached the mike, harp in its neck-rack, an electric guitar slung over his body, looking very much like the slightly older, bearded extension of the apocalyptic rocker that com-

pressed the rage and beauty of American life in the '60's into "Blonde On Blonde" and "Highway 61 Revisited."

From there, Dylan alternated segments featuring The Band as support, that group performing its own fine, vintage songs and a brief acoustic set that opened the show's second half and provided a quieter moment before The Band returned for a second set. Dylan rejoined them for a final set which offered some striking new songs and a moving finale of "Like A Rolling Stone."

Indeed, one of the few disappointments of the afternoon was the lack of new material from The Band. Robbie Robertson's own writing has revealed a richness of style, and a unique sense for distinctly American problems and experiences, that many concertgoers had hoped to see extended. But their sets here, interspersed with playing behind Dylan and a solo acoustic set from the artist, focused on their older material, beginning with "Stage Fright," perhaps the perfect song about the terror and ecstasy of performing. At any rate, they are reportedly planning to unveil new tunes later.

As it stood, their contributions to Dylan's own tunes were extraordinary. Had they simply recaptured the drive of those tunes performed during their tours in the mid '60's, the music would have been strong enough. But their evolution since, while subtle, became palpable in the new force behind those tunes, a

(Continued on page 14)

Atco Records has signed **Jimmy Ruffin** to a long-term recording contract. His first Atco single will be released this week, "Goin' Home," produced by Ruffin and Jay Roach. Ruffin was with Motown Records.

John Martin, writer-singer previously with the **Southwind** group, has signed with **Dave Swaney Productions**. . . . **Blue Heaven**, quintet managed by **Johnny Palozotto**, signed to Epic. . . . **Rick Roberts**, composer of "Colorado," signed with **Gold Hill Music** as a writer. . . . **Fludd**, a Canadian band, has been signed by **Sire Records** to an exclusive, long-term recording contract. Sire has rush-released the band's Canadian hit, "Cousin Mary."

Dick Feller, who wrote "Lord, Mr. Ford" for **Jerry Reed** and "Any Old Wind That Blows" for **Johnny Cash**, has signed a representation pact with the **Don Light Agency** in Nashville.

Delmark Forms Booking Wing

CHICAGO—Delmark Records has formed **Delmark Artists** as its booking arm, coordinating personal appearances by key artists on the Delmark roster.

Label head **Bob Koester** initiated the move to help break Delmark's Chicago-based jazz and blues artists more effectively at a national level.

Delmark will direct appearances by **Jimmy Dawkins**, **Sleepy John Estes**, **Kalaparusha**, **Henry Threadgill** and other label acts.

NLRB Curbs AGVA on 'Independent' Bargaining

LAS VEGAS, Nev.—The National Labor Relations Board has ruled that Nevada resort hotels are not obligated to bargain with the American Guild of Variety Artists (AGVA) on contracts of independent stars and acts.

In a recent decision, the regional director of NLRB dismissed AGVA's charges of unfair labor practices against the Stardust Hotel and the Nevada Resort Association.

Resort spokesman said this has the effect of denying AGVA bargaining rights for independent contractors (stars, headliners and acts who are not hotel employees).

AGVA filed the charges in August, 1972, after the Stardust refused to recognize AGVA as the legitimate bargaining agent.

Fred Richman, attorney for the Stardust, said a contract expired in December, 1971, and was not renewed. The show people now receive salaries determined by the hotels, "but they are in excess of those in 1971," said Richman.

The attorney said the NLRB decision would not affect Stardust performers. "It has nothing to do with their status, but means the union does not have legal basis to bargain for the performers," he said.

Bill Campbell of the Nevada Resort Association said the NLRB found AGVA was asking for bargaining over an "inappropriate unit." He said it was not appropriate because more than 50 percent of those in the unit were independent contractors, not hotel employees.

He did not think there were figures on total show population here or on AGVA membership. AGVA has been wracked by internal dissension in recent years and "I think very few people are probably paying dues now," Campbell said.

The hotels contend the ruling won't have an impact on performers. "The artists in my opinion are better off than under the AGVA contract," said Campbell. "Now they (hotel employees) are getting health and welfare and decent insurance."

Wonder Set For MIDEM

NEW YORK—Tamla/Motown artist **Stevie Wonder**, restrained from live appearances in recent months due to injuries sustained in an auto crash, will resume concert dates with a special concert appearance at the MIDEM Gala Concert during the forthcoming MIDEM activities in Cannes, France.

That concert will also be taped by German TV network ZDF for Eurovision transmission throughout Europe at a later date.

Wonder will also headline a television special to be taped in front of a live audience in Bremen, Germany, following his MIDEM appearance (20), after which the artist will headline a concert at London's Rainbow Theatre.

Wonder is expected to resume live dates here sometime in March.

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Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

FRANKLYN AJAYE (A&M): Baker's Keyboard Lounge, Detroit, Jan. 18-19; Bijou Cafe, Philadelphia (21-26).
ANTHONY ARMSTRONG JONES (Epic): Nashville South, Macon, Ga. Jan. 24; J&J Club, Athens, Ga. (25-26).
THE BAND (Capitol): Gardens, Boston, Jan. 14; Capital Centre, Washington, D.C. (15-16); Coliseum, Charlotte, N.C. (17); Hollywood Sports Arena, Miami, Fla. (19); Omni, Atlanta, Ga. (21-22); Mid-South Coliseum, Memphis, Tenn. (23); Tarant County Coliseum, Ft.

Worth, Texas, (25); Hofheinz Pavilion, Houston, Texas (26); Coliseum, Nassau, N.Y. (28-29); Garden, N.Y. (30-31).
BARNABY BYE (Atlantic): Long Island Arena, Commack, N.Y. Jan. 14.
DAVID BROMBERG (Columbia): Town Hall, N.Y. Jan. 25.

***DAVE BRUBECK (Atlantic):** McCarter Theatre, Princeton Univ. N.J. Jan. 26.
ANITA BRYANT (Word/Myrrh): Music Hall Concert, Cincinnati, Ohio, Jan. 25.
JIMMY BUFFETT (ABC): Bubba's, Miami, Fla. Jan. 21-26.
DORSEY BURNETT (Capitol): Mr. Lucky's, Phoenix, Ariz., Jan. 23-24; El Rathuaro, Tucson, Ariz. (25-26).

THE COMMITTEE (Little David): The Cellar Door, Washington, D.C. Jan. 14-19; The Agors, Columbus, Ohio (20).

***CHARLIE DANIELS (Buddah):** Chrysler Hall, Norfolk, Va. Jan. 26.

MILES DAVIS (Columbia): Massey Hall, Toronto, Canada, Jan. 27; Place des Arts, Toronto, Canada (28).

DAWN (Bell): Holiday House, Pittsburgh, Pa. Jan. 11-19; Latin Casino, Cherry Hill, N.J. (21-27).

DEL FONICS (Bell): Soul Train, Calif. Jan. 19.

DRIFTERS (Bell): Sahara Hotel, Las Vegas, Jan. 1-31.

***FLASH CADILLAC (Epic):** Casino Vail, Vail, Colo., Jan. 18-19; The Ram's Inn, Collins, Colo. (20-21); Kansas St. College, Ft. Hays (23); N. Ill. State, DeKalb (25); Ill. State Univ. Normal, Ill. (27).

NIKKI GIOVANNI (Atlantic): Town Hall, N.Y. Jan. 23.

GRAHAM CENTRAL STATION (Warner Bros.): Dane County Coliseum, Madison, Wisc. Jan. 15; Hare Arena, Dayton, Ohio (19); Veterans Memorial Auditorium, Columbus, Ohio (20); Memorial Auditorium, Des Moines, Iowa (21); Whiskey A Go Go, Los Angeles (23-27).

RICHARD HARRIS (ABC): Tropicana Hotel, Las Vegas Jan. 18-Feb. 28.

FERLIN HUSKY (ABC/Nashville): Cabaret Club, El Paso, Texas, Jan. 18.

GEORGE JONES & TAMMY WYNETTE (Epic): Shrine Mosque Auditorium, Springfield, Mo., Jan. 26; Arie Crown Theatre, Chicago (27).

***LEO KOTTKE (Capitol):** Western Ill. University, Macomb, Jan. 25.

***RAMSEY LEWIS (Columbia):** Cuyahoga Community College, Cleveland, Ohio Jan. 16.

***MELISSA MANCHESTER (Bell):** Marigold Theatre, Minneapolis, Minn. Jan. 18; State Univ. of N.Y., Oneonta (27).

DAVE MASON (Columbia): Stadium, Phoenix, Ariz. Jan. 13; Winterland, San Francisco (19); Selland Arena, Fresno, Calif. (20); Civic Auditorium, Santa Monica, Calif. (26); Coliseum, Denver, Colo. (31).

H. MELVIN & BLUE NOTES (Epic): Roxy, Los Angeles Jan. 15; Seattle, Wash. (22-27); Roseland, N.Y. (28).

CHARLES MINGUS & RAHSAAN ROLAND KIRK (Atlantic): Carnegie Hall, N.Y. Jan. 19.

VAN MORRISON (Warner Bros.): Music Hall, Oklahoma City, Okla. Jan. 16; Cowntown Ballroom, Kansas City, Mo. (17); Ambassador Theatre, St. Louis, Mo. (18).

***ELLIOTT MURPHY (Polydor):** Max's Kansas City, N.Y. Jan. 9-14.

CHRISTOPHER PARKENING (Capitol): Tucson, Ariz. Jan. 23; Stanford, Calif. (25); Torrance, Calif. (27).

***JOHNNY PAYCHECK (Epic):** Lamar Consolidated School, Rosenberg, Texas Jan. 14.

MINNIE PEARL (Dot): Knotts Berry Farm, Buena P., Calif. Jan. 26.

JOHN PRINE (Atlantic): James White Civic Auditorium, Knoxville, Tenn. Jan. 20; Queen Elizabeth Theatre, Vancouver, B.C. Canada (31).

***BOOTS RANDOLPH (Epic):** Will Rogers Memorial College, Fort Worth, Texas-Jan. 18; St. Fair Music Hall, Dallas, Texas (19); San Antonio, Texas (25); Civic Center, Music Hall, Houston, Texas (26).

***KENNY RANKIN (Little David):** St. Cloud State College, Minn. Jan. 14; Metro Club, N.Y. (17-22); My Father's Place, Roslyn, N.Y. (23-27); Boarding House, San Francisco (29-Feb. 3).

LARRY RASPBERRY & THE HIGH-STEPPERS (Stax): The Other Place, Jacksonville, Fla. Jan. 15-Feb. 3.

BEVERLY SILLS (ABC): Loew's Theatre, New Rochelle, N.Y. Jan. 15; Jones Hall, Houston, Texas (22-27); Auditorium Theatre, Chicago (30).

RED SIMPSON (Capitol): Showcase, Phoenix, Ariz. Jan. 25-26.

SLADE (Reprise): Allen Theatre, Cleveland, Ohio Jan. 18; Sports Center, Toledo, Ohio (19); Melody Skateland, Indianapolis, Ind. (20); Ford Auditorium, Detroit (21); Rainbow Ballroom, Fresno, Calif. (24); Winterland, San Francisco (25-26); Palladium, Los Angeles, (27); Riverside Theatre, Milwaukee, Wisc. (29); Duluth Arena, Minn. (30); Civic Center Theatre, St. Paul, Minn. (31).

PATSY SLEDD (Mega): Shrine Mosque Auditorium, Springfield, Mo. Jan. 26; Arie Crown Theatre, Chicago (27).

SPINNERS (Atlantic): Latin Casino, Cherry Hill, N.J. Jan. 11-20.

***SPURRLAWS (Dot):** McKendree College, Lebanon, Ill. Jan. 15; Gibault High School, Waterloo, Ill. (16); Ritenour High School, Overland, Mo. (17); Mo. Baptist College, St. Louis, Mo. (18); Scott AFB, Belleville, Ill. (19); Florida Dates (21-22); Vero Beach High School, Fla. (23); Titusville High School, Fla. (24); Patrick AFB, Melbourne, Fla. (25); Apopka High School, Fla. (26); Haines City High School, Fla. (28) Forest High School, Ocala, Fla. (29); Florida (30); Kelly Meet, Miami Beach, Fla. (31-Feb. 2).

SPURRLAWS SINGERS (Dot): Harrahs, Reno, Nevada Jan. 31.

STAPLE SINGERS (Stax): Warner Theatre, Jersey City, N.J. Jan. 18; MIDEM, Cannes, France (23); Royal Festival Hall, London, England (25).

***LIVINGSTON TAYLOR (Capricorn):** State Univ. of N.Y. New Paltz, N.Y. Jan. 26.

TEXAS (Bell): Mothers, Nashville, Tenn. Jan. 15-20; Richards, Atlanta, Ga. (21-26).

MARSHALL TUCKER BAND (Capricorn): Free Trade Hall, Manchester, England Jan. 14; Apollo, Glasgow, Scotland (16); Rainbow Theatre, London (18-19); Music Hall, Hamburg, Germany (22); Kongress Haus, Zurich, Switzerland (24); Chatelet, Paris (26); Stadthallen, Frankfurt (28).

FRANKI VALLI & THE FOUR SEASONS (Motown): New Haven Coliseum, Conn. Jan. 18; Civic Centre, Providence, R.I. (19).

***JOE WALSH & BARNSTORM (ABC):** Civic Center, Knoxville, Tenn. Jan. 15; War Memorial, Nashville, Tenn. (16); Ohio University, Miller Auditorium, Oxford, Ohio (17); Municipal Auditorium, Birmingham, Ala. (18); Veterans Memorial Coliseum, Jacksonville, Fla. (19).

GROVER WASHINGTON JR. (CTI): Avondale Dinner Theatre, Indianapolis, Ind. Jan. 27.

ALEXIS WEISSENBERG (Capitol): Rochester, Minn. Jan. 29; Minneapolis, Minn. (31).

MAXINE WELDON (Epic): Omni Theatre, Atlanta, Ga. Jan. 14.

DUKE WILLIAMS & THE EXTREMES (Capricorn): Warren, Ohio Jan. 16; Detroit, Mich. (17); Chicago, Ill. (18); Columbus, Ga. (25); Miami, Fla. (26); Pen-

sacola, Fla. (29); Charleston, S.C. (31).
JOHNNY WINTER (Columbia): Coliseum, Springfield, Mass. Jan. 16; Coliseum, Binghamton, N.Y. (17); Arena, Hershey, Pa. (18); Coliseum, Columbia, S.C. (20).

REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR (Stax): Christian Tabernacle Baptist Church, Chicago Jan. 20.

BOBBY WRIGHT (ABC/Nashville): Radison Hotel, Minneapolis, Minn. Jan. 17.

***JESSE COLIN YOUNG (Warner Bros.):** Univ. of Utah, Salt Lake City, Jan. 15; Ice Palace, Las Vegas, Nevada (17); Brigham Young Univ. Provo, Utah (18); Selland Arena, Fresno, Calif. (20); Univ. of Calif., Santa Barbara (21); Coliseum, Spokane, Wash. (23); Coliseum, Portland, Oregon (24); Arena, Seattle, Wash. (25); Oregon State Univ., Corvallis (26); Denver Coliseum, Colo. (31).

Dylan Returns With the Old Master's Touch Plus 'Band'

• Continued from page 12

force equally generated by Dylan, whose vocal attack throughout was more incisive, more tender and, where appropriate, more vengeful than ever.

The opener revealed Dylan's stated intent of drawing from a larger repertoire that would shift from show to show. After an electrified "Ballad of Hollis Brown," from Dylan's earliest work, Dylan's vocals, initially strained, began to loosen up quickly. By the third song, a superb performance of "Tom Thumb's Blues," the strength of vocalist and band was staggering, and the audience hovered between the obvious nostalgia of such material, and the new suppleness of Dylan's voice with its seasoned back-up that betrayed the passage of time.

Among older songs, electric versions of "Ballad of a Thin Man," spiced with Garth Hudson's rich organ and Robbie Robertson's stinging guitar; a high-octave "All Along The Watchtower," crackling with a hard-edged energy that was, in fact, reminiscent of Hendrix's version; a laconic, funny "Leopard-Skin Pillbox Hat"; and a classic, stark "It's All Right, Ma..." performed as one of the solo acoustic numbers, were highlights.

The new material was undoubtedly the focal point of audience interest. And fine, moving, human material it is, particularly a tender love song called "Something There Is About You" and "Forever Young," a love song for everyone that emerged a rolling, stately anthem. "Tough Mama," the first new tune performed, was a raucous, funky rocker, one of the best penned to date by Dylan.

As pop music continues to play with current fashion, to gaze into images of itself as spangled font of decadence, Bob Dylan and The Band appear committed to a vision of man and media that is far plainer yet far more meaningful. Moralists in an age of indifference, their originality is matched by a musical vigor that suggests Bob Dylan is still our first artist, and The Band our most mature and authentic rock 'n' rollers.

SAM SUTHERLAND

Reddy Date at Grand Hotel

LAS VEGAS—MGM's Grand Hotel has signed Helen Reddy to a \$1 million contract for 12 weeks of appearances during the next two years. Capitol artist Reddy debuts at the Vegas hostelry May 23-June 5.

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New on the Charts



NATURAL FOUR



MOCEDADES

NATURAL FOUR, "Can This Be Real"—32—The San Francisco soul four-piece exploded onto the charts at a starred 75 and continues climbing. They were signed with Curtis Mayfield's Buddah-distributed Curtom label by Marv Stuart and record with writer-producer Leroy Hutson. "Real" is a classically simple but stirring soul ballad. With some different personnel, group was on ABC/Paramount in late '60s and had r&b hit, "Why Should We Stop Now." Queens Booking is their agent.

MOCEDADES, "Eres Tu (Touch the Wind)"—84—s sextet from Bilbao has had biggest U.S. success of any Spanish group since Los Bravos. Featuring an MOR-rock approach and the pure vocalizing of the Amezaiga sisters, group records here for Tara Records, distributed by Famous. "Touch the Wind," a big, Carpenters-like ballad, has been a hit in five countries, Spain, Holland, Germany, Mexico and Argentina. Big concert attraction in throughout Europe.

GUESS WHICH COUNTRY HIT SINGLE ON MERCURY IS NOW A POP HIT?

Billboard

HOT 100

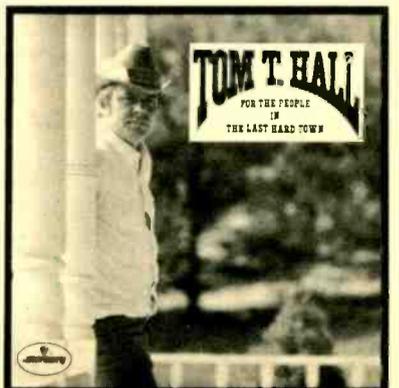
*Chart Bound

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.) *

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
				38	41	7	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)				

AND GUESS WHICH HOT, NEW ALBUM THAT SINGLE IS FROM?



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Musicassette MCR4-1-687

This Business of Music



By NAT FREEDLAND

LOS ANGELES—The 900 seats at UCLA's Ackerman Grand Ballroom were all filled for the opening session Tuesday evening (8) despite heavy rains. This precedent-making educational break-through for the record industry was thus ranked by UCLA Extension program specialist Ms. Ronnie Rubin as the most popular course offered by the extension division this semester.

Newsweek and Daily Variety were among the news media present at the session and as word continues to spread, enrollment is expected to increase. Extra seating will be provided in the Grand Ballroom as demand grows.

Three outspoken record company chiefs provided a unique insight into the over-all trends of the operation of a successful label. Participating were A&M president Jerry Moss, Warner Bros. chairman Mo Ostin and 20th Century president Russ Regan.

The speakers were introduced by Hal Cook, former Billboard Magazine publisher and now vice president of Billboard Publications, Inc. The question-answer session was moderated by Lee Zhitto, Billboard editor-publisher.

A show of hands from the capacity audience indicated that far more came from the

A&M, a multimillion-dollar label started in 1962 by Moss and Herb Alpert in Alpert's garage on a \$200 investment.

Moss spoke of the three years separating A&M's first two top 10 records, explaining, "We had to live without home runs but we got by, hitting a lot of singles between 'Lonely Bull' and 'Taste of Honey.'"

Moss likened today's record labels to the Hollywood film studios of the 1930's, in terms of building a roster of stars through consistent merchandising.

He also stressed the contribution of independent distributors to A&M success, saying he preferred to deal with merchandisers working for themselves, rather than a bureaucracy of salaried employees.

Russ Regan, former vocalist and highly respected promotion man who left the presidency of Uni Records to re-establish 20th Century's recording operation, spoke of the unbreakable relationship between merchandising and hit record production.

"Any record is a hit by the time you hear it on the big radio stations," he said. "It's getting your record played that becomes tougher and tougher, as stations adopt a 20-record playlist. We worked Maureen McGovern's 'The Morning After' for seven months before it broke nationally. The record died on us twice, but we kept pushing and pushing because we believed it should be a hit."

Regan called a strong song the most important factor in a hit record. "I look for a song that has a melody you can hum after a couple of hearings, lyric with a unique treatment of the same old topics, plus a lot of hooks that you remember subliminally. When I first started promoting for an independent distributor, I was trying to figure why a song called 'Please Mr. Postman' was a hit. Then I realized that what was coming through at a

shift from easy listening artists to rockers on Warner/Reprise as public tastes shifted.

"Finding and signing talent is the key to the success of a record company," Ostin said. "The talent contract is the most concise textbook of the record industry."

Ostin used as his sample contract the 1972 deal between Warner and Alice Cooper. However he did not read off specific royalty terms of the deal. He explained the standard five-year contract term of one-year with four annual options.

Ostin gave actual manufacturing costs as 10 cents for a single, 50 cents for an album and 75 cents for a tape. He acknowledged as "Russian style" all the claims for recording

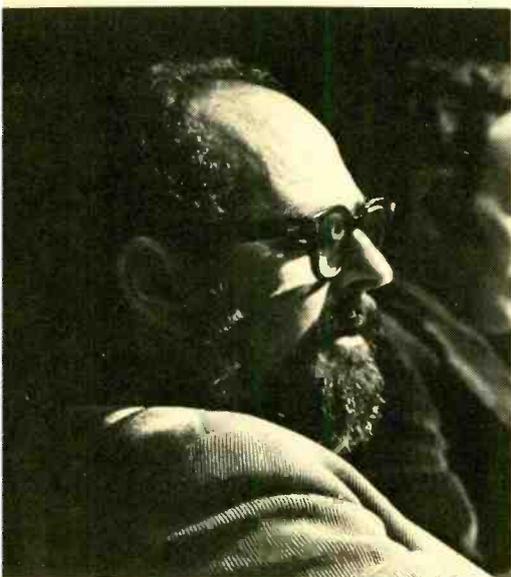
contract is signed," said the Warner Bros. chairman. Trained as an accountant, Ostin began in the record industry as controller for Verve Records.

He was brought to Frank Sinatra's Reprise label as general manager and supervised the



—BILLBOARD PHOTOS by Norm Schindler. The music business meets the public as record executives Russ Regan, Jerry Moss and Mo Ostin answer queries from the class at UCLA. Flanking them are moderators Lee Zhitto (left) and Hal Cook (right), both board officials.

Session 1: The Record Company



WARNER BROS.' Mo Ostin replies to a query.



A&M's Jerry Moss ponders an answer.



20TH CENTURY'S Russ Regan makes a point.

rights in any method yet to be invented, as part of the standard contract.

According to Ostin, Warner overseas grosses are 50 percent of their total intake. "We make one dollar out of the U.S. for every dollar we make here," he said.

Warner no longer participates in record clubs, Ostin stated. Because of widespread free goods clauses, WB doesn't find such deals sufficiently profitable.

Ostin saw \$5.98 retail list prices universally rising soon because of higher cost squeezes. He said that artist and producer royalties are

Los Angeles music industry than from the UCLA student body. Largest group was record company employees, followed by songwriters, lawyers and record artists.

Both written and oral questions from the audience followed the panel statements, taking up 50 minutes of the two-and-one-half-hour session. As an example of the blunt honesty by the panel of record company chiefs during the entire event, when Ostin was asked to comment about the standard contract practice of paying artist royalties based on 90 percent of retail sales, he said, "Frankly, there is no justification. It's a traditional formula from the days of shellac disks when there was a genuine breakage problem. But now it's retained by companies simply as another way to hold down royalty costs."

Jerry Moss opened with an overview of the record business as reflected in the history of

record hop was the hook line, 'Deliver the letter, the sooner the better.' That was enough to make it a hit. Remember, the record buyers have to love it, or they won't go to the store and take the money out of their pockets to buy it."

Regan said that he felt the best training for a career in the record business was street experience. "There is no substitute for hanging out at a place where there is music action," he said of the first step to a music career. "Let's face it, you won't get a good job in the business unless you know somebody. So you must go where you can get to know music people."

Rather than talking about the patterns of the record business, Ostin chose to go through the key clauses of a standard record contract.

"Nothing else can happen until the artist



MODERATOR Lee Zhitto (right) reads a question from the audience, with guest lecturers Mo Ostin, Jerry Moss and Russ Regan waiting to reply.

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



Jerry Moss, A&M's president, explains his firm's growth pattern.

decision for WB's particular situation could be seen in the 50 percent rise in WB sales the first year WEA branches were in operation.

He said that the dominance of rack jobbers and wholesale price cutting because of transshipping outside regular independent distributor boundaries made Warner feel that their record company had different goals from the independent distributors.

In questions from the floor: Jerry Moss stated that the record business is the most artistic medium today and no executive could be successful unless they were real fans of contemporary music.

Ostin described the ideal artist roster as lean and well balanced, so maximum merchandising promotion could be given to all re-



One student asks a question while others wait their turn.



leases. Regan added that the way to expand a company after its first hits was to seek hits in different specialty areas of music.

The panel agreed that it now takes longer than ever to break a new record and that FM has tightened its playlists as well as AM.

However, the three members disagreed as to whether pressing, signing talent or getting paid for product was the biggest stumbling block to new companies.

majors having their own branch distribution. Thus the independent distributor must seek new product and will hopefully take a more active role in building new labels.

Next week's seminar topic will be "The Anatomy of a Hit," with writer/singer Hoyt Axton, KHJ-AM program director Paul Drew, producer Snuff Garrett, UA promotion executive Don Graham and Billboard charts director Martin Feely.

the highest cost for a record company. Ostin said that the trend is now for record companies to start reaching back for much of the power they let pass to artists and managers during recent years.

He spoke of one record star who has control of every aspect of his product from publicity biographies to test pressing samples. Ostin indicated that in the past, record companies have been too lenient with such demands.

He explained the difference between company-owned overseas subsidiaries and overseas licensing agreements with independent labels. Ostin also outlined the choices between distributing a label's own tapes and sublicensing it.

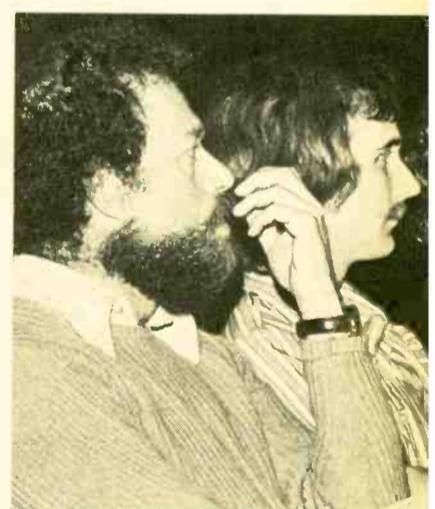
In explaining why Warner joined the move toward establishing its own distribution branches, Ostin said the correctness of that



LAWYER-PERSONAL MANAGER Al Schlesinger seeks new knowledge.



ATTORNEY JAY COOPER (gazing at the camera) joins the ranks of the young listeners at the opening session.



WARNER BROS.' Ed Rosenblatt pays close attention to Mo Ostin's remarks.



Overview of the enthusiastic class seeking insights into the music industry.

Ostin spoke of the demographic shrinking of the teen record-buying market as the war-baby boom has passed to adulthood. He indicated that the rock industry is now serving its second generation of teen customers.

Moss said that a successful label develops a roster not only of artists, but also of producers, lawyers and managers.

Regan said that he seeks hit records without considering if the artist is male, female or a group.

Moss told an audience member who sought training as a recording engineer that the best approach was to get a job sweeping up at a studio because with the increasing complexity of control room equipment such jobs almost always win promotion to second engineer.

Regan said that one promising sign for the new independent label is the trend towards

Future lectures start at 7:30 p.m. each Tuesday at the UCLA Student Union's Ackerman Grand Ballroom. However, the session scheduled for Feb. 12 has now been moved to Monday, one day earlier because of a prior commitment of the ballroom.

There are seven two and one-half hour sessions left and individual tickets may be purchased at the door. Other topics to be covered in the series are; "Songwriter, Publisher and Licensing Agency," "Marketing the Product," "Performing Artist and Staff," "Piracy and Bootlegging," "Copyright Conflict," and "New Technology Demonstrated."

Each session will be presented by a panel of top record executives and artists. The astonishing reception of the first lecture has demonstrated the intense need for widespread college-level training about the music industry.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems/Columbia, BMI)	33	48	5	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	67	72	7	TALKING ABOUT THE BOSS AND I—Harmon Betha (R. Betha), Musicor 1483 (Ariol, ASCAP)
2	3	9	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	34	28	11	BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hart, S. Bell), Atlantic 45-2989 (Collision/Cookie Box, BMI)	68	85	4	WITCH DOCTOR BUMP—Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)
3	1	10	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	35	44	4	LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	69	78	3	I TOLD YOU SO—Delfonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)
4	8	6	LET YOUR HAIR DOWN—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	36	40	8	I'VE GOT TO BREAK AWAY—Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)	70	—	1	MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)
5	4	11	STONED TO THE BONE—James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	37	26	12	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	71	73	5	COME LITTLE CHILDREN—Donny Hathaway (Donny Hathaway), Atco 45-6951 (Don Bow, BMI)
6	10	6	WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 7252 (Columbia) (Boniva, ASCAP)	38	47	4	WANG DANG DOODLE—Pointer Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)	72	—	1	YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)
7	5	13	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	39	42	9	KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Vol, ASCAP)	73	74	5	SO TIED UP—Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moonsong, BMI)
8	12	5	PUT YOUR HANDS TOGETHER—D'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	40	27	12	COME GET TO THIS—Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	74	90	2	I WISH IT WAS ME—Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio-Brian, BMI)
9	9	8	I MISS YOU—The Dells (Tony Hester), Cadet 5700 (Groovesville, BMI)	41	31	12	RIVER—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	75	76	5	FLASHBACK—5th Dimension (Alan O'Day, Artie Wayne), Bell 45425 (E.R. Morris/Zapala, ASCAP)
10	13	7	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullit Proof, BMI)	42	39	7	WHAT IS HIP—Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kupitilo, ASCAP)	76	77	5	FOOL'S HALL OF FAME—The Lovely (J.R. Bailey, K. Williams, M. Kent), Wand 11266 (Scepter) (Dish A Tunes/Our Children, BMI)
11	7	11	BABY COME CLOSE—Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	43	34	11	KEEP YOUR HEAD TO THE SKY—Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	77	79	5	I HAD A TALK WITH MY MAN—Inez Foxx (Billy Davis, Leonard Caston), Volt 4101 (Columbia) (Chevis, BMI)
12	6	11	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	44	35	15	STORMY MONDAY—Lattimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	78	82	4	I NEED SOMEONE—Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)
13	18	8	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	45	41	14	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	79	81	4	LOVE EPIDEMIC—Trammps (L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI)
14	15	7	SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	46	43	12	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	80	86	4	TALK TO THE RAIN—Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)
15	21	8	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	47	53	8	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)	81	83	5	BABY I LOVE YOU—Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)
16	11	14	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	48	69	3	THAT'S WHAT THE BLUES IS ALL ABOUT—Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	82	88	3	SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Lowat, BMI)
17	19	9	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	49	70	2	YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)	83	96	2	IF IT WERE LEFT UP TO ME—Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonetower, BMI)
18	22	6	JOY—Isaac Hayes (Isaac Hayes), Enterprize 9085 (Columbia) (Incense/East/Memphis, BMI)	50	52	6	I WILL—Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)	84	46	12	MANGO MEAT—Mandrill (Wilson Brothers), Polydor 45-2250 (Mandrill/Intersong/Chappell, ASCAP)
19	30	4	BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	51	68	4	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Theivis/Act One, BMI)	85	89	3	GET YOUR THING TOGETHER—Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)
20	16	8	CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	52	60	3	GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Mighty Tree, Golden Fleece, BMI)	86	93	2	THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)
21	29	6	I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	53	58	7	NO TIME TO BURN—Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Collision, BMI)	87	92	2	HE DIDN'T KNOW—Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
22	20	9	SOUL BOOGIE WOOGIE—Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	54	55	8	GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)	88	84	5	BEEP-A-BOO—Darren Green (McCoy/Cobb), RCA 0154 (Van McCoy/Interior, BMI)
23	14	14	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	55	57	4	IF IT'S IN YOU TO DO WRONG—Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)	89	91	3	LET THEM TALK—Z.Z. Hill (The Isleys), T-Neck 2252 (Columbia) (Bovina, ASCAP)
24	17	15	ROCKIN' ROLL BABY—Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	56	59	6	IF THAT'S THE WAY YOU WANT IT—Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)	90	—	1	LOVE SONG—Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)
25	38	6	THE LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA Vette/January, BMI)	57	65	3	FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	91	94	3	YOU'RE TOO GOOD TO BE TRUE—Creative Source (M. Stones, J. Thomas), Sussex 508 (Interior, BMI)
26	23	11	I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	58	63	7	FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abet 9454 (Buck Horn, BMI)	92	97	2	ALFREDO—Sylvia (C. Rustichelli, H. Hunter), Vibration 527 (All Platinum) (C.A.M.-USA, BMI)
27	32	8	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	59	50	15	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 72508 (Columbia) (Mighty Three/Blackwood, BMI)	93	100	2	WISH I HAD A LITTLE GIRL LIKE YOU—Little Beaver (W. Hale), Cat 1991 (Sherlyn, BMI)
28	33	6	STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	60	51	10	FEEL GOOD—Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	94	98	2	DON'T NOBODY LIVE HERE (By The Name Of Fool)—Denise LaSalle (Denise LaSalle), Westbound 221 (Chess/Janus) (Bridgeport, BMI)
29	25	14	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (SA Vette, January, BMI)	61	75	2	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	95	95	3	SO MUCH CONFUSION—King Floyd (King Floyd III), Chimneyville 1779 (Atlantic) (Malaco, Roffignac, Groove Me, BMI)
30	36	7	WISH THAT YOU WERE MINE—Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattaham, BMI)	62	66	7	I'D RATHER BE (Blind, Clipped & Crazy)—O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	96	99	2	I'LL BE SWEETER TOMORROW—Escorts (R. & R. Poindexter), Alithis 6055 (Zira/Florence, BMI)
31	37	7	SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	63	67	5	FUNKY MUSIC, PART I—Thomas East (Lee Anthony, Thomas East), K 14684 (Underground/Unichappell, BMI)	97	—	1	I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)
32	24	12	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	64	61	11	GETTING TOGETHER—Brothers Guiding Light Featuring David (V. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)	98	—	1	HOMELY GIRL—Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)
				65	56	12	ME & BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	99	—	1	SING A SAD SONG—Percy & Them (J. Thornton, L. Ivey, J. Hargrove), Playboy 50048 (McLaughlin/Lovelane, BMI)
				66	62	8	I CAN'T BREAK AWAY—Chuck Jackson (G. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP)	100	—	1	THANKS DAD PT. 1—Joe Quarterman & Free Soul (Joe Quarterman), GSF 6911 (Access/Free Soul, BMI)

Soul Sauce 'Spoon' Got No Silver For Disking

By LEROY ROBINSON

LOS ANGELES—Visionary people are saying the world outlook is not as black (no pun intended) as it seems. In fact they say we can expect some gray periods during the next 12 months. That's all well and good, but our own vision is of blues, and especially since word has gotten to us that a new recording is due shortly from the premier blues stylist, Jimmy Witherspoon.

Needless to say, Witherspoon, or Spoon as he's affectionately called by his peers and devout fans, is not new to the recording business. It's just that it's been a little more than two-and-one-half years since his last recording. Spoon says: "Because I had too much product on the market."

Too much product? "You see, when I first came with Far Out Productions, Steve Gold, the head of the company, went to UA Records and suggested they sign me. Steve was reminded by the president of UA that he could buy all of my product for '\$500 a side.' So I had to stop recording, and let product already on the market die. I thought it would take six months, but Steve knew it would be longer."

Gold's guess was not necessarily an educated or professional one. With Spoon having something like 27 years in the business, during which there were approximately 30 albums and 500 singles released, Gold's feeling of at least a two-year wait was one of practicality. However, there was no real assurance that all of Witherspoon's old product would disappear, or that what was on the market would bring Spoon any monies during his self-imposed hiatus. In the 27 years that Spoon has been in the business and as a recording artist he has yet to collect his first penny in royalties, he claims.

Talk about dues. The above is only a portion of what Spoon, and a lot of the artists out of the earliest days of his career, had to pay. It hasn't stopped, the dues paying, for the Arkansas-born bluesman. And the blues didn't happen overnight either. "My parents, who were very religious people, did not allow the blues," explained Spoon. "To them blues lyrics were dirty lyrics."

And for a while he agreed with his parents that the blues was dirty. . . . "It was believed to be a putdown to black people. I even tried to sing like the Ink Spots," he recalled. 1941, however, brought about a change: both to the world with the War, which Spoon participated in as a member of the Merchant Marine, and because he heard Joe Turner sing the blues, an experience that gave young Witherspoon his ultimate direction to go in music. He joined the big jazz band of Jay McShann out of Kansas City that included the talents of Charlie Parker and Gus Johnson. It is a period (about four years) that Spoon speaks of fondly. It was also a period that gave him experience and roots to carry into his first hit record, Billie Holiday's "T' Ain't Nobody's Business," and to let the music world know, and blues artists in particular, that Jimmy Witherspoon had arrived and would have to be reckoned with.

(Next week's column will look further into Jimmy Witherspoon and what he's done between his lengthy record dates.)

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	26	22	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
2	2	8	STONE GON' Barry White, 20th Century T 423	32	35	5	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
★	13	7	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	33	38	39	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
4	3	21	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	34	36	6	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA LA180-F
★	8	9	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	35	27	13	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
6	7	10	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	36	32	14	GREATEST HITS Main Ingredient, RCA APL 1-0314
7	5	12	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	37	40	4	PRESS ON David T. Walker, Ode SP 77020 (A&M)
8	9	15	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	38	34	15	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
★	12	4	1990 Temptations, Gordy G-966V1 (Motown)	39	33	7	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)
★	14	5	THE PAY PACK James Brown, Polydor PD2-3007	40	45	5	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
★	16	4	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	★	-	1	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)
12	4	19	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	42	42	17	GET IT TOGETHER Jackson 5, Motown M 783 VI
13	6	11	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	43	47	3	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
14	11	20	CHI-LITES Brunswick BL 754197	44	37	20	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
15	15	12	THE DELLS Cadet CA 50046	45	51	18	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
16	10	10	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	46	48	4	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
★	21	19	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	47	50	3	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
18	20	14	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	48	49	6	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2 (United Artists)
★	25	23	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	49	55	2	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)
20	17	9	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	50	39	16	FULLY EXPOSED Willie Hutch, Motown M 748 VI
21	23	4	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	51	53	3	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
22	19	16	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	52	54	3	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
23	24	11	CREATIVE SOURCE Sussex FRA 8027	53	56	2	LOVE'S MAZE Temptations, We Produce XPS 1903 (Columbia)
★	30	4	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	54	-	1	LADY LOVE Barbara Mason, Buddah BDS 5140
★	31	5	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	55	59	2	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
26	18	15	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	56	57	3	THE HISTORY OF JIMMY REED Jimmy Reed, Trip TLX 9515 (Springboard International)
27	28	13	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	57	46	21	DELIVER THE WORD War. United Artists UA LA128 F
28	29	33	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	58	43	13	AT THEIR BEST Crusaders, Motown M 796 VI
29	22	14	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	59	-	1	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
★	41	4	UNREAL Bloodstone, London XPS 634	60	44	9	RICHARD PRYOR Reprise RS 6325

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ATLANTA: WRAS-FM, Drew Murray
CINCINNATI: WEBN-FM, Mary Decioccio
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KBPI-FM, Frank Felix
DENVER: KCFR-FM, Jeff Pollack
KENT: WKNT-FM, Harry Suttmiller
LONG BEACH: KNAC-FM, Ron McCoy
NEW HAVEN: WPLR-FM, Gordon Weingarth
NORFOLK: WOWI-FM, Larry Dinger

ORLANDO: WORJ-FM, Mike Lyons
PHILADELPHIA: WMMR-FM, Dennis Wilen
PROVIDENCE: WBRU-FM, Marc Kirkeby
SAN DIEGO: KGB-FM & AM, Art Schroeder
SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman
TALLAHASSEE: WGLF-FM, Gene Weaver
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, GA.: WVVS-FM, Bill Tullis

AMERICA, "Hat Trick," Warner Bros.: WEBN-FM
ATLANTIS, "It's Getting Better," Vertigo: KNAC-FM, KAFM-FM, WRAS-FM, WVVS-FM, WOUR-FM
BACHMAN-TURNER OVERDRIVE, "II," Mercury: KSHE-FM, WEBN-FM, KBPI-FM, CHUM-FM, WRAS-FM, WOWI-FM
BLACK SABBATH, "Sabbath Bloody Sabbath," Warner Bros.: WPLR-FM, KNAC-FM, WVVS-FM
BUCKINGHAM-NICKS, Polydor: WOUR-FM
GARY BURTON, "The New Quartet," Polydor: WBRU-FM
CANNED HEAT, "One More River To Cross," Atlantic: WPLR-FM, KAFM-FM, WOWI-FM
WALTER CARLOS, "Switched-On Bach II," Columbia: WMMR-FM
CHAMBERS BROTHERS, "Unbonded," Avco: WBRU-FM, WPLR-FM, WVVS-FM, WOWI-FM, WORJ-FM, WOUR-FM
HARRY CHAPIN, "Short Stories," Elektra: KSHE-FM
CHICK CHURCHILL, "You & Me," Chrysalis: WRAS-FM, WORJ-FM
CLIMAX BLUES BAND, "FM Live," Sire: WPLR-FM
CHICK COREA, "Piano Improvisations Vol. I," Polydor: KSJO-FM
CREDIBILITY GAP, "A Great Gift Idea," Warner Bros.: KNAC-FM
JOHN DENVER, "Greatest Hits," RCA: WEBN-FM
WILLIE DIXON, "Catalyst," Ovation: KCFR-FM
DONOVAN, "Essence To Essence," Epic: WKNT-FM, WVVS-FM
DAVE ELLIS, "Album," Sonet (Import): WRAS-FM
ELECTRIC LIGHT ORCHESTRA, "On The Third Day," United: KSHE-FM
EPITAPH, "Stop, Look, & Listen," Polydor (Import): WRAS-FM
FAMILY, "It's Only A Movie," United Artists: KAFM-FM
JOSE FELICIANO, "For My Love," RCA: WVVS-FM
FOGHAT, "Energized," Bearsville: KBPI-FM, KGB-FM & AM, KNAC-FM, WKNT-FM, WOUR-FM
DAVE FRISHBERG, "Solo & Trio," Seeds: KCFR-FM
GRAND CENTRAL STATION, Warner Bros.: WORJ-FM
THE ALEX HARVEY BAND, "Next," Vertigo: WKNT-FM, KAFM-FM
HAZEL & ALICE, "Won't You Come & Sing For Me," Folkways: KCFR-FM
HOT TUNA, "Phosphorescent Rat," Grunt: WPLR-FM, KSJO-FM, WRAS-FM, WORJ-FM, KBPI-FM, KNAC-FM, WOWI-FM, WOUR-FM
FREDDIE HUBBARD, "Keep Your Soul Together," CTI: KCFR-FM
DICK HYMAN, "Plays Ragtime," Project Three: KCFR-FM
JAMES GANG, "Bang," Atco: KSHE-FM, KAFM-FM, KGB-FM & AM, WOWI-FM
KEITH JARRETT & JACK DEJOHNETTE, "Ruta & Daitya," ECM: WOWI-FM

BILLY JOEL, "Piano Man," Columbia: KSHE-FM, KAFM-FM
JOHNSON & DRAKE, "Carry It On," Ovation: WGLF-FM
JERRY LEE LEWIS, "Southern Roots," Mercury: CHUM-FM
GORDON LIGHTFOOT, "Sundown," Reprise: CHUM-FM, KBPI-FM, WRAS-FM, WVVS-FM, WKNT-FM, WPLR-FM, KGB-FM & AM, KNAC-FM, WORJ-FM
MANFRED MANN'S EARTH BAND, "Solar Fire," Bronze (Import): WRAS-FM
JACKIE MOORE, "Sweet Charlie Babe," Atlantic: WOUR-FM
MAX MORATH, "The World Of Scott Joplin," Vanguard: KCFR-FM
VAN MORRISON, "T.B. Sheets," Bang: WMMR-FM, WGLF-FM, WOWI-FM
JELLY ROLL MORTON, Commodore: KCFR-FM
GRAHAM NASH, "Wild Tales," Atlantic: KNAC-FM, WMMR-FM, WEBN-FM, WRAS-FM, KSHE-FM, KAFM-FM, KGB-FM & AM, WPLR-FM, KBPI-FM, WBRU-FM, CHUM-FM
RICK NELSON, "Windfall," MCA: WVVS-FM, WOWI-FM, WORJ-FM
THE NEXT WORLD, "Symphonic Rock," Era: WGLF-FM
STU NUNNERY, Evolution: KSHE-FM, WVVS-FM
O'JAYS, "Ship Ahoy," Phil. Int'l.: WEBN-FM
OZARK MOUNTAIN DAREDEVILS, A&M: KBPI-FM
GRAM PARSONS, "Grievous Angel," Reprise: WBRU-FM, WORJ-FM, WKNT-FM, WOUR-FM, KNAC-FM
SHAWN PHILLIPS, "Bright White," A&M: WEBN-FM
MONTY PYTHON, "Matching Tie & Handkerchief," Charisma: WVVS-FM
REUBEN & THE JETS, "Con Safos," Polydor: CHUM-FM
PHAROAH SANDERS, "Village Of The Pharaohs," Impulse: KCFR-FM
THE SAXOPHONE, Impulse: KCFR-FM
SCORPIANS, "Lonesome Crow," Billingsgate: WVVS-FM, KNAC-FM, WOUR-FM
SKIN ALLEY, "Skin Tight," Trans-Atlantic (Import): WOWI-FM
LEO SAYER, "Silverbird," Warner Bros.: WKNT-FM
DON SEBESKY, "Giant Box," CTI: WBRU-FM
GRACE SLICK, "Manhole," Grunt: KNAC-FM, WMMR-FM, WPLR-FM, KSJO-FM, WOUR-FM, WOWI-FM
MICHAEL STANLEY, "Friends & Legends," MCA: CHUM-FM
STEALER'S WHEEL, "Ferguslie Park," A&M: WPLR-FM
ROD STEWART & FACES, "Coast To Coast," Mercury: WOUR-FM
SUGARLOAF, "I Got A Song," Brut: WGLF-FM
TEMPTATIONS, "1990," Gordy: WPLR-FM, KBPI-FM, WBRU-FM
JOE WILLIAMS, "Live," Fantasy: KCFR-FM
YES, "Tales From The Topographic Ocean," Atlantic (Import): WKNT-FM, CHUM-FM, WOUR-FM

Bubbling Under The HOT 100

101-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
102-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
103-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
104-BIFF, THE FRIENDLY PURPLE BEAR, Dick Feller, United Artists 316
105-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
106-LOVING YOU, Johnny Nash, Epic 5-11070 (Columbia)
107-IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, PARTY, Fred Wesley and the JB'S, People 627 (Polydor)

108-INSPIRATION, Paul Williams, A&M 1479
109-SOUL POWER '74, Pt. 1, Maceo & The Macks, People 631 (Polydor)
110-JOLENE, Dolly Parton, RCA 0145
111-YOU'RE TOO GOOD TO BE TRUE, Creative Source, Sussex 508
112-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)
113-TIME FADES AWAY, Neil Young, Reprise 1184
114-BEST YEARS OF MY LIFE, General Crook, Wand 11260 (Scepter)
115-GOOD OLD SONG, Dobie Gray, MCA 40153

Bubbling Under The Top LP's

201-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
202-TOM T. HALL, For the People in the Last Hard Town, Mercury SRM-1-687 (Phonogram)
203-MASON PROFFIT, Come & Gone, Warner Bros. BS 2746
204-OSIBISA, Happy Children, Warner Bros. BS 2732
205-GLEN CAMPBELL, I Remember Hank Williams, Capitol SW 11253
206-LAMONT DOZIER, Out Here On My Own, ABC ABCX 804
207-JONATHAN EDWARDS, Have A Good Time For Me, Atco SD 7036

208-DONNA FARGO, All About A Feeling, Dot 26019 (Famous)
209-IAN LLOYD & STORIES, Travelling Underground, Kama Sutra KSBS 2078 (Buddah)
210-BARRY MANILOW, Bell B 1129
211-THE DILLARDS, Tribute To The American Duck, Poppy LA-175-F (United Artists)
212-DON SEBESKY, Giant Box, CTI 6031/32
213-ALBERT BROOKS, Comedy Minus One, ABC 800
214-NEW YORK DOLLS, Mercury SRM-1-675 (Phonogram)

RECORD BREAKER:

Randolph Favors Mix

EDITOR'S NOTE: This is the latest in a series of articles about creative program directors who find that playing new records is not only a key avenue to building audience, but have made dynamic contributions to the radio programming industry through their innovative ideas and ideals.

LOUISVILLE, Ky.—In order to "balance" his programming sound, program director John Randolph at WAKY-AM here often heads for the bin to listen to new releases again... either later in the day or later that week. It's the need to balance his sound that usually decides whether he'll go on a new record or not and the record may be country or it may be soul or bubblegum "if it's the right record, because it kills me to death to play a stiff," he said.

"But I listen to every record that comes in... or try to... and the ones I like I put aside. Then, when it comes time to make up the playlist, I go back to the stack. The reason is that I try to keep a certain percentage of every kind of product on and I may need another record to fill out the percentage. That's why I put on 'Jolene' by Dolly Parton a few weeks

ago. It was already a country hit, but not a pop hit at the time. But Charlie Rich's 'The Most Beautiful Girl in the World' was added 10 minutes after Julie Godsey of Epic Records walked into the station. That record broke out of this area and Julie took it and ran with it."

Ms. Godsey brought the record to him, Randolph said, "because she is aware of where my head is... as far as my head goes. She'll bring the cream of the crop in the country field to my attention. So do the other people who come down here on a regular basis."

Seven Visits

He gets about seven visits a week from record promotion executives, but, strangely enough, gets very poor country music record service. "The people who promote pop records may occasionally bring a country record around... like Dick Bethel recently brought by a Merle Haggard record, 'If We Make It Through December.'"

"If we specialize in anything, it's country crossover records," Randolph said. "First, because that's where my head is. Second, because I think everybody has a little country

in them... the songs are so relatable and Top 40 records got away from all that."

Because, when he starts searching for balance records, he needs three country-flavored records on at all times, two or three bubblegum records, and a total ratio of three or four white records to every black record.

Strong Lyrics

"Otherwise, I look for strong lyrics in a song. When you take a 'Bad, Bad Leroy Brown' or 'Smoke on the Water,' it's difficult, in my opinion, for listeners to identify with those types of tunes... they're less relatable than others... you just can't have a steady diet of that kind of music and hope to reach a mass audience."

He reached this programming philosophy, he said, one day while planning programming for a Valentine's Day. "I thought I could just have the air personalities all call attention to the songs about love that were on our playlist. But I ended up having to pull off everything on the playlist except eight records—and we have a playlist of 33 records. From that time on, I've always paid close

attention to the lyrics on the new records.

"And whether I add a new record or not depends on the balance and what kind of record I need. I don't wait until it's No. 30 on the Billboard chart. The sound of the record is the cake and the chart position is the icing... to show that you were right in picking the record and playing it."

Country records are generally started out on the WAKY-AM playlist in the morning hours on the Bill Bailey show 6-10 a.m., then moved to housewife time and "I usually end up having to put them on at night. The Dolly Parton record, for example, was our No. 4 requested record a few nights ago. There's only

(Continued on page 22)



WHAT-AM AIR PERSONALITIES Royce Howard, left, and Chris Turner, standing beside him, have their copy of "Inex Foxx at Memphis" delivered by Ms. Foxx herself. It's her debut album on the Stax label and Stax field representative Jack Wellmon, right, escorted the lady to the Philadelphia studios of the soul station.

American Song Festival to Work With Radio Stations In Co-Op Promotion Plan

LOS ANGELES—The American Song Festival is now lining up radio stations from coast to coast to participate in the first annual event, according to Milt Hoffman, vice president in charge of production.

Managed by the Sterling Recreation Organization that owns and operates a series of radio stations and movie theaters, the festival is seeking rock, country music, MOR, and progressive stations to participate in the song contest that will result in prizes totalling \$128,000 in both professional and amateur divisions. In the promotion, an entrant records his song on a cassette provided by the festival as part of the entry packet. In major markets, other format radio stations will be allowed to participate in the festival as official American Song Festival stations; in markets with less than five stations, only one station will be a festival station, first come-first served. Of course, in the larger markets, the festival will be limited to one station in each particular format.

Stations participating in the event will receive official entry packets to give away or use in local promotions and receive a special radio program of the festival finale recorded at the four live concerts to be held in Saratoga Performing Arts Center over the Labor Day weekend, Saratoga, N.Y. In these concerts, the winning songs will be performed by top record acts and the final judging made.

In all, 18 winners in both amateur and professional areas will each be selected in six different categories of music. A representative of the radio

stations who discovered the finalists will be flown to Saratoga to participate in the finals.

Hoffman said that stations wishing to participate must contact him immediately.

Advertising Bureau Selling '74 Planner

NEW YORK—The Radio Advertising Bureau here has just issued its "1974 Radio Planner" book, a week-by-week system for planning retail radio advertising and features information on formats, writing radio copy, buying radio time based on formats, and other information.



BOB POND of KPOL-AM in Los Angeles, chats backstage at the Troubadour nightclub with Kris Kristofferson, left, and Rita Coolidge. The occasion was opening night.



SHOWING HIS APPRECIATION TO WBEN-AM music director Kaye Lapping, is Epic Records artist Clint Holmes, right. Holmes gave her a plaque commemorating playing first his hit "Playground in My Mind." At left is Epic promotion executive Jack Perry, who visited the Buffalo MOR station with Holmes.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

A good friend of mine programs one of the automated music services for Schafer Electronic Recording, 21449 Alamo, Woodland Hills, Calif. 91364. Her name is Gini Nickel and she needs MOR records of all kinds. Since many radio stations use the service, you're assured of excellent exposure for all product, I'd appreciate it if you'd put her on your mailing list... Dick Wooley, who is either a madman or a genius, pulled off that fantastic radio network show with the Allman Brothers from the Cow Palace in San Francisco New Year's Eve. Bill Sherard, vice president of programming for the Pacific & Southern radio operation, was director and Tom Donahue, general manager of KSAN-FM in San Francisco, was the announcer. About 150 radio stations

(Continued on page 22)

More
Radio-TV Programming
See Page 27

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"Early Morning Rain"
2. CHARLIE RICH
"The Most Beautiful Girl"
3. DONNA FARGO
"It Do Feel Good"
4. RAY STEVENS
"Sunday Morning
Coming Down"
5. DOUG KERSHAW
"Mama's Got The
Know-How"
6. TOM T. HALL
"I Love"
7. WAYNE NEWTON
"I Can't Stop Loving
You"
8. JERRY REED
"Smell The Flowers"
9. DEL REEVES
"A Dozen Pair Of Boots"
10. LYNN ANDERSON
"Top Of The World"
11. JOHNNY RUSSELL
"You'd Better Not Do
That"
12. LYNN ANDERSON/
JERRY REED
"I'm Gonna Write A
Song"
13. JERRY REED
"Mystery Train"
14. SUSAN RAYE
"Happy Heart"
15. JEANNIE C. RILEY
"Sing Jeannie Sing"
16. THE STATLER BROS.
"Whatever Happened To
Randolph Scott"
17. RED STEAGALL
"Walk All Over Georgia"
18. MAC DAVIS
"A Poem For My Little
Lady"

19. JERRY REED
"A Thing Called Love"

JANUARY 24, 1974

HOSTESS:
LYNN ANDERSON

1. LYNN ANDERSON
"Rocky Top"
2. MAC DAVIS
"Sunshine"
3. DONNA FARGO
"A Little Something To
Hang On To"
4. JOHNNY DUNCAN
"Day Drinker"
5. LYNN ANDERSON
"Rodeo Cowboy"
6. DOUG KERSHAW
"Mama's Got The
Know-How"
7. RAY STEVENS
"I'm So Lonesome I
Could Cry"
8. TAMMY WYNETTE/
GEORGE JONES
"Roll In My Sweet
Baby's Arms"
9. JERRY REED
"A Thing Called Love"
10. CONWAY TWITTY
"You've Never Been This
Far Before"
11. LYNN ANDERSON/
RAY STEVENS
"Please Help Me I'm
Falling"
12. LYNN ANDERSON
"Sing About Love"
13. DORSEY BURNETTE
"Wings of the Wind"
14. JEANNE PRUETT
"Satin Sheets"
15. CHARLIE RICH
"Behind Closed Doors"
16. THE STATLER BROS.
"Class Of '57"

17. JERRY REED
"House Of The Rising
Sun"

18. RED STEAGALL
"Alabama Woman"

19. DIONNE WARWICKE
"Tennessee Waltz"

20. WAYNE NEWTON
"Get On With Your
Livin'"

21. TOM T. HALL
"Love's Been Good To
Me"

22. LYNN ANDERSON
"Keep Me In Mind"

JANUARY 31, 1974

HOST:
RAY STEVENS

1. RAY STEVENS
"Turn Your Radio On"
2. CHARLIE RICH
"You Don't Know Me"
3. DIANA TRASK
"It's A Man's World"
4. TOM T. HALL
"Pay No Attention To
Alice"
5. JERRY REED
"St. Louis Blues"
6. DOUG KERSHAW
"Hippy Ti Yo"
7. JOHNNY TILLOTSON
"Heartaches By The
Number"
8. DONNA FARGO
"Little Girl Gone"
9. GEORGE JONES
"Once You've Had The
Best"
10. RED STEAGALL
"Fiddle Man"
11. LaWANDA LINDSEY
"Sunshine Feeling"
12. RAY STEVENS/
DOUG KERSHAW/
RED STEAGALL
"Pick Me Up On Your
Way Down"

13. RAY STEVENS
"Detroit City"

14. LYNN ANDERSON
"Let Me Be There"

15. MEL TILLIS
"Sawmill"

16. SUE THOMPSON
"How I Love Them Old
Songs"

17. RAY STEVENS/
LYNN ANDERSON
"Help Me Make It
Through The Night"

18. WAYNE NEWTON
"He'll Have To Go"

19. BARBARA MANDRELL
"Tonight My Baby's
Coming Home"

20. RAY STEVENS
"Something"

21. MAC DAVIS
"Watching Scotty Grow"

22. RAY STEVENS
"American Trilogy"

FEBRUARY 7, 1974

HOST:
TOM T. HALL

1. TOM T. HALL
"Willie The Wandering
Gypsy"
2. JERRY REED
"You've Got It"
3. JEANNIE C. RILEY
"Missouri"
4. DON WILLIAMS
"Atta Way To Go"
5. DIONNE WARWICKE
"Make The World Go
Away"
6. DOUG KERSHAW
"Cajun Funk"
7. WAYNE NEWTON
"Naughty Girl"

8. LYNN ANDERSON
"Danny's Song"

9. JOHNNY PAYCHECK
"She's All I've Got"

10. TOM T. HALL/
JEANNIE C. RILEY
"Harper Valley P.T.A."

11. TOM T. HALL
"Joe, Don't Let The
Music Kill You"

12. DOYLE HOLLY
"Lila"

13. BARBARA FAIRCHILD
"Thanks For The
Mem'ries"

14. RAY STEVENS
"Undivided Attention"

15. RED STEAGALL
"Ol' Helen"

16. CHARLIE RICH
"Field of Yellow Daisies"

17. DOUG KERSHAW
"Louisiana Man"

18. DEAN MARTIN
"Turn The World Around
The Other Way"

19. DONNA FARGO
"Have Yourself A Time"

20. TOM T. HALL
"Supper Time"

21. BILLY "CRASH"
CRADDOCK
"Sweet Magnolia
Blossom"

22. MAC DAVIS
"Lonesomest Lonesome"

23. TOM T. HALL
"I Love"

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Vox Jox

• Continued from page 20

coast-to-coast carried the show live and another 50 aired tapes. If you would be interested in his next network show (and Dick just might do another one any day), I suggest you write him right now at Capcom Ra-

dio Network, c/o Capricorn Records, 535 Cotton Ave., Macon, Ga. 31208.

Ed Spacek, 214-279-3163, has just launched a new record promotion firm down in the miserable part of

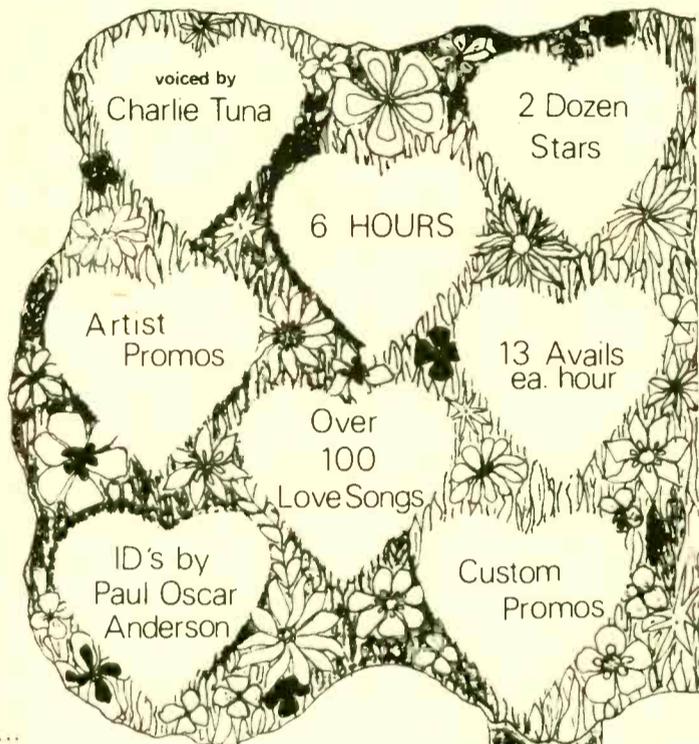
Texas—Dallas. The only good thing I can think of to say about Dallas is that Pearl beer isn't all that bad and Corky Mayberry, general manager of Granite Records, Los Angeles, and roving air personality, just brought me a five-pack of it. Seems that he started out of Amarillo, Tex., with a six-pack, but got thirsty before he got back to Los Angeles. He was in Amarillo doing a guest-deejay stint at KDJW-AM, one of the Walton Gang radio stations programmed by Jim Christoferson. Some of the other stations where Corky may do guest deejay stints are KBUY-AM, Fort Worth; KBOX-AM, Dallas; KJJJ-AM, Phoenix; and KRAM-AM, Las Vegas. ... WJR-AM in Detroit has extended the morning show of J. P. McCarthy: he now does 6:30-10 a.m. Then comes Marc Avery hosting "Open House" with Jimmy Clark and band and singer Jean Oliver until noon, followed by Mike Whorf, Karl Hass, Jimmy Daunce until 6 p.m. Other personalities on the station include Marshall Wells and Paul Winter.

KXL-AM in Portland, Ore., has been airing a 39-hour documentary on Bing Crosby called "The Crosby Years." The series was conceived by John Salisbury, special projects director of the station, who taped nearly four hours of interview with Crosby at his Hillsborough, Calif., home as foundation for the documentary. It covers his life and music from 1904 to date and will be repeated in 1974 to coincide with Crosby's 70th birthday. Lord, but it's odd to think of the Bing being 70. I must be getting old. In any case, if I were programming an MOR station, I would be on the phone right now trying to "borrow" those tapes from Salisbury to broadcast locally. What a documentary that must be!

The new lineup at WLOX-AM in Biloxi, Miss., includes Al Hayes 6-10 a.m., Wayne Edwards 10 a.m.-2 p.m., Leon Duke 2-4 p.m., Charlie Bruce 4-8 p.m., Jon Jackson from WNSL-AM in Laurel, Miss., 8-midnight; and Ben Haviland from WHHY-AM

(Continued on page 27)

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WNVL-AM Shifts From Mix To Modern Country Format

LEXINGTON, Ky.—WNVL-AM here has switched to a modern country music format, according to operations manager Gaines R. (Dick) Johnson. The station had previously featured block programming with everything from country to MOR and chicken rock. Today, the station is playing records by Conway Twitty, Charley Pride and Lynn Anderson mixed with records by Linda Ronstadt, Mac Davis and Marie Osmond.

"We have also changed our tempo from traditional radio to that of contemporary and pop stations... that is a tight, talking-up-to-records, no dead air personality presentation aimed at attracting the young adult without losing the old dedicated country listeners. And, most important, the identification of being a country music station without sounding like one," he said.

Air roster includes station manager Dennis Nelson in the early mornings, followed by Johnson, then Paul McKay in mid-day. Dale Wright, former record artist, does an afternoon show blending two-way talk.

Randolph Favors Mix

• Continued from page 20

one country-crossover record that we played that didn't make it; I don't remember even what it was. But country-crossover records are usually pretty successful here.

"And as for black records, we sometimes have a problem because we can't get enough on the playlist. I even consider the Supremes a black act, though most Top 40 stations consider them strictly pop. The result is that I usually have to lighten up or heavy up the sound with soul oldies, even though I'd much rather be playing good new soul records."

Three a Week

WAKY-AM adds about three new records a week. The bigger a record becomes in the market, the slower Randolph is to drop it off the

playlist. "Free Ride" was kept on the playlist a long time because weekly research showed it still selling and still a major request record.

One reason why country records do so well on the station, he felt, was that "I think the people—our listeners—don't think of them as country records. Charlie Rich sold to blacks here and, if you stop and think about it, why not? It could have been considered a black record."

At any rate, Randolph said that he'd never heard any negatives from listeners about playing country music on a Top 40 station.

Lineup at the station includes Bailey 6-10 a.m., long a dominant air personality in the market; Dude Walker 10 a.m.-2 p.m., Lee Masters 2-6 p.m., Coyote Calhoun 6-10 p.m., Chuck Jackson 10 p.m.-2 a.m., and Kevin McCarthy until dawn.

INTERVIEW:

Country's Cooperation Aids Its Radio Growth

EDITOR'S NOTE: This is the concluding installment of an in-depth interview with Don Nelson, general manager of WIRE-AM in Indianapolis, a country music station that has been consistently an audience leader in its market and perhaps one of the most successful country music stations to date. The interview was conducted by Claude Hall, Billboard radio-TV editor.

HALL: Do you feel that the national timebuyer will be a little more receptive to country music radio stations because of the growing success of WHN-AM in New York... the fact that WHN-AM is acclimatizing them to country music?

NELSON: Well, WHN-AM doesn't solve the problem of radio being hard to buy, which we discussed earlier. Actually, we've had no problems with Madison Avenue for four or five years. The only people who don't buy country today might be a small agency in Philadelphia or some place like that who might think: Well, those people don't buy cars... or something like that. But, with the major accounts, we're not overlooked. We were first purchased for a Cadillac schedule in 1969... at that time, one of the first country stations in the nation to get Cadillac. In fact, we had 50 percent of the Cadillac budget when it came into Indianapolis. And I will never forget the buyer telling me that if I breathed a word of it, he'd cancel. Because he just didn't want every country station in the world climbing on this back. We ran those spots and we didn't say a word to anybody? But it was quite a thing then for Cadillac to buy a country station. Interestingly enough, we—the country radio industry—had a major problem with Delta Airlines... they had a firm policy of buying no country radio station, which they have since rescinded. But it was the Country Music Association who went to Delta... to the chairman of the board... to their advertising agency. After all, Delta is probably flown by more country music artists than any other airline, since it operates out of Nashville. But Delta was the last airline holdout. We once had schedules from nearly every airline, including TWA and American and Delta wouldn't buy.

HALL: Country music has come a long way since you first got involved, hasn't it?

NELSON: True. Country music has changed, but the people haven't changed. When I made my first trip to Nashville to find out about country music, I was absolutely astounded by the way I was welcomed by everyone. They didn't know me, they didn't know my station... all they knew was that I was thinking about changing my format to country music. And the same warm, friendly people are still in Nashville today—Jo Walker, Wesley Rose, Bill Hudson... people who, in any other industry, you wouldn't be able to get closer to than 100 feet. But they welcomed me, they helped me. Just like we were able to do recently with WHN-AM. With Nashville, with country music, you have a close-knit community and a pride of product. But everybody helps and if you started naming names, you'd get into trouble. We all work together. And I think that's what makes country music so great.

EDITOR'S NOTE: This concludes a multi-part interview with one of the leading country music broadcasters in the nation.

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Bonus distribution of the Florida Spotlight throughout the State and at the NARM Convention, March 24-28, Diplomat Hotel, Hollywood, Florida. Plus additional bonus circulation at 1st annual Florida Merchandise Show, March 17-18, Playboy Plaza Hotel, Miami Beach, Florida.

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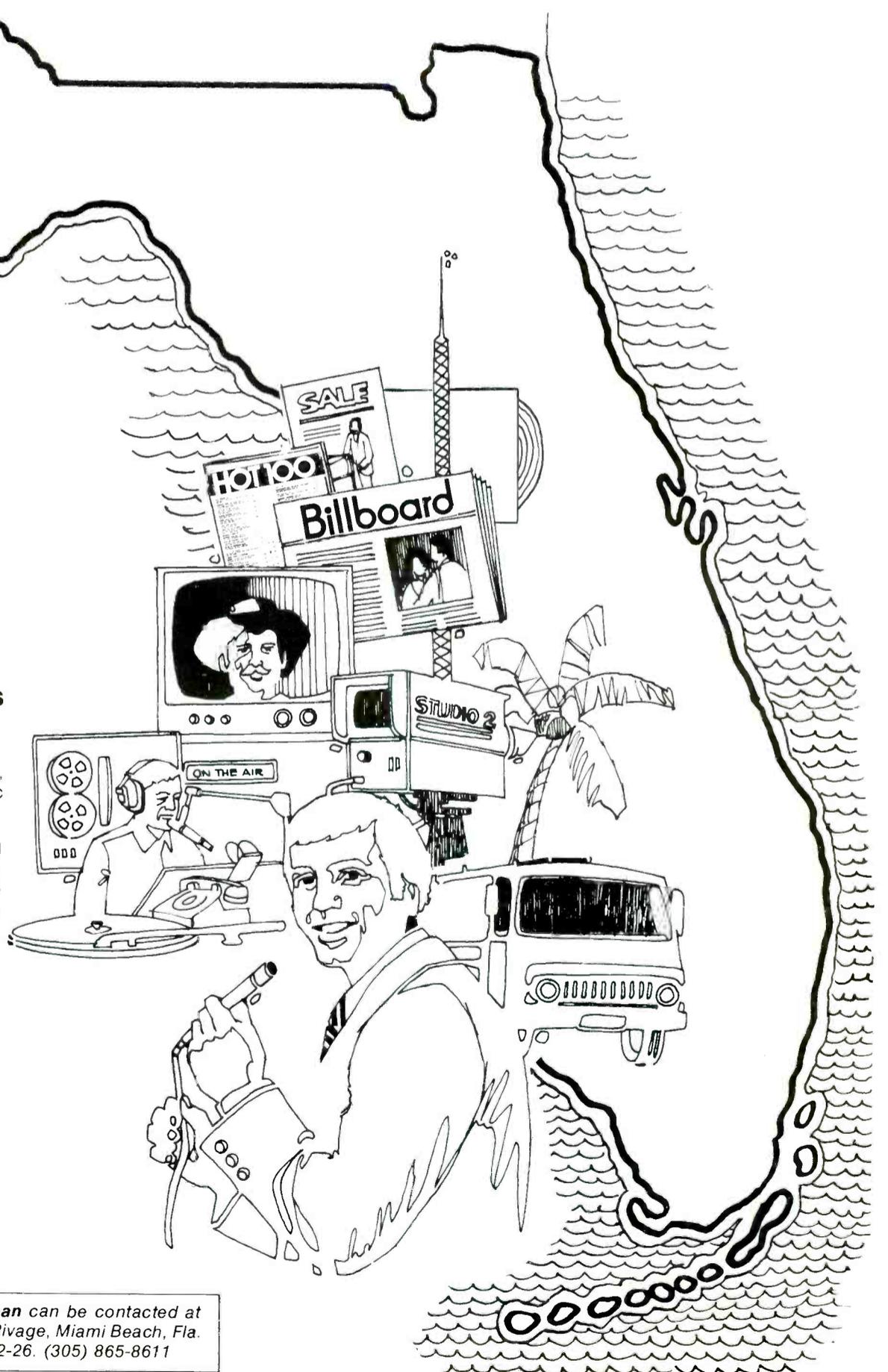
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*Ron Willman can be contacted at
the Beau Rivage, Miami Beach, Fla.
January 22-26. (305) 865-8611*





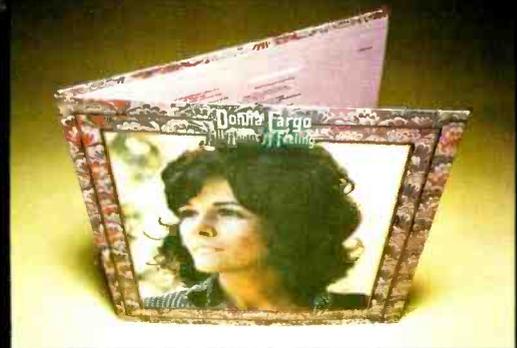
Donna Fargo.
Feelings, set to music.

"All About A Feeling" is Donna's new album. It's all about sensitivity, all about joy, all about pain, all about love.

Every song in the album comes straight from Donna's soul. She's writer, singer, and the country's newest superstar, writing hit song after hit song.

The album features Donna's brand new single, "I'll Try A Little Bit Harder."

"All About A Feeling." It will leave you feeling warm inside.



"All About A Feeling" DOS-26019

"I'll Try A Little Bit Harder" DOA-17491

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ACUCM Explores Wide Topics

NEW YORK—The 17th Annual Conference of the Association of College and University Concert Managers, Inc., convened at the New York Hilton Dec. 16-19 to explore a range of topics, including a new name for the organization itself.

Representatives, totalling 354 delegates from colleges, universities and public arts agencies, approved the new title, Association of College, University and Community Arts Administrators, Inc. (ACUCA). The name change was attributed to the increasing participation of regional, state and community performing arts presentors in the ACUCM membership.

In addition to the name change, the ACUCA has also incorporated new membership categories to encourage those forms of membership, as well as active participation by arts councils, museums and civic centers.

Among speakers appearing at the conference were Willard Boyd, president of the University of Iowa; MacNeil Lowry of the Ford Foundation; John Booth, associate director of the Twentieth Century Fund; Manning Pattillo, director of special

projects, U. of Rochester; Robert Schneider, Xerox Corp.; Dr. Jack Morrison, associate director, JDRIII Foundation; Allen Sapp, executive director of the American Council for the Arts in Education; John Hightower, president of the Associated Councils of the Arts; John Hobday, national director, Canadian Conference of the Arts; and Joseph Papp, producer of the New York Shakespeare Festival.

Much of the discussion centered around complaints about the lack of

inclusion of the needs of the performing arts in priorities related to the energy crisis. The ACUCA also forwarded a resolution to William Simon of the Federal Energy Office urging allocations insuring transportation for artists and equipment, and further insuring that performance halls remain open to the public.

Ruth G. Glazer of the Eastman School of Music, and president-elect of the ACUCA, was conference chairman, assisted by J. Thomas Bacchetti of Stanford U.

Nazareth Studies Setting Touring Circuit on Arts

ROCHESTER, N.Y.—Nazareth College here is launching a \$20,000 project exploring the possible establishment of a performing arts touring circuit serving communities large and small throughout New York state. The project is being funded by the New York State Council on the Arts.

Researchers and technical experts

from Arts Developments Associates, a consulting firm undertaking the study for the college, will interview scores of local performing arts groups, artists, educators, business and civic leaders and other individuals and organizations in 20 upstate communities. Interviews will be conducted over two to three days in each community throughout January and February.

Eric Larrabee, executive director of the N. Y. State Council on the Arts, cited the problem of making cultural activities widely available particularly in terms of communities unable to sustain resident performing arts groups. "The only hope may lie in sponsoring traveling ensembles," Larrabee stated. "The Council hopes to develop and aid such local sponsorship, and thus to encourage the extension of cultural resources to areas generally underserved."

Research will focus on the exact cultural needs of each community, in particular the performing arts needs not currently provided by local groups; the individuals and organizations, if any, which might sponsor touring attractions in that community; the potential market for such attractions in that area; and the availability of all possible venues, including churches, libraries, community centers, schools and other facilities that might not usually be considered for performances.

The completed research report is expected to be published by the end of March, 1974.

The 20 communities being examined are Alfred-Wellsville-Olean, Amsterdam, Auburn, Binghamton, Buffalo, Canadaigua, Corning, Elmira, Cortland, Dunkirk-Fredonia, Geneseo, Kingston, Massapequa, New City, Ogdensburg-Massena, Plattsburgh, Riverhead, Rome, Troy, Watertown and Yonkers.

Varying widely in population, location and resources, the communities were selected as representative of the variety of the state.

GRC Group in Campus Tour

ATLANTA—Red, White & Blue (grass), GRC recording group, kick off a 30-day campus tour across the Midwest later this month, in support of the act's current LP and recent singles.

Initial promotional support has included stickers, posters and bulletin boards.

Tour begins Jan. 29 at Mesabi Community College, Virginia, Minn., and ends Feb. 27 at Iowa Western Community College in Council Bluffs.

• Continued from page 22

in Montgomery, Ala., for midnight-6 a.m. ... **Ron Phelps:** Thanks for the tape. ... **Jeff Lyon** reports that he's the new program director of KAVE-AM in Carlsbad, N.M., replacing **Bobby W. Boyd.** Format of the station in MOR in the day and rock at night and "our music service is limited to Columbia and ABC Records: we program everything they send us." Lineup at the station consists of **Lyon, Jackie Harrel, Eddy Cobb, John Tobola, and Sanford Brown.** Very good, Jeff; I'm sure your record service will suddenly improve from guys like **Al Cory, Jack Hakim, Frank Mancini, and Jerry Sharrell.** And, if you do that sort of thing, dedicate a record to **Evalee Hall**, would you?

Veteran air personality **Jerry Sanders** has been appointed director of education services for deSantis Music Schoolhouse, Syracuse, N.Y. He had been with **WFBL-AM** in the area for the past 12 years. ... **Dennis Ray**, 913-232-0613, is leaving **KEWI-AM** in Topeka, Kan., but I understand it was strictly an economic cutback and he has a first ticket and is good, just in case anyone needs a man. Station was No. 1 in the Oct./Nov. 1973 Pulse with double the total audience of any other station in the market. Lineup now includes **Doc Holliday** 6-9 a.m., music director **Bob Finot** 9-noon, **Tom Roach** noon-3 p.m., **Johnny Rowlands** 3-7 p.m., **Dennis Ray** 7-midnight, and **Bruce Wayne** all night, with **Soulful Sonny** doing weekends and **Mike Manns** and **Al Johnson** doing news. **Jay Hamilton** is program director.

In case any of you ever wondered what I do with bumper stickers and just plain stickers, I've been putting them on the sides of a gigantic trash can: I have one of the most interesting trash cans in this part of the country by now. Latest stickers to grace the can are those of **WMMS-FM** in Cleveland, where **Walter A. Tiburski Jr.**, account executive and station hype artist, reports that the progressive station is No. 1 from 7-midnight in total persons with a 12.3, **WJMO-FM** is No. 2 with 10.7. In case you're wondering, **WIXY-AM** has 8.1 in the Oct./Nov. 1973 ARB in that period to rank third. **WMMS-FM** has twice as many men 18-24 in that time period as **WIXY-AM** and also outranks them in women 18-24. Over-all, 6 a.m.-midnight, **WMMS-FM** is No. 1 in men 18-24 by a good margin and tied for second in women that age close behind **WIXY-AM.** **WMMS-FM** is No. 2 in total adults 18-34 right be-

hind **WGAR-AM**, the oldies-MOR station. **Tiburski** claims that **WMMS-FM** is about the only radio station in the market playing new product: if this is so and **WIXY-AM** isn't playing new records and I were programming a Top 30 AM station, I'd quickly start trying to find some new records to play. The handwriting is on the wall, to use an old cliché.

Allen Bolton II has just been named music director of **WBCU-AM** in Union, S.C., and he needs rock records; it's a single station market. ... **Rex Russell**, formerly program director of **KILE-AM** in Galveston, Tex., has moved to **KOLE-AM** in Port Arthur, Tex., and **Dan Gallo** is the new program director of **KILE-AM** and reports "we're doing a black progressive thing at night which has gotten some real attention in our market." The lineup there is now **Gallo** 6-10 a.m., **Art Kelly** 10 a.m.-2 p.m., **Tony Cavener** 2-6 p.m., and **Tommy Dee** 6-midnight. **Gallo** adds: "We hope to go 24 hours again Apr. 1 if the economy and energy crisis permits."

WIHN-FM in Bloomington, Ill., 309-827-6296, is looking for a couple of contemporary air personalities. Talk to program director **Jerry Holtz.** ... **WLOA-FM**, MOR station in Pittsburgh, has improved its signal, or will do so any day now, tripling power, etc., according to general manager **Bill Matta.** ... **Gary Campbell**, 213-837-5425, is looking for small or medium market job; had been with **KIOT-FM** in Barstow, Calif., as program director and air personality. He also notes: "Hey, how about **Bill Drake** taking over **KIQQ-FM** in Los Angeles. That was a surprise. It's good to hear **Robert W. Morgan** and the **Real Don Steele** again. **Drake** also hired **Billy Pearl** from **KKDJ-FM.** I worked in college radio with **Pearl** at **UCLA.** It's good to see your friends become successful."

Disk Service Added By Music Director

INDIAN ORCHARD, Mass.—The Music Director, a firm here that advises subscribers on MOR records for programming, has now expanded its services to also provide the records that it recommends.

The new division of the company is headed by **Budd Clain**, program director of **WSPR-AM** in Springfield, Mass., one of the nation's best-programmed MOR format stations. **Herb Jackson** is client relations director of the firm.

What's Happening

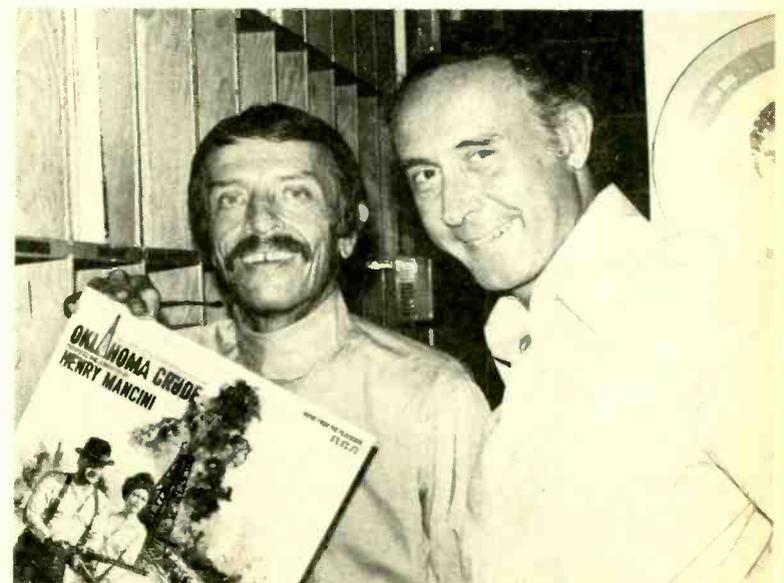
By SAM SUTHERLAND

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

WBAU-FM, Adelphi U., Garden City, N.Y., Ellen Lutzak
WBRS-FM, Brandeis U., Waltham, Mass., Lisa Karlin
WPKN-FM, U. of Bridgeport, Conn., Ray Radowski
KSDT-CAFM, U. of California, San Diego, Linda Clark
WDBS-FM, Duke U., Durham, N.C., Bruce Babski
WUSF-FM, U. of South Florida, Tampa, Dave Dial
WHCL-FM, Hamilton & Kirkland Colleges, Clinton, N.Y., John Held
WJC-CAFM, Juniata College, Huntingdon, Pa., Steve Townsend
WKCO-FM, Kenyon College, Gambier, Ohio, Chris Zingg
KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
WNUR-FM, Northeastern U., Chicago, Arthur Don
Radio Sheridan, Sheridan College, Oakville, Ont., Peter Hilge
UTR, U. of Toronto, Katherine Willson

JAN AKKERMAN, Profile, Sire (LP): UTR
ATOMIC ROOSTER, IV, Elektra (LP): WKCO-FM
AVERAGE WHITE BAND, Show Your Hand, MCA (LP): KSDT-CAFM
GATO BARBIERI, Chapter One: Latin America, Impulse (LP): WBRS-FM, WPKN-FM
BILLY COBHAM, Spectrum, Atlantic (LP): WKCO-FM, UTR
BRUCE COCKBURN, Night Vision, True North: Radio Sheridan
DILLARDS, Tribute To The American Duck, United Artists: WNUR-FM
BOB DYLAN, Dylan, Columbia (LP): Radio Sheridan
ELECTRIC LIGHT ORCHESTRA, On The Third Day, United Artists (LP): WBAU-FM, KLCC-FM
DAVID ESSEX, Rock On, Columbia (LP): WNUR-FM
GARY FARR, Addressed to The Censors Of Love, Atlantic (LP): WBRS-FM

J. GEILS BAND, Ladies Invited, Atlantic (LP): WJC-CAFM, UTR
GENESIS, Selling England By The Pound, Charisma (LP): WNUR-FM, Radio Sheridan
HENRY GROSS, A&M (LP): WBRS-FM
JAMES GANG, Bang, Atco (LP): KLCC-FM
BILLY JOEL, Piano Man, Columbia (LP): WDBS-FM
SAMMY JOHNS, GRC (LP): WPKN-FM
KINKS, Preservation Act I, RCA (LP): WKCO-FM
ALVIN LEE & MYLON LeFEVRE, On The Road To Freedom, Columbia (LP): KLCC-FM
MAHAVISHNU ORCHESTRA, Between Nothingness & Eternity, Columbia (LP): WHCL-FM
PAUL McCARTNEY & WINGS, Band On The Run, Apple (LP): KLCC-FM, Radio Sheridan
MEMPHIS SLIM, Born With The Blues, Jewel (LP): WJC-CAFM
JAMES MONTGOMERY BAND, First Out, Capricorn (LP): WKCO-FM
MICKEY NEWBURY, Live at Montezuma/Looks Like Rain, Elektra (LP): WPKN-FM
STU NUNNERY, Evolution (LP): KLCC-FM
OZARK MOUNTAIN DAREDEVILS, A&M (LP): WNUR-FM
PEG LEG SAM, Medicine Show Man, Trix (LP): WDBS-FM
QUEEN, Elektra (LP): WNUR-FM
RICK ROBERTS, She Is A Song, A&M (LP): WHCL-FM (Anthology), The Saxophone, Impulse (LP): KSDT-CAFM
SIR DOUGLAS BAND, Texas Tornado, Atlantic (LP): WHCL-FM, WDBS-FM
SKYMONTERS, With Hamid-Hamilton Camp, Elektra (LP): WBRS-FM
ROSALIE SORRELS, Whatever Happened To The Girl That Was, Paramount (LP): WPKN-FM
STEALERS WHEEL, Ferguslie Park, A&M (LP): WBAU-FM
TIM WEISBERG, Dreamspeaker, A&M (LP): KSDT-CAFM
WISHBONE ASH, Live Dates, MCA (LP): WBAU-FM, WJC-CAFM



PRESENTING A COPY of his new RCA Records album "Oklahoma Crude" to KFI-AM air personality Paul Compton is Henry Mancini, right. Compton's show is heard 10 a.m.-3 p.m. on the Los Angeles radio station.

Best Selling
Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	11	PUCCINI: TURANDOT Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears, (Mehta), London OSA 13108
2	6	29	SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
3	3	23	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
4	2	29	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
5	4	13	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
6	5	29	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
7	7	13	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
8	9	21	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
9	20	7	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192
10	13	29	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
11	17	13	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)
12	14	29	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
13	19	7	JALOUSIE—MUSIC OF THE THIRTIES Menuhin, Grappelli, Angel SFO 36968 (Capitol)
14	15	29	DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyng, London OSA 13103
15	16	29	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
16	27	4	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists, Melodiya SRB 4124 (Capitol)
17	18	5	KORNGOLD: ELIZABETH & ESSEX National Philharmonic Orchestra (Gerhardt), RCA ARL1-0185
18	28	4	SWITCHED ON BACH II Walter Carlos, Columbia KM 32659
19	26	7	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495
20	8	29	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
21	21	7	BEETHOVEN: PIANO CONCERTOS Ashkenazy, (Solti), London CSA 2404
22	24	29	BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
23	23	5	BEETHOVEN: SYMPHONY #9 Chicago Symphony (Solti), London CS P8
24	10	29	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
25	11	29	MAX STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), ARL 1-0136
26	-	1	WELL TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
27	29	29	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
28	12	9	ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEL 3793 (Capitol)
29	30	4	VILLA LOBOS: BACHIANAS BRASILEIRAS Angel S 36979 (Capitol)
30	-	1	ADAGIO Von Karajan, DGG 2530-247
31	22	17	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
32	34	5	PUCCINI: TOSCA Price/Domingo/Milnes, New Philharmonic Orchestra (Mehta), RCA ARL2-0105
33	33	4	BEETHOVEN: MOONLIGHT SONATA SCHUBERT: FOUR IMPROMTUS Horowitz, Columbia M 32342
34	38	4	SOLTI CHICAGO SHOWCASE Chicago Symphony Orch. (Solti), London CS 6800
35	-	1	THE CHRISTOPHER PARKENING ALBUM Angel S-36069 (Capitol)
36	39	13	HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125
37	25	29	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
38	31	29	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
39	40	27	THE COPLAND ALBUM Columbia MG 30071
40	36	11	COMPLETE RACHMANINOFF, VOL. 1 Rachmaninoff, RCA ARM3-0261

Classical Music

Columbia to Release Special Casals, Ives, Casadesus Sets

NEW YORK—Multiple-record sets honoring the work of Pablo Casals, Charles Ives and Robert Casadesus highlight a large and diverse January release for Columbia Masterworks.

Among the other major January releases will be two Beethoven disks: Vladimir Horowitz performing the Waldstein and Appassionata Sonatas

Presser Deal With Sessions

BRYN MAWR, Pa.—The Theodore Presser Co. has entered into an exclusive publishing agreement with composer Roger Sessions, whereby Presser will represent the future works of Sessions.

Sessions' works have been performed by most of the world's major musical organizations, and his efforts in behalf of American music (including the famous Copland-Sessions Concerts of the early thirties) have been a significant factor in putting musical America "on the map."

As a teacher (University of California, Princeton University and, currently, Juilliard School of Music, among others) he has had considerable impact upon young composers.

During his career, Sessions has received numerous awards, including a Fellowship of the American Academy in Rome, the Carnegie Fellowship and several Guggenheim Fellowships. He is a member of the National Institute of Arts and Letters.

The initial group of works which Presser will publish includes Concerto for Violin, Violoncello and Orchestra; Divertimento for Orchestra; Rhapsody for Orchestra; Symphony No. 6; Symphony No. 7; Three Choruses on Biblical Texts for Chorus and Chamber Orchestra; When Lilacs Last in the Dooryard Bloomed for Soprano, Contralto, Bass, Chorus and Orchestra.

Polydor Ups Classical \$

NEW YORK—Polydor Inc. has raised its suggested list price on classical record product of \$1.00 per disk, effective immediately. All disks on the Deutsche Grammophon and Archive labels will be affected, raising the suggested list price of standard product to \$7.98 and of SKL product to \$6.49 per disk. Cassette and 8-Track tapes will remain at \$6.98.

Fred Dumont, director of DG, announced Polydor's decision this week, citing cost increases in pressing, printing, materials and shipping, and the devaluation of the dollar. "This increase is due largely to our desire to continue to import all DG records from Europe," Dumont stated. "This has always been a strength of DG product, and we are happy to be able to maintain our standard of quality."

Polydor Aids Handicapped

HAMBURG — Polydor International has donated 75,000 German marks to the Hilda Heinemann Foundation as a gesture to mark the 75th anniversary of the Deutsche Grammophon Gesellschaft. The foundation cares for mentally handicapped over the age of 18.

and Rudolf Serkin performing Sonatas No. 11 and 24 and the Fantaisie in G Minor. Other noteworthy Columbia Masterwork releases will be by John Williams and Maria Farandouri, Pinchas Zukerman performing and conducting the English Chamber Orchestra, and by E. Power Biggs.

There will be two special issues of material previously released on Columbia Masterworks. The first is Pierre Boulez' performance leading the New York Philharmonic in Bartok's "Concerto for Orchestra." The record had previously only been released in quadraphonic, and will now be available in stereo disk and tape.

The second is the three-record set, "The Best of John Williams," which will bring together some of Williams' performances from his previous Columbia recordings, ranging from Bach to some of Spain's contemporary composers.

"Homage to Pablo Casals" will honor the late cellist, conductor and humanitarian, with performances from the Prades and Perpignan Festival performances in 1950, 1951 and 1952. In these performances, Casals, who died last year at 96, performs in chamber ensembles and conducts with some of the most noted artists

in the world, including Issac Stern, Rudolf Serkin, Alexander Schneider and Dame Myra Hess.

"Charles Ives—The 100th Anniversary" will include 20 selections never before released. The four-record set (plus a bonus disk of reminiscences of the composer by relatives, friends and associates) will include some of Ives' more famous works, such as the "Fourth of July," "The Unanswered Question" and "General William Booth Enters Heaven," as well as less frequently-heard compositions.

The final two disks of the set will also be made up of numerous first recordings, including an album of songs—"The Things Our Father Loved"—and an album of Charles Ives performing his own music at the keyboard. Soprano Helen Boatwright and pianist John Kirkpatrick perform the Ives Songs.

The third major set to be released by Columbia Masterworks in January will be "Robert Casadesus—A Tribute to a Great Artist." The recordings will include performances of Casadesus as a soloist, and performing in four-handed works with his wife, Gaby; and in chamber works and as soloist in concert works with George Szell and the Cleveland Orchestra.

Ford Fund 78G Grant

NEW YORK—The Ford Foundation has awarded a two-year, \$78,000 grant to the International Contemporary Music Exchange, an organization devoted to the worldwide recognition, dissemination and promotion of the best contemporary orchestral music.

According to Igor Buketoff, director of the ICME, terms of the Ford Grant includes matching funds of up to \$107,000 from other sources. When realized it will give ICME \$185,000 of operating capital for the first two years of its operation.

The ICME was conceived by Buketoff in an attempt to resolve the problems of quality and promotion that have hindered the wider acceptance of contemporary music.

Selections are achieved with the help of unbiased juries chosen by leading musicians in each country. The job of actually promoting the ICME is undertaken by making available orchestral scores and records or tapes of all selected compositions to promotional centers in each member country.

Promotional centers in the U.S.

and other member countries have the responsibility of promoting all ICME entries by encouraging live and radio performances, encouraging educational institutions to use the center's sources for musical courses and student performances, and generally, opening new channels for the dissemination of contemporary music.

Morath LP on Vanguard

NEW YORK—Vanguard Records will release ragtime entertainer-authority Max Morath's new LP, "The World of Scott Joplin" in January. The album will include not only six Joplin rags, but works of those influenced by Joplin. Morath, himself, will be represented by two of his own Joplin-influenced compositions: "One For Amelia" (dedicated to ragtimer Joseph Lamb's widow) and "Golden Hours." Morath has a Vanguard double album in release, The Best of Scott Joplin and Other Ragtime Classics."



IN SEATTLE, French coloratura soprano Mady Mesple—the subject of an artist-oriented sales/merchandising campaign. Mlle. Mesple (seated); Jon Foley, Seattle Angel/Capitol salesman; Raoul Montano, Angel Records' national Classical sales manager; Jack Graves, owner/manager Fifth Avenue Records, Seattle; and Robert Singer, Angel West Coast sales manager.

Creative Trends

For Hire: Producer of Gold Disks

By NAT FREEDLAND

LOS ANGELES—The want ad could run something like this: *AVAILABLE—Producer, Engineer & 32-Track Studio which made 10 Gold LPs, 6 Gold Singles & 18 consecutive Top 10 Singles since 1968. Never off charts in 4 years.*

However, it's unlikely that Ritchie Podolor will need to take out any want ads for his unpretentious North Hollywood studio, American Recording, now that he and Three Dog Night have parted company after five years.

Podolor and his long-time engineer, Bill Cooper, start work with Black Oak Arkansas next month and a number of other comparably big-name acts are about to sign up.

As with most splits, there are at least two different sides to the story. Podolor says he got tired of working with the same small group of musicians year after year. (Three Dog rarely brought in horn or string sections, although they overdubbed keyboard and guitars a lot. The goal was to create hits that could be reproduced onstage fairly accurately, during their consistently high-grossing stadium concert tours.)

Another reason given by Podolor for the split is that since Three Dog Night no longer has a manager, he became in effect the group's recording manager and had to spend much time on the routine task of getting the musicians into the studio for sessions.

Dog Seeks Change

However, Three Dog Night spokesman Burt Jacobs says the group left because they simply needed a change. They are currently recording in San Francisco with producer Jimmy Jenner. Jacobs, with partner Bill Utley, now books Three Dog via Pinnacle Artists Agency in Beverly Hills. They were formerly involved in the groups management with Reb Foster Associates.

At any rate, Podolor's years locked in the studio with Three Dog made him one of the more invisible eminences of rock. He had the reputation of a meticulousness that required countless studio hours to come up with a hit album. And it was easy to visualize him as some sort of weird long-haired gnome with eccentric recording techniques.

But now that Podolor is showing up in public again, he is revealed as an articulate, fortyish rock pioneer whose 17-year production career dates back to "Alley-Oop" and the Sandy Nelson "Let There Be Drums," which were recorded at his first studio, in the Hollywood Palladium.

Podolor began as a classical guitarist, winner of the top Army entertainment award during his hitch in the service. He got into early rock recording as a session musician and has played his instrument on many Three Dog cuts, particularly when the group was on the road and some last-minute fills were needed.

Rush To Mix

As for his reputation for taking overly long in the studio, Podolor laughs, "We mixed the last Three Dog Night album, 'Cyan,' in two one-half days to meet the label deadline. I don't think that's too slow. Scheduling the boys in between tours to tape the basic tracks is what took six months."

In a well-covered earlier exploit, Podolor and engineer Cooper once worked around the clock for six days straight to complete a Three Dog album by deadline. The master was delivered to ABC/Dunhill president Jay Lasker in a Brink's armored truck only minutes before a \$100,000 bonus clause would have run out.

Podolor has an unusually clearly defined recording philosophy. "I use studio techniques to color the instru-

ments in the way that can't be exactly duplicated in live shows. For example, we might double the guitar track during a four-bar fill, so the instrument has a momentary showcase in the forefront of the record. I feel that the record buyer is entitled to a sound fantasy, something he can only hear on the recorded song."

All his album cuts released as singles are remixed by Podolor as a standard procedure. "AM broadcast deteriorates the complexity of the arrangement," he says. "So you have to give singles the tightest possible mix. If you had an LP of nothing but singles mixes, it would be like a gallery of unrelated pictures. There must be some kind of programming theme running through an album."

Podolor's studio is away from the Hollywood mainstream and has a funky, comfortable atmosphere. However, there is a 32-track board using two synchronized 16-track tape decks, for a maximum of tracking flexibility. Podolor is now adding a second studio to his facility. He hopes to fill it with acts that are partially self-contained but need him for an extra touch of hitmaker guidance.

Miller Simplifies For More AM Impact

By SAM SUTHERLAND

NEW YORK—Steve Miller's recording career has spanned over five years during which Miller's various bands have inspired a loyal following that only now is reaching the kind of broad acceptance his devotees always expected.

Miller scored his first bona fide smash AM single with "The Joker," a loose and funky paean to his own wry alter egos—a procession of rock 'n' roll cartoons that began with the Gangster of Love and evolved through Miller as Space Cowboy and even Maurice, oracle for the mystic Pompatus of Love. Miller's current band, with Dickie Thompson on keyboards, bassist Gerald Johnson and drummer John King, is a relaxed and explicit r&b-propelled unit.

Miller's earliest national exposure came with a denser, more production-oriented style which evolved through the Miller Band's Bay Area incarnation. That line-up—with Boz Scaggs on second guitar, Jim Peterman on organ, Tim Davis on drums and Lonnie Turner on bass—became

one of the foremost proponents of a progressive blues-rock style, more muscular and restrained in its command of electric styles than many of the band's more celebrated neighbors of that time.

Their debut Capitol LP, a meticulously-produced studio project, included a conceptually and musically unified title piece, "Children of the Future," spanning the first side. Despite Glyn Johns' superb production, a long delay in completing and releasing the disk robbed the package of its impact, for it came closely on the heels of the first wave of concept albums. Although "Children..." had been developed over several years of playing, the timing crippled its exposure.

Miller Up & Down

Such frustrations have recurred throughout the genealogy of Miller Bands and their representative LP's. Yet Miller himself comments laconically on that progress, for, with the mellowing glow of his current success, he can smile at a musical career that began long before the Bay Area and late-'60's psychedelia.

Born in Wisconsin—where he would later form the nucleus of his first recorded band while at Ann Arbor in college—Miller lived throughout the West and Midwest. While literally toddling, he first encountered both the guitar and the multi-tracking recording concept that would later enable him to make richly-textured rock 'n' roll epics.

"I knew Les Paul when I was four," Miller recalled during a recent visit to New York for a television taping with Don Kirshner's "Rock Concert" series. "He was a friend of my father's, and at that time he was into multi-channel recording. So I guess I'm pretty used to overdubbing by now." By 12, Miller was playing rock 'n' roll.

"I went through my star trip when I was in high school," Miller

(Continued on page 37)

Talent in Action

LOU REED

Academy of Music, New York

If nothing else, Lou Reed proved that he could do no wrong in front of a New York audience last week when he appeared for his second annual performance before the hometown crowd, filling the Academy of Music for two shows.

Though Reed seemed to have more confidence in himself this time around, the music ranged from sluggish and soporific during the old Velvet Underground numbers like "Sweet Jane," "Heroin," and "White Light/White Heat" to competent but lackluster during the newer songs from "Transformer" and "Berlin."

Reed took the stage without his guitar, leaving the music to his very capable backing group which includes the twin lead guitars of Steve Hunter and Dick Wagoner while he concentrated on singing and gestulating the lyrics, doing neither particularly well. Looking much like he did eight years ago in black t-shirt, jeans, and close cropped hair, his short flirtation with David Bowie and the glam rock scene is no longer apparent.

Reed chose not to perform the numbers from "Berlin" together, but rather to forget about the overall concept of the work, and incorporate the old numbers with the new. Generally, the band perked up while playing the material from "Berlin," as they share a closer affinity with it—having played on the album—but their performance still fell short of that LP's mark.

After being called back for an encore by the extremely appreciative audience, Reed responded with "Rock and Roll," the old Velvet Underground number, but stretched it out past the point of tedium.

The concerts were recorded for RCA, which hopes to turn the tapes into Reed's next album, to be called "Rock and Roll Animal," with a release date set for the immediate future. **BARRY TAYLOR**

FLASH CADILLAC & THE CONTINENTAL KIDS TANGO

Roxy, Los Angeles

It's rare to find an act whose sole purpose seems to be having a good time and offering its audience nothing more than good, solid entertainment, but Flash Cadillac fits this bill perfectly and accomplished their goals well.

The group offers up a selection of oldies, that, while not perfect copies of the originals, are close enough to be recognizable. The group's real strength, however, lies in its strong rapport with the crowd through ad-libs, humorous exchanges and calls for requests. Because of their '50's style of dress, wild choreography and material, comparisons with Sha Na Na are inevitable. While both are fine bands, Flash seems more intent on re-creating a mood than re-creating the material perfectly. All six members play an integral part in the act, and one of the highlights is certainly the finale which features six request tunes from the audience. All six are performed—but at the same time, with each member doing a tune. Despite their hijinks, the group is genuinely skilled musically and vocally, and show fine stage presence. The main point remains, however, the all-around good time had by one and all.

Tango, a four-man rock band, opened the show with a set of concise, well done tunes that remind one of the early days of Creedence. The band has a strong lead singer and concentrates on nothing more than good solid rock. With a little more grooming, they could become a top attraction. **BOB KIRSCH**

BRIAN AUGER'S OBLIVION EXPRESS THREE'S A COMPANY

Bitter End, New York

Brian Auger has been playing long enough to become something of a fixture on the British musical scene. With a long lived and conspicuous affection for blues and jazz, Auger's personal style, defined by a workmanlike grasp of different idioms and sparked by an ability to blend them naturally, has drawn a loyal audience that responded warmly to his Bitter End stand.

The current line-up, successor to earlier Auger bands like the historic Trinity, is a young one. With their percussionist absent, the Express was reduced to a quartet, but a muscular group feel remained. Auger's organ work remains direct and forceful, eschewing electronic fireworks for a more traditional command of textures and melodic lines and balancing that full bottom against some wry, mercurial phrasing on electric piano.

That restraint is shared by guitarist Jack Mills, who has based his playing more on the taut bite of r&b styles than on howling rock 'n' roll tones, and by bassist Barry Dean,

who handled both ensemble playing and brief solo runs or punctuating lines with equal grace. Both men, along with Auger and drummer Steven Ferrone, displayed the necessary flexibility to couple more free form jazz playing styles with the rock steady pulse of electric r&b.

The band's most recent RCA album generated a solid response from long-time Auger fans. Even with one man missing, the Express live easily matched that mark.

Opening was Three's A Company, a comedy trio that shows promise with its youth-oriented shticks. **SAM SUTHERLAND**

THE COMMITTEE

The Quiet Knight, Chicago

This talented, impromptu group of three guys and two girls launched into tried and trite skits that lacked spontaneity, although the works were generally funny. Outstanding was a skit on two girls with opposite personalities who become "temporary" roommates and stay together through old age. That bit was very effective both visually and verbally.

The incisive wit of the group became more apparent in improvised skits built around audience suggestions.

An overly long revue, dull in parts, but punctuated by ingenious moments that kept most of the audience sitting on hard chairs almost three hours. The Committee also record for Little David Records. **ANNE DUSTON**

B.B. KING Z.Z. TOP

Academy of Music, New York

Along on the marquee the B.B. King name would have been enough to assure the Academy of Music a sellout house at both concerts, Dec. 8. The addition of Z.Z. Top and Average White Band were the clinchers for a worthwhile evening of superior contemporary blues and rock.

"Average" turned out to be a misnomer for Average White Band, the MCA Records act that opened the show. This Scottish sextet, nurtured on the artistry of such black acts as John Coltrane, James Brown, Al Green and the late King Curtis, utilizes a combination of soulful saxophone, sensuous drums and blues/rock guitars to create a funky blues/rock sound more reminiscent of Memphis than the Scottish highlands.

The group's efforts are further enhanced by the laidback vocal styles of Hamish Stuart and Alan Gorrie.

Z.Z. Top, reviewed in Billboard 11-24, is that three-man Texas group with the hard-driving blues/rock sound that gains more polish and style with each new concert.

B.B. King, ABC Records, remains securely enthroned on his dazzling blues pedestal. It never ceases to fascinate audience and critics alike that this mild-mannered, almost shy man, could, on stage metamorphose into the baddest blues guitarist this side of the delta basin.

For this concert King was supported by his regular backup octet, Sonny Freeman and the Unusuals. **RADCLIFFE JOE**

TOWER OF POWER HERBIE HANCOCK

Roxy, Los Angeles

It wouldn't be at all surprising to see Tower of Power emerging as the next huge superstar act in 1974. At any rate, it wouldn't be undeserved. It's hard to think of any recording group that has grown so consistently and well since entering the scene. Their last album was one of the delights of the summer and the songs from their upcoming Warner Bros. LP unveiled at the Roxy were even more electrifying.

When they first emerged out of the East Bay Area, T of P sounded like a pleasant but second-rate imitation of a soul revue band. Now they are the most satisfying purveyors of funky horn fills on the rock horizon and have a lead singer so dynamic it can only be hoped he doesn't promptly leave the group for a solo try. He couldn't possibly find a better band to back him or a better source of original soul songs.

Herbie Hancock was far more basic and satisfying than in his last local appearance, when he had a totally abstract, free form group and was billed as the Mandishi. His current style offers much more space for Hancock's unquestioned keyboard virtuosity and really cooked. The crowd was ready to listen to a lot more than his short opening set could offer. **NAT FREEDLAND**

SIVUCA

Top of the Gate, New York

The lissome, hypnotic folk rhythms and melodies of Latin America have proved remarkably resilient in recent years: while

(Continued on page 38)



PRODUCER RITCHIE PODOLOR (3rd from R) and engineer Bill Cooper (R) with two of the 16 gold records they cut with Three Dog Night at American Recording in North Hollywood. Seen (from L): Three Dog vocalist Cory Wells and drummer Floyd Sneed, ABC/Dunhill professional publishing mgr. Lindy Blaskey, Podolor, Three Dog vocalist Chuck Negron, Cooper.

Components Bid in Jan. Shows

By BOB KIRSCH

CHICAGO—Components have played an increasingly important role in the consumer electronics industry over the past several years, and this trend was fully reflected last

week at the Consumer Electronics and Independent Home Entertainment Shows here.

Products previously thought of as audiophile items, such as receivers,

tape decks, turntables and speakers were seen in greater abundance from a greater variety of manufacturers than at any previous time, and more types of retail outlets were expressing interest in these goods.

The most obvious reason for the increasing popularity of component parts has been the growing sophistication and quality consciousness of the average consumer, and his willingness to pay for higher quality merchandise. This has perhaps been an overstated premise, but it is still true.

Other reasons for the growing importance of components have been the increasing sophistication of all types of music, the advent of quadrasonic over the past few years and one that has not been mentioned to any great extent—the possibility that consumers will be more dependent than ever on home entertainment as a result of the energy crisis.

What were some of the products seen at the two shows?

(Continued on page 34)



SOUND ROOM at catalog operation is tried out by two young men.

Showrooms Push Stereo

(Story page 1, 36)

Speaker Sophistication Grows

EDITOR'S NOTE: Speakers are one of the most important entertainment products with the most important trend that of increasing consumer quality consciousness, according to experts interviewed for this article. Last week, Lauren Davis of Craig Corp., Jack Doyle of Pioneer Electric Corp. and Irv Stern of JBL offered views.

LOS ANGELES—Overall, speakers have not varied much in price despite vast improvements offering consumers much better value.

Altec

At Altec Lansing, product manager for the consumer group Paul Miller believes the "average consumer definitely wants a better speaker than he did a year ago. There have also been a lot of new designs in the past few years and a great deal of concentration on how to offer more value in a given price range.

"In addition," Miller continued, "a lot more people are buying components. We guess that components made up six or seven percent of the hi fi market eight years ago. Now

that figure is probably up around 23 percent. One important change is that young people are more aware than ever. As far as quadrasonic is concerned, we're just beginning to see what effect it will have. So far, it looks like it's going to help speaker sales quite a bit. But we do think quadrasonic is going to catch on in a big way and this will certainly aid speaker sales. What really surprises us is that the consumer does not have to be oversold on 4-channel. He wants it. This was not the case in the early days of stereo when the product really has to be pushed.

"There have been a number of cosmetic changes in speakers," Miller continued, "and this is part of the new trend. With us, about 80 percent of our models are floor units. But in the past few years we've placed a lot more effort in designing and marketing bookshelf type speakers. Now we're taking a closer look at floor models to see how we can minimize the space they take up while continuing to get the best possible performance. Colors and grille cloths are also becoming more important. We use a poly foam material which means you can spray

paint it any color you want without hurting the performance. In other words, the consumer can change the color of his cloth any time he wants.

"We are also looking at different woods for the cabinets," Miller continued, "and we will be showing a new floor model this month, which is all teque. I think it's safe to say that in the future you will see, on an industry wide basis, a much greater variety of appearance in quality speakers than in the past."

Miller also feels that salespeople as well as consumers are becoming more knowledgeable. "We make 19 speakers," he said. "Many dealers may inventory, say, six, but they are actually selling the whole line. So you need a salesperson who knows that speaker line."

Another point Miller mentioned is his opinion that the "speaker business has a direct relationship to people's listening habits. A bad speaker shows up very quickly at high volume," he added, "and people are playing music at a higher volume than ever. So they are looking for good reproduction. This is a

(Continued on page 32)

Chain Ties in Home-Car Units & Software

By MAURIE ORODENKER

TREVOSE, Pa.—After starting out with three stores in the suburban Philadelphia area a little more than a year ago, Ken Dion has expanded his chain of his Wall to Wall Sound Corp. to seven units, all in the surrounding areas. And there are more to come as shopping center and shopping mall locations open up.

Actually starting with his first unit only three years ago, Dion, who left his job then as a major appliance salesman for a discounter in the radio-television department, now sees a \$9 million figure capping his three years in the audio business. Only 27 years of age, Dion, from his sales position in the discount house, was fast to spot a trend, and fast to cash in on it.

Dion noticed that customers were looking for more sophisticated stereo, high fidelity and other music systems, but did not want to spend \$1,000 to get it. And so, he created a Wall-to-Wall Sound Store that could cater to the mass market. He also included car stereo.

Not only for the home, Dion was fast to notice the growing trend for car stereo systems. Today, he boasts the largest car stereo store of its kind with the customer being able to choose from 64 different car stereos that can be played at the flick of a switch. The giant car stereo display is one of the first things that "hit" you when you enter his newest Wall-to-Wall Sound unit in the newly-opened Oxford Valley Mall at Langhorne, Pa.

His other stores, all in the Greater Philadelphia-Delaware Valley marketing area, include Bucks County Mall, Feasterville; Logan Square Shopping Center, Norristown; Gateway Shopping Center, Devon, Olde Sproul Shopping Village, Springfield; and a unit hugging the Sears Store in Abington. There's another unit in Chestnut Hill Plaza at nearby Newark, Del.

Wall-to-Wall Tape

All the stores are serviced from headquarters here which includes a 13,000 square foot warehouse plus an audio showroom. The stores are designed in

like pattern to create a most restful shopping atmosphere, utilizing black carpeting throughout, even on the shelving and on the walls. All the store fixtures are in stark contrast, being entirely white with modern, white track lights to accent all the displays.

A major feature of Wall-to-Wall is a tape conveyor belt system, which takes over the entire wall of one side of the Oxford Valley Mall Store. If a customer wants either an 8-track or cassette tape, he goes to the tape display, puts his hand through a sliding plastic door, picks the desired tape and drops it on the conveyor belt, which brings it directly to the check-out counter where the customer makes the pickup.

The system virtually eliminates pilferage. If the customer doesn't want the tape taken off the shelf, it can easily be put back on the rack. At no time can the customer take the tape directly out of the display case and carry it around the store. And there's plenty of choice for the customer with 10 racks of 204 tapes each along the guarded wall showing off a total of more than 2,000 8-tracks and cassettes.

Dion looks for a steady growth in 8-track sales. And already, tapes account for \$1 million in sales for his stores.

Audio components, including turntables, AM-FM receivers, speakers and amplifiers, are considered "plus" business by Dion. And here again, Dion sticks to his basic mass marketing policy in stocking everything from transistor radios for as little as \$2 and \$3, to \$29 stereo radio or \$3,000 home entertainment sound centers.

Basic selling policy, underscored by heavy use of full-page newspaper advertising, is "Never Undersold." Every purchase carries a "guarantee" that the customer can never pay less for the same merchandise any place else. "If you can purchase the same item for less somewhere else in the area," states the Wall-to-Wall Sound guarantee, "we'll gladly refund the difference."

Reps Study Gas Cut Alternatives—'72-73 Usage Ratio

By EARL PAIGE

CHICAGO—Reps of entertainment products cannot sit on the gasoline shortage crisis, but many admit that as of now they do not have a handle on the situation, according to Ray Hall, executive director of Electronic Representatives Association (ERA), who indicated reps may end up with allocations based on previous usage.

Up until now, ERA has worked on lobbying in Washington, working along with what is now a total of 60 various rep associations (Billboard, Jan. 12). Next steps, Hall told Chicagoland Chapter members last week, will include studies to determine what amounts of fuel reps can live with.

(Continued on page 33)

AKAI-BASF Promotion

CHICAGO—A nationwide promotion marrying hardware and software was announced last week at the Consumer Electronics Show here by AKAI America in conjunction with BASF Systems.

According to AKAI director of marketing Jay Menduke, the promotion provides for the inclusion of BASF blank tape with every cassette, 8-track and reel-to-reel deck sold by AKAI in 1974.

Tapes to be included will be a C-

60 chromium dioxide blank with the cassette unit, a 90-minute blank 8-track with 8-track models and a reel-to-reel blank with these units.

The tie-in will be emphasized in consumer and trade ads throughout the year. There will also be special literature, brochures and other point of sale material for dealers. The program will be available to anyone carrying AKAI hardware. Ad material will be available from both firms.

Blank Tape Firms In East Optimistic

By RADCLIFFE JOE

EDITOR'S NOTE: This is the continuation of a roundup of East Coast companies from last week.

NEW YORK—Heavy promotions characterize the exhibits of blank tape firms at the Winter shows in Chicago. Tadeo Okada of Maxwell echoed beliefs of others that shortages will not hamper growth.

Maxell's overall consumer business, whether in the mass merchandise or audiophile market, has climbed significantly in the last two years, from just about half of its overall tape business in this country, to 85 percent.

To ensure that Maxell is not caught in the grip of shortages,

Okada is working on a plan to ship polystyrene from the U.S. to Japan, as a standby at the firm's factories if it is needed. Okada said he did not expect Maxell to be slowed up by raw materials shortages, but added that it would be comforting to know that the surplus was there if it was needed.

Maxell's plans for cementing its relationship with its retailers in 1974 include expansion of its advertising program, which features its unconditional money back guarantee offer, and allows individual dealer participation through a special co-op plan.

Gene LaBrie, Maxell's national sales manager, disclosed that the firm is in the process of finalizing what he calls a liberal price protection plan for the dealers in the event of a 1974 price increase, as the Japanese factories are billing Maxell of America on a month-by-month basis.

Maxell will also put a new push on its tape clinic program. Three new clinics with built-in displays and new testing equipment will go on tour throughout the country with reps handling the presentations.

CBS

Columbia Magnetics, adding some flair to optimism, has secured the services of Priscilla and Patricia Barnstable, the identical twins of the Doublemint commercial for its fall-winter promotion.

The girls are being used to plug the firm's "Buy Two, Get Two Free" offer now available on all merchandise in the Columbia blank tape line. The promotion is being pushed through print media advertising and point-of-purchase displays. The Barnstables will also be at the Winter CES Show.

According to Ted Cohen, sales manager for Columbia Magnetics, the twins will also be used to inform consumers that if they send in their

(Continued on page 34)

All Bad Things Must Come to an End

We are going to
bury Bootleggers



HERE'S HOW:

We're going to make bootleg tapes impractical . . . by offering distributors, retailers and the public a legitimate alternative. And we're going to make the offer so good, they can't refuse.

HERE'S WHAT IT IS— RIGHT UP FRONT:

SAM stands for Sound Alike Music. But before you turn up your nose; turn on your mind, and bend it our way for a moment . . . If you're into BILLBOARD, you know 50% to 90% of today's music is born as much in an Ampex as in a throat.

And you can name a dozen musicians with as much talent as many of those on the charts. So why not use that talent and technology to create **quality** sound alike tapes?

EVERYBODY BENEFITS

PUBLISHERS get their rightful fees.

GOOD STUDIO MUSICIANS get work.

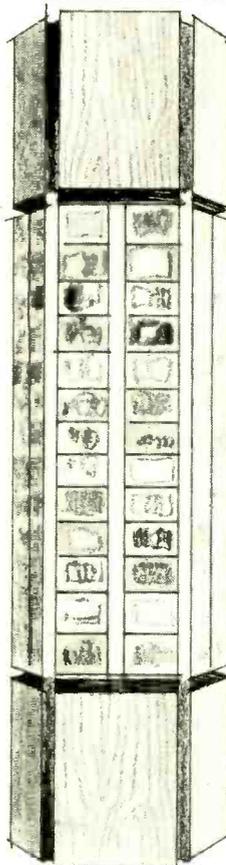
ORIGINAL ARTISTS get royalties on songs they wrote, plus extra exposure.

DISTRIBUTORS AND RETAILERS make **legitimate** money. (More than on most bootlegs). And our distributor network will service those "under-developed" small town markets.

THE PUBLIC gets the sounds they dig on top quality tape. They also get "the best" — each star's top hits only (instead of a few hits and a lot of fillers) at a price that lets them afford more quality music than ever before.

EVERYBODY'S GOING TO WIN

SAM Corporation
P.O. Box 3305
Beverly Hills, Calif. 90212
(213) 776-3433



SAM

TO: SAM Corporation P.O. Box 3305
Beverly Hills, Ca. 90212
PHONE: (213) 776-3433

- You make sense. Call and tell me how much good, *honest* money I can make distributing SAM tapes.
- I'm a retailer, have a distributor call me.

NAME _____

STREET _____

CITY _____ ZIP _____

STATE _____ PHONE _____
(include area code)

Applications now being accepted for distributors and retail outlets.

WE PAY TOP DOLLAR FOR MASTER TAPES . . . ORIGINAL OR SOUND ALIKE.

Speaker Sophistication Grows

• Continued from page 30

goal for the industry in the consumer market. It is increasingly necessary to offer better sound at high sound pressure levels."

Ess

Ess's Rene Besne, director of promotion and advertising, also talked about the speaker business today. "I think the better manufacturers are having more success with higher priced speakers," he said, "but I feel it's due more to engineering advances than to cosmetics. Engineering quality is the real trend. It is true that more so called average con-

sumers are buying quality speakers, and quality is the reason.

"Components are picking up in general," Bisne added, "and the young consumer is taking a bit more of the market. They have a little more money today than they did several years ago and hi fi seems to be one of the bigger investments. But hi fi has always been an interest of the young.

"Another important point, in conjunction with the engineering advances," is cosmetics. The plain old box style is beginning to look old fashioned, and I think most manufacturers are working on ways to

break up this plainness. There are more visually sculptured looks, more dimensional effects and different types of grille cloths. The overall visual concept is certainly an important part of the product today. What I'm really saying," Bisne added, "is that the market has broadened to the point where a speaker cannot look like a garage built item. You need quality more than anything, but you also need the cosmetics."

Bisne said he can't really pinpoint quadrasonic as aiding the high end speaker market yet, and summed up that "the major trend as we see it is toward radical developments in technology, such as new sound generating techniques."

At Acoustic Research, national sales manager Peter Dyke agrees that technology is becoming more important than ever in speakers but feels cosmetics are overrated to some extent.

"We still try to produce a good performing product without aiming at any specific price points," he said. "We have found the average age of our consumer to be surprisingly low, around 22. This would indicate that those interested in the hi fi market in general are quite young."

As for his products, Dyke said, "Our speakers are all pretty much the box model with undistinguished, unobtrusive grille cloths. We have made and don't feel it necessary to make an attempt to go modern, so to speak. We would rather aim at performance. This was our biggest growth year, so we must be doing something right.

"As for 4-channel," he continued, "I think they've helped speaker sales a great deal. From talking to our consumers, I find a great many interested in the configuration. One trend I do think is important, is the one toward compact speakers. The AR-7 is one of our biggest sellers. I know some people still equate size with quality, but this is wrong. What most people really want is smaller speakers of better quality. But as far as fancy cosmetics, I don't think they are needed unless they add to the performance, and I don't think a red or purple cloth is going to improve performance or sell a model anymore. I still see quality as the most important point."

Dyke may have summed up the industry's condition when he said, "There are more people than ever manufacturing speakers, so I would assume things are pretty healthy."

New GRT Package

LOS ANGELES—GRT has made use of LP liner notes in tape packaging through inclusion with the tape of a folded script.

The tape used was the Albert Brooks "Comedy Minus One" LP, which features one segment titled "The Auto Mechanic," a straight man/gagman routine with Brooks as the straightman and the audience as the gagman. GRT has included a folded script with headings, "Albert" and "You." The script was on the liner notes of the LP.

Zenith Price Increase

CHICAGO—Price increases on Zenith Radio Corporation's Allegro 1000 modular stereo products will be increased by \$10, with Allegro 1000 model E587W and two Allegro 3000 modular stereos increased \$20, effective February 1, Walter C. Fisher, executive vice president, sales and marketing, announced.

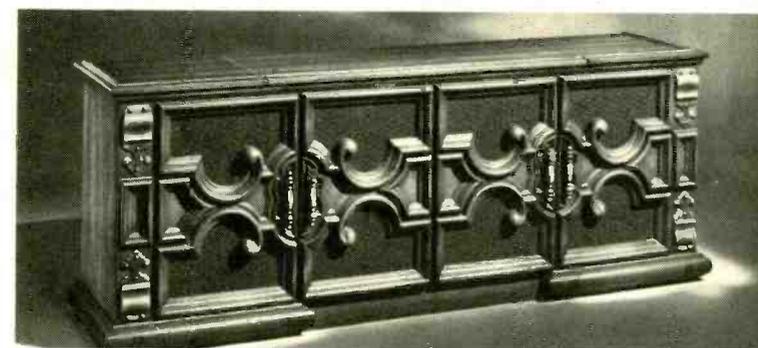
New Products



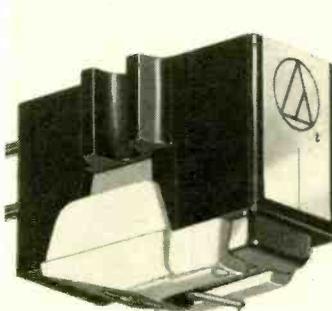
KOSS 1HV/1LC \$50 list unit is claimed as world's first high-velocity lightweight stereophone with volume balance controls allowing control independent of music source.



TEAC's HP-100 stereo headphone with "open air" high velocity design lists for \$29.50 and still is rated for 15 to 20,000 Hz with low impedance 8 to 16 ohms.



PHILCO-FORD's Mediterranean cabinet H867EPC at \$450 is total sound center with 8-track tape player, AM/FM stereo radio, automatic turntable and six speaker system.



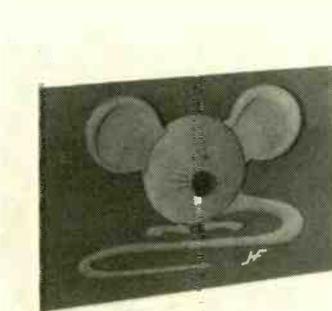
AUDIO-Technica's AT 12S \$64.95 cartridge for discrete and matrix quadrasonic disks with Shibata stylus.



NORTRONICS' various tape care products come packaged for off-counter sales.



BROTHER's BR-4 compact features new styling seen in this genre of equipment at the winter shows in Chicago. The unit combines 8-track recorder as well as player.



COLORFUL front panels for consoles that interchange are a feature from GE.

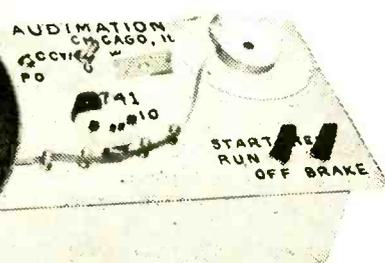
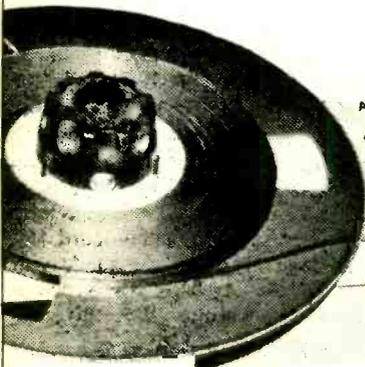


GE offers this pair of SA72 speakers at suggested \$79.95.

You'd Better Believe Your Competition Does



690ips
\$355.00



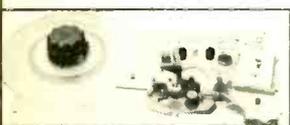
Fastest winder ever
Perfect tensioning every time

ALSO

#742 AUTOMATED 8 track winder

Auto stop—exact length blank or Q tone
Auto cut, Auto EJECT 690 ips . . . \$950.00

CASSETTE EQUIPMENT



734 series
Heavy duty
cassette loaders

120 ips exact length . . . \$775.00
120 ips Q tone/Auto scrap . . . \$800.00
168 ips exact length . . . \$875.00

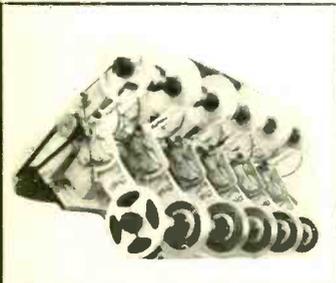
737 CASSETTE LABELING MACHINE

Heat seal, die cutter included \$2,700.00

743 Tape Splicing Machine \$300.00

732 DUPLICATOR

\$12,000 to \$21,000.00
All formats
Interchangeable



The Sherman Tank
guaranteed if dropped
you'll only break the floor.
Gross weight 1500 lbs.

Audimation, Inc.
312-248-7006
Chicago, Illinois

RepRap

ERA will vastly expand services and projects this year according to **Robert Tinkle**, **Bruce Anderson** and **Ray Hall**, top executives who addressed the Chicagoland Chapter's first national night meeting Jan. 7 at **The Lido**. While there were four management seminars in '73 with 34 attending the most recent on in New York, Hall said at least 10 are set for '74.

Topics will include interpersonal relationships, management by objectives, marketing by objectives (covering what Hall described as the "synergistic benefits of multiple line marketing"), how to hire people (and in particular, how to tie in with other reps via mergers and partnerships) and finance.

* * *

Jerry R. Stranz, formerly regional manager for **Swift & Co.**, joined the staff of **Flora-Ohman, Inc.**, 273008 Schoolcraft, Detroit, Mich. 48239 (313) 255-0720, and will rep **Bozak**, **Creative Environments**, **DRX**, **Elpa Marketing**, **Kenwood**, **Pickering**, **SAE** and **TEAC** as head of the western Mich. office. Mr. Flora is immediate past president of the Mich. Chapter of ERA.

* * *

Bill Menezes, in Chicago for the CES, revealed that his firm **William Menezes and Associates**, has been appointed sales rep for **3M/Wollensak** consumer products, covering Ia., Ka., Mo., Neb. and S. Ill. He said Wollensak will continue to carry the mini/cassette Model 402. Headquarters for his firm is Box 6007, Leewood, Kansas, with salesman **Bill Piehler** working out of Kansas City; **Larry Woolis**, in the Des Moines office; **Ed Sittler**, Omaha, Neb.; and **Ernie Andreano**, St. Louis. The Wollensak line is in addition to **Acoustic Research**, **United Audio (Dual)**, **Harman-Kardon**, **Maxell**, **Suprex**, **Tandberg of America**, and **Utah Electronics**.

* * *

In Chicago for the CES are **Larry Cole**, of **Larry Cole, Inc.**, 318 Weston Rd., Wellesley, Mass. 02181 (617) 237-1260, and **Ted Firaneck**, **Ted Firaneck Sales**, 2559 Gemini Ct., Lake Orion, Mich. 48035 (313) 391-1177. Ted added **PLC Burglar Alarms** to **Jensen Soundlabs**, **Pilot receivers**, **McGown**, **Mohawk Wire**, and **Ektacom**, for his Mich. area.

Reps Study Gas Cut

• Continued from page 30

Speaking of the voluntary cut of 25 percent the Federal authorities have asked reps to take, Hall said: "If volume is cut 25 percent, I don't think we know what the effect can be. It goes way beyond increased price of gasoline or availability problems."

Three alternatives thus far studied leave Hall cold. Rationing, would bring on black market stamps and other problems. A tax would increase costs of the average firm \$8,000 to \$12,000 and any rebate would come possibly 14 months too late. The third, an excise tax on oil company profits, would increase gasoline to 70-, 80- or 90-cents a gallon with no tax credit for reps.

Allocations

A possible solution is to arrive at allocations based on '72-'73 usage. "If we get even a smell that the Federal people are thinking this way, we will have a form made up just that quickly and present our case."

One rep said **Hercules** and **Dow** salesmen have already been asked to duplicate gasoline receipts for the past three years and file them, indicating larger companies are thinking of the allocation based on past usage.

"We intend to get the word out to purchasing agents," said Hall of ERA efforts, "so you are not kept waiting in lobbies." Most reps felt purchasing agents and principals will be sympathetic to the reps' plight.

"You need to think of creating inside phone men," he said, pointing to another step.

Hall said the smaller and medium manufacturers will be hurt most by rep gas cuts. "You sell \$8 billion worth of electronics a year or 33 percent of a \$30 billion industry, so this gasoline shortage is no small problem."

The **Chicagoland Chapter** of ERA established a new membership record of 136 according to **Tom Sullivan**, executive director, and **Bob Wilson**, membership chairman.

who said the membership drive is still on. **Wilson** and **W. E. Wilson** are owners of **Crest Associates**, 505 4th St., Wilmette, Ill. 60091 (312) 256-5202. The Chicagoland Chapter's address is Suite 204, 1301 Wauke-

gan Rd., Glenview, Ill. 60025 (312) 724-7880.

* * *

ERA's Madrid conference Jan. 26 will be as large as any of the association's previous

ones even though some cancellations were made, said **Robert Tinkle**, president. The '75 conference is already being planned for Hawaii and he said ERA must look five years ahead for conference sites.

Swiss Performance

Our new Electro Sound ES-505 Professional Recorder Reproducer has what it took the Swiss centuries to develop. A heritage of classic design and precision performance. The ES-505's essential mechanical and electronic specifications compare favorably to Studer's A-80. And at 1/2 the price! □ European or American—no other professional machine has more significant "Operator Engineered" features. A disappearing headgate for easy editing or cleaning. A built-in reference audio oscillator that supplies test frequencies 50 through 15K for instant alignment. An optical motion sensing system prevents tape damage during control sequencing. And differential disc brakes for ultra smooth tape stops. □ Operator simplification. Our ES-505's "Record" indicator light also continuously monitors bias. There are two continuously produce. Our optional third reel is the ultimate in convenience for those heavier editing jobs. Operating modes are instantly recognized with fully illuminated transport controls or optional remote controls. □ Operator satisfaction. Electro Sound's unique viscous damped idler fly wheel lowers flutter up to 25%. The ES-505's non-slip capstan improves playback timing accuracy to ±1.8 seconds in 30 minutes recording. □ The ES-505 is available in console, portable, and unmounted configurations in 1/4" or 1/2" versions, with 1, 2 or 4 channels of electronics. □ The Electro Sound ES-505 comes with the world's only 1 1/2 year extended parts warranty. The American machine to match Swiss excellence.



Performance	Electro Sound ES-505	Studer A-80
Mechanical		
Timing Accuracy	± 0.1%	± 0.1%
Wow and Flutter 7 1/2 ips	-0.08 rms	-0.07 rms
Electronic		
Frequency Response 15 ips	30-18K Hz ± 2dB	30-18K Hz ± 2dB
Signal-to-Noise 15 ips— Two Track	63 dB Unweighted	62 dB
Distortion	0.4% 2 HD @ 500 Hz. Peak Record	-1.0% @ 1K Hz. Operating Level
Price	\$3,395	\$6,670

Electro Sound, Inc.
725 Kifer Road, Sunnyvale, CA 94086
(408) 245-6600 Telex: 34-6324 LECTROSND SUVL

American Prices

Eastern Blank Tape Companies Optimistic at Jan. Shows

• Continued from page 30

coupons for free tapes they would automatically be entered in the Columbia Magnetics Music Sweepstakes offering \$5,000 worth of prerecorded music prizes. Winners,

according to Cohen, will have their choice of any product in either the Columbia or Epic catalogs.

Columbia Magnetics is also running a simultaneous campaign on some 2,000 radio spots and trade and consumer magazines, touting

what Cohen calls Columbia Magnetics superior internal construction of its Columbia cassettes and Mark 2 "Fail Safe" 8-track cartridges.

Meanwhile the company has also designed a new countertop rack which takes up no more than 14 inches of counter space, and is designed for use with both Columbia and Soundcraft blank tape products.

The four-tier rack can hold two dozen cassettes of each Columbia or Soundcraft configuration, plus one dozen of each 8-track configuration. Should the dealer feel like devoting the entire rack to cassette product he would have room for 192 pieces.

Both the rack and the promotions for which it is used can revolve. An interchangeable collection of six color-coded preprinted panel cards clip onto the sides of each tray, detailing the current offer.

Irish

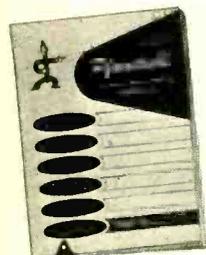
Irish Tapes, although not immediately affected by the shortages, is

taking some precautions to insure a continuous flow of products to its customers. This includes limiting the sale to customers of some promotionally packaged cassettes.

According to Sol Zigman, president of Irish Tapes, it would be unfair to customers to remove the promotions from the market in spite of the fact that it cuts into the firm's profit margin.

He added, "Our responsibility is to keep our customers supplied with profitable merchandise, and we are simply trying to be certain that he has enough product."

Limitation of the sale of the promotional cassettes will go into effect on January 12. Irish will restrict the sales of its C-90 promotions to 500 bags, and C-60 promotions to 1,000 bags per order.



Pfanstiehl's needle guide gives you more

More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



Pfanstiehl WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

Bid in Jan. Shows

• Continued from page 30

In the receiver category, the trend continued toward the so-called "universal" systems, that is, receivers able to handle 4-channel in the discrete, SQ matrix and QS matrix mode. Such receivers prevent a system from becoming obsolete, and as it appears that quadrasonic will continue to be produced in discrete and matrix format for some time to come, retailers are anxious to capitalize on 4-channel while still selling a viable system. The price of these universal systems has also come down over the past year or so, with many available in the \$300-\$400 range.

There are, of course, still many purely stereo receivers available. If anything, most industry spokesmen feel that 4-channel has boosted the quality of these units, making them higher quality than ever before in order to compete with 4-channel.

Receivers have also become more functional, with fewer frills and a concentration on usable features. Most manufacturers now say that a retailer and/or consumer would rather purchase an item he knows will offer quality rather than one that simply looks like it will offer quality.

More and more types of outlets are carrying high-end receivers, from the largest mass merchants to the smallest independents, and more consumers are expressing a desire to build on a system rather than buy a unit which they will have to discard should they want to improve the sound.

In tape decks, the same trends that are occurring in receivers are emerging. The cassette has certainly come into its own, especially through the Dolby process and the availability from all major blank tape manufacturers of either a chromium dioxide or a low noise high energy tape. The low-end cassette business is still a booming one, but decks in the \$200-\$400 range for the home are not unusual, nor are high quality models for the automobile.

As with receivers, more types of manufacturers are building high quality cassettes and more types of outlets are stocking them. The same trends are seen in features, with less frills but more functional attachments.

In 8-track, the big item for the home is the record unit, as well as the 4-channel playback units. Fast forward has been installed in many models, especially in the car. But it is in the home, according to most manufacturers, that 8-track decks are showing their biggest jumps in popularity.

Reel-to-reel hardware has tended to be somewhat shrugged off over the past few years as a result of improvement in the sound quality of the cassette and 8-track, especially the cassette with Dolby or some other noise reduction system. But this year has seen a number of changes in this attitude. For instance, more types of outlets are now carrying reel-to-reel, with AKAI showing merchandise in such mass

merchants as Vornado. There are many quadrasonic prerecorded reel-to-reel tapes available, and most people feel reel-to-reel still offers the best possible sound. And a number of firms include cassette or 8-track capability with reel-to-reel.

The speaker market has grown for several reasons. One is the obvious one of 4-channel requiring consumers to have an additional two speakers. But the average consumer is also looking for more quality in his speakers—both in the home and auto—and is willing to pay a few extra dollars. The manufacturers have also displayed some inclination to compromise. Many "audiophile" speaker manufacturers have taken a strong look at improving the cosmetics of their lines while retaining the sound quality. And more and more high end speaker manufacturers are placing products in areas other than the audio salon.

Firms that do not specialize in speakers are also placing more emphasis on the product, in many cases setting up separate divisions to market speakers and concentrating more than ever before on point of purchase material and displays. And the increased sales of better components in all categories has made the consumer aware that no matter how good the receiver or the amplifier, he must have top speakers to achieve maximum sound.

In turntables, the same trends are seen as are found in other components. Units with special bands to let the listener know his record is tracking properly are more common, and higher-end turntables are becoming more common. For perhaps the first time, the turntable market is being emphasized as much as other areas of the component field.

What do these various trends mean? They mean that a number of firms, such as Superscope, Panasonic with its Technics division and AKAI are more and more interested in reaching a variety of outlets and consumers. And buyers are more likely than ever to carry high-end components as well as compacts and other lower-end products. The compact market is certainly not drying up, but the two electronics shows last week were strong indications that components are becoming more and more important for all retailers as well as for the everyday stereo buff.



MAGITRAN's Poly-Planar speakers, featured recently at the Automotive Parts & Accessories Assn. show, are back again this week in Chicago. Here, Jim Grieg and Richard Sylvan study the product.

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Tape Duplicator

Intensified marketing efforts accounted for a record increase in 8-track production at **Ampex Music Division**, Ampex Corp., during November, **William L. Slover**, vice-president and general manager of AMD announced. A record was also set during the second quarter, with a 12 percent increase in sales over the previous high quarter set in 1972. The November sales reached 2,100,000, an increase of 200,000 over previous November figures.

Slover said that AMD's national television promotion of its "Soul Sauce" album, and an increased push of catalog product also contributed to the increase. Marketing programs are being formulated to increase AMD penetration in other segments of the recorded tape market, Slover said.

"The industry could see a 30 cent cartridge by mid-July," **Terry Vogler**, president, **Cartridge Industries Corp.**, Excelsior Springs, Mo., predicts, with styrene prices rising 2 to 5 cents per month. Quality cartridges have been 22 cents. According to Vogler, two areas expanding through the plastics shortage are the black market, with prices of 40 to 80 cents per lb. for styrene, and the ex-

port business, where price controls are not in effect. "The Japanese are willing to pay 70-80 cents per pound," he said. "The black market results from oil companies selling to

favorite sons, who then sell to black marketers and kick back to the oil companies," Vogler stated. Styrene normally sells for 17 to 18 cents a pound. Noting trends in the field,

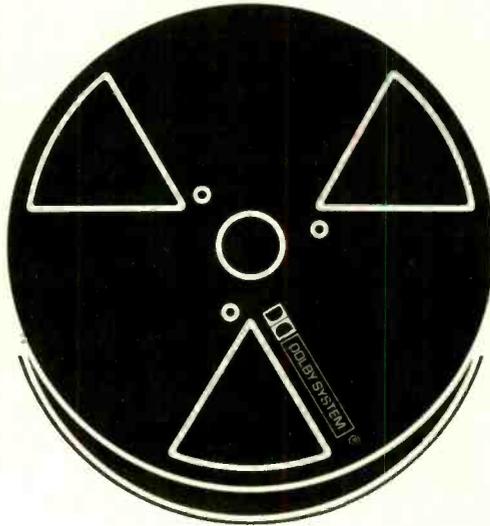
Vogler said that business in Florida and the east coast is good, but business is dropping in the lower middle west.

He also noted growing skepticism

about the oil shortage. "It has been rumored that the shortage will disappear when gas prices get up around \$1.00 per gallon."

(Continued on page 36)

"Is it a Dolby tape?"



 DOLBY SYSTEM®

Dolby tapes carry this trademark

Car Stereo



RCA's push into car stereo was pointed up at recent Automotive Parts & Accessories Show where H. L. Craton manned exhibit.

110-UNITS PROMOTION

PHILADELPHIA—The growing potential of the auto sound dollar for the auto parts store was underscored here recently when the Penn-Jersey Auto Stores broke with a "Sound Sale" during the pre-Christmas shopping season. Generally, the large display newspaper ads featured only one or two audio/sound items. Even the competitive Pep Boys chain carries usually only one or two audio/sound items even in its full page newspaper ads.

This time, Penn-Jersey, with a chain of 110 auto parts stores throughout Eastern Pennsylvania and Southern New Jersey, busted out with a large display ad featuring audio/sound items only.

"Sound Sale" ran the gamut of in-car items from stereo headsets, antennas and speakers to car radios, tape players, FM converters and cassette tapes. Emphasis was on discounted prices with brand names added for only a few of the 15 items offered.

Highest price was an 8-track car stereo tape player with FM stereo radio including a built-in burglar alarm for a reduced \$79.95 from \$99.95, less speakers. Ampex 3-pack and 2-pack cassette tapes were offered at \$1.39.

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Catalog Showrooms Push Stereo Equipment; 31-Unit Chain Set for Sound Demo Rooms

• Continued from page 1

from \$40 million in '72 to \$94 million last year. Earnings shot from \$1.3 million to \$2.5 million for fiscal '73, he said.

Reitenberg, as with others checked, points out that the remaining and growing catalog operations succeed because they tend toward specialization in a few items—with entertainment equipment a major one.

Over all, in product areas where

catalog showrooms make an intensive effort, they tend to cut impressive inroads. Experts guess that catalog showroom account for 10 to 12 percent of total jewelry and watch sales.

Estimates of catalog showroom sales in sound equipment are harder to come by, but some operations say it occupies as much as 15 percent of store space. Stephen Bluestein, executive vice president, Sam Solomon Co., Charleston, S. C., rates sound "very strong" and said in the firm's seven stores it occupies 15 percent of space or that portion of 1.5 million square feet.

More evidence of showroom clout is the rating of Best Products, regarded number one, as the leading retailer of toys and sporting goods among all types of operations.

The industry is believed to have a great potential for expansion for several reasons, including its emphasis on specialization.

Catalog showrooms are different from department stores and discount houses in that they stick mainly to selected departments. Few catalog showrooms sell apparel, other than, say, pantyhose or a few baby items.

Catalog operations steer clear of fads, low-profit items (except for a few catalog showrooms which are into white goods—refrigerators and stoves mainly) and sell mostly items which the customer can carry, unaided, into the car.

Specialists

Catalog showroom operators are often specialists themselves. Many started out as jewelers. Alex Egyed, executive vice president of Basco of New Jersey, is an electrical engineer and quick to point out the potential for sound equipment for his company.

Like other segments of retailing handling sound equipment, catalog showrooms have problems with it. Said Bluestein: "It's a tremendous field (sound), and we carry many non-catalog items—Panasonic, for instance. But we do have problems. We may get 600 pieces of a \$15 radio or tape recorder and get back 50 or 60 of them because of defects. The case of the customer who gets a second defective item is not unheard of."

The Paysaver Co., Holyoke, Mass., considers buying expertise as important as proper inventory, and believes it may be directly related. Mortimer and Charles Polop, brothers who own Paysaver and serve as chairman of the board and president respectively, bought one location chiefly to "acquire" the owner, Burt Quint, whom they promptly made a vice president of the firm.

Quint's knowledge of photography and sound equipment made him invaluable, they said. Quint not only trains employees in these departments, but also is buyer for these product categories.

"When a customer asks what the difference is between a \$29.95 and a \$39.95 item is, they won't get \$10 as an answer," said Charles Polop.

Non-catalog Items

Paysaver is another company developing sound rooms.

Sound equipment is one area especially that catalog showrooms tend to treat individually, often carrying speakers and other items not in the regular catalog.

Non-catalog merchandise is one of the variants of the catalog showroom business. In principle, a catalog showroom lists all its merchandise in a catalog, which it obtains from a catalog coordinator.



SHOWROOMS without space for sound demo area will still set aside displays such as this one.

There are a number of coordinators and one of the largest is Creative Merchandising which prints 8.1 million catalogs a year and is a subsidiary of Modern Merchandising, a rather unusual circumstance that puts Modern in the position of providing catalogs for its competitors, including Best Products, which Modern soon hopes to outpace.

Showrooms stock merchandise not in the catalogs for a variety of reasons. For one thing, they can go in and out of an item without notice; whereas they are bound to the item and its price for a year if it's in a catalog.

Loss Leader

Sometimes a catalog operation likes to test how an item will go; if it looks promising it can be recommended for catalog inclusion next printing.

Because a catalog is usually the result of a number of joint buying committees, a showroom might wish to stock and sell an item or items which the manager's colleagues has turned down for the catalog they all use.

Sometimes a non-catalog item is a loss-leader. Or, sometimes, as in the case of sound equipment, it is frankly an attempt to be unique, to establish an image of special merchandise and service.

Huey Wilson, president of N. J. Wilson, based in Louisiana and spreading along the Gulf, noted that he probably adds 50 percent of merchandise not in the catalog, preferring not to be locked in. Maurice Mussafer, executive vice president, adds that the company is therefore extremely flexible, in that it prepares its own catalog. "Then there's no compromise between ourselves and other people as to what to include."

There may be even more of a trend toward individuality among stores as the cluster idea of site selection becomes more prevalent.

Bigness Trend

Modern and Service Merchandise are among those companies that have been successful in following up one store with other stores in the same market area—i.e., creating clusters. In some instances, a store will be located in a nearby community that might not otherwise be considered as an adequate base. The satellite store will then carry only part of the stock kept on hand at the central store.

Catalog showrooms are probably going to be bigger—although it has been pointed out by those who are succeeding with showrooms smaller than 10,000 square feet that there is room for both large and small.

Sam Solomon has always had 75,000 to 80,000 square foot showrooms. Ray Zimmerman of Service Merchandise believes 60,000 to 80,000 is about right. Naum's 80,000 store, which replaced one a fourth that size, has been highly profitable.

Tape Duplicator

• Continued from page 35

His firm, manufacturing the C-1 8-track cartridge and raw tape will be back to full production in a few days, having "by chance, stumbled onto an additional source of polystyrene," Vogler said.

Imperial Expansion

A new Magnifax duplicator from Audiotek electronics will double the capacity and give stereo capability for Imperial International Learning Corp., Kankakee, Ill., chief engineer Jim Reising reports. Present equipment includes a Magnifax bin load duplicator with a six slave unit and a pair of King winders. 3M high output, low noise tape is used exclusively for a premium quality product, Reising said.

The firm recently phased out reel-to-reel as educators have leaned 100 percent to the cassette. "The educational market looks very good for 1974, with federal funds again available, compared to last year when the market slumped 30 to 40 percent," Jack Klasey, editorial director, said.

Imperial recently set up a new division, called Media Five, to develop programs, duplicate, edit and print commercial and industrial programs. Three basic fields of concentration are other educational houses, medical, and the industrial training market.

"There is a trend in the training field towards complete packaging of equipment and materials, such as the training program we developed for Boy Scouts of America Cub Scout leaders.

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Latin Music



FANIA RECORDS co-presidents Jerry Masucci and Johnny Pacheco recently hosted a Christmas party for the label's staff, local distributors and a number of Latin artists. Joining together for the occasion are, from left to right, Paquito Navarro, disk jockey on radio station WHOM in New York; Dick Sugar, disk jockey on radio station WHBI; Pacheco, who also records for Fania; Celia Cruz, who recently signed with the firm's Vaya Records label; Masucci; and Pedro Knight, Miss Cruz' husband and manager.

Latin Scene

MIAMI

The newly-formed Latin record association, designed to combat bootleggers and tape pirates here, (Billboard Jan. 5) will be firmed up next week and organizers are already meeting with the FBI regarding alleged offenders. ... Gema Records has released the single "Maria Magdalena" by Chirino, a local musician. Also released by the label is Fellove's latest LP. Fellove, a Cuban singer who now makes his home in Mexico, will be appearing here at the Centro Espanol in February.

The New Year's Eve dance at the Miami Beach Convention Hall, which featured Los Chavales de Espana, Jovenes del Hierro, Conjunto Universal, and El Gran Combo, drew some 4,000 people. ... Fania Records' Ray Barretto opens at the Centro Espanol Thursday (17) for a two-week stint. Meanwhile, Barretto's "La Orquesta" has been getting good radio station airplay here. ... Jorge Beillard, local promotion man for Parnaso Records, reports that Polo Marquez' "Cuando Seamos Viejos," Jinsop Ohp's "Dulzira Mia" and Raphael's "Mi Amante, Nina, Mi Companers" have all been reflecting solid sales locally.

Newly-released product from Peerless Records includes LP's by such artists as Pedro Infante, Los Galleros, Marco Antonio Alvarez, Los Babys, Pina Navarez, and Los Sonners. ... Eco Records has released new product by Los Apson. ... And, on Musart Records, new releases include product by Dueta Frontera, Angelica Maria, Augustin Martinez, Antonio Aguilar and Lucha Villa.

Johnny Ventura (Mate) will be in town shortly to promote his new single, "Contestacion de los Feos," and to appear at a number of local dance spots. ... Also in town to line up future dance dates is Roberto Yanes. ... Ironically, Eddie Palmieri's "Vamonos Pall Monte" LP on Tico Records has been selling locally, while radio stations here have been picking up the same title tune from Palmieri's latest release on Coco Records, the label for which Palmieri now records. ... Both Fruko's latest LP on Fuentes Records and Paul Gerard's "Estan Son Los Ojos (Audio Latino) have been doing well in the market.

ART (ARTURO) KAPPER

7th Int'l Radio Forum Expands

• Continued from page 1

director, WNBC-AM, New York; and George Wilson, executive vice president, Bartell Radio, New York.

Representing air personalities will be Gary Owens, afternoon personality at KMPC-AM, Los Angeles.

Various aspects of both creative programming and the advertising world will be represented by Chuck Blore, chairman of the board, Chuck Blore Creative Services, Los Angeles, and David Klemm, director of marketing and operations for the national advertising representative firm of Blair Radio, New York.

Kevin O'Donahue, general manager of Radio 2SM in Sydney, Australia, has attended many of the Forums and he will advise on not only topics for the agenda regarding radio worldwide, but potential speakers.

Once again, the Forum will be enhanced by an outstanding segment of executives from the record industry. These include Jan Basham, record promotion executive for A&M Records, Los Angeles; Harold Lipsius, president of Universal Record Distributors in Philadelphia and head of Jamie/Guyden Records; Steve Popovich, vice president of record promotion for Columbia Records, New York; and Joe Smith, president, Warner Bros. Records, Los Angeles. Smith was a keynote speaker at the 1973 meeting, held in Los Angeles. Popovich was voted last year by people attending the Forum as the most outstanding national record promotion executive in the nation.

Representing the record artists will be Bobby Vee, recording artist

for United Artists Records who has had more than two dozen hit records in a career dating back to "Susy Baby" and including such million-selling singles as "Take Good Care of My Baby." Vee will be responsible for not only coordinating speakers from the creative side of the music industry, but also working with chairman Thayer and the committee on entertainment for this year's Awards Luncheon which honors outstanding men and women not only from radio but the record industry.

The Plaza Hotel in New York City is considered one of the finest and most prestigious hotels in the world. Especially for the Forum, the first 100 people registering for the Forum will receive a special discount on room rates. When people register for the Forum, they will be sent a hotel room reservation card to mail to the hotel.

Fee—\$160

The registration for the Forum includes a special breakfast rap session, two luncheons (including the Awards Luncheon), a cocktail party the opening evening of the four-day Forum, all work materials, and entrance to all sessions.

This year the Forum will be structured in order to allow all people attending time either to visit radio stations conducting open house especially for the Forum, make business visits to local national time buyers, or just become a tourist. The outline of the Forum will be announced later. Topics for the four-day meeting (all previous Forums were three-day events except the first one which was one-day) are being researched now. Speakers and panel chairmen will also be announced later.

TV Exposure On Zayre Disk

• Continued from page 1

Giles is using a budget of more than half-a-million dollars this year just for radio and television advertising because "we have found that television is a most effective way to create not only store identification but record sales."

The chain, raked by J.L. Marsh and U.S. Records, expects to sell something like 20 million units of albums, tape cartridges, and singles this year.

Experimenting with various rock music specials created and produced by the Riddle-Walton Productions firm, Los Angeles, led "us to believe that television was the most expensive method of advertising, but gave the best results per cost." To date, Giles said that radio is still neck-and-neck with television as an exposure medium for boosting record sales.

Zayre's got involved first with television in December, 1971, when it used an edited sales presentation film of Columbia Records as a half-hour TV special. This was aired in Boston with "tremendous success." This led to a thorough investigation of TV for record promotion by the chain. And Giles pointed out that this was two years before rock shows erupted wholesale on TV. Rick Frio, marketing vice president of MCA Records, suggested Giles talk to Sam Riddle and Kip Walton. Out of that meeting came the "Superstars of Rock" TV series. This series "sold records, but there were very few record ads in it because we were babes in the wood. Time buys became expensive. We had to sell some of the time to other sponsors so we didn't create the impact we wanted. From there, we went to TV spots in the 48 television markets where we have stores. That helped the cause."

The first big venture was a special for the Christmas season of 1972 that Riddle and Walton had done for the west coast and Giles acquired for the east coast. "It was a proverbial bonanza. We had nothing but Zayre record spots on the show and it did the trick." Another Riddle-Walton special was aired in 24 markets in a 90-minute version and "again, it worked."

NBC-TV Rock Series

Today, Giles is very interested in a new special that Riddle-Walton is working on, "Sound of Gold" which will feature million-selling tunes of the 60's and 70's. This is really the first of a series being produced for NBC-TV owned-and-operated stations. Giles intends to take the series for those markets east of the Mississippi (primarily) where NBC-TV doesn't own a station. In addition, Giles is building a library of TV specials and shows ... because, after all, a show can be featured more than once and new advertising inserted into it.

In the past, Giles has cooperated with K-Tel ads, but feels that it's better to have the TV spots promote strictly the Zayre chain ... "it's better for us to do our own thing." Zayre produces its own commercials. "And I've noticed that there's a lot more television advertising on records out on the West Coast than on the East Coast."

Penny Singleton, president of AGVA, was reached in New York but was in a conference.

More AM Impact

• Continued from page 29

chuckled. "Spending my money, driving my cars." He gave the phrases the sassy drawl of a bluesman, in good-natured mockery of tough-guy star trips in general.

The road from blues and rock 'n' roll at Ann Arbor, through early prominence as a white Chicago bluesman whose band shared kudos with Paul Butterfield's as first-rate blues assimilators, to the Miller Bands of the late '60's was a rough one, though.

Miller ran into parallel hassles with both his band and his private life three years ago. The pressures of touring, coupled with a collapsing marriage and an impatient record company, resulted in a dry stretch that coincided with "Rock Love," one album Miller wasn't too pleased with. As he reorganized his band after a period of illness, he decided to put together "Anthology," a two-disk retrospective work that proved far more compelling than most "Best of" packages in its careful programming, by Miller and the engineers, and its stark graphics.

That album introduced Miller's style to a broader audience than ever, and "The Joker" single and album, further propelled by Miller's extensive tour this fall, finally drew a solid response on the order many of the faithful had anticipated long before.

As for Miller, he's busier than ever! He's already recorded more than enough material for two more albums, spurred on by other projects yet to be started, including perennial pet projects like a straight blues album, more conceptual pieces and even—he swears—a Christmas LP.

Don't look for that next concept LP or the blues collection too soon, though, for Miller is also touring heavily again. This year's tour lasted several months, during which the

Miller Band hit each stop hard and fast. The front man himself doesn't complain too much about the pressure, though, for he feels last year's national sweep, which matched the current tour in pace, was vital to his current success.

That emphasis on live work appears to be one reason for the simpler, more direct writing style Miller has favored recently. The road has also intensified Miller's interest in electronics, a concern that has resulted in his constant taping activities. He has his own quadrasonic recording setup, which he has used to tape most of his own concerts and for writing and pre-production work at home. The quality of the tapes from that rig, which uses two four-track machines, has already surfaced in the live tracks on the "Joker" LP.

Television has also become a pet Miller project, one which he finds increasingly important as he views the development of rock television shows here. "I'm insulted by the way U.S. and English bands have let themselves be used by those shows," he commented, going on to note that the insensitivity of most television production teams to the musicians' craft has encouraged him to pursue his interest in possible television production and direction.

"I just bought a whole bunch of videotape recorders and Porta-Pack cameras," he continued, explaining that his present equipment is highly portable and admittedly limited, to enable him to learn television production from the ground up. Eventually, though, he'd like to see television production facilities here that provide sufficient audio control. "It's already been done in Germany. They have an incredible TV studio with a 16-track control room suspended in the air and a video editing room below."

Billboard SPECIAL SURVEY for Week Ending 1/19/74

Billboard Special Survey Hot Latin LP's

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	TORTILLA FACTORY "Tortilla Factory," GC 107	6	LITTLE JOE & LA FAMILIA "Total," Buena Suerte 1041
2	LATIN BREED "Return of the Latin Breed GC 106	7	ANTONIO AGUILAR "Viva El Norte Con," DM 1609
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	8	ALFONSO RAMOS "Un Cielo... El Pintor," CAP 1026
4	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	9	ANTONIO AGUILAR "Corridos Famosos," DM 1563
5	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	10	LOS UNICOS "Los Mas Nuevo," El Zarape 1086

IN LOS ANGELES

1	LUCHA VILLA "Puro Norte #3," Musart 1610	6	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
2	LOS BABYS "Amor Traicionero," Peerless 1699	7	LUPITA DALESSIO "Eres Tu," Orfeon 815
3	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	8	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
4	LOS DIABLOS "#4," Musimex 5050	9	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021
5	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	10	WILLIE COLON "Lo Mato," Fania SLP-00444

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Jukebox Programming Seeburg 'Q' Program Based on Stereo Disk

By EARL PAIGE

CHICAGO—Seeburg is joining the quadrasonic jukebox race but with a different approach than Wurlitzer, according to Jack Gordon, vice president, Seeburg Dist. Corp., with branches in 21 markets all set to have one-stops soon (Billboard, Dec. 15) and wholesalers in other markets.

Gordon's idea is to promote quadrasonic via existing software, i.e., enhancing regular stereo. In a test marketing approach, he is programming the Seeburg Matador 160-selection box with 40 Little LP's and is shooting for 25-cent per side play pricing with LP's mixed along with regular stereo 45's.

Wurlitzer, which introduced

quadrasonic at the recent Music Operators of America show, is focusing on enhancement of regular stereo too, but will utilize its pre-programmed section for the few existing quadrasonic 45's.

Wurlitzer is using the CBS matrix SQ system. Gordon, who earlier experimented with quadrasonic jukeboxes, said his system also is matrix but involves his own design based on the Electro-Voice system.

"We can't wait for quad singles," said Gordon, former president of Seeburg Corp. "There never has been a more appropriate time to offer locations something new and exciting and 4-channel is it."

20-page Menu

As with William Adair, head of Seeburg Sales, who has been advocating stepped up location promotion because people will seek out bars and restaurants for leisure due to the energy crisis, Gordon believes operators must get set with quadrasonic.

He has fashioned a 20 page music menu to highlight the programming being offered.

Gordon said the extra expense for quadrasonic is only about \$450 plus the expenditure for the jukebox. He is promoting the Seeburg FR-50 speakers.

Showings of the new Seeburg program are set for four cities all in the Northeast with location owners specially invited, Gordon said. Seeburg 'Q' program based on Stereo Disk.

Cinnamon Push With Operators

COLUMBIA, S.C.—Cinnamon Records is continuing its push with jukebox programmers and operators and will have many of its most prominent acts here for the South Carolina Coin Operators Association convention Jan. 25-27 at the new Carolina Inn.

Acts set include Stan Hitchcock, Susan St. Marie, Jerry Metcalf, Narvel Felts, Jerry Foster, Jimmy Payne and Roger Murrah. Barbara Starling, national sales manager, was in Omaha recently for the Mid-west convention and several Cinnamon acts performed there too.

What's Playing?

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

MANKATO, MINN.: CAMPUS/YOUNG ADULT PURCHASES



Barb Oelke
C & N Sales Co. Inc.
605 N. 7th St. 56001
(507) 387-7986

"Teenage Lament '74" Alice Cooper, Warner Bros. 7762
"Walk Like A Man." Grand Funk Railroad
"Jim Dandy." Black Oak Arkansas. Atco 6948

Cover

"You're Sixteen." Ringo Starr
"Love's Theme." Love Unlimited Orch.
"I Shall Sing." Garfunkel. Columbia 4-45983

Spinning

"Leave Me Alone." Helen Reddy
"Top of The World." Carpenters
"Time In A Bottle." Jim Croce

Oldies

"Proud Mary." Ike & Tina Turner
"Roll Over Beethoven." Electric Light Orchestra

MAPLETON, IOWA: COUNTRY PURCHASES

Rus Conyers
Conyers Music
523 Main 51034
(712) 882-1949

"Oh Sweet Marie." Pete Revette. Versa 113
"Sweet Magnolia Blossom." Bill "Crash" Craddock. ABC 11412

"Abra-Ca-Dabra." Tony DeFranco & Family. 20th Century 2070

"Jim Dandy." Black Oak. Atco 6948
"Last Time I Saw Him." Diana Ross. Motown 1278

Cover

"Lucky Ladies." Jeannie Seely. MCA 40162
"You're Sixteen." Ringo Starr
"Love Song." Anne Murray. Capitol 3776

Oldies

"Who's In The Strawberry Patch With Sally"

NEW ORLEANS, LA.: COUNTRY PURCHASES



John Elms, Jr., owner
Lawrence Lagarde
TAC Amusement Co.
4102 Washington Ave. 70125
(504) 822-1500

Cover

"Goodbyes Don't Come Easy." Warner Mack. MCA 40137

Spinning

"Hey Loretta." Loretta Lynn
"Lovin' On Borrowed Time." Mel Street
"That Girl Who Waits on Tables." Ronnie Milsap

Oldies

"For the Good Times." Ray Price
"Statue Of a Fool." Jack Green

OSCEOLA, IA.: COUNTRY PURCHASES

Jack Jeffreys
Jeffreys Amusement Corp.
Box 488, 50213
(515) 342-3214

Spinning

"Jolene." Dolly Parton
"Leave Me Alone." Helen Reddy. Capitol 3768

"The Most Beautiful Girl." Charlie Rich

Oldies

"Key's In The Mailbox." Tony Booth
"Understand Your Man." Johnny Cash

SEATTLE, WASH.: HIGH SCHOOL PURCHASES

Odel Love
Hit Parade Music
121 Bell St. 98121
(207) 623-4200

Spinning

"You're Sixteen." Ringo Starr
"Goodbye Yellow Brick Road." Elton John
"Love's Theme." Love Unlimited

Oldies

"Purple Haze." Jimi Hendricks

Talent in Action

• Continued from page 29

continually shifting in and out of fashion, more recently both jazz and pop audiences have rediscovered the vitality of the best from that realm, particularly in terms of Brazilian and Argentinian contemporary music, as explored by virtually every sector of the jazz community and, as here, by native musicians.

While his band was composed primarily of Americans, Sivuca appears to have successfully transmitted the lithe spirit of his music to his companions. Moving from guitar to piano, accordion to tin flute, Sivuca is an astonishing presence, immediately warm, visually striking. The bearded albino first caught American audiences with his pivotal contributions to "Joy," the Oscar Brown, Jr./Jean Pace collaboration which wisely showcased Sivuca's considerable skills.

The music was performed, by a sensitive and sympathetic band that provided lean then explosive drumming, a wide spectrum of native percussion, bass and reeds with Sivuca's battery of timbres and the cool, languid vocals of a stunnig female vocalist and percussionist. As for the material itself, it ranges from native pieces to Bill Withers, all handled with finesse.

Sivuca records for Vanguard.

SAM SUTHERLAND

MILES DAVIS

Carnegie Hall, New York

Two unfortunate qualities have, of late, been injecting themselves in Miles Davis' concerts to detract from the once consistently high calibre of this talented entertainer's work. One is his apparent disregard for punctuality, and the other is his seemingly increasing reliance on amplification.

Fortunately for Davis (Columbia Records), his supporters are steadfast in their adoration of him, showing a benign tolerance of his idiosyncracies.

The Carnegie Hall concert got underway close to an hour behind schedule, and then much of the excellence of the work was sacrificed at the altar of bellowing amplifiers.

Davis is unquestionably one of the really superior jazz musicians of this period. Even his attempted transition from a pure jazz to a jazz-rock format cannot really be faulted. The real problem lies in the challenge that faces the audience trying to extract the Davis message from the cacophony of sounds that engulfs it. This problem is magnified by the tenor and soprano solos of saxophonist David Liebman.

Still, this septet remains intricately interwoven, forming an interesting, even exciting group of players, and the kinks, though annoying, are by no means insurmountable.

RADCLIFFE JOE

PETER ALLEN GALE GARNETT

Reno Sweeney's, New York

His hair now close-cropped and his wardrobe geared to a casually theatrical flash (wide-legged slacks, shirt and, underneath that, a tank top), Peter Allen is perhaps more varied than ever in his fusion of different styles and often piquant themes. His impact on the Reno's crowd—itsself a fascinating mix of underground and overground lifestyles—was electrifying, shattering the elan of the more chic patrons and filling the crowd with pure pleasure.

Allen's Australian accent and stylized presentation border on the fey throughout, yet the man's personal magnetism and, more important, the rich pop polish of his writing, singing and strong piano playing continually undercut that somewhat affected stance with immediate, accessible emotionalism. Allen's voice is particularly fine, a wide ranging instrument with the bounding, bright top end of Elton John and the glottal edge of Leon Russell but distinguished by a rich balladic bottom and texture unique to Allen.

As for his material, it ranges from good to superb. "Tenterfield Saddler," the title tune from his last Metromedia LP, was, if anything, more compelling here, energized by the intimacy of the club; elsewhere, he handled similar, sharply delineated and apparently directly autobiographical vignettes with equal power. Allen handled funk and satin alike with great ease.

Before Allen gave the patrons money's worth with his warm, direct style, Gale Garnett fared far less well. Ms. Garnett, now an actress, may be recalled as a folk based artist in the mid '60's. Here, she appeared, slit skirt and platform shoes, as a curious mixture of chanteuse and Just Plain Folks, an ill-fitting blend that came across as more affected and less compelling than the headliner.

SAM SUTHERLAND

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 1/19/74

Easy Listening

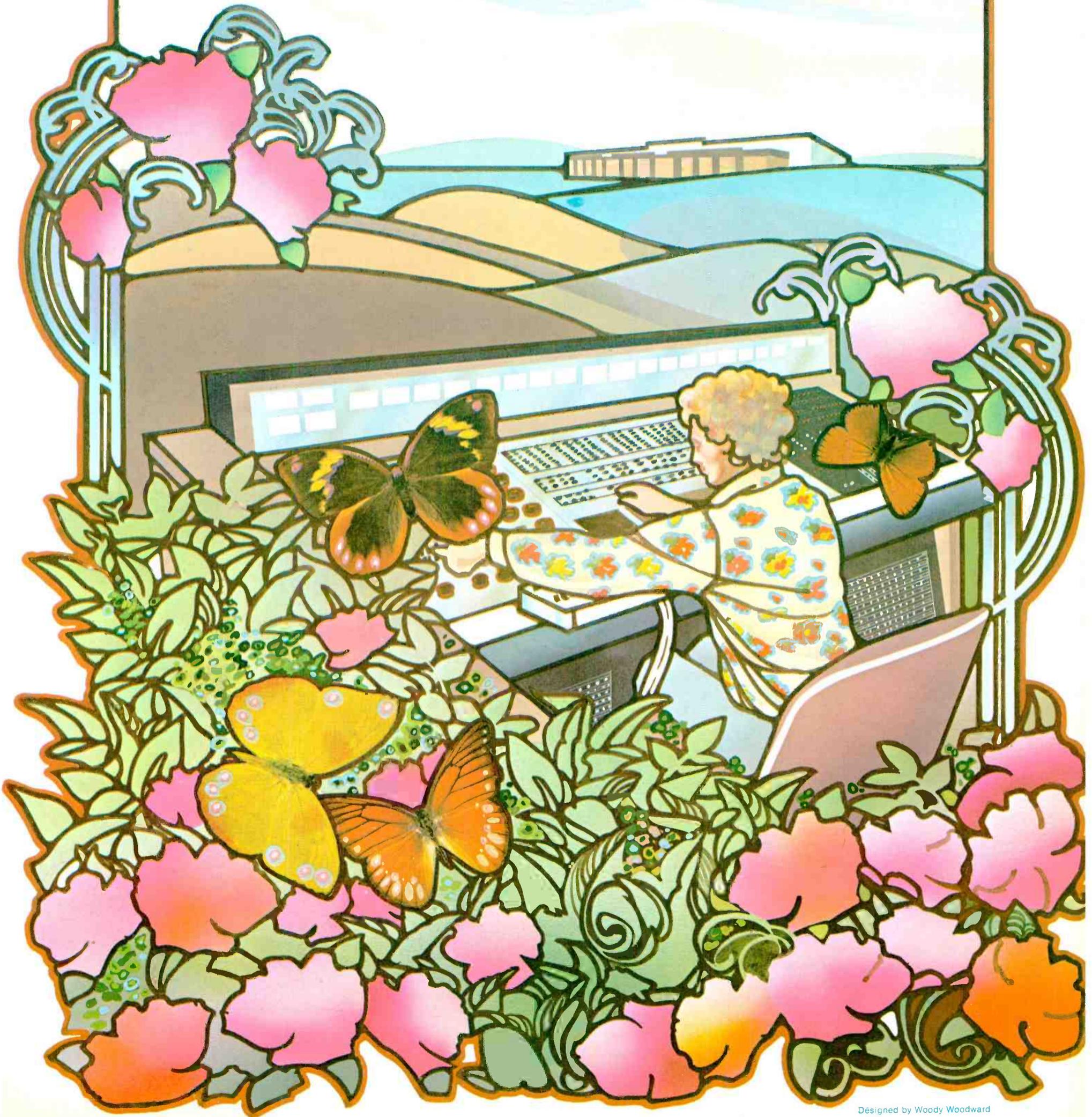
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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	14	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
2	4	6	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
3	2	9	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
4	3	11	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
5	7	10	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
6	5	15	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
7	6	17	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
8	17	5	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
9	8	11	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
10	9	12	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
11	15	6	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
12	12	11	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
13	22	6	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
14	13	11	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
15	10	10	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
16	11	16	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
17	14	15	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richorony, BMI)
18	21	9	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
19	16	16	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
20	26	4	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
21	18	12	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
22	28	4	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
23	19	14	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
24	24	6	MY SWEET LADY Ciff De Young, MCA 40156, (Cherry Lane, ASCAP)
25	20	13	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
26	31	5	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
27	25	9	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
28	35	5	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
29	27	7	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
30	29	8	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
31	40	4	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
32	33	8	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
33	44	4	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonia Soul, BMI)
34	38	5	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
35	37	3	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
36	30	7	FLASHBACK 5th Dimension, Bell-45,425 (Zapata, ASCAP)
37	34	9	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
38	36	6	BIFF, THE PURPLE BEAR Dick Fedler, United Artists 316, (Tree, BMI)
39	39	7	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
40	43	5	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
41	-	1	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
42	41	5	TOUCH THE WIND (Eres Tu) Eydie Gorme, MGM 14681, (Radmus, ASCAP)
43	45	3	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems-Columbia, BMI)
44	48	2	NEVER, NEVER GONNA GIVE YA UP Barry White, 20th Century 2058, (Sa-Vette, January, BMI)
45	49	2	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
46	46	3	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
47	47	3	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)
48	50	2	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
49	-	1	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incense/East/Memphis, BMI)
50	-	1	SOMETHING BIG Burt Bacharach, A&M 1489 (New Hidden Valley, J.C., April, ASCAP)

UNITED ARTISTS MANUFACTURING

Presents

CREATIVE CONTROL



CREATIVE CONTROL

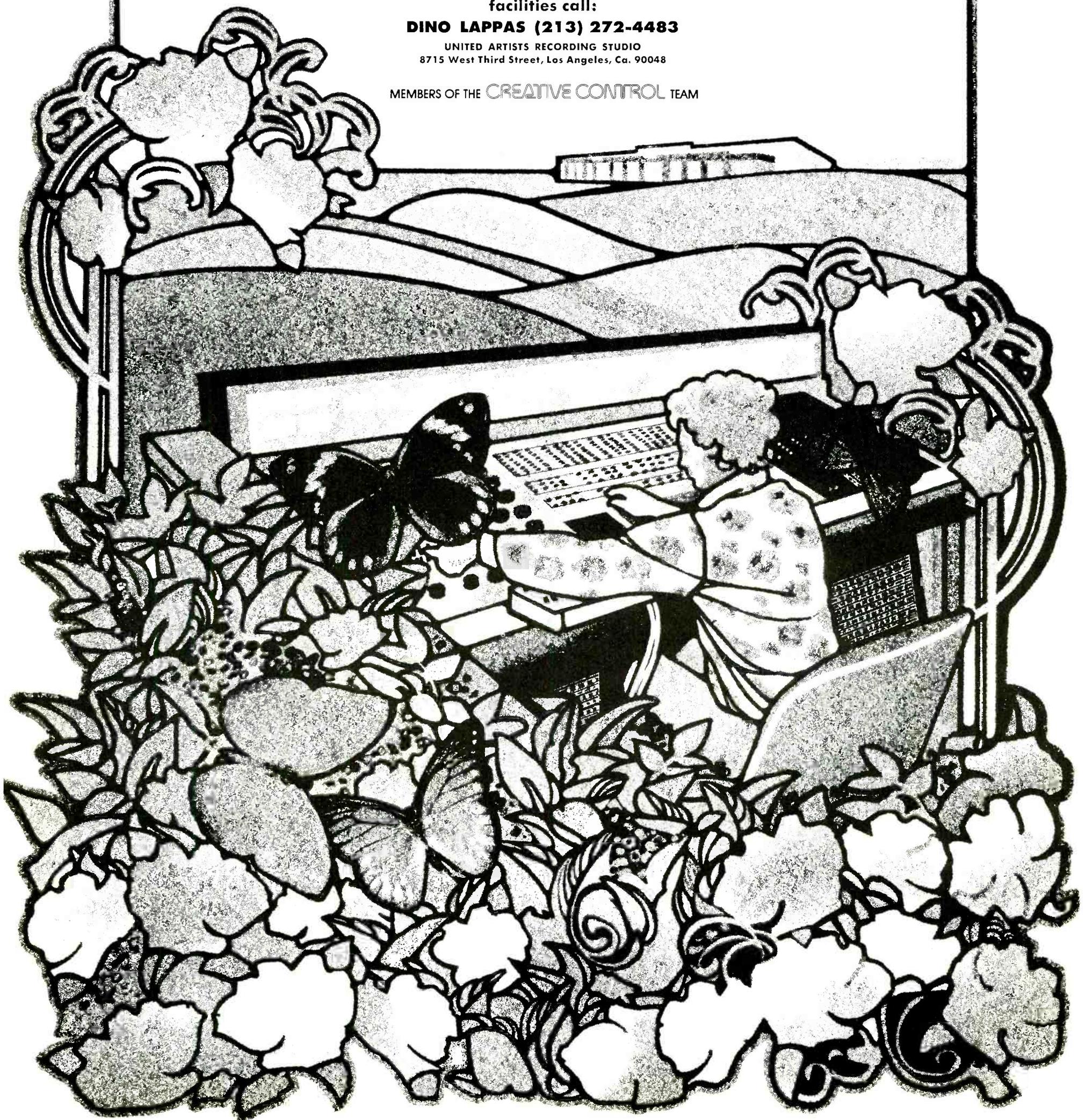
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MEMBERS OF THE CREATIVE CONTROL TEAM



Tape Duplicating's 2 Main Challenges: Reproduce the sound of the musician, find a balance between automation and the production line worker

If there is a chief challenge in tape duplicating, it is the never-ending effort to come up with the sound on cartridges, cassettes and open reels that the producer of the music expects.

Closely allied to this main challenge is the constantly evolving balance between automation and what can be called "human engineering." According to Marv King, general manager of Liberty/UA Tape Duplicating, Inc., and Stan Nick, chief engineer and one of the company's founders, people who visit the new plant in Council Bluffs, Iowa marvel at the extent of automation.

King acknowledges this but suggests that there are still many functions that require a human decision. "I think what we have here is a kind of cross between poor man's and rich man's automation compared to some other facilities," Nick says. Yet when pressed, the modest engineer will admit that Liberty/UA was the first to evolve a double spindle take-up for a loader, the first to use pre-leaded cassettes, the first to produce quadrasonic tapes—all involving elements of automatic equipment designed by the firm's own engineering staff. In fact, it was this ingenuity evolving over a period of time dating back to 1962 that has thrust Liberty/UA into a totally new field—the manufacturing of tape duplicating machinery.

Because Nick and co-founder Leo Colvin literally evolved with the tape business, there has always been the need to build equipment. Now, of course, this mother of invention factor has been turned around completely to the point where the equipment marketing division is regarded as an important new profit center with virtual unlimited sales horizon, including international customers.

Nevertheless, there is a very close bond between the equipment building wing and the everyday duplicating section, says Bill Wilson, also chief engineer, who divides his responsibility with Nick. Wilson handles basically the equipment marketing wing, which now offers a complete cassette and 8-track tape duplicator, a cassette loader, an 8-track loader, a foot-age counter, a cassette tape splicer, a vacuum pump and a bulk tape degausser.

It is characteristic of the people involved in Liberty/UA Tape Duplicating, Inc. that they do not see their responsibilities tied to titles. Many are versatile. For example, Raymond Start, head of sales for the equipment manufacturing wing, also signs letters "chief engineer" because he is in fact an engineer as well. Nick, when asked how he spends a typical day, says there is no pattern. "I'm pretty well involved in all areas around here."

No doubt this spirit of cooperation and joining in to get a job done stems from the early days at 12th and Farman in Omaha in an old converted clothing store. Nick had been a broadcasting engineer and Colvin a farmer. In those days the firm was called Omaha Recording and it was involved primarily in cutting commercials and recording local acts.

This activity changed markedly, however, when Earl Muntz developed the 4-track tape cartridge concept and in early '63 when Curt Howard, who had been associated with Muntz, came to Omaha with orders to duplicate 4-track cartridges. It was not long after that the firm became known as TDC Recording (Tape Duplicating Corp.) "We thought Omaha in the name made it too localized," says Nick. "This was

(Continued on page UA-11)



Mike Stewart (left) head of UA Records and Martin Haerle UA's director of manufacturing: two forces behind the push for quality and creative control.

Creative Control Is UA's Key Word

According to Martin Haerle, UA's director of manufacturing, "creative control" is UA's keynote. An atmosphere in which the creative and technical personnel are in constant communication exists at United Artists, thereby creating a rapport, a care, and a concern, which stands out as unique in the industry.

The key to "creative control" is the total involvement of the United Artists recording studio in all aspects of product, from the initial recording through the technical steps necessary until the final product is made available to the consumer.

States Dino Lappas, UA's director of recording: "We take immense pride in the fact that our product is quality-controlled every step of the way."

The studio maintains a strict line of communication with all technical personnel involved, and in each plateau of manufacturing even after the music has left its environs. The UA studio becomes a monitor and coordinator over the ensuing technical facets utilized to complete an album, tape cartridge or cassette.

This concern and involvement is the UA hallmark and the foundation for the great success of the operation, Lappas points out. He adds that the company cares about the end product, hence carefully watches every intermediate step undertaken.

For example, there are times when the studio will consult with the record producer and request that a master tape be revised in order to avoid disturbance or skipping on the record, or to obtain the maximum in sound quality on record, eight track tape or cassette.

"The studio enjoys a one-to-one relationship with the people in the plating department and in quality control," Lappas boasts. "We have built this kind of care into our operation because we want the end product to be the best, so therefore we have to

make certain that each department completely understands the functions and procedures of the other departments," is the manner in which Lappas explains the UA modus operandi. "We may very well have to go all the way back to the acetate to check out a problem. The same holds true for a tape cartridge."

This UA care and concern dates back to a period when UA and the old Liberty Records operation were among the first companies to work closely with outside independent producers, who often recorded albums at other studios. "They would bring in an LP, say, 'Here it is,' and simply depart," notes Haerle.

Haerle adds, "On one hand, you have a 15 i.p.s. tape which gives you a super recording, and on the other hand a record groove into which just so much can be squeezed. Then there's the cartridge with its slow speed. We attempt to make decisions which will help us get it all in the groove, at the same time respecting the creativity of the producer and the dignity of the master tape."

At United Artists, the slogan is "We Care." It's an attitude that pervades at work. It's an attitude that works.



Dino Lappas, UA's recording director

Technological Group Key to Improvements

Computers, electron microscopes, electronic instrumentation, printouts, chemical analysis and metallurgical microscopes.

Sound like a page out of NASA? Or even 1984? Actually it's a sign of the times or, rather, a sign of the direction in which one phase of the record industry—record pressing—is rapidly heading.

And, at no label is the emphasis towards science and technology in record pressing more evident than at UA, where research and development of improved sound and pressing has become the full-time job for a seven-member technical group headed by a clear-thinking Hungarian immigrant Csaba Hunyar. Hunyar works under the direction of Martin Haerle, UA's director of manufacturing, who brought the scientist in to head the newly formed department a year ago.

UA's research and development group headquarter-



Csaba Hunyar, technical director

ters at Research Craft Corporation in Los Angeles. It's one of UA's two pressing subsidiaries, the other being All Disc Records, Inc. in New Jersey. The work that has gone on there in the past year in an attempt to upgrade the product that eventually finds its way into the consumer's home has been of enormous proportions. Hunyar's group is not running quality control checks on product; on the contrary, the group has little to do with the actual quality control departments of the pressing plants (except to introduce and upgrade current quality control equipments and specifications).

"We're here," explains Hunyar "for quality improvement. We look at the production from every possible angle including pressing, plating and the raw material as well, and we try to upgrade each phase of it. And, in the U.S. there is much room for upgrading."

Both Hunyar and Haerle, who is also of European extraction, believe that the U.S. record pressing quality is far behind the Europeans. "There really aren't any quality control standards in U.S. record pressing," says Hunyar. "At least none as definitive as those of the Europeans. So the first thing we did, we established a minimum standard that we would want all product to meet."

During the past year, Hunyar's group has made progress into areas in which few record pressing plants have dealt:

"First we converted to the metric system so we would be compatible with the Europeans since we were setting record specifications compatible with international standards. Next we are developing a measuring device that would actually measure the 'annoyance' level on a record. By this I mean the amount of noise on a record. The measurement of this relatively subjective level by objective methods will permit us to work successfully for the reduction and ultimately for the elimination of the annoying surface noise, pop, ticks, etc."

Hunyar's group developed the measuring device and, in addition, it also introduced other new instruments and equipments to pressing. For instance, a die which will give LPs better quality and less warp; this die with the new profile will enable UA to turn out

a more trouble free record. And it is currently being tested prior to implementation at the UA plants.

Aside from these immediate improvements, Hunyar's group is working on another aspect of manufacturing that will catapult record pressing into the scientific age. It's an "electronic program" in which sophisticated electronic equipment is being used to measure, control and upgrade the quality of the disk and tape. "It will even," says Hunyar, "upgrade the quality of quality control so that they can do a better job."

Hunyar's electronic instrumentation consists of a variety of devices ranging from computers that analyze employee and record press performance to an electron microscope that enables members of Hunyar's group to "practically sit right inside the grooves of an album and examine it for flaws and imperfections to be improved.

"The computer analyzes employee performance as well as technological quality level on recordings. It keeps records of rejects and also tells about employees in need of improvement. We use the computer printout to educate and advise employees and to control production quality. The computer removes the subjective element from assessing employee performance, the printout is explained to the operators and a common effort is exercised to find out where further change and improvement must be applied."

The same is true of the performance record kept of the presses. "By computerizing the quality ratings of presses, we can find out by statistical methods which press needs attention by the maintenance department. Thus, preventive maintenance can forestall a major repair job or a serious drop in quality of the output of the presses."

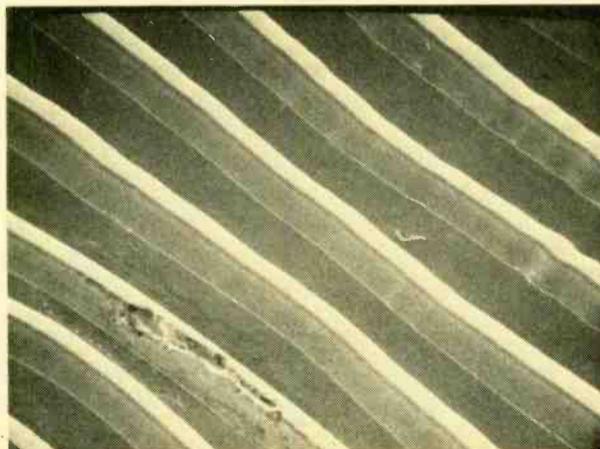
Computer performance checks, however, are only one small part of UA's sophisticated handling of record pressing. In addition, Hunyar's group has designed and had built an acoustically correct research and development sound room; an electronic laboratory where electronic equipment for measuring the quality of pressings is being developed; and a chemical laboratory with a special metallurgical microscope where the analysis of plating baths, vinyl pressing compounds and metallurgical experiments with the nickel stampers is conducted.

In all, UA has made a major investment in new equipment during the past year in an attempt to make "UA's pressing the best in the business."

"It's easy," says Haerle, "to say we're trying to get a better product. Everyone can. But, you've got to have the ability to check the products you are producing and the plating, lacquers, molding and material that go into it. Without an accurate way of checking these things you can talk all you want but you can't prove your recording is consistently better. With the improvements we've made, and the ones we will be making in the future, we think our product is the best in the industry.

Tape, too, has not gone without special attention. Through Haerle, UA has introduced what it calls "creative control" in tape manufacturing. "In the past," Haerle explains, "adjustments on recordings for tapes have always been made by the manufacturing plant. Many times the person making those adjustments is someone who is not aware what the artist is trying to say. Consequently, the tape products that many companies release get a great many complaints from artists and a&r producers.

"We think we've eliminated that through our 'creative control' process. It's a process where UA's director of recording, in conjunction with producer and artist, and not a technician, listens to the test tapes.



A 100 percent magnification on a scanning electron microscope of a record surface with a severe defect in one of the grooves.

We think this is highly important in the manufacture of tape because tape, more than disk, can certainly be altered through the manufacturing process. Now with the creative people involved, we keep any altering to a minimum and the producer and artist know exactly what it is that will sound different before it is ever manufactured. And, if they desire, they can change it. The problem, of course, with all tape is that somewhere along the line a compromise has to be made because tapes, although much improved over several years ago, are still not equal to duplicating the sound that comes from that master. At least, however, with our program, the producer is the one who makes the choice of what—if anything—has to be altered."

UA's emphasis on high quality has, apparently, already paid high dividends. Nearly 50 percent of Research Craft's business is outside and All-Disc has 80 percent of its load from outside sources. At the same time, the type of customers the label is attracting is evidence that the disk is of exceptional quality. For instance, one of Research Craft's customers is Mobile Fidelity, a small, high quality sound label that deals exclusively in recordings of train sounds, both in stereo and quad. The LP's list for \$10 and, as Haerle put it, "with that kind of disk you can't make any mistake. The customer is a definite sound buff and he doesn't want any surface pops or clicks."

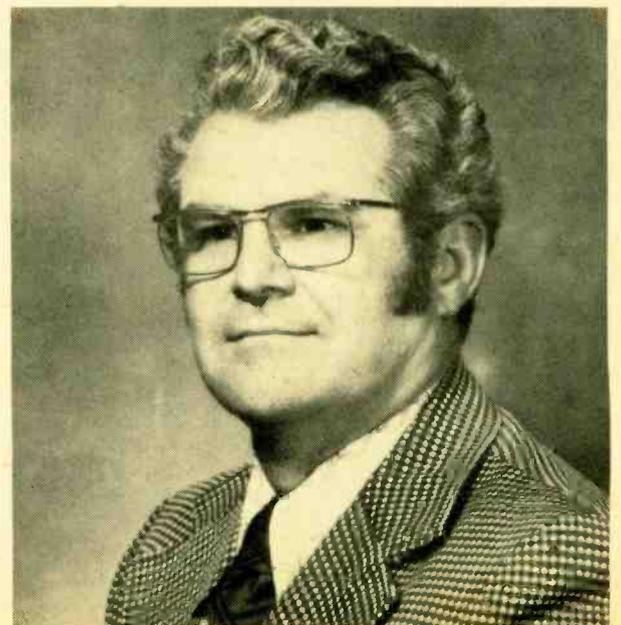
Seeburg is another customer for Research Craft which makes its 16 $\frac{2}{3}$ rpm background music disks. A series of disks plays continuously for more than 24 hours and any malfunction means an immediate service call to Seeburg and, from there, an immediate complaint to UA.

Haerle explains: "With the rise of quadrasonic, the softening of the sound of music, and the continued improvements in the sound quality of duplicated tape, there is a growing emphasis for better quality records. And, this industry is going to have to produce, that's why we've gone to such an extent in attempting to come up with a better product. Tomorrow's consumer won't buy anything less."

Haerle, however, does see a relay in the continued resurgence of quality records. "I look for a shortage of material through the next several years. That shortage will delay many manufacturers from going too deeply into quality improvement. For the most part they're going to be worried enough just about getting the material itself and quality will be a low priority issue in the industry.



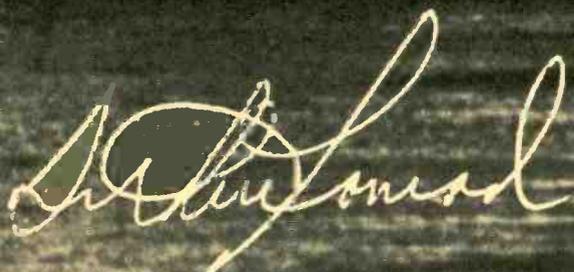
Research Craft's Chuck Donnelly



All Disc's Art Conrad

MEMBERS OF THE CREATIVE CONTROL TEAM

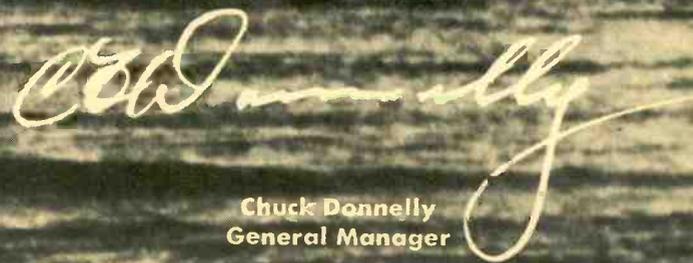
A STATEMENT OF POLICY
In these trying times of material shortages, we at All Disc Records and Research Craft are committed to protect and help our loyal customers by continuing to provide the most complete record pressing service available. The emphasis remains on consistent quality, pressing after pressing.



Art Corrad
General Manager

All Disc Records, Inc.

625 West First Avenue
Roselle, New Jersey 07203
N.J. (201) 245-7415
N.Y. (212) 267-1523



Chuck Donnelly
General Manager

Research Craft Corporation

1011 North Fuller
Los Angeles, Ca. 90046
(213) 876-3440

If there is anything more propitious than a tape duplicator being able to make its own equipment, it has to have the capability to sell it to other duplicators.

And this is exactly what is happening at Liberty/UA Tape Duplicating and what has been happening for around seven years, according to Ray Start, sales manager, and Bill Wilson, chief engineer of the equipment marketing wing, now rapidly being expanded.

Both men explain that the equipment manufacturing wing is not a case of serendipity, but is rather a logical evolution of the inventiveness that has characterized the firm from its earliest days.

As Wilson, Start and Marv King, the latter general manager of the over-all company, see it, the equipment manufacturing capability provides not only an obvious advantage for Liberty/UA Tape Duplicating, but for its equipment customers as well. After all, the equipment made at Council Bluffs is developed out of an actual need and moreover must pass rigid on-line production tests.

Nor is it merely tape duplicators who depend on the Liberty/UA line of equipment, because new items are being added, especially in the case of a master reproducer, that expands the market beyond duplicators, to recording studios, radio stations, institutions and other non-duplicator customers, who are therefore even more dependent on the reliability of the products, said Start and Wilson.

The development of the equipment manufacturing wing has been gradual and not without its share of problems, said both men, who oddly enough, have held positions with the same company—Ling, Temco Vought. Both are engineers too.

Start came from Ling Altec's sound division five years ago to rejoin the company he saw come into existence. He had served in a sales capacity on the West Coast, selling in Oklahoma, Texas, New Mexico and Louisiana.

Wilson was with LTV's early warning government division seven years but more recently with Kleinschmidt division, Smith, Corona, Marchant, in military style teletype communication equipment.

Among important trends noted by the two men are:

- Increasing demand by tape duplicating equipment customers for "off-the-shelf" service;
- Steady sophistication of customers' facilities with a corresponding better ability to anticipate needs;
- Refinement of factory testing at all stages of the equipment manufacturing process;
- Unusual demands to anticipate long lead times in acquiring raw materials and parts;
- Increasing need to make more parts;
- Expansion of markets such as non-duplicators and the expansion of duplicators in general.

Top of the line of Liberty/UA's equipment series, of course, is the high speed cassette and 8-track tape duplicator, model LT-1600. The unit will drive from one to 10 slaves.

A potential saving is offered with the feature for using a ¼-in. tape loop bin for cassette duplication, so it is not necessary to go to 1-in. or ½-in. masters and that added mastering expense.

Perhaps two of the most popular accessory items in the line are the model CW-15SCB cassette loader and its counterpart, the model CW-25CB 8-track cartridge loader.

Among outstanding features are the twin take-up spindles on the cassette unit for maximum productivity, an automatic cutter of the moving tape, rolling tape guides, loud speaker for monitoring cut-tone and high speed program and speeds of 100 ips (at 50 Hz) and 120 ips (at 60 Hz).

The 8-track unit incorporates similar features and in addition offers speeds of 200 ips (50 Hz) or 240 ips (60 Hz). Both have adjustable take-up tension, capstan drive and optional electronic predetermined counter-accurate winding with an accuracy of + or -5-seconds.

The cassette unit is calibrated in 2-second increments; the 8-track in 1-second increments.

Other products include a footage counter, a cassette tape splicer, a vacuum equipment and a bulk tape degausser.

Features of the footage counter include instant dial setting, a rotary pulse generator for use independent of winder parameters, a repeat cycle of better than + or -1-foot regardless of winding ten-

Duplicator Sells Units to Other Tape Duplicators

sions, line voltage variations and capstan slippage or speed.

The degausser features a core winding design, making it an extremely efficient unit, Start claimed. Its power consumption is about 1/5th that on most other similar units in the same intensity of erasure levels. Because of the lower power consumption, the unit also runs cooler for extended periods of operation, he said.

Start says the first machine Liberty/UA built for subsequent sales was a tape footage counter. In tracing its evolution, he says it began as a mechanical device that used a mechanical type counter, that is, belt driven.

"This would measure out so many feet of tape," he says, "But it was not really that accurate. We then go into a mechanical-electrical reset type timer, that timed so many seconds for so many feet of tape. This had only an accuracy to within 10 percent of the length.

"Then we worked out a drum assembly type timer, that though I wouldn't like to see this in print, will allow us to actually repeatedly cut a splice.

"We use an electric eye for sensing every revolution of a wheel. Let's say we set this eye on the little opening at the same point each time. Then with the leader extended back, we make a run, and let it cut automatically. Then we splice at that point. Now, we rewind by hand, putting everything back equal to the starting point.

"At this stage, I guarantee I will cut to within an inch of the original cut. At a show, we cut 100 times and I think we were never off more than three inches."

While Start describes the evolution of this one design over a period of time, the philosophy of designing equipment at Liberty/UA has been changing of late, according to Wilson, King and Nick.

Catalyst in this is Wilson, who was brought in the first of the year and took over engineering of the machinery making division in March. "We have made a complete turnaround in engineering," Wilson says.

Of course, much of this ties in with the move from Omaha over to Council Bluffs.

Engineering was heretofore divided up into two facilities in Omaha. The new facility also meant expansion of several elements, with complete sheet metal, woodworking and metal working facilities.

And the firm also has a complete drafting department, silk screen department and now makes its own printed circuit boards.

The importance of having the capability of making its own parts cannot be overestimated, according to Wilson, who spoke of lead times in acquiring parts now stretching to beyond a year.

"The raw material people are behind and consequently the parts manufacturers are behind and this throws us that far back," he says. "We have to specify and think of our needs in terms of a year from now.

"As an example, we ordered some parts last July and will be expecting our first shipment—and a partial shipment at that—in March of 1974. This is the kind of delivery lag that can wipe you out."

Wilson says capacitors and motors are the two hardest to find items.

"There are factories working three shifts, seven days a week and still there are shortages," says Wilson, amazed at the way it has all snowballed. Aside from a precipitously-balanced supply and demand situation, he believes some shortages derive from the increasing demands by off-shore manufacturers.

Consequently, Wilson has taken to setting up alternate sources. "Sometimes this is a third, fourth, fifth and even sixth source. You get to the point where you start utilizing everything you know about people who might have parts and you work out schemes to swipe some. It's a matter of juggling, like juggling money, only you're juggling parts.

"Politics plays a part, because it comes down to who you know who has parts. I've been lucky enough to know some people. I'm not hurting too bad, which

is not to say I haven't had problems. But usually, if there's a part to be had somewhere in the country, I will know about it."

Wilson says that while mechanical parts are not necessarily the worst to come by, as compared to electronic parts, it is a major asset nevertheless to be able to make mechanical parts.

Perhaps as important as any area of the sophistication at Liberty/UA Tape Duplicating has been the drafting department expansion.

For the first time, the company is capable of making its own printed circuit boards.

There is also a quality control department. This area has been a major concern ever since Liberty/UA started selling equipment, notes both Wilson and Start.

"What has happened now is that we have stepped up every aspect of quality control, all facets of manufacturing are watched very closely. If we find an error, we correct it immediately, so that everything we ship out now has been given a complete check-over."

Central to this upgrading of quality control has been the improvement in manuals.

"We offer a complete manual, which I call an operational and service manual. It tells how the machine works, it has a complete list of parts. It also has all the necessary drawings to describe exactly everything that has to be known about the piece of equipment."

Manuals available with the items Liberty/UA Tape Duplicating sell illustrate the thoroughness Wilson describes.

Just one example might be the one with a winder.

The manual breaks down into the elements of description, theory of operation, installation, operation itself, maintenance and adjustment, and finally, the mechanical parts list, the electrical parts list, and a general trouble shooting procedure.

Illustrations are profuse. These include the block diagram, electrical schematic, special installation for eration is broken down into areas such as loading, cassette appearance following cutting, cartridge hub winding, electronic counter, removing movable cutter blade, magnetization check of cutter, cassette top deck, cassette bottom deck, the top and bottom decks for cartridge operation, mechanical band brake, electrical brake and control box.

A manual with the tape splicer offers still more illustrations of how duplicating machinery customers are given precise details as to the operation and maintenance of units.

In this case, a general description is provided. Advice is specifically offered for a new installation. Operation is broken down into areas such as loading splicing tape, making a splice, adjustments and maintenance, adhesive accumulation, cutting blade adjustment, cutting blade sharpening and tape feed adjustments.

Photographs illustrate points such as positioning the splicer, positioning the tape, how to handle the end of the tape, how to advance tape, the operation of the splicer, how the finished splice should look and how to collect free ends.

Yet as complete as the manuals are, Start and Wilson are not satisfied. They believe that the continuing trend to off-the-shelf and also sales into international markets will call for even more sophisticated manuals and literature.

At present, though, the more complete manuals provide enough backup so that on routine orders there is no need to send a technician to set up the equipment.

However, on larger orders, such as one recently for a New York firm that ordered ten winders, Wilson sends someone. Naturally, if a tape duplicator is involved, a man will be sent to oversee the installation, perhaps more than one man.

As for the manuals and instructions for equipment sold into international markets, Wilson and Start both pointed out that no translations are required. The language of tape duplication is universally English, they said.

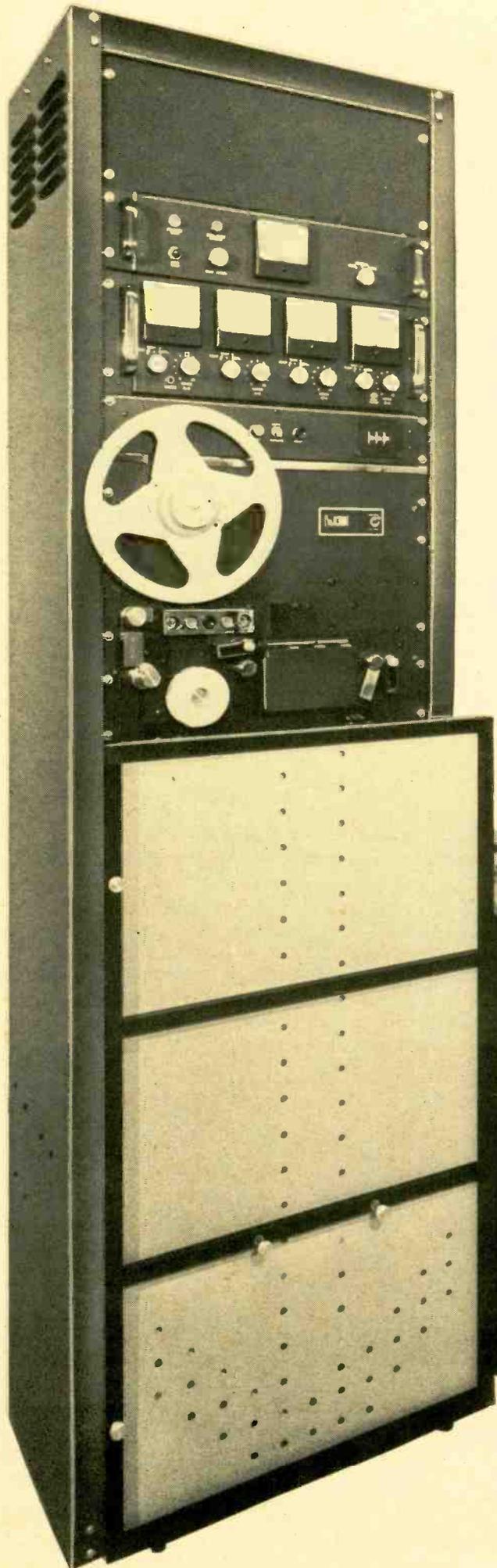
Have Wilson and Start finagled a trip to some exotic far-off country? Not yet, but international sales are one promising aspect of the expansion the company is experiencing.

Another is off-the-shelf service.

Start says he sees this as a natural evolution of the burgeoning tape business in general. Companies definitely are able to anticipate their needs more or

(Continued on page UA-14)

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FEATURES

PRODUCTION CAPABILITIES:

Capacity based on program content is approx. 32 minutes total all sides, production should be approx. 640 to 840-8 track cartridges per one slave during an 8 hour shift. Approx. 320 to 420 cassettes per slave during an 8 hour shift. (This of course, depends on operator skill and down time of duplicator.)

DUPLICATING RATIO:

16 to 1.

MASTER SPEED AND SYSTEM:

Real time of master is 7-1/2 ips recommended. Loop bin system. 120 ips.

SLAVE SPEED:

60 to 30 ips.

POWER REQUIREMENTS:

Master: 720 watts.

Per Slave: 180 watts.

120 V-60 Hz.

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The master unit will drive 1 to 10 slaves.

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Necessary associated equipment would be a breakdown winder such as the Liberty Winder CW15 with 20 Hz sensing amplifier.



Other tape duplicating equipment available from LTD (though not pictured here):
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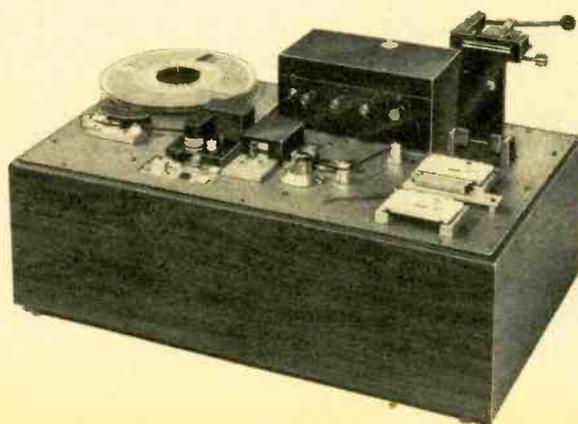
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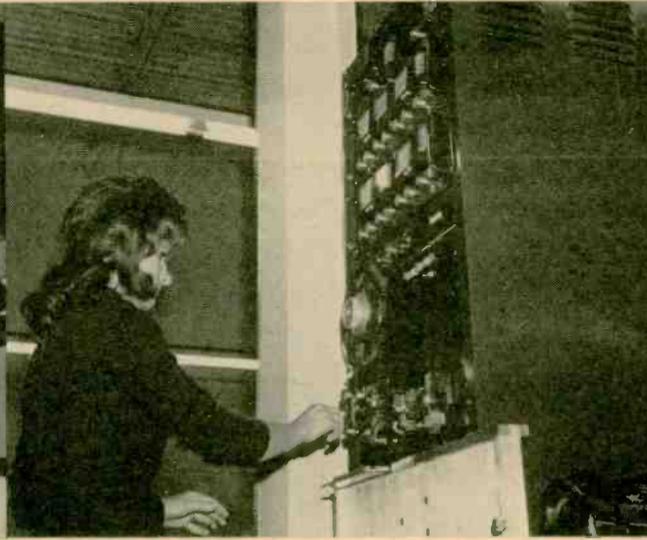
MEMBERS OF THE CREATIVE CONTROL TEAM



SOME OF THE PEOPLE AT LIBERTY/UA TAPE DUPLICATING



Delicate operation of splicing an 3-track cartridge is handled here by LUANN NEVE. The cartridge at this point has just left the winding station.



PATSY TACKITT is loading the bin of an LTD LT1600 series master with tape before starting the slaves.



THERESA MATA is loading pre-recorded tape on an LTD model CW15S loader in C-O's.



Electronic flower arrangement? No this is a printed circuit board VERONICA MARTIN is holding for an LTD electronic predetermining counter for measuring exact lengths of tape in cassettes or 8-track cartridges.



JANE SORENSON is operating an LTD CW25 loader, loading platforms with pre-recorded tape from bulk hubs. Note the dual take-up hubs for continuous operation.



GAIL DUKE'S job entails listening to pre-recorded pancakes as shown here to determine proper level and quality.

MARV KING, STAN NICK, BOB HEIBERG and RAY START.





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Marvin King, general manager

Tape Duplicating

• Continued from page UA-3

fine for identification purposes where local acts were concerned, but really Omaha never did develop into a recording and talent center." Ultimately, Nick and Colvin sold the operation then located in a newer building at 12th & Pacific to Liberty. Colvin has left the industry to operate a fishing resort in Canada.

King indicates that the emphasis on human engineering has been continuing concern from the earliest days of the operation, one example of it is the move to a new industrial park outside Council Bluffs. The move was contemplated from several standpoints, including placing the facility closer to its labor force.

Other important factors, though, included the consolidation of warehousing and manufacturing, proximity to roads and particularly to the airport (the plant is a big user of air freight). Ideally, the facility is connected to the belt freeway that ties in all of the burgeoning Omaha-Council Bluffs area.

King explains that a study was initiated to determine the feasibility of moving the plant into its present 50,000 square foot all one level building in 1969. "Omaha has been moving westward," King says. "Now its center is out around 72nd street. But the number of people from Council Bluffs working in downtown Omaha where our plant was located was truly amazing. Also, by the time we were ready to move, many of our people were from South Omaha and with the completion of a new south Omaha interstate bridge this worked out all the better." In addition, Council Bluffs started to push its industrial park concept, making the move more logical.

Because Liberty/UA Tape Duplicating was contemplating a move into an entirely new facility, it was able to make a number of significant changes, notes King. These were both in terms of duplicating and in manufacturing equipment to be sold, Wilson adds. In the latter case, it was particularly significant because Wilson's shops were located in the separate warehousing facility near the old location. Now he enjoys more space for separate departments such as metal working, woodworking, electronics, printing and parts. On tours, Wilson proudly takes visitors to his upper office where he shows off a bright orange floor and revels in the freedom of having room to breath finally.

In studying how to set up, fresh, King and others visited different tape duplicating facilities around the U.S. "Very frankly, there is a cooperative trust between duplicators, says King. "We've always had an open plant and most other duplicators have a similar attitude. We share ideas back and forth—we don't share customers—but we share ideas."

One of the changes involved grouping workers in a different arrangement.

"We used to have our employees congregated more in groups. Now they're separated at tables and the product is being moved by conveyors. This arrangement is much more efficient, and although the employees are somewhat more isolated, we have tried to keep any worked isolation to a minimum."

Probably as significant as any other improvement was the new warehousing consolidation.

The warehouse used to be in a separate building.

"This meant raw material had to come in, go up stairs or up in elevators and then had to be drawn two-three times daily, brought back down and trucked several blocks to the other plant.

"Then when product was processed, the finished goods similarly had to be trucked across to the warehouse and up the elevator and then later brought down again and shipped out to the customers—it was entirely too much expense in handling materials and hauling," King explains.

If there is a central spirit pervading the facility it is the constant attention to cost-saving at every level, cost-saving and time-saving, which are the same.

Consequently, in designing the new building, every aspect of step-saving and material handling was considered as well. There is room in the new building for everything though even now, with business burgeoning, there are areas where space is at a premium.

One area given adequate room is the department for handling returned tape.

King indicates that this function may not seem important at first, but that nevertheless it is central to marketing tape that it is sold with an exchange privilege. Naturally, much returning tape can be re-shipped because it derives from areas where titles of one kind are simply not as popular as they might be in other markets.

Provided it is in perfect condition, it is normally a matter of rewinding the film and re-shrinkwrapping it. Two women, highly skilled in handling return merchandise, make sure all price labels and other items that would mark the product as returned are taken off. They have suitable forms to maintain rigid documentation of the ebb and flow of the tapes.

Has Liberty/UA Tape Duplicating thought about the possible recycling of tape coming back from the marketplace? "Yes," says King, "this is something always under consideration." He says he is naturally aware of recycling being considered in tape duplication in general, central to which is adequate methods of degaussing the tape to zero blank status and probably even more important, developing methods to match incoming lengths to the variable lengths of music to be placed on the tape again.

"We have just not come to a point where we can consider it. The customer has a right to a perfect product. We're always afraid there will be something wrong and the tape can be identified as having been worked over."

When and if Liberty/UA Tape Duplicating go to recycling return tapes, it's a safe bet the engineers will come up with a machine for accomplishing it. There is a constant effort in research and development going on in the plant, said Wilson, with new machinery being developed all the time, not always with an eye to marketing the unit, though of course, this is an on-going goal as well.

Most recently, Liberty/UA came up with a unit to affix a dust cap on the cartridge. Why? There was simply no machine to do it. As for the dust cap, it too was an innovation. King says it is a very functional unit.

"Most duplicators use a paper box that winds up on the parking lot outside the tape store. UA's cap is plastic and invites the consumer to leave it on the cartridge when not in use.

In its constant search for ways and means to automate, Liberty/UA Tape Duplicating must weigh the contingencies of manufacturing the unit or purchasing it already made. Recently, it purchased an automatic labelling machine. Wilson was asked why the machine wasn't manufactured.

To begin with, the custom made machine is a very efficient and well designed unit, so this was a consideration. "We could probably make this kind of machine," Wilson says, "but to go into too many machines would mean doubling the size of our shop and this would, in my opinion, not be economically feasible."

However, machines to speed up duplicating are always being made. Recently, one was manufactured to partially automate packing finished goods. King describes it as a simplified machine that involves pushing a lever for boxing the duplicated product.

"You try to automate everywhere you can," says King, "but there are still functions at this stage that



Stan Nick, engineering director

require a human decision, where for example, we're concerned with pulling so much tape out in a loop and putting a splice down. In some areas where we'd really like to automate we haven't got around to it, both from the standpoint of volume and efficiency."

Nevertheless, the fact that machinery can now be marketed and thus amortized in that way has brought about a change in planning, Nick says. Moreover, the duplicating machinery marketing gives Liberty/UA Tape Duplicating engineers a better feel of what is needed as input from other duplicators is felt in the requirements they present to Wilson and Start.

Nick notes: "Before it (manufacturing machinery) was just a matter of staying in business." He says there is very definitely a change in the openness with which new equipment is considered."

All the same, it is still a very difficult matter to determine where to automate and where not to. "My ideas on automation are different from others too," says Nick.

During a recent plant tour, Nick's attention was called to a woman occupied with splicing. He indicated that this is one job in a duplicating plant that has engineers always thinking in terms of how to automate. "I find myself dreaming about it at night," Nick says.

No other function in the plant seems to have the dead-end degree of monotony as does splicing. Yet it is an operation that demands alert attention, extreme dexterity and speed, said King. It is also a large area in terms of a labor pool and this in itself is still another prime challenge for tape duplicators.

The central dilemma of maintaining a labor pool is how do you have a ready force when all at once several acts on the parent label start happening and the constant flow of custom duplicating is still going on, if not subject to just as sudden acceleration.

By the same token, when things cool down, how do you handle laying off workers?

The dilemma is by no means unique to tape duplicating but duplicating does entail the unusual combination of requiring highly skilled workers who are adaptable to routine work and who are satisfied with part-time employment at intermittent intervals—a quite possibly unique combination, feels King.

"There is no patent answer to this problem, however, we have a lot of people who like short term work. This fits in well, because we seem to have rush periods. The fall is usually a rush time. I suppose this is because we are geared for more product releases and hits often start breaking in the fall.

"Fortunately, we have a lot of people who like to come in and work just ahead of the Christmas season and build up income. We also rely heavily on recommendations from present employees and there seems to be an excellent word-of-mouth network amongst our employees enabling us to recruit a sufficient labor force in due time."

How does custom duplicating balance out the work flow at Liberty/UA Tape Duplicating?

"Well, it is actually the other way around. U.A. company product balances out the work flow. Custom accounts get their product first. Naturally, we try to do whatever it takes, work on weekends, nights,

(Continued on page UA-12)

Researched and written by Earl Paige; art direction and coordination by Woody Woodward.



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Tape Duplicating

• Continued from page UA-11

days off, to get all the product out on a timely basis. But custom duplicating jobs have top priority."

How does King figure workers can sustain the daylong monotony of splicing tape over and over again?

"I think they daydream while they do it," he says, in trying to analyze how employees can so easily adapt to the job. The subject is all the more interesting in view of some employees who have been in the plant for over five years and still prefer this job even though their seniority if nothing else would qualify them for other work.

He says that perhaps it is difficult for a man to realize how this job can be so inviting to especially the female employees. "I think it becomes very matter of fact to them. It's like knitting or crocheting, it becomes a question of mental conditioning.

"We have tried promotion, but many just don't want it. They are comfortable. They don't want the promotion, the additional responsibility."

Asked if Liberty/UA Tape Duplicating has done time studies and psychological analysis of the splicing job in the areas of motivations and job environment, King says, "It's really a process of elimination.

"The employees have to achieve certain standards to keep the job. They are brought in on a trial basis and after they have met the standards they are kept on. If they don't like it, they move on. But most of them that stay like the splicing work.

"We're tried motivations, incentives, and that doesn't work at all, because it forces people who can't do the job to work harder and work faster and then do shoddy work. It's much better to in the first place search for people who are dexterious and to keep them on or remove them if it becomes obvious they can't do the work— after all they can be assigned other work.

"If they can't maintain a certain speed and accuracy there's no point in leaving them on, because if you crack the whip or do anything to force them, the quality of their work deteriorates."

Obviously, since the goal in duplicating is to come up consistently with the sound the producer of the music has in mind, there can be no deterioration up and down the line.

King says everything has to be inspected and that there are inspections all through the process.

This includes all in-coming raw products and parts. "Even in the area of in-coming materials, which have obviously gone through levels of inspection at perhaps many levels, you cannot take a chance. There are things that you can't always catch, at least not all the time, which is why inspection must be an on-going process," says King. "Actually, each worker must do some inspection. As the product goes down the line there are other checks."

Zeroing in on one inspection point, King was asked what happens if an inspector finds something wrong with a prerecorded pancake (a large, flat spool of tape that is fed into the slave winders).

He says that if something is amiss at this point, engineers would be brought in immediately. "They will check the tape to see if it is malfunctioning. If not the tape, then because each tape is keyed for the machine that produced it, then the machine will be quarantined until the problem is checked out.

"There is no point in finding fault after the tape is in the cartridge, cassette or on an open reel, if there is any chance of discovering something before hand," King says, adding, "of course, finished cartridges, cassettes and open reels are subject to tests as part of the overall process."

For every master tape there is a proof copy and the performance of the master is constantly measured against the proof tape every time the master is brought out for use. "Every time the master is used it has to produce something that is just as good as when the master was first approved."

Such usages may be days if not longer apart. "We may run off 5,000 cartridges from a master and then receive an order for 2,000 more later on. The master will be brought out and compared with the proof copy and if it is not up to standard another master will be called for."

Just as the spirit of cost-consciousness is ever pervading at Liberty/UA Tape Duplicating, so to is this constant vigilance about quality.

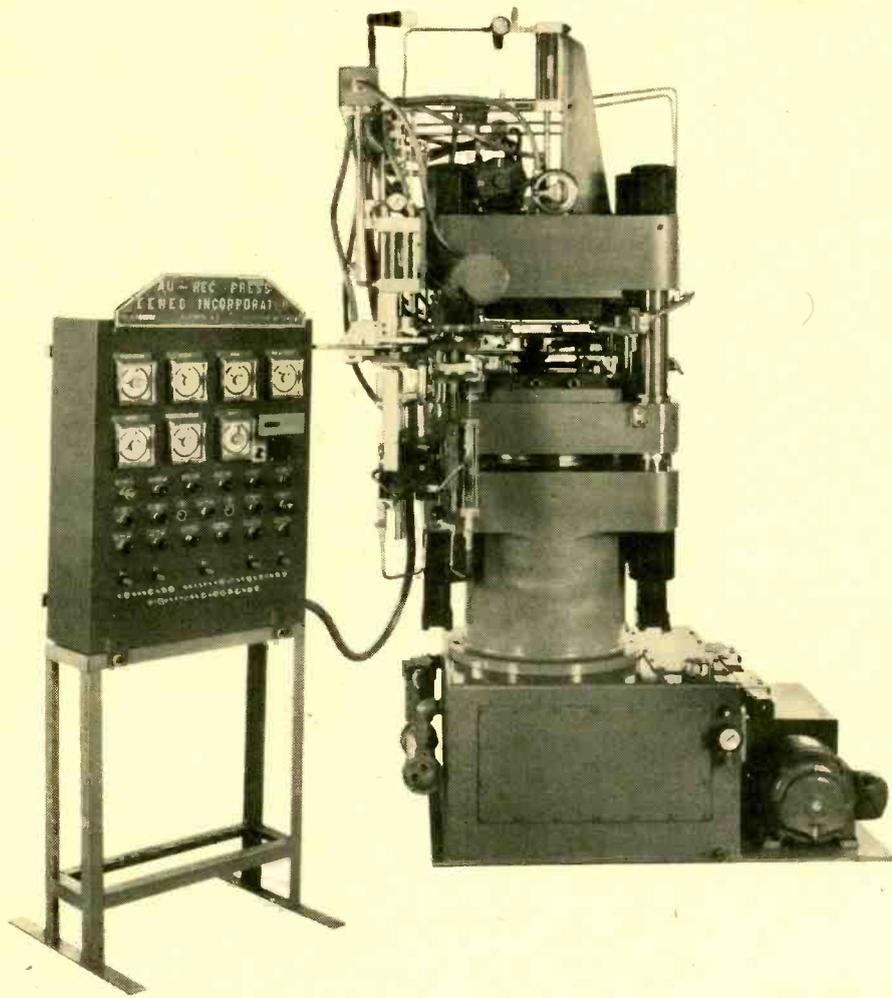
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Duplicator Sells

• Continued from page UA-6

derly now. It has gone beyond a purchase-by-purchase situation.

"What's happening is that a lot of duplicators are just outgrowing the equipment they've been using," Start says. "This is especially true for the firms that initially got into in-cassette type equipment (this is the method where the recording is done with a loaded cassette as opposed to the other method whereby the tape is duplicated in bulk form then cut and loaded into the cassette).

"These firms are starting to receive demands for 1,000, 2,000 even 3,000 of a title, and if they depend on in-cassette equipment for this kind of production, they start seeing that they have a problem."

Start sees a marked trend in the expansion of the legitimate duplicator involved in copyrighted product now that the anti-piracy laws have been adopted nationally and more recently by several states.

Yet another trend is the general expansion of pre-recorded tape sales in every music category, Start points out. Polka labels, as just one example, are bringing out more and more titles in 8-track. Black gospel labels, as yet another example, are thinking more and more of product that will become available on tape for the first time.

Also, there is the burgeoning non-music field such as represented by religious and educational organizations where Liberty/UA has recently sold tape duplicating equipment. Start said institutions are becoming big users of tape materials.

Wilson explains that off-the-shelf service is now a basic concept at Liberty/UA Tape Duplicating and is one that the firm is encouraging. "We find that the customer buys quicker if the product can be shipped the day he calls. We try to induce the customers to think in these terms."

This is not to say, however, that everything is geared to a production line situation. Wilson said there is still the concept of custom-designing a piece of equipment for a specific use by a customer.

As the business for equipment keeps expanding, both Wilson and Start see a growing need for manu-

facturing items not necessarily in use by the tape duplicating wing of Liberty/UA. There is in this direction a constant research and development program going on, with new machines being designed and made all the time, often as not, for some specific use just in the plant.

A case in point is the several machines made for labeling. These were Liberty/UA's own designs and stayed in the plant.

Nevertheless, there are situations where Liberty/UA will purchase a piece of equipment where manufacturing it is not seen as feasible. This happened recently in the case of a custom labelling unit.

Asked specifically where Liberty/UA might be inclined to buy some item it could conceivably manufacture, Wilson says, "If I doubled my shop, then we could go ahead and build a lot more pieces of equipment—we can build almost anything we might need. But I have made an effort to keep costs down. I intend to show a profit this year."

The ability to build any item it might need is but one advantage Wilson and Start see for Liberty/UA. But probably the greatest advantage is that first and foremost, the firm is in the tape duplicating business.

This means that any piece of equipment is apt to have been designed for a specific on-line need and has been thoroughly tested. Customers with similar needs tend to have confidence in Liberty/UA equipment for this precise reason.

Start was asked specifically if ever a tape duplicating firm that might see itself as being in competition with Liberty/UA might for proprietary reasons be reluctant to make a purchase.

"We have never really experienced this," Start says. "One reason is that we ordinarily do not compete in a direct way with a potential customer. Many are smaller than us. Many see us more or less as totally music people, whereas they might very well be in non-music areas, or in a different area if they are in the music business."

Start sees as a much greater problem than any that could arise out of proprietary potential competition areas the one of finding capable reps to sell equipment. This, however, is being overcome.

Congratulations Liberty/UA Tape Duplicating, Inc. on their new facility in Council Bluffs, Iowa.

Magnetic Audio/Video
Products Division **3M**
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**We're proud to be supplying our
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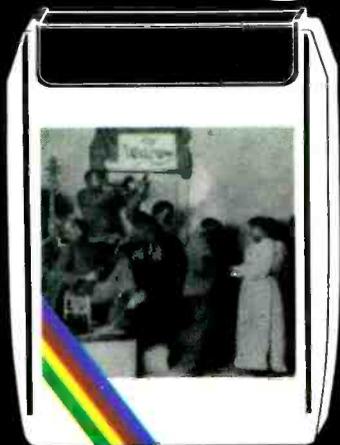
Data Packaging Corporation. Manufacturers of quality quad and 8-track cartridges and cassettes. 205 Broadway, Cambridge, Massachusetts 02140. (617) 868-6200.

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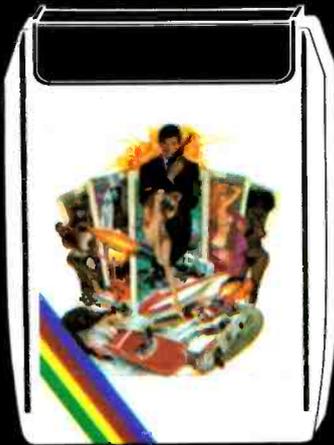
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UA-DA043-H



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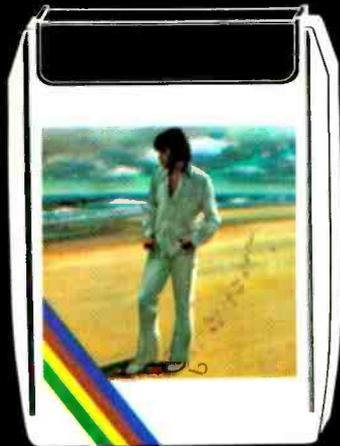
Original Motion Picture Soundtrack
LIVE AND LET DIE
UA-DA100-H



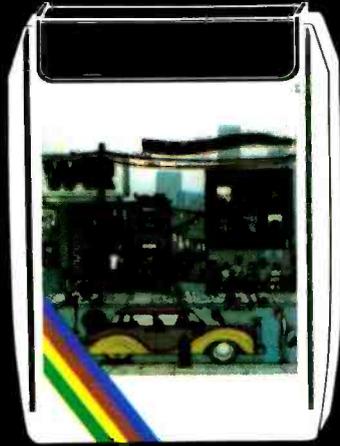
SHIRLEY BASSEY
Carnegie Hall Concert
(Volume I and Volume II)
UA-DA111-H/UA-DA112-H



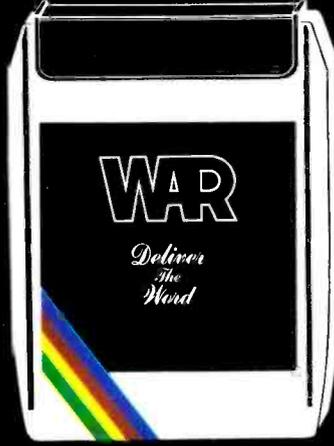
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Down Mexico Way
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BOBBY GOLDSBORO
Summer (The First Time)
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WAR
The World is a Ghetto
UA-DA178-H



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Deliver the Word
UA-DA128-H



VENTURES
Only Hits
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UA-DA118-H

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ja19

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BLANK 8-TRACK TAPES. BEST
Quality, best price. Features Ampex
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4573. American Stereo, Box 333, Invo-
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For information phone (313) 779-
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FOR SALE APPROXIMATELY 150
unlocked 8-track and cassette brows-
ers. These fixtures are in excellent
condition and will be available dur-
ing the month of February. Please
inquire for details immediately. Price
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33016 (305) 821-3100. ja19

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Trader selling authentic hand made
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TEJAS INDIAN TRADERS
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(Include phone number) ja19

3,500 REPAIRED 8-TRACK TAPES 65¢
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DISPLAY FIXTURES 8-TRACK, LP
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Puffer-proof special
48 capacity counter mod. \$ 24.95
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New home storage units available.
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fe9

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Radio/TV announcer. Call or write to-
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stock. Send 50¢ for 3,000 listing catalog.
Mail orders filled. Record Center, 1895
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H.R.L. Smokers Clinic: (212) 777-5177.
ja10

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and child seek part-time or seasonal
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or West Indies. Box 864, Stamford, Conn.
06904. ja19

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Craze. Old time radio shows on 8-track
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If you're considering to make a change and have 3 years or more experience
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Starting salary \$8,000 to \$10,000 per year. Send complete resume to:

BOX 6073 BILLBOARD
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(All information strictly confidential) ja26

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we provide the following services:
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All brands phonograph records and
pre-recorded tapes. Also largest se-
lection of attractive close-out offers.
27 years of specialized service to
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Dealers and distributors only.

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Major label LP's are low as \$1.00. Your
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With good sense of humor, by West
Coast 50KW. Rush tape, resume,
photo and salary desired to:

Box 608

Radio TV Job Mart, c/o Billboard,
One Astor Place, New York, N.Y.
10036. 1/19

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a bright morning driver. If you en-
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Office Box 2505, Montgomery, Ala-
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SECRETARY NATIONAL PROMOTION DIRECTOR requires PERSONAL SECRETARY.

Must have record industry back-
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Steve Rudolf
(212) 541-4110

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cutting. Low overhead. Convenient to
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200 W. 54th St.
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11,000 classified one-line gags, \$10. Cata-
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"FREE" CATALOG... EVERYTHING
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checks, wild tracks, old radio shows,
FCC tests, and more! Write: Command,
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NOW items. House of Rippis, 38 N. Mac
Queenen Parkway, Mt. Vernon, New
York 10550. tfn

CONCERT KITS TM, PIPES, PAPERS,
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43 Milbar Blvd., Farmingdale, New
York 11735. (516) 420-0022. fe2

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Country songs "The Women of My
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Haden Reed, 120 Mikel Dr., Summerville,
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MAJOR INTERNATIONAL MUSIC
Publisher seeking assistant to interna-
tional director. Excellent office skills,
minimum of 5 years experience in in-
ternational aspects of music publishing.
Some knowledge of major European
languages required. Must be available
for interview in Los Angeles. Refer-
ences required. Please send resume and
salary requirements to P. O. Box 782,
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BLACK DISCO JOCK required for
the most live wire, sophisticated
Discotheque in Australia. We are
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Black Soul Music in a funky scene.
Top salary, transportation and ac-
commodation for 6 months. Send
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tralia. 1/19

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"Looking for a job as a DJ in the
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experience as a DJ and a First
Phone. Want small or small-me-
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Experienced creative ad man. Cur-
rently employed, desires a career in
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station. Self starter, strong in sales,
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to Box 609, Radio TV Job Mart, Bil-
board, One Astor Plaza, New York,
N.Y. 10036. 1/26

Page Revives Shreveport 'Hayride'

By BILL WILLIAMS

SHREVEPORT—This city, home of the famed "Louisiana Hayride" from 1948 to 1966, again will have a live country music show, this time called "Hayride U.S.A."

A special 10-acre site for a new auditorium to house the show is located in Bossier City, directly across the river from here.

Referring to this as the "second coming" of a live operation in the area, the new show will be run by Frank Page, former "Louisiana Hayride" producer, and Johnny

Roberts, who owns an entertainment agency here. He will manage and book the talent.

Page expressed the feeling that the old "Hayride" show failed ultimately because of the lack of other music facilities here. "Its reputation for building talent was greater by far than the 'Grand Ole Opry,'" he said, "but the city didn't have the allied facilities to keep the artists busy, such as record labels, publishing companies, booking agencies and recording studios."

Page points out that the city now has Sound City, one of the "best equipped recording studios in the nation," which encompasses publishing, recording and promotion. He notes that Stan Lewis, who began with a record shop business 26 years ago, now has a multimillion-dollar facility here which includes record labels, distributorship, and several publishing companies. "There are a half dozen other recording studios within a hundred miles of Shreveport," he said, "some very well equipped. The area feels it is now capable of supporting the 'Hayride,' both physically and financially."

Page said the area chambers of commerce are giving backing to the project. The Tourist and Motel Commission is offering support through publicity and promotional ideas.

Income from the show will be supplemented by permanent advertising inside the new auditorium. "We make no bones about this; it is one of the ways we expect to finance the project," Page noted.

The old "Louisiana Hayride" was started by A.M. "Pappy" Covington. His early acts included Hank Williams, Webb Pierce, Faron Young,

Slim Whitman, Jim Reeves, Johnny Horton, Johnny Cash, David Houston, Claude King, George Jones and Elvis Presley. Floyd Cramer and Jimmy Day were sidemen in the Red Sovine group there. Jerry Kennedy, now a vice president of Mercury, got his start there. Others to join later included Bob Luman, Conway Twitty and Nat Stuckey. Johnny Wright and Kitty Wells moved to the "Opry" from the "Hayride." They, as so many others, were taken to Nashville by the late Hubert Long.

CMA Appoints 'Pirate' Crew

NEW ORLEANS—The Country Music Association will hold its first quarterly meeting of the year at the Royal Sonesta Hotel here Jan. 15-16.

Those attending will include representatives of record companies, artists, trade journalists, performing rights organizations, broadcasting, publishing, composing, merchandising, management, talent buyers and advertising executives.

At the board meeting, a general chairman and 15 state chairmen will be named to spearhead the industry's efforts to combat tape piracy.

MCA Releases Kitty Wells; Goes With Capricorn Label

NASHVILLE—Kitty Wells, the "Queen of Country Music," has won a release of a "lifetime contract" with MCA, and has signed to record for Capricorn of Mason, Ga.

She thus becomes the second MCA artist of longstanding to quit

the label. Previously, former Governor Jimmy Davis of Louisiana obtained his release from MCA and signed with Word of Waco, Tex.

Owen Bradley, vice president of MCA and the only person who has ever produced her records, expressed regret at her departure.

"Kitty left of her own volition," Bradley said. "We are still the best of friends and naturally I wish her well. She has simply decided to try something new."

Miss Wells, one of the two natives of Nashville ever to become a member of the "Grand Ole Opry," has signed to Decca/MCA in 1952 and has accumulated 23 number one records on the Billboard chart.

Miss Wells was the first of the country artists to sign a "lifetime contract," and she expressed appreciation for what the label had done for her.

The announcement of the signing of the artist was made by Phil Walden, president of Capricorn.

Harry Jenkins Heads Reeves Enterprises

NASHVILLE—Shannon Records will concentrate on its existing artists, giving them full concentration, according to Harry Jenkins, newly named executive vice president and general manager of Jim Reeves Enterprises, Inc.

Jenkins, recently retired vice president of RCA, will head not only Shannon, but all of the Reeves subsidiaries, including Acclaim Music,

Tuckahoe Music, Open Road Music, Ma-Ree Music, Ree-Klein Music, and Mary Reeves Talent.

Mary Reeves Davis, president of the umbrella operation, will devote her full time to production, along with Bud Logan, former leader of the Blue Boys, who has been producing and recording for the label.

"Eventually we will expand, but we want to keep the number of artists on the roster limited so we can provide the proper sort of service for them," Jenkins said.

The association of Jenkins and Mrs. Davis dates back to Jenkins' close friendship with the late Jim Reeves. According to Mrs. Davis, it was Jenkins who kept the singer on the label when he was planning to make a change in 1963.

Jenkins, who has relocated here with his family, was a veteran of more than 30 years with RCA. He has directed virtually all operational functions of the record business.

He also has been active in the country music field, and has held director and officer positions with the Country Music Association.

Shannon currently has three artists on the roster: Logan, Wilma Burgess and George Kemp.

Houston Promoter Tries Fan Fair Duplication

HOUSTON—A "Country Music Fair," patterned somewhat after the Fan Fair held in Nashville last summer, will be held here Jan. 24-27.

Produced by Jim Austin for Showcase International Productions, the event will bring "more than 40 country artists" into the Albert Thomas Convention Center. Some will be paid, others will work for "promotional consideration."

Austin, in a news conference here, said he anticipated more than 50,000 persons at the four-day extravaganza. Based on a trade and entertainment type of program, he also said some 200 booths will be sold (about 75% already sold), ranging in price from \$250 to \$450.

A program book, with advertising, also is being printed. Gate prices range from \$2.00 to \$6.00.

Four stages will be utilized. The theater stage, which seats more than 3,000, will feature Porter Wagoner and Dolly Parton on the first two nights, and shows on subsequent nights which include Jerry Reed, Faron Young, Barbara Mandrell, Waylon Jennings and Willie Nelson.

Other acts will perform on the

smaller three stages, with an audience of about 500 each. Only expenses will be paid to these acts.

Nine Texas radio stations are tying-in with the event, doing remote broadcasts. All are in the Southern and central Texas. They are trading out air time of promotional spots for booth space.

Austin said he is spending \$25,000 on advertising alone, and had a \$75,000 "nut" invested in the "Fair."

Austin, in a last-minute visit to Nashville, called upon executives of the major recording companies to supply talent.

Licensing Societies Report Tripling Membership in '73

NASHVILLE—Writers and publishers, the source of all songs, have grown incredibly in the past year here.

A Billboard survey shows that writers functioning through the performing rights organizations here now number 14,132, nearly tripling the figure of a year ago.

The number of publishers soared to an astronomical 5,396, more than five times the figure listed a year ago.

With the number of sessions here having grown to 15,877 (see Billboard, Dec. 29), the need for this creative work is apparent.

The number of writers and publishers does not include several hundred Gospel writers, most of whom are affiliated with SESAC. All Gospel writers, wherever, work out of the New York office.

The increase in writers and publishers is even more pronounced when one looks back to 1965. At that time, there were only 500 writers working out of the Nashville performing rights offices.

The emergence of the new, young writers is apparent. Literally hundreds of them made the Billboard charts for the first time in 1973. Vet-

erans held their own, however, as some of the old pro's turned out as many as 25-30 charted songs.

Non-Nashvillians continue to seek songs written and published here. Most of the music recorded here came from Nashville-based writers and publishers.

Richards Records Stax Pop Session

NASHVILLE—Earl Richards, president of Ace of Hearts Records, a country label based here, has completed production of a "pop song with country lyrics" for Stax Records of Memphis.

The artist involved is Joyce Cobb, who has been appearing regularly as part of Teddy Bart's "Waking Crew" and "Noon," shows here, and singing in clubs.

Miss Cobb has cut four sides under Richards' guidance, for release on Stax.

Bart, a WSM personality, has been responsible for the showcasing of about six top recording personalities now.

Longtime Seattle DJ Ritchey Dies at 58

SEATTLE—Buck Ritchey, 58, 32 years in country radio as a personality, died here Dec. 23 after a three-year bout with cancer. Ritchey was one of the top ten disk jockeys in the period during the late forties and early fifties when Billboard conducted a survey of country radio to pick the best jockeys yearly.

Ritchey, who spent 21 years at KVI-AM here before joining KAYO-AM 10 years ago, is survived by his wife, Pauline, and son, Brent. Bobby Hooten takes over Ritchey's morning slot.



PHIL WALDEN, president of Capricorn Records; Kitty Wells; Frank Fenter, vice president of Capricorn, and Johnny Wright pose following the signing of Miss Wells and Wright to the label.



JOHN MURRAH, seated, left, signs an exclusive recording contract with Cinamon Records, as label president Johnny Morris, left, Bobby Bare Jr., and Bobby Bare look on.

Nashville Scene

By BILL WILLIAMS

The soon-to-be vacated Grand Ole Opry House had a scare last week, when a Dempster Dumpster fire directly behind it began to spread. Many of the artists had to rush their cars out of the area, but it was contained before reaching the ancient building. . . . Roy Drusky, the victim of the ice storm which swept much of Tennessee, finally had to move his family to a motel when he lost both electricity and water. . . . Stu Phillips, working to get back into his old rhinestone suits, has shed 38 pounds. . . . Lonzo and Oscar, along with Bill Carlisle and Alex Houston, entertained 150, mostly family at a big party in Greenbriar.

Jerry Clower went all out at the Orange Bowl in Miami. He entertained the luncheon, took his wife to the ball, went sailing for the first time in his life with bowl official Malcomb McNeil, then went to a Baptist church and did a telethon for a rescue mission and raised \$25,000. . . . Jim and Jesse are adopting the name put on them in a Billboard review. They're calling their kind of

music mod-grass. . . . George Morgan's 14-year-old daughter, Laurie, got a standing ovation at her first "Opry" appearance, singing "Paper Roses." . . . Bill Anderson is writing more lately, as he promised, and is really showing results. He has new singles by Jean Shepard and Tommy Cash, with another likely by Cal Smith. Writing is what first brought him to Nashville. Bill also is putting together an entire new show to present to the audiences this year. Mary Lou Turner, in keeping with the change, had her hair cut.

The Osborne Brothers are coming out with an album to be called "The Fastest Grass Alive." On the cover they'll pose as gunslingers. . . . Dianne McCall has departed the Charlie Louvin show except on occasional weekends, and will strike out on her own. . . . Stonewall Jackson insists he likes his new release, "Ol' Blue," because it has a lot of religion in it. He also says he is singing a one-year contract with MGM because he wants to keep his options open. . . . Loretta Lynn is about to do another CBS pilot, this one on her

Eubanks Forms Country Talent Management Firm

LOS ANGELES—American Management Inc. was formed here last week to concentrate on management of country artists by Bob Eubanks, president of Concert Express here. Concert Express started promoting country concerts April, 1972, and since that time has stretched nationwide (Billboard, Sept. 22, 1973).

Eubanks is president of AMI and Jim Wagner, who previously headed his own country booking agency, the Jim Wagner Agency, here (see Executive Turntable), is vice president. Teri Brown, who has been with Concert Express since inception, has also

been appointed a vice president. The agency is located in suburban Encino.

Eubanks will announce soon the first acts signed to the management office. Concert Express, the promotional concert wing, exclusively handles Merle Haggard and Porter Wagoner nationally. AMI will offer a full range of artist services: publicity, TV coordination, liaison with record labels and a closer rapport with the important Nevada showplaces. AMI will also coordinate with local concert promoters on all their artists' itineraries.

Arnold Hosts 'Hit Parade'

NASHVILLE—Plans have been announced for the second annual Country Music Hit Parade telecast, hosted by Hall of Fame member Eddy Arnold.

The program will be shown over CBS-TV Feb. 4th, following taping Jan. 23-24 at the Grand Ole Opry House.

Guests on the show, in addition to Arnold, will be Charlie Rich, CMA's Male Vocalist of the Year; George Jones and Tammy Wynette; Dottie West; Danny Davis and the Nash-

ville Brass, CMA's Instrumental Group of the Year; Ben Smathers and the Stoney Mountain Cloggers; Conway Twitty; Jeanne Pruett; Patti Page, and Lester Flatt and the Nashville Grass.

Artists will perform the top five songs from 1973, as well as traditional favorites. The special is produced by Phillip Productions in conjunction with CMA. Joe Cates is executive producer, Walter Miller director, and Chet Hagan the writer.

The American Gas Association will sponsor the show.



OPRYLAND RECORDS expanded with the signing of Judy Bryte, as producer Jim Bowen and Opry Manager Bud Wendell show approval.

own. . . . Earl Scruggs off to Dallas for the premiere of the movie, "Where the Lillies Bloom," for which he wrote the score. After that, he plays the New York Philharmonic.

Minnie Pearl, in these days of rare domestic help, has just honored her housekeeper, Mary, for 25 years of service. . . . Billy Walker made it through to Columbus, Ohio, when a lot of others failed. It took him 14 hours of plowing through snow to get his bus to the State Fair convention. Five acts failed to show. . . . Charlie Walker has formally signed with Capitol. Working with him will be Joe Allison and Biff Collie. All are ex-disk jockeys, all former San Antonians, and all former KMAC personalities. . . . Freddy Weller has signed with the Jim Halsey agency in Tulsa, and right away Freddy is signed to scores of personal appearances and television shows. Fair dates also are coming up. . . . Dick Feller, outstanding writer who came along strong as a recording artist with "Biff, the Friendly Purple Bear," has signed an exclusive pact with the Don Light Agency. He will work a lot of campus dates.

Ray Griff returns to Toronto to finish taping his own TV series, "Good Time Country," for Global Television. Ray and wife, Margaret, have also bought a new home. . . . Buck Owens, as reported earlier, is about to take off on his first extensive tour of the Far East. But the big news is that the four concerts in Japan are sold out prior to the beginning of the tour. . . . Commander Cody and His Lost Planet Airmen, sometimes country, sometimes not, embark on their second European concert tour in late April. . . . Jeannie C. Riley made the transition into the new year as busy as ever. In Abilene, Texas, near her home, she heads the West Texas Rehabilitation Center telethon, then will be Florida bound. . . . R.M. Stone, president of Stoneway Records in Houston, keeps turning out outstanding instrumental material. Latest is by Herb Remington. What these records fail to get in air play, they more than make up in sales.

Arkansas beauty queen Susan Haney has joined the Billy Walker show, which now makes it self-contained. . . . Don Holiman of MGM now is using MGM artist Gene Price as his man on lead guitar as part of his Las Vegas act. Also in his band is noted songwriter Chuck Thorpe. . . . Dennis Duke has recorded a Howard Vokes, Walter King composition on Heart and Soul Records. . . . "Hee Haw's" Sam Lovulla is back on the West Coast following production of his CBC TV special, "Celebration." . . . Tex Clark of Brite Star says things are going well for him. The fuel shortage has prompted more than a dozen calls from artists who planned to record later in the year to do their recording now, just in case the shortages get worse. . . . Pomona artist Eddie Downs has cut a single for Fabor Robinson of Fabor Records in Anaheim. . . . The annual Nashville Songwriters Association Dinner will be held at the Sheraton South Inn on Feb. 26. The ballots are out now for the favorites. . . . Jimmy Newman has signed a personal management contract with Gary Lynn of WMTS-AM Radio in Murfreesboro, Tenn. Lynn will continue to work for the station. . . . Dave Dudley has returned to the road after a long holiday rest. . . . Sam Luallo, producer of "Hee Haw" insists that Buck Owens is not leaving the show, despite rumors to the contrary. . . . The pre-teen Coun-

Billboard			Billboard SPECIAL SURVEY for Week Ending 1/19/74
Hot			
Country LP's			
* Star Performer—LP's registering proportionate upward progress this week			
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	39	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	9	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
3	4	17	SAWMILL—Mel Tillis, MGM SE 4907
4	3	20	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
5	6	10	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★	12	5	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
7	5	26	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
8	9	17	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1-686 (Phonogram)
★	16	5	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
10	7	12	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
★	17	15	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
12	13	25	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
★	18	4	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
14	10	20	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★	23	5	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
16	8	13	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SR 1-677 (Phonogram)
17	11	16	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
18	19	13	BUBBLING OVER—Dolly Parton, RCA APL1-0286
★	19	36	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	20	6	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★	21	38	AMAZING LOVE—Charley Pride, RCA APL1-0397
★	22	37	LET ME BE THERE—Olivia Newton-John, MCA 389
23	27	4	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
24	14	16	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
25	26	8	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 26013 (Famous)
26	28	8	NEW SUNRISE—Brenda Lee, MCA 373
★	27	33	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
28	21	16	PAPER ROSES—Marie Osmond, MGM SE 4910
29	24	12	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
30	31	6	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
★	31	2	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
32	32	9	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
33	35	8	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
34	34	7	THIS IS BRIAN COLLINS—Brian Collins, Dot DOS 26017 (Famous)
★	35	49	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, SRM 1-690
36	15	30	SATIN SHEETS—Jeanne Pruett, MCA 338
37	40	7	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
38	22	15	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
39	20	24	TRIP TO HEAVEN—Freddie Hart, Capitol ST 11197
40	42	4	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
41	25	13	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
42	44	3	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
43	45	3	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
44	29	44	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
45	46	3	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
46	47	3	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
47	50	2	THE FARMER—Porter Wagoner, RCA APL 1-0346
48	—	1	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
49	—	1	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
50	—	1	BEAN BLOSSOM—Bill Monroe, MCA 2-8002

try Bugs from Kelso, Wash., have their first record out on the Charter label. . . . Alice Creech has signed with Chart Records in Nashville, and has her first release out on that

label. She is managed by Jim Harper. . . . Henry Marshall, an Indiana songwriter, wrote both sides of the new Darlene Jayes release on Pete Drake's Showcase label.

Billboard Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI)	35	43	7	TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Gliner), ABC 11403 (Tree, BMI)	66	87	2	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window, BMI)
★2	3	12	JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Oweparc, BMI)	36	38	9	COME ON PHONE—Jean Shepard (Johnny Slate, L. Henley), United Artists 317 (Tree, BMI)	69	70	6	PLEASE DADDY—John Denver (Bill Danoff, Taffy Nivert), RCA 0182 (Cherry Lane, ASCAP)
3	4	10	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	37	39	8	WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)	70	66	12	ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)
★4	6	9	ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)	★38	48	6	THE UPTOWN POKER CLUB—Jerry Reed (Williams-Vodery-Havez), RCA 0194 (Warner Brothers, ASCAP)	71	78	4	HAPPY HOUR—Tony Booth (Buck Owens), Capitol 3795 (Blue Book, BMI)
5	1	13	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	39	41	9	I'VE ALREADY STAYED TOO LONG—Don Adams (Ben Peters), Atlantic 4009 (Ben Peters, BMI)	72	77	6	GOOD ENOUGH TO BE YOUR MAN—Brian Shaw (Dave Kirby), RCA 0186 (Tree, BMI)
6	7	14	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	40	44	7	SHE'S GOT EVERYTHING I NEED—Eddy Arnold (W.C. Thompson), MGM 14672 (Rose Bridge, BMI)	73	79	7	TUCKER & THE U.F.O.—Brush Arbor (Ken Munds), Capitol 3774 (House Of Hits, BMI)
★7	17	6	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf Stream/Singing River, BMI)	41	45	8	AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry Stafford, BMI)	74	67	8	I'LL BE DOGGONE—Penny DeHaven (W. Robinson, W. Moore, M. Tarplin), Mercury 73434 (Phonogram) (Jobete, ASCAP)
8	9	8	BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, EMI)	★42	53	4	SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetti), Hickory 312 (MGM) (Fred Rose, BMI)	★75	—	1	RAINBOW IN DADDY'S EYES—Sammi Smith (Ballas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)
★9	19	5	A LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnossons, ASCAP)	43	21	12	ROSIE CRIES A LOT—Ferlin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)	76	83	4	DADDY NUMBER TWO—Glenn Barber (G. Barber, J. Nelson), Hickory 311 (MGM) (Acuff-Rose, BMI)
10	8	12	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)	44	24	10	I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)	77	80	6	JULY, YOU'RE A WOMAN—Ed Bruce (J. Stewart), United Artist 353 (January, BMI)
★11	16	7	I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	★45	56	3	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill, ASCA)	78	81	4	THE GREAT MAIL ROBBERY—Rex Allen, Jr. (Joe Allen), Warner Bros. 7753 (Tree, BMI)
12	5	13	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazaros) Dot 17480 (Famous) (Chess- Charlie Boy, ASCAP)	46	49	9	DARLIN'—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	★79	96	2	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)
13	13	10	ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)	★47	62	3	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell, ASCAP/Unichappel, BMI)	80	82	5	JULY, YOU'RE A WOMAN—Red, White & Blue Grass (John Stewart), GRC 1009 (January, BMI)
14	10	11	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)	48	54	8	TOO MUCH PRIDE—Mack White (Mack White), Commercial 11314 (N.S.D.) (Milene, ASCAP)	81	84	3	LOVING' COMES EASY—Jack Lebock (Jack Lebock) Capitol 3751 (Blue Book, BMI)
15	15	12	THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP)	49	28	18	THE MOST BEAUTIFUL GIRL—Charlie Rich (Norro Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	★83	—	1	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)
★16	30	4	THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	50	20	22	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	84	91	3	YOU'RE MY WIFE, SHE'S MY WOMAN—Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI)
17	14	11	BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shafer), RCA 0165 (Blue Crest, BMI)	51	55	6	DON'T FORGET TO REMEMBER—Skeeter Davis (B. Gibb, M. Gibb), RCA 0188 (Abigail, PRS)	85	86	3	CHIP, CHIP—Patsy Sledge (J. Barry, C. Crawford, A. Resnick) Mega 203 (Viva, BMI)
★18	27	6	LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)	★53	63	6	RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)	86	90	3	WHAT WAS YOUR NAME AGAIN—Kenny Vernon (Glenn Garrison) Capitol 3785 (Eddie Miller, BMI)
★19	22	8	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)	★54	64	4	TURN ON YOUR LIGHT (And Let It Shine)—Kenny Price (R. Pennington), RCA 0198 (Dunbar, BMI)	87	89	5	DADDY BLUEGRASS—Stoney Edwards (B. Bryant, F. Bryant), Capitol 3766 (House Of Bryant, BMI)
★20	36	4	ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-1079 (Columbia) (Algee/Altan, BMI)	55	57	6	SURPRISE, SURPRISE—Sonny James (C. Smith, Ben Peters), Capitol 3779 (Ben Peters, BMI)	88	85	5	HOW CAN I TELL HER—Earl Richards (Lobo), Ace Of Hearts 0477 (Kaiser/Famous, ASCAP)
21	23	9	SHE MET A STRANGER, I MET A TRAIN—Tommy Cash (J. Slate, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)	56	59	7	DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank Stanton), Dot 17483 (Famous) (Two Rivers, ASCAP)	89	93	3	GYPSY QUEEN—Chuck Glasier (Greg Quill, Karryn Tolhurst) MGM 14663 (Coller/PTV Ltd/Glasier, BMI)
★22	33	5	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	57	60	6	WHEN YOU GET BACK FROM NASHVILLE—Susan Raye (Buck Owens), Capitol 3782 (Blue Book, BMI)	★90	—	1	I CHANGED MY MIND—Billy Walker (Conway Twitty), MGM 14693 (Twitty Bird, BMI)
23	11	11	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Briarpatch, BMI)	★58	75	2	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	91	94	3	COUNTRYFIED—Ray Pillow (Danny Hogan, Ronny Scaife) Mega 202 (100 Oaks/ Partner, BMI)
★24	35	7	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook, BMI Pana, ASCAP)	59	65	6	GEORGE LEROY CHICKASHEA—Porter Wagoner (Porter Wagoner), RCA 0187 (Oweparc, BMI)	92	97	2	IT HAPPENS EVERY TIME—Dorsey Burnette (S. Dorff, M. Brown), Capitol 3796 (Lowery, BMI)
★25	31	6	I'VE JUST GOT TO KNOW—Freddie Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)	60	61	5	MOONTAN—Jeri Ross (Bobby Braddock), ABC 11397 (Tree, BMI)	93	95	3	GOOD-BYES DON'T COME EASY—Warner Mack (Warner Mack) MCA 40137 (Hall-Clement, BMI)
26	12	14	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia) (Acuff-Rose, BMI)	61	69	4	YOU'RE GONNA HURT ME (One More Time)—Patti Page (G. Richey, C. Taylor, N. Wilson), Epic 5-11072 (Columbia) (Al Gallico/Algee, BMI)	94	98	2	HE'LL COME HOME—Melba Montgomery (Danny Samson, Ruby Van Noy), Elektra 45875 (Window/Regent, BMI)
★28	34	8	JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)	★62	72	2	WHATEVER HAPPENED TO RANDOLPH SCOTT—Statter Brothers (H. Reid, D. Reid), Mercury 73448 (Phonogram) (American Cowboy, BMI)	95	99	2	SIX PACK TO GO—Hank Wilson (Thompson, Lowe, Hart), Shelter 7338 (Capitol) (Braze Valley, BMI)
27	18	15	AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	63	68	7	LOOKING BACK—Jerry Foster (Otis, Benton, Hendricks), Cinnamon 774 (Sweco/Eden, BMI)	96	—	1	MARLENA—Bobby Goldsboro (B. Goldsboro), United Artists 3718 (Pen In Hand/ Unart, BMI)
★29	26	10	LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM 14660 (Cedarwood, Sawgrass, BMI)	64	42	10	PICK THE WILDWOOD FLOWER—Johnny Cash With Mother Maybelle Carter (J. Allen), Columbia 4-45938 (Tree, BMI)	97	92	5	A SONG I'D LIKE TO SING—Kris Kristofferson & Rita Coolidge (Kris Kristofferson), A&M 1475 (Combine, BMI)
★30	47	5	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	★65	76	5	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	98	100	2	I JUST HAD YOU ON MY MIND—Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI)
★31	40	7	WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Jaylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	66	73	6	ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram) (Hallnote, BMI)	★100	—	1	LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
32	25	10	BIFF, THE PURPLE BEAR—Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)	★67	—	1	THERE'S A HONKY TONK WOMAN—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danner, BMI)				YOU CAN'T JUDGE A BOOK BY ITS COVER—Troy Seals (W. Dixon), Atlantic 45-4013 (Arc, BMI)
33	29	9	HOUSE OF THE RISING SUN—Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al Gallico, BMI)								
★34	46	5	I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)								

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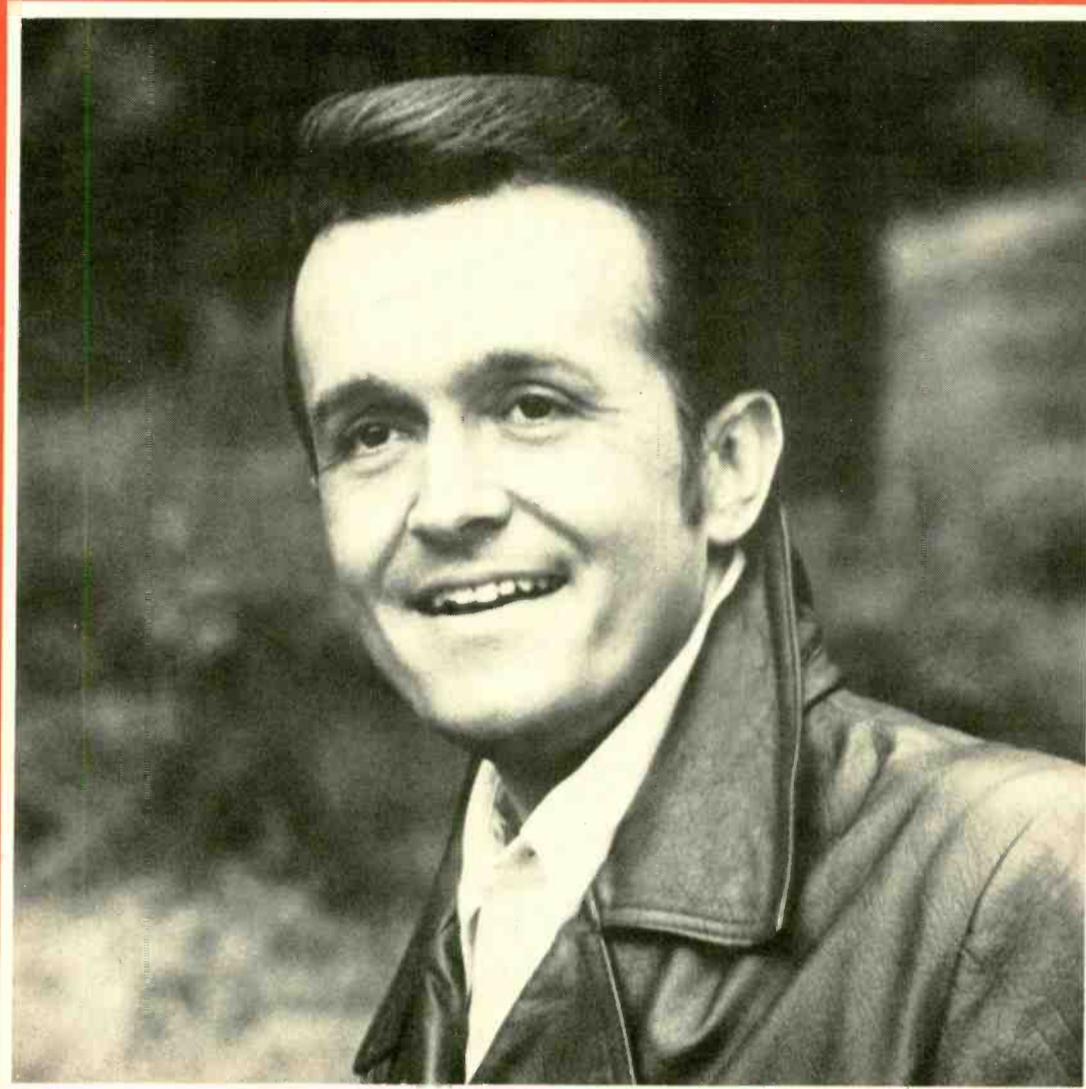
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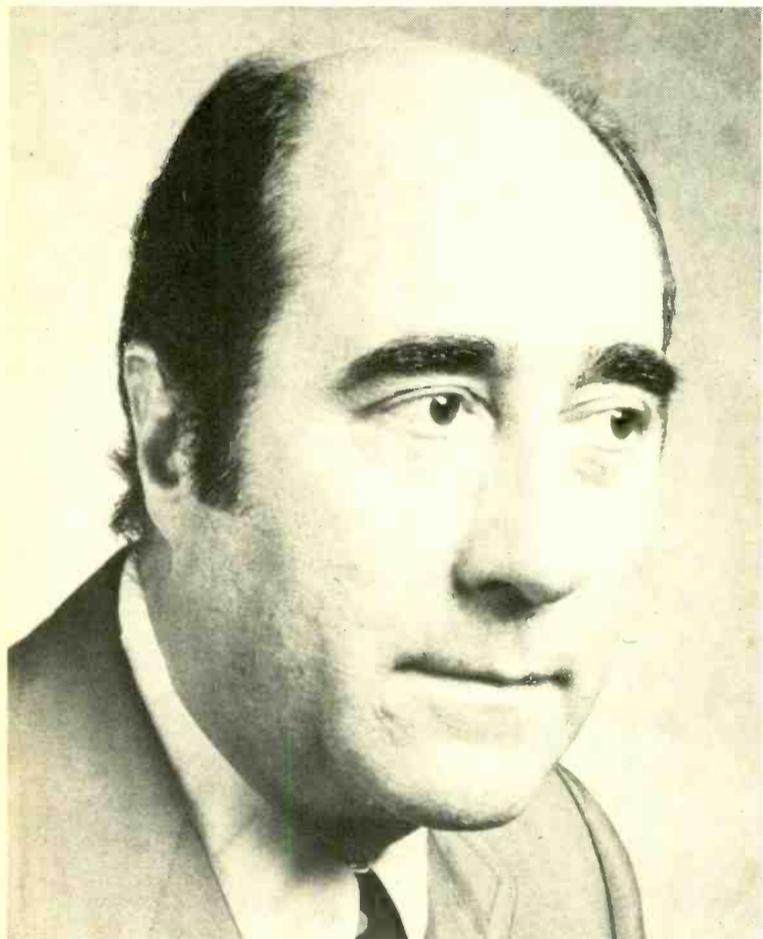
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BERNARD CHEVRY . . . "I knew I had backed a winner."

Radio Triunfo looks To Africa

By Jose M. Nunes

Radio Triunfo, the company representing the WEA group, CBS, UA, Fantasy, Melodia and Hispavox labels—among others—in Portugal, owes much of its success to MIDEM, according to Carlos Lacerda, an RT promotion executive.

This year the company is reorganizing its overseas services and looking to expand its market in the Portuguese African territories and to set up licensing deals for these areas, notably Mozambique and Angola. It will be establishing contacts at MIDEM with this expansion very much in view.

Imavox will be at MIDEM for the

second time and general manager Jorge Cenacula told Billboard that last year the company acquired five of its six licensees at the event.

Imavox would be in the market for good product suitable for Portugal, but, Cenacula emphasized, the company had no intention of acquiring labels just for the sake of building a collection.

Sasseti, making its first appearance at MIDEM, will be there largely in an observing role, but general manager Marques de Almeida says that the company will keep an eye open for labels which might be represented in Portugal.

MILLION-DOLLAR MIDEM

By Henry Kahn

Bernard Chevry was convinced after the first MIDEM in 1967 that he had backed a winner.

"I knew it," he says absolutely without pretence, "because I had planned along new lines. Till that time show business and song festival events always involved contests. There was plenty of glamor, but I realized that music businessmen were really much more interested in the business side of things."

When he was editor of a trade paper devoted to children's toys he realized how important it would be to bring together the toymakers of the world, not for the sake of conviviality, or even for social contacts but simply to talk and do business with one another.

Having at that time made contact with radio and television, it was natural that he should subsequently turn his organizational and creative flair toward the entertainment field. Recognizing that television networks were hungry for material, he founded the international market for television programmes the MIPTV—in 1965.

Later he was involved with the rack-jobbing organization, Cogedep, starting with 850 outlets—and these were the seeds from which MIDEM grew.

He chose Cannes for the location of his international expositions because of its relative proximity to the international airport of Nice, because its Palais des Festivals was ideally suited to the MIDEM and MIPTV events and because the municipality were extremely co-operative and understanding of his needs.

"Let me make it quite clear," he says, "that I did not choose Cannes because it was the location for the film festival. I have never been to a Cannes Film Festival in my life."

It is no secret that Chevry has been tempted to stage the MIDEM event in other countries—but he has never been totally convinced that transplanting it would not diminish its impact and influence. By now, with the eighth MIDEM about to open its doors, the event and Cannes are regarded by most people as inseparable.

The choice of Cannes was an inspired one in the early stages when the San Remo Song Festival was still a force to be reckoned with because it was easy for publishers and record men attending the Italian event to make the short journey over the border to Cannes.

"When I organized the first MIDEM," says Chevry "I decided that contests would be out from the start. The problem with contests is that the major artists whom you really need to give your event prestige, refuse to take part. In any case my aim was to create a market, not a talent competition."

The first MIDEM was a modest success with 120 stands and 14 countries represented. Since then, as is well known, the event has grown steadily in magnitude and influence and for MIDEM 1974 there will be 475 stands and representatives from 42 countries. A total of around 5,000 people will be involved in MIDEM No. 8, compared with 900 who attended the inaugural event.

One of the great strengths of the MIDEM organization is attention to detail, with the professional needs of record men, publishers, agents, promoters, attorneys, radio and tv executives, pressmen and artists all expertly catered for.

"It is important," says Chevry, "not to allow any one faction to exert a disproportionate influence on the

event. It does not need much imagination to appreciate the kind of rivalries that come into play. That is why I personally choose the artists for the galas. I have never allowed a single participant to tell me what I ought or ought not to do—though, of course, I am always ready to consider helpful suggestions."

By the second MIDEM in 1968 it was clear that the Palais des Festivals, as it was then, was not big enough to cope with the remarkable growth rate of the event. So MIDEM was moved temporarily into the Martinez Hotel while a new palais was built.

The growth has continued and this year Chevry himself will have his office in a caravan. "This is the first year that we have had to refuse would-be participants," says Chevry. Spanish participation is up 70 percent, Italian by 40 percent, Japanese by 30 percent, American by 30 percent, German by 20 percent and British by ten percent. Countries like Togo and Morocco will be attending for the first time.

"One of the best examples of what MIDEM can do," he says, "is the international career of the French song 'Love Is Blue.' It was picked up at MIDEM first by the Japanese; then it went to the States and a disk jockey turned it into a major international hit. This is just one of many similar examples."

Zaiks Looks for New Deals

By Roman Waschko

The Polish authors' agency, ZAIKS, is negotiating with Southern Music to dissolve the contract giving Southern Music international rights to all new Polish copyrights; ZAIKS will therefore be seeking contact with other publishing companies for representation of Polish repertoire.

PWM Edition, the sole Polish import and export company for records and tapes will be hoping to do some exchange deals with other record and tape producers.

Poland will be represented at MIDEM by PAGART which, as usual, will be looking for international artists to appear in the Sopot International Song Festival in August this year.

Pagart will also be enlisting the support of international record companies for the festival which has now the added dimension of being a trade fair as well as a song contest. The organization will seek, too, to get bookings for Polish artists in various song festivals.

An opportunity to prospect For new catalogs

By Wolfgang Spahr

When MIDEM was first inaugurated, the German industry was a little skeptical about its viability; but more recently there has been considerable support for the event and this year about 30 companies will be represented in Cannes.

Some of the major record firms still have reservations, pointing out that their international contacts are already well-established and that, in any case, they have their own international conventions each year.

The German music publishers, on the other hand, see MIDEM as an ideal meeting and market place and as a means of saving on travel costs—a consideration that takes on a new importance in the current energy crisis.

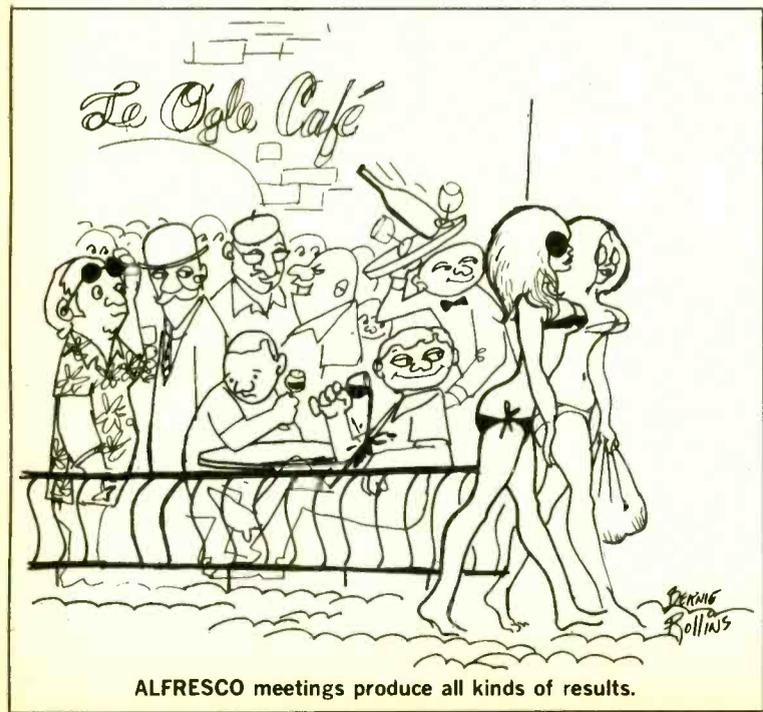
Says Christian Anders, singer-composer and music publisher from Munich: "I can meet many important American publishers and producers in a single week. It is possible to make a lot of deals in Cannes."

And the brothers Peter and Thomas Meisel of Edition Intro, Berlin, are also highly enthusiastic about MIDEM. Every year they have attended they have acquired good new copyrights for Germany and have also sold groups and titles all over the world.

Also very successful at MIDEM has been the ITP tape production firm from Berlin. Manager Rolf Baehnk told Billboard: "We are very

satisfied with the results we have had from MIDEM. There is a good atmosphere about the event."

On the record side, Metronome is also very active at MIDEM. Says director Dr. Gerhard Weber: "With our involvement in British, American and European labels, we are always interested in the acquisition of further product and as I don't have the time to travel extensively, MIDEM provides an ideal opportunity to prospect for new catalogs and masters. It is also an excellent international shop window for the groups on our Brain label like Jane or Grobschnitt and other acts that we are seeking to sell in the U.K., U.S.A. and Japan."



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MIDEM, the musical magnet draws executives from all over the world. England has the largest contingent, with America well represented.

THE ENGLISH VIEWPOINT:

Unanimous Praise For Deal Making

By Nigel Hunter and Richard Robson

LONDON—The eighth international gathering of the world's music business at Cannes is maintaining the reputation of its seven predecessors by being bigger than ever in its scope and the number of its participants.

And the United Kingdom is maintaining its customary MIDEM reputation by sending the largest contingent.

Five firms asked what the annual event meant to them were unanimous in praising the value and opportunities offered by the yearly meet, which represents one week in the calendar they cannot afford to miss.

MIDEM is a special boon to the small operators who do not possess the power and wealth of the large companies and conglomerates when it comes to picking up the travel tabs incurred by journeys to the individual countries whose music industries are represented in comprehensive strength at Cannes. The infant 18-month-old Valentine Music is a case in point, as its managing director John Nice points out.

"Our main aim at MIDEM is to meet and negotiate with territories where we're not represented at present," he says. "It's a great help to us in our objective of achieving worldwide representation."

"The week in Cannes is also a great opportunity to boost our intake of useful copyrights from other countries. It's a chance to show our company flag, let everyone know we exist and what we're doing, and exchange ideas. It's a good working proposition for us, and in personal terms I find it a pleasant change from Shaftesbury Ave., particularly in present circumstances."

At the other end of the scale, MIDEM also has its uses for a giant organization like Polydor, as the label's British chief John Fruin explains:

"The international side of Polydor is strongly represented, and our British a&r guys attend, and sometimes so do I. Obviously MIDEM is not as important to the large companies as it is to the smaller ones, but it's an ideal meeting place, and focal point for a gathering of our licensees."

"Our international side is always active at MIDEM and Wayne Mickerton, our a&r man,

always attends. I can follow up anything that arises here in London or else fly there. It works rather well."

Specialist organizations like those headed by Sydney Thompson and John and Malcolm Jackson also benefit from their annual pilgrimages to MIDEM. Thompson runs the Sydney Thompson Dance Records and the In-victa labels.

"From a business point of view, I couldn't afford not to go to MIDEM, and anyway I want to go," he says. "It's very hard work, but I always meet a lot of people and get ideas about what is being done in other countries. That's certainly one of MIDEM's assets because you can get too parochial if you have no contact with the music scene on an international scale."

"I think the gala concerts could probably be better organized than they have been in the past. After spending a hard day at your office stand from 9 till 7, you don't want to wait around for 40 to 50 minutes to get into the theater. MIDEM is a great thing for the business, and it pays off, regardless of what some people say. I'll go as long as I can."

The Jackson brothers run Jackson Music which has both music publishing and recording interests. John Jackson notes that they have attended every MIDEM except the first one.

"It's an annual occasion, and it has done wonders for the British music industry," he opines. "The main problem is selectivity—seeing the right people and as many of them as possible in the time available—and I think the central paging system could be improved in this respect."

"Of course, it's expensive unless you're a big company, but it's worthwhile. It's much easier to do business with people you've actually met. The personal touch is essential in the music business, and we've made contacts we would never have made otherwise."

Mitch Murray runs Intune Music and Bus Stop Records with Peter Callander, and was also MIDEM's first U.K. representative. He has diagnosed a condition which he has designated as "MIDEM fever," which is some-

(Continued on page 58)

THE AMERICAN VIEWPOINT:

Small Labels See Top Opportunities

LOS ANGELES—One thing remains constant about MIDEM from an American point of view: individual circumstances really determine the meeting's worth.

"If a firm is sizable and has significant European representation," says Ed Cramer, BMI's president, "then contact with that market is usually ongoing."

For such firms, MIDEM might be less vital. For smaller firms, with a limited travel budget that won't support frequent trips to Europe, Cramer feels MIDEM offers a rare chance to meet with other members of the industry for an information exchange.

For a performing rights society, MIDEM's impact varies in terms of a given firm's involvement abroad, the president emphasizes.

At ASCAP, Paul Marks also cites MIDEM's "strength" in terms of information exchange both informally and formally. Marks believes MIDEM's prime importance for American performing rights operations can be viewed in terms of European publishing firm's questions regarding U.S. licensing. "We don't go there to talk to other performing rights societies," he says.

Richard Broderick, the former head of MCA International, now with Tara Music, sees MIDEM as a valuable marketplace, especially for small companies.

MIDEM allows them to show their wares to larger firms. "I have been going to MIDEM since its inception and I will certainly continue to do so," he says.

Larry Uttal, Bell Records president, looks at MIDEM as a means of getting together with his European affiliates on both business and social levels. "It allows me to meet my affiliates, licensees, associates, friends and potential business relatives in a period of one week under one roof."

For Bobby Shad, president of Mainstream, MIDEM remains a "very good thing." But Shad feels it's time to move the gathering. "I think it would serve a better purpose if it were held in this country, since 50 percent of all record business is done here. It's also a little aggravating to know that half the record companies that attend are subsidized by their local government and that's a little unfair to us."

Marvin Schlachter, Chess/Janus president, feels that "MIDEM is a very important meeting ground. I don't have the opportunity to meet with our licensees as often as I would like and MIDEM gives me that opportunity to meet with them all in one place."

Sal Chiantia, MCA Music's president, and a member of MIDEM's sponsoring committee from the start, feels the gathering is a very pleasant way of annually meeting with affiliates.

Ask Seymour Stein, head of Sire Records, which is distributed by Famous Music about MIDEM and he answers it's "madness."

"But it has proven successful in the past and I anticipate attending this year. For meeting new people and renewing old friendships, MIDEM is unrivalled as a music marketplace for the world. I use the time there for preliminary negotiations and follow them through later upon my return to New York. The location is ideal because Cannes is in such close proximity to major European music centers."

Personal manager George Greif also feels Cannes has everything: great facilities in the festival hall, good exhibitions space, good hotels and special restaurants. (In fact he spends evening cooking in one restaurant, Moulin De Mougins.)

"I think it's an excellent place for a convention. The beauty is everyone is forced to attend the convention. There's no place else to go."

"MIDEM is the best opportunity for anybody to do business who wants to do business."

Greif, who manages singer Barry White, has been attending all the MIDEMs. In fact he heard Russ Regan, 20th Century Records president, playing a Barry White record in his booth last year and that's how he heard the singer and got on his trail.

For someone in the talent business, MIDEM allows you "to see the trends in music around the world," as Greif puts it.

"It has the value of reuniting you with people you know over the years. And you can make money by making deals."

However, Greif does acknowledge that things do go sour. "A lot of deals you make don't stand up after you leave. But you have

(Continued on page 56)

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Swedish Delegation Is 30-Strong

By Leif Schulman

The Swedish representation at this year's MIDEM will embrace nine companies and about 30 people. The most strongly represented sector of the music industry will, of course, be the music publishing element. Six of the nine companies are involved in publishing.

The industry regards MIDEM mainly as a meeting place for maintaining existing contacts and establishing new ones. "It's an opportunity in one week to meet all the

people you have been in contact with through the year," says Sture Borge Dahl, president of Air Music Scandinavia, who will be making his eighth consecutive visit to MIDEM.

Abr. Lundquist AB will be represented by its president, Helge Roundquist, and sales manager Anders Roundquist; Imudico will be represented by Scandinavian chief Bengt Sundstrom; and Multitone AB will be represented by publisher Sven Olov Bagge, together with Borje Ekberg and Anders Burman.

"We're hoping to place some of our Swedish original material by Metronome recording artists like Ola Magnell, Gosta Linderholm and Marie Bergman, says Borje Ekberg, managing director of Multitone and Metronome.

Metronome, which distributes WEA product in Sweden will also participate in the WEA conference being held in Cannes on Jan. 24. Also present at MIDEM for Metronome will be label managers Hans Englund and Rolf Lundstrom.

Sonet will be sending the biggest Swedish delegation—seven in number, namely, Gunnar Bergqvist, president of Sonet Grammonfon; Dag Haeggqvist, general manager; Ove Hansson, professional manager of Sonet Music; Lars Olof Helen, Sonet press manager; plus P. A. Boquist president of Amigo Muik and G. Dahlberg AB; and Goran Waltner and Curt Pettersson of Frituna Produktion AB. Altogether 15 Sonet people from Denmark, Norway and Sweden will be working collectively as the Scandinavian Sonet group at MIDEM.

Sweden Music will be represented by president Stig Anderson, secretary Gorel Johnsen, Jorgen Mortensen, general manager of Stig Anderson A/S in Copenhagen, Johan Langer, professional manager of Sweden Music and Marie Anderson.

Says Anderson: "We have no stand at MIDEM since we've found that we work more effectively without it—besides we protest against

(Continued on page 58)

Vogue Seeks Buyers For Rock Opera

By Henry Kahn

As far as the multi-national record companies operating in France are concerned, MIDEM is a place to hold conventions and make contacts rather than transact any hard business—and this is especially true of majors like Phonogram, EMI, Polydor, CBS, and WEA. However, spokesmen for these companies make it clear that they are always ready to do business in Cannes if the opportunity arises and does not conflict with their inter-company policy.

Paul Claude of Vogue, the independent French company, says that his company will be looking to buy and sell masters at MIDEM and a major specific objective will be to find buyers for France's first rock opera, "The French Revolution" which has been successfully staged last year in Paris and the LP of which has figured strong in the French charts. Claude says that an English version of the rock opera is planned.

Vogue has long been a loyal supporter of MIDEM which Claude regards as "a catalyst for international business."

Editions Intersong Tutti Continental and Pigalle consider MIDEM mainly as an annual, international rendezvous. The Intersong group will have two stands at MIDEM, one British and one French. The various constituent companies will be buying and selling copyrights while always bearing in mind the loose but

important links they have with one another. In addition Intersong will be holding its usual international convention at the Majestic Hotel when delegates from the various Intersong offices will be giving their reports on business in 1973.

WEA Filipacchi Music International will be present at MIDEM, will have one of its artists, Francoise Hardy, appearing there and will also be participating in the annual WEA international meeting.

Barclay, which has recently concluded deals with A&M, Ode and Virgin Records, will be present as always says manager Gregoire Katz: "MIDEM is extremely useful and it helps Barclay to maintain its strong international links." In addition to the new catalogs acquired, Barclay also represents Vanguard, Buddah and MCA.

Polydor will be at MIDEM, with an especial interest in that the Staples Singers are appearing in one of the galas; and Disc'AZ with its associate publishing company, Editions Tremplin and distribution firm, Discodis, will be looking for more international outlets. It is looking particularly to the South African and Argentine markets. The company, which tripled its turnover last year, will be looking for further expansion through MIDEM deals this year.

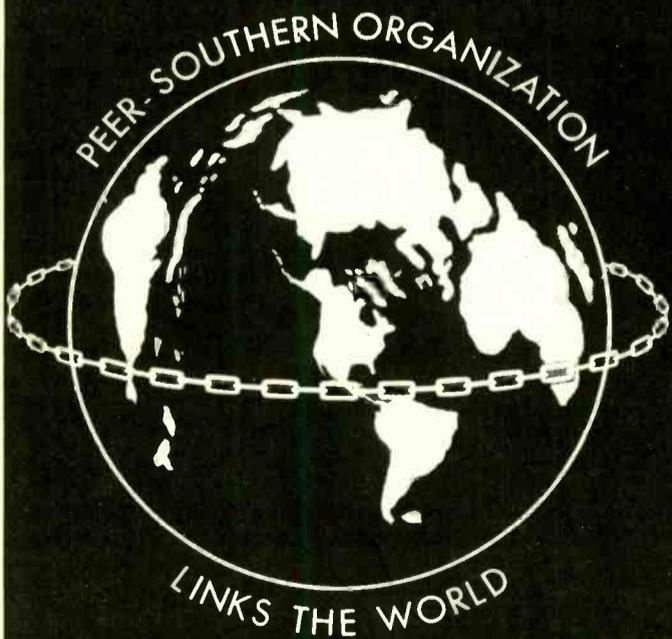
Arion, whose catalog comprises 80 percent foreign material, believes that MIDEM offers great op-

(Continued on page 56)

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Hungary Launches Special Catalogs for MIDEM

By Paul Gyongy

Quite a number of Hungarian state enterprises will be represented at this year's MIDEM.

The Hungarian state radio is sending Lajos Bolba of its light music department and he will be attending for the fifth time. Bolba finds MIDEM useful and interesting because each year representatives from many broadcasting organizations congregate there and exchange views and program possibilities. He finds the galas useful,

too, as a means of getting familiar with the live performances of artists from many countries.

Says Bolba: "Artists and groups hitherto unknown in Hungary could get outlets on Hungarian radio programs. Hungarian Radio, incidentally, is always pleased to receive demo records from foreign record companies. All are listened to and considered for programming. Demos should be sent to the Light
(Continued on page 56)

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Sachs Record Scores at MIDEM

By Kari Helopaltio

Finland will have two companies at MIDEM this year, Musik Fazer AB and Love Records, which will be sharing a stand with its New York partner, Trilogy.

Musik Fazer AB, which has been at every MIDEM since the start, is well satisfied with the results obtained from the event. Last year the company had its own stand and evoked very good international reaction to a demo record of Finnish pop songs sung in English by Warren Sachs. Some of the Musik Fazer copyrights on that album have since been released in Holland, West Germany, Sweden and Canada.

Says John Eric Westo, general manager of Musik Fazer: "The best thing about MIDEM is that it offers you a good possibility to meet music people from various countries and to exchange ideas. Through MIDEM we have built up contacts which might otherwise have been unobtainable."

This year Musik Fazer will not have its own stand but will be represented by Westo, pop publishing manager Osmo Ruuskanen and a&r chief Arto Alaspaa. The trio will be offering Musik Fazer copyrights to other territories and will also be looking for hit material suitable for the Finnish market.

The Love Records/Trilogy partnership will be making its second appearance at MIDEM. They achieved one major success at last year's event—the Warren Sachs album referred to above which was
(Continued on page 56)

MIDEM as a Means for British Music Exports

By Nigel Hunter

The value of MIDEM as a vehicle for stimulating British music publishing trade and prospects on an international basis has been recognized ever since its inception. The Department of Trade and Industry has subsidized British publishers annually to help them meet the considerable costs of the MIDEM week in Cannes, and in return the publishers complete a confidential report on their business activities after each trip to enable the DTI to assess the progress and results achieved each year.

"There's no doubt of the value of MIDEM to British music publishers," declared David Toff, secretary of the Music Publishers Association. "Otherwise we wouldn't keep coming back each year and bearing the expense."

"The MPA has been involved officially with MIDEM ever since it began. The event is vitally important because it is now attended by publishers from all over the Continent and other parts of the world. It has the greatest value for publishers who have not yet got blanket deals covering all the territories of the world and the small-scale operators who would be unable to visit other countries individually."

Toff disclosed that 33 British music publishers have taken MIDEM office accommodation this year, and a further 100 or so will be in Cannes during the week. He paid tribute to the MIDEM administration and the assistance and co-operation it provides for the music publishing contingent.

of Geoffrey Bridge, who has to remain in London dealing with issues and problems created by the British
"The organization is great, and geared up in such a way that there is always someone on Bernard Chevry's staff available to deal with any problems."

Toff emphasized the value of British music publishing's international aspect in terms of exports and the balance of trade, and the consequent interest and assistance provided by the DTI.

"Music publishing is part of the export market which is watched very closely by the department because it earns a great deal of money. The Queen's Award to Industry presented to the Dick James organization in 1973 is clear proof of what is being achieved these days. The DTI has a representative in Cannes throughout the MIDEM week, and the British consul comes up from Marseilles several times."

Toff explained that no exact statistics concerning the British music publishing industry's efforts at MIDEM are available because the reports filed by MPA members with the DTI are confidential, and anyway it can be a matter of years before the full results can be computed of deals initiated at MIDEM.

He will be there as usual, manning the MPA stand near the entrance with the aid of his wife Barbara, and also looking after the interests and business of the British Phonographic Industry organization in the unavoidable absence
(Continued on page 55)

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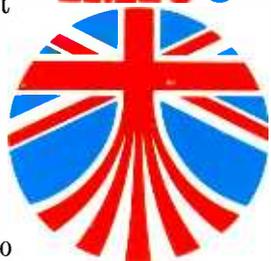
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Czechs Find Great Benefits in MIDEM

By Lubomir Doruzka

As in previous years Czechoslovak companies have booked two stands at MIDEM. Slovart, the Slovak company engaged in the import and export of cultural goods (represented in Cannes by director Dr. Lucky) the concert agency, Slovkoncert (represented by its manager, Mrs. Jakubcova) and the record and music publishing company Opus (general director Dr. Stanislav and copyright and license department representative Dr. Horak) have all found MIDEM particularly useful—because Slovak institutions have entered the international market as independents only a few years ago.

"MIDEM was for us the first opportunity to meet our partners from abroad," Dr. Horak told Billboard, "and we made good use of this opportunity. Partly as a result of our talks at MIDEM last year, we have already concluded some license contracts on foreign LP's to be re-

leased in Slovakia. After this good beginning, we hope that MIDEM '74 will offer us good opportunities to promote our own production in other territories."

Artia, the Czech export and import company representing Supraphon and Panton, is among the most faithful and seasoned supporters of MIDEM. This year its delegation will comprise deputy general director Dr. Svoboda; commercial director Dr. Skokan; assistant director Mrs. Koncelikova and license manager Mr. Nasicova.

"We have already fixed our appointments at MIDEM with most of our commercial partners and hope to establish some new business contacts," said Mrs. Koncelikova.

Supraphon, too, has been directly participating in MIDEM since its inception in 1967. "It was at MIDEM last year that we started interesting talks about the representation of Supraphon records in the United States," Mr. Vinaricky told Billboard. "During our recent trip to America, we made progress with our negotiations and we hope that MIDEM '74 will bring more opportunities. Last year saw an increasing interest in the use of our recordings for background music purposes and I expect this interest to be maintained this year."

*Mr. Vinaricky, Supraphon license and copyright manager, will be accompanied at MIDEM by Billboard's Czechoslovakian correspondent, Dr. Lubomir Doruzka.

Music Export

• Continued from page 50

economic crisis and energy shortage.

"The value of MIDEM is proved by the number of publishers who keep coming back," summarized Toff. "What initially was something of a luxury has now become a necessity for any ambitious music publisher."

MIDEM/1974

MIDEM a Must; Italian Industry

By Germano Ruscitto

MILAN—MIDEM is a 'must' for most of the Italian independent music companies, as well as for the recently established Italian branches of international corporations.

"You have the chance of meeting with 200 people during the five MIDEM days," stated Giuseppe Bracco, Ampex Italiana managing director. "Once a year, you can see most of your friends from all over the world. It's not so important that you do business during the MIDEM. It's more important to check out new music trends," declared Giuseppe Gramitto Ricci, Curci Music and Carosello Records managing director.

"Once again I'll be at MIDEM, where I always did good business," said Ducale president and owner, Davide Matalon.

"MIDEM is a unique occasion. You can't evaluate it solely in terms of turnover," said Senza Fine Music International, international manager Cookie Chammah.

Nevertheless, some Italians are going to MIDEM with specific plans. Carosello is releasing a 25-LP series of music by Vivaldi, performed by I Virtuosi of Rome and available for license deals. Curci will negotiate the sub-publishing rights of the movie soundtracks of "Tony Arzenta" and the Anglo-Italian production "Don't Look Now," with music written by conductor Gianni Ferrio and singer-author Pino Donaggio.

"We will also keep one eye open for any European new talent debuting at MIDEM and for any worth-

while record masters. Deals involving important catalogs. Especially U.S. catalogs, are not normally signed at MIDEM. But you might

start an approach or finalize it," said Carosello general manager Paolo Ruggieri.

(Continued on page 58)

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Hungary Launches Catalog

• Continued from page 50

Music Department, Hungarian Radio, Budapest."

Hungary's sole export and import agency for cultural goods, Kultura, will be sending its record department chief, Joseph Meszaros, who is something of a MIDEM veteran. Since Kultura has been represented at MIDEM, many new distributors have been found for Hungarian product. Meszaros finds it an excellent opportunity to initiate deals.

The Hungarian international concert agency, Interconcert, will be represented at MIDEM by director Josef Horvath. Interconcert always takes the opportunity to meet as many impresarios of serious music artists as possible and seeks to develop reciprocal appearances by Hungarian and foreign concert artists, orchestras and ensembles. Interconcert is also very much interested in developing the recording

possibilities for new young instrumental soloists, singers and all kinds of Hungarian musical groups. Unfortunately the artist nominated to represent Hungary in the MIDEM galas has not been selected by the MIDEM management so there will be no Hungarian artists to be seen or heard in Cannes this year.

Mr. Paul Kessler, director of the Hungarian Management for Light Music, will be in Cannes for the third time and is especially interested in finding new talent in the light music field.

Jeno Bors, well-known personality at MIDEM, will be representing the Hungaraton, Qualiton and Pepita labels, as director of the Hungarian Record Company.

The Hungarian representatives will have a common stand at MIDEM and, especially for the occasion, Kultura is bringing out a special catalog of Hungarian light music, pop music, rock and operettas.

Vogue Seeks Opera Buyer

• Continued from page 48

opportunities. This company is looking for outlets in South Africa and Italy.

Pathe-Marconi, the French EMI company, will be there "largely for prestige" and Louis Hazan will head the Phonogram delegation.

Musidisc, whose turnover for 1973 was 27 percent up on the previous year at five million francs, will have as one of its major aims at MIDEM that of seeking product from independent producers and artists to build its newly created pop department.

Musidisc, which has its own Musidisc, Festival and America labels, also represents Fantasy, Prestige, Chess, Arhoolie, Storyville, Perception, Cadet, Alvorada and Pickwick and distributes Bordas, SERP and Galloway.

Small Labels See Top Opportunities

• Continued from page 46

the opportunity for competition on a deal. Some guy makes you an offer and you can compare it within the span of four days and then make your decision. It's a very big value."

For Phil Rose, WEA's international executive vice president, MIDEM this year is not the center of attention as it's been in the past. WEA is holding an international licensing meeting in Nice, Jan. 23-24 at the Negresco Hotel.

Rose expects upwards of 50 persons at the gathering. While he is not going to officially attend MIDEM this year, WEA's French company will have a booth there.

Still, the reason WEA is holding its overseas meeting at this time and in Nice which is close to Cannes, is because of MIDEM and its magnet in pulling together the world publishing/disk community.

Rose has been to four MIDEMs and like everyone else he finds its value in luring so many people together. But he finds Cannes not the best place to hold an international convention.

"The expense is ludicrous. There are 25 other convention cities in the world more accessible and where the services are 100 percent better. My only antagonism is directed at the city of Cannes. It's not a major international air center, the weather is questionable and I've been there when the rain didn't let up for the duration of the convention. The prices are too high for hotel rooms, meals and services in comparison to other convention cities. I'm sure most people feel this way. We are holding our meeting in Nice for all those reasons."

Rose says that some of the people attending the WEA meeting could not get room reservations in Cannes because they weren't registered for MIDEM. "The hotels won't rent a room to you unless you're registered for MIDEM," Rose says bitterly. He'll be flying into Nice from Japan.

Jay Lasker, ABC/Dunhill's president, has elected to remain at home this year to work on releasing schedules and other industry problems.

He's been to a number of MIDEMs and finds it a change of pace in doing business. "It's business at a more relaxed level," he says "and I've enjoyed my trips there in the past."

Lasker finds MIDEM best suited for the smaller type company or person who needs to make sub-publishing or licensing deals. "It has a lot of pluses including meeting in one place all the people you have deals with. And when that happens, ideas come out. It's a good sounding board place... it's important... it lets you get away from your desk."

Mike Maitland, president of MCA Records, prefers to meet with people behind their office desks. "MIDEM as a place to do business," he says, "is less preferable than being in the hometown office of the guy I'm working with where I can meet all his people face to face."

Maitland says he prefers to be isolated with his business contact in the business environment of his office where questions when they come up can be answered by members of the home office staff.

"The convenience of meeting at MIDEM and the results you get are not nearly as good as when you are in the guy's own office."

The executive acknowledges that the convenience factor of meeting lots of people in one location is a strong selling point for the event and one which has been kept alive by a lot of people. He has been there only twice in the past.

Sachs Record

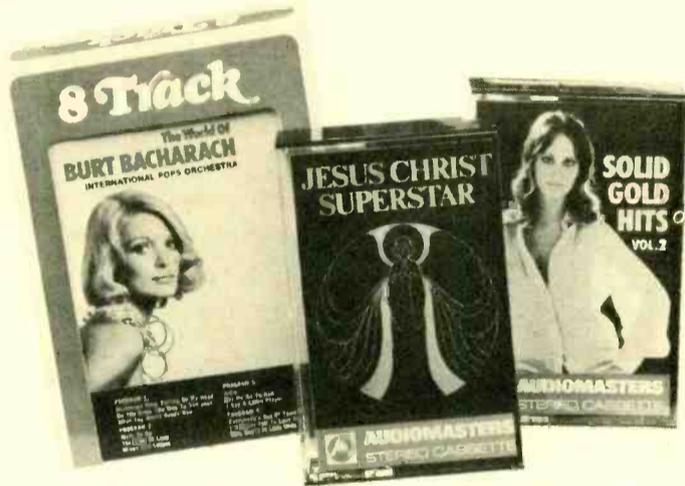
• Continued from page 50

jointly released by Love and Trilogy. The album, featuring songs written by Jukka Kuoppamaki, David Crosby, Chip Taylor and Sachs himself has so far been released in Brazil, West Germany, Sweden, Poland, the U.K., Italy and the U.S.A. The partnership also negotiated the release of an Eddie Boyd blues album, "Praise to Helsinki," by Vogue Records in France.

According to Trilogy managing director Warren Sachs who flew to Finland early in December to supervise MIDEM arrangements, the two companies will be promoting not only the Love Records rock catalog but a wide selection of material, including middle of the road and jazz.

Representing Love/Trilogy at MIDEM will be Love president Chris Schwindt, Love managing director Atte Blom, and Trilogy managing director Warren Sachs.

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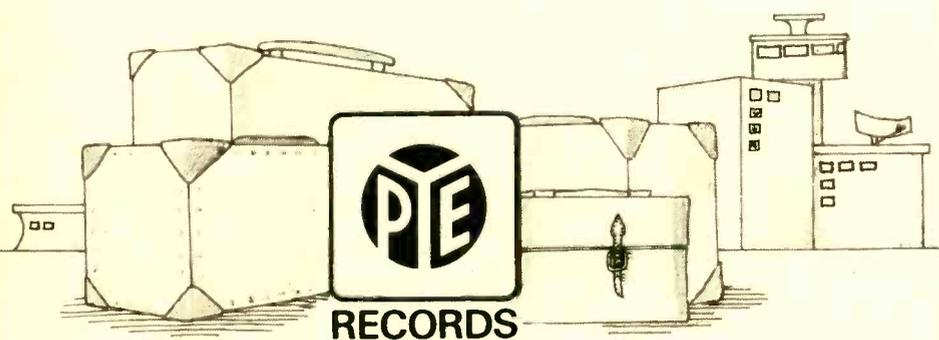
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Praise For Deal Making

• Continued from page 46

what contagious but not incurable. "The atmosphere of Cannes

"The atmosphere of Cannes during MIDEM week tends to go to one's head," he says grinning. "You talk to different people about business, and sums of money and terms of deals are mentioned which can seem both ludicrous and horrifying when you get back home.

"MIDEM's usefulness varies according to your size and the nature of your business. It's ideal if you're a music publisher who's contractually free or an independent record producer with material to place. You need a name and an office there, and you can come back with a lot of money.

"You get to know people and get a rapport with them," Murray continues. "In a way it's self-destructive as an annual gathering once people have done deals around the world, but the business changes so rapidly that it's still well worthwhile being there each year.

"I haven't gone to a gala for two years now, and that's a bad side of the event. The galas during the first two or three years were great, but the artists that appear now are record artists, nonperformers and boring.

"They haven't got a very good telephone service and they haven't perfected the paging service yet—that's been needed from the beginning. Otherwise they've got the offices and equipment together very well.

"If you're going to sell anything,

you'll sell it at MIDEM and I can't imagine missing it."

Although EMI's official explanation for not attending is linked with the current energy crisis and three-day working week in the U.K. it is understood that after last year's MIDEM, the company seriously began to question whether the event was worth such a high expenditure. When the news of EMI's decision broke, there was speculation that other majors might follow suit but apart from one or two smaller independent labels and publishers, EMI does not appear to have started a trend.

In fact, over 163 U.K. firms will attend this year, although not all of them have a stand at the Palais Des festivals.

Although his company will not be actually participating as it was only formed just before Christmas, former Page Full of Hits boss Terry Noon will be in Cannes for part of the week, representing for the first time his Noon Music Co.

Noon left Page Full of Hits and Penny Farthing records, of which he was made a director shortly before his departure last year, to set up his own business and has already signed several writers and acts to the company. Noon is staying at the hotel La Turgois.

Another new name at Cannes this year will be Interlink Air Freight, a shipping and air freighting organization that specializes in servicing the record industry.

The firm is based at Feltham, Middlesex, near Heathrow Airport, and in less than a couple of years

has established itself as the main shipping agent in the U.K. for companies wanting to import or export records and tapes. The company will be represented at Cannes by directors Phil Dinivoch and Jeromy Maeso.

Shelter Music, another new firm, is a music publishing company formed by the Shelter charity organization that helps the homeless, and is a non-profit making firm as all net revenue goes to the Shelter charity. It operates like an ordinary music publisher in every other aspect and signs standard writer's contracts with artists and songwriters.

Tape Duplicating Co., a division of Metrosound, for instance, is making its fourth trip to Cannes this year and with over a third of its production now going overseas, the event is a useful business trip.

Trident Tape Services, a division of Trident Studios, is another custom duplicator which does a lot of overseas work and will be at Cannes again. It, like some other pressing and duplicating plants, is not too seriously affected by the three-day working week following the government ruling that generators can be used. It is represented by several executives, including directors Barry and Norman Sheffield.

Inevitably, the energy crisis, three-day work week and economic recession that looms in 1974 will be at the back of many U.K. companies' minds at MIDEM but there is every indication that they expect business to be as brisk as usual for them at Cannes this year.

MIDEM a Must for Italy

• Continued from page 55

"We are looking for movie soundtracks with substantial exploitation, both recordwise and as solo songs," said Ricci.

Giuseppe Velona, Rifi Records international manager, plans meetings with the Tamla-Motown London representatives and with the other Tamla-Motown European licensees, to coordinate promotional operations. He also plans meeting with the executives of Supraphon, which Rifi represents in Italy. Velona is also interested in pop material and masters for catalog material, with particular reference to Rifi's medium-price Penny line. "I am confident that the eighth MIDEM edition will be a satisfactory one for us. In past MIDEM's we made the first approach to Supraphon, finalized the Motown deal and negotiated the first masters for our Penny line," said Velona.

"I don't think we will do a big catalog deal during MIDEM, but we'll likely find good songs as we did in the past, songs we made hits of in Italy. Also, I think we will be able to deal with 'complete packages': the record production, the publishing rights and the artist. Despite the high participation cost, MIDEM is still a worthwhile business tool," commented Giusta Spotti, Ariston Music general manager.

Ecofina will display a cassette boxing machine and "will look for duplication business, as usual," stated general manager Sabet Mourad.

CBS/Sugar central manager Giuseppe Giannini said the MIDEM galas were the way to French market for such CBS Italian artists as Gigliola Cinquetti, Massimo Ranieri and Gianni Nazario, who also make an impact in many other countries, thanks to contacts made during MIDEM.

The general chorus of approval was, however, offset by widespread dissatisfaction over the organization of hotel accommodation. It was claimed that while MIDEM central-

ized and monopolized the hotel bookings, it did not grant discounts to participants. On the contrary, heavy advance payments were requested, treatment of clients was often less than courteous and bookings were often cancelled or modified without the clients consent. Manager Alex Rotelli confirmed that his company's participation had been cancelled after a decision from the London headquarters which involved a large part of the international EMI setup.

30 Swedish Reps.

• Continued from page 48

the MIDEM management's attempt to force participants to rent stands by allocating the best hotel rooms to those with stands."

On the subject of business he expects to do at MIDEM Anderson says: "Since we're an importing territory, we buy songs or catalogs in the first place; but since we also place masters for our record company, Polar, MIDEM has proved a good opportunity to get international outlets for our productions. In the past year Polar has had considerable international success with its recording acts ABBA and Sven and Charlotte."

It will be the third time at MIDEM for Ake H:son Wilke, president of Play Music, the rack organization which represents Pickwick in Sweden. Wilke will also attend the NARM conference in Miami in March.

The only Swedish company with its own stand at MIDEM will be Fors & Forss, headed by president Hakon Fors together with three executives. Fors & Forss which has been in the business of making and distributing racks for six years, will be making its second appearance at MIDEM.

"You have to attend for at least two years before you establish your name," says Fors. "Last year we exhibited a patented cassette rack which sold well."

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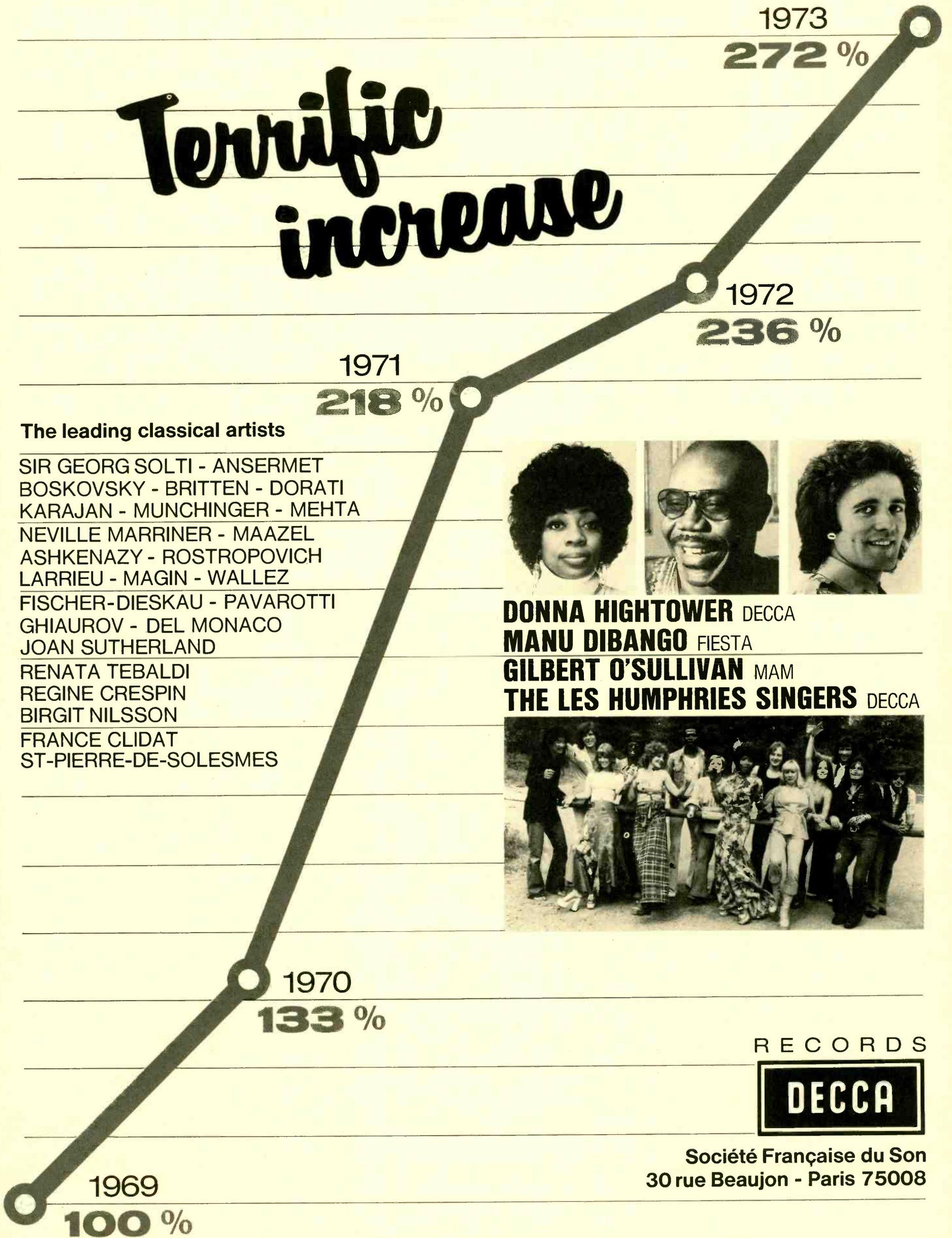
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International News

A&M to Set Up Sales Operation In England After Volume Surge

LONDON—Following an impressive increase in sales during the last 12 months, A&M will take its developing presence in the U.K. market a stage further by setting its own sales force in March.

Derek Green, A&M's managing director, told Billboard that the introduction of the 12-strong force under general sales manager John Mair, would coincide with the expiry of the current contract with Pye which covers manufacture, distribution and sales. "The association with Pye over the past 10 years has been happy and fruitful and has directly led to this new expansion. Our future pressing-distribution arrangements are now under negotiation and Pye is one of the companies with which we are talking. I realize what with the current manufacturing problems, this may not be the best time to be looking for a deal, but I believe that any manufacturer planning for the future should look at our business very seriously."

Green said that although there would only be 12 men on the road, it was felt that adequate coverage of main retail accounts could be assured, but that the services of a distributor's sales team might be utilized to maintain contact with the rest of the trade.

"I believe that dealers can play a very important part in breaking artists and I am looking for novel ways of selling our product through them. With our own sales force we shall feel better able to support artists all

the way through from the moment we have signed them."

A&M was one of the first companies, two years ago, to set up a field promotion team and two of its members, Ken Phillips (northwest and North Wales) and Colin Hulett (north and west London) will transfer to the new sales team. The two other field promoters, Frank Pritchard and Tony Cannon, plus a new recruit, will form a new team, concentrating on radio and tv outlets across the country, and working

closely with the sales force, but reporting to Tony Burfield and Terry O'Neill, heads of the national promotion force.

English acts, among them Stealers Wheel, the Strawbs, Hudson-Ford and Rick Wakeman, have contributed significantly to A&M's 80 percent growth in the last year, while Carpenters' albums have been notably successful, with four showing simultaneously in the Top 30 at one point.

ICI to Cut Materials Supply 15% in the U.K.

LONDON—Major record companies supplied with raw material for making disks by ICI have been told supplies they expected in the first quarter of next year must be cut by 15 percent.

Fears were expressed that the situation could be much worse later in the year, as the oil crisis can only mean greater cutbacks and/or higher prices.

The 15 percent cut follows the increasingly critical situation regarding shortages—on top of the already serious world shortage of PVC comes the Middle East oil cutbacks.

In June, record companies being supplied with co-polymer by ICI were told how much they could expect next year. The oil crisis shattered these rough estimates, although the 15 percent cut is mainly due to breakdowns at one of ICI's plants which has hampered production of co-polymer, the chief raw material used in making discs.

Just how seriously the raw material shortage and oil cutbacks will effect supplies for the whole of next year however is anyone's guess. "The situation is extremely fluid," an ICI spokesman said.

One of the basic raw materials of the petrochemical industry, naph-

tha, has so far been excluded from the Government's 90 percent oil allocation policy.

From naphtha, through various chemical processes, homo polymer and co-polymer, used to make records, are produced.

Co-polymer is manufactured using vinyl chloride monomer and vinyl acetate monomer. The latter is in extremely short supply, and, if supplies can be found, costs at least double the \$250 a ton price it did a year ago.

On the black market, VAM has sold for up to \$1750 per ton bought by firms desperate to keep their customers supplied.

Now however it appears the basic raw material, naphtha, may be allocated. This could happen early next year.

A BP spokesman pointed out that the industry had made a strong plea to the Government to exclude naphtha from the cutback list.

This it had done so far. "But if there isn't the material in the future, no amount of priorities will make any difference."

The spokesman said however it was "early days" to say what effect the increasing shortages of naphtha may have on the record industry.

Cap/EMI Canada Set For Hot 'Second Half'

TORONTO—Capitol-EMI (Canada) reports that the beginning of the second half of their fiscal year is shaping as a record sales period for the company without the usual post-Christmas slump that has occurred in past years.

Four organizational seminars were held by the company at the beginning of Jan. which involved about 60 of the Capitol-EMI managerial staff, 18 of which were brought in from offices across Canada.

The first of the four seminars was held on Jan. 4 and 5 at the Cara Inn in Toronto with John Apsitis, the director of operations for Capitol-EMI in Canada leading discussions on the various areas of operations within the company.

On Jan. 6, Glen Lane, the director of administration, ran an all-day seminar which was attended by all of the managers from the various areas of the country.

On Jan. 7, 8 and 9, Dave Evans, the director of marketing, held a regional managers marketing meeting at the Warden Ave., Holiday Inn in Toronto and running concurrently

on Jan. 7 and 8 at the Cara Inn in Toronto. Tom Burney, the sales manager for Capitol-EMI, held seminars on retail sales at which the assembled managers reviewed policies and planned sales programs for the balance of the fiscal year.

One of the items on the agenda at the retail sales meeting was the recent acquisition by Capitol-EMI (Canada) Ltd. of six record retail outlets in western Canada. The stores, named Scotty Records, are located in Calgary and Edmonton. A seventh will be opened by Capitol-EMI, under the same name sometime in August in a new shopping centre in Calgary.

These acquisitions become official as of Feb. 1/74.

In addition to these outlets, plans have been made for a fifth Sherman Records store to be opened in the Quebec City region sometime this year.

Tom Burney commented, "These acquisitions are a further indication of Capitol-EMI's continued confidence in the further expansion of record retailing in Canada."

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Crisis Depletes U.K. MIDEM Participation

LONDON—A snap check around the British music industry has revealed that the current economic crisis and energy shortage will affect U.K. representation at this year's MIDEM to some extent.

In addition to the already reported reduction of EMI's participation, a contingent from British Phonogram will not attend. Instead, Peter Knight Jr. will handle matters in his capacity as international a&r representative in the same way as EMI international department's Frank Chalmers will operate there.

Mountain Music has also withdrawn its office accommodation booking. The company's publishing manager, Samantha Day, told Billboard that basically the firm was a management enterprise, and needed to concentrate all its personnel and resources in Britain at present in an attempt to contend with the difficulties and restrictions imposed by the three-day week regulation.

"We hope to get somebody to Cannes for at least part of the week," she added, "but we've cancelled our office stand in view of the necessary reduction in our publishing activities at the moment."

ATV Music, however, is not altering its arrangements, and will attend as planned.

"Our own economic situation isn't too bad at present," remarked ATV Music head Geoffrey Heath, "and we're going as planned."

David Toff, secretary of the Music

Publishers Assn., told Billboard that so far none of the U.K. publishing contingent with MIDEM bookings had notified him of a change in plan. Pye Records is also going ahead with strong executive representation, including managing director Walter Woyda, company secretary Madeleine Hawkyard, and international and a&r department representatives. President Louis Benjamin will also be present for part of the week, alternating with deputy managing director Derek Honey.

"We've taken over the stand which EMI had in 1973," Peter Prince, director of the creative division, told Billboard. "We've obviously got a lot of talking to do with our licensees regarding working out the best ways to co-operate in overcoming the handicaps."

Decca will occupy its usual accommodations during the week, according to international manager Marcel Stellman.

"We never go over in a big force," he said, "and we share our office stand with the Burlington-Palace music publishing companies. It's a goodwill thing really, and our licensees know there's an anchor there and a desk to come to."

Ron Kass and Des Brown of Warner Records will be in Cannes for two days as originally planned, to attend the label's international record company and licensee meeting.

British Decca, BASF In Deal in the U.K.

LONDON—British Decca has signed a three-year deal with the German BASF label to press, release and distribute BASF records and prerecorded cassettes in the U.K., including the associated Harmonica Mundi classical label and the MPS jazz label.

The deal, which was concluded at the BASF headquarters in Ludwigshafen between Decca director Arthur Cullis and BASF marketing director Hans-Jochen Versemann, dates from Jan. 1 but will not go into effect as far as releases are concerned until the end of March.

Henry Pattinson, manager of the audio-video division of BASF U.K., told Billboard: "We are confident that our association with Decca will speed the growth and impact of the BASF repertoire in the U.K. We have already had an encouraging degree of success with our classical repertoire, working through wholesalers, and this new deal will consolidate our penetration into the U.K. market."

BASF's U.K. record operation has been operating at less than full steam in the U.K. for about one year while negotiations went on to find a licensee here; now with the signing of the Decca deal, the British division plans to make a major effort to establish its repertoire in the U.K.

So far the company has released about 37 classical albums and 20 jazz albums in Britain and it is coordinating with Decca a release program for 1974 which will involve a schedule of four pop singles a month, four jazz albums and four classical albums.

Simultaneously with the announcement of the Decca deal, Pattinson revealed that BASF's former pop international a&r manager, Paul Murphy, would be setting up an independent creative services op-

eration in London to prospect for U.K. talent and masters and produce pop material for BASF worldwide.

Murphy told Billboard: "This operation will be outside the formal BASF structure but BASF will have first option on all material."

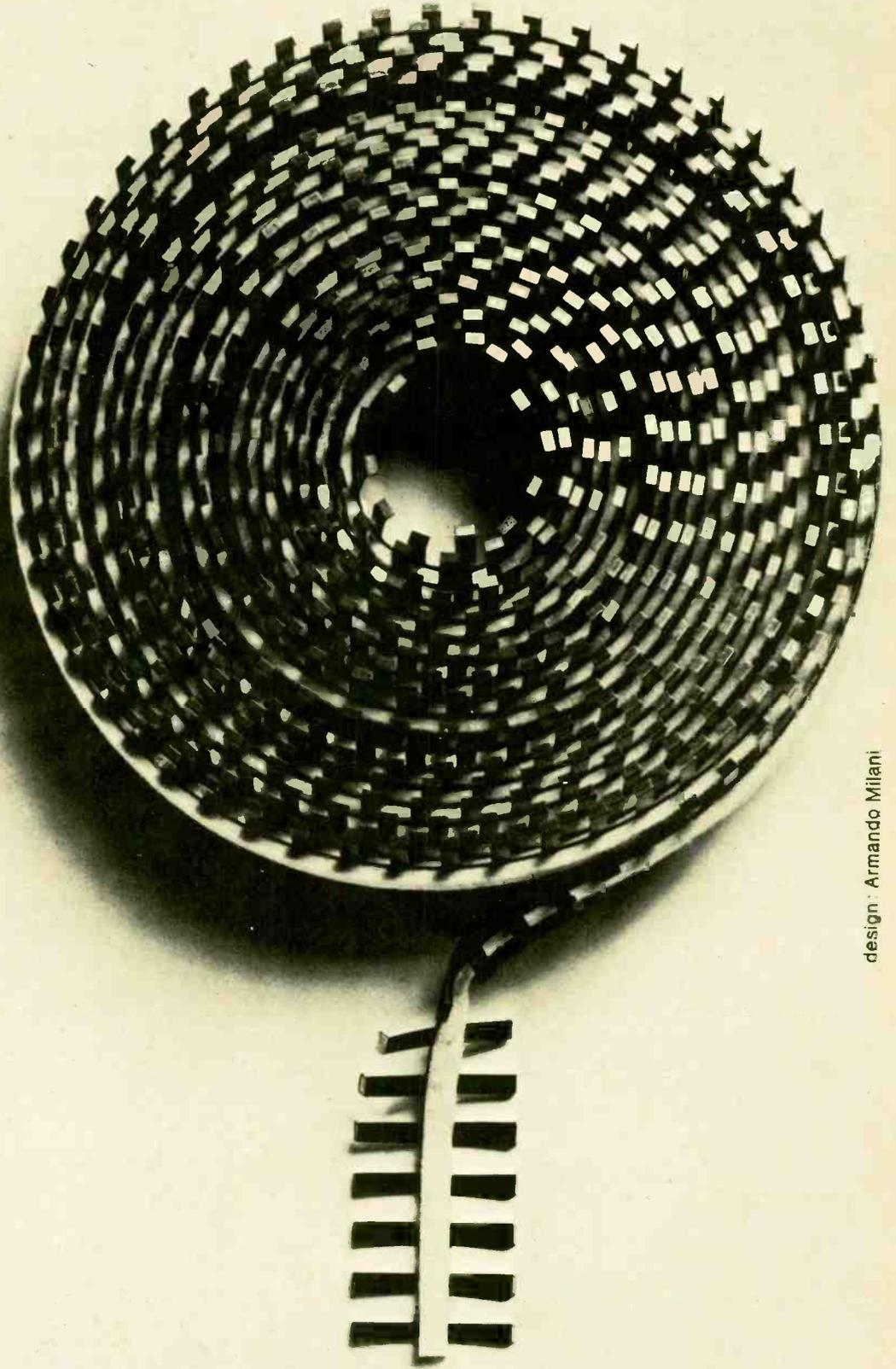
Dionysos Writers Of 'Crime'

MONTREAL—One of Montreal's top rock groups, Dionysos, has composed and arranged all of the music for "The Tooth of Crime," a rock drama by Sam Shepard. The premiere was held at the Centaur Theatre in Montreal on Jan. 3. In this production the group participates live, on stage, with the other performers in this 2½-hour presentation. The play is scheduled to run from Jan. 3 to Feb. 2. All the seats are sold out and the play's directors are seriously thinking of putting it on tour.

Dionysos were voted the best French-Canadian group for two consecutive years in 1970 and 1971 and also represented Canada at the 1971 Montreux Jazz and Pop Festival in Switzerland.

One of the band's biggest handicaps in achieving international success was the language barrier. Because they only sang in French, the band was limited to Quebec and some parts of Europe and they soon overexposed themselves in those markets. With the addition of Phil Bech on keyboards, the group is now in a position to go bilingual and hope to broaden their horizons in 1974.

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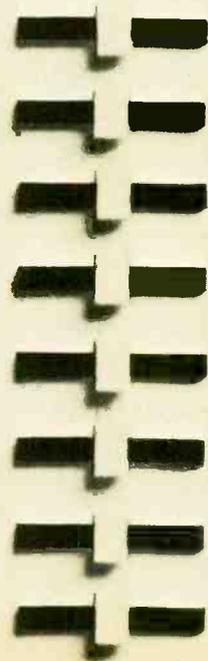
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MIDEM/1974 MIDEM GALAS

Artists appearing at the MIDEM galas this year are:

First Gala, Jan. 20:

Stevie Wonder (USA)
Albert Hammond (UK)
La Revolution Francaise (France)

Mia Martini (Italy)
The Pointer Sisters (USA)
Jurgen Marcus (West Germany)

Second Gala, Jan. 23:

The Les Humphries Singers
(Germany)
The Staple Singers (USA)
Alan Stivell (France)

Jimmy Witherspoon & Robin Ford
(USA)
Clara Nunes (Brazil)
Donna Hightower (Spain)
Manu Di Bongo (France)



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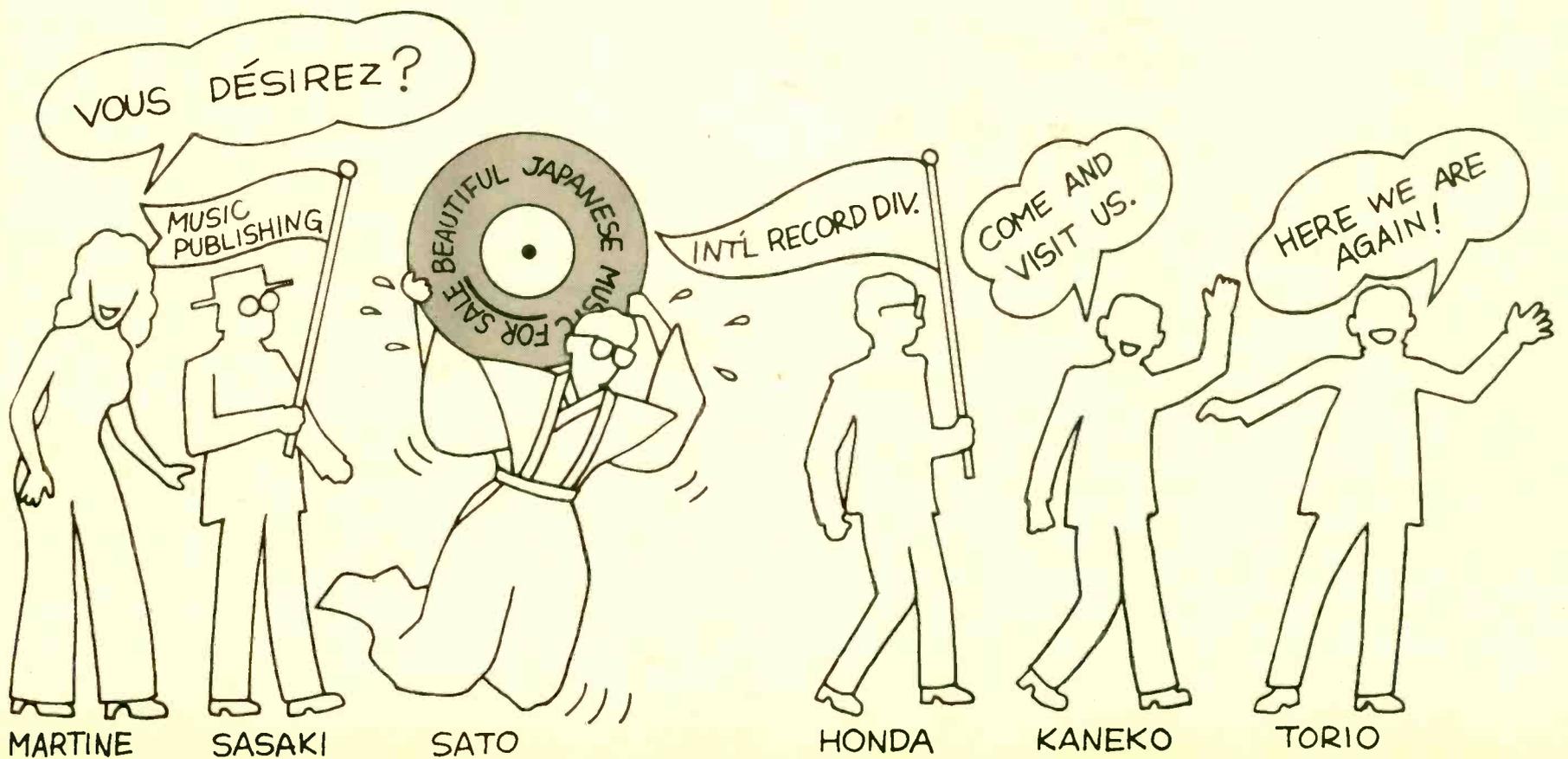
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R. C. A. Ltd.
Tempo Record Sales
Wizard/Sparmac
Records of Australia

AUSTRIA

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GmbH
Wiener
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Wien Melodie
BELGIUM
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Boa International
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Gnome Music NV
Hans Kusters Music
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U.K. Energy Crisis Short-Circuits Overseas Tours by U.S. Artists

• Continued from page 1

uled for later this month or early in February.

First to cancel was Dawn, who had been scheduled for an extensive tour of Britain and Europe including a TV special from the "Talk of the Town" in London. Manager Dick Broder said: "Given the fuel shortage, cutbacks in jet services and the energy crisis in general, we didn't dare chance the trip." He was afraid that complications would arise making it impossible for the band to fulfill all their obligations. He put the loss as a result of canceling as "in six figures."

ABC Dunhill has canceled all European tours, or held them in abeyance, "due to the present crisis." This has meant visits by Steely Dan and Joe Walsh, both definitely coming over, according to a Probe Records spokesman, have now been put back indefinitely.

The energy crisis was also given

by Frank Fenter of Capricorn Records (U.S.) as the reason for postponing the tour by the Allman Brothers and the Marshall Tucker Band. He said: "The difficulties in transportation and electrical current requirements to mount two bands on stage, has led to insurmountable problems. In addition, some 36 people would require transportation and accommodation. At this time, with the difficulties that Europe is experiencing, it was felt that the bands could best serve all interests in postponing their proposed visit until this coming summer."

The Argent and Chi Coltrane tour which CBS had been informed was definite is now being held up while the energy situation and its effect on the proposed tour is investigated. Bell Records still intends to release the Dawn Album, Ragtime Follies, in February and hope that the tour will not be delayed too long so that it can still have some promotional effect.

However, the rising cost of transportation, which is making it impossible for companies to give estimates, is now feared to be a threat to tours planned for later in the year, including David Cassidy's scheduled for June. A Bell spokesman said that tours in the future were obviously going to be very much more costly and it was impossible at this stage to ascertain whether they would be viable.

Blue Thumb's Pointer Sisters, who are booked to appear at MIDEM during a European tour this month, will not cancel, said an Island spokesman, and A&M affirmed that after discussions it had been decided to go ahead with the Carpenters tour which begins on Feb. 8.

Promoter Harvey Goldsmith said that the Allman Brothers five-date tour of the U.K. had been a sell out. "I will have to refund \$65,000 in ticket money," he affirmed.

From the Music Capitals of the World

BELGIUM

Jurgen Marcus, Telefunken's hit-maker, was in Belgium for a TV appearance on Dec. 9 where he presented his new single "Schmetterlingen Konnen Nicht weinen." ... Top French artist Henri Salvador, who has his own TV show, has recorded another album. ... Polydor Belgium has released strong material, including albums by Will Tura and James Last. In the singles stakes, Slade's "Merry Christmas Everybody" is establishing itself as one of the label's fastest-selling items. ...

Critics have already acclaimed the Who's "Quadrophenia," on Polydor, as one of the most important contributions to popular music. ... Ampex has renewed its contract with EMI Belgium for the distribution of cassettes and cartridges in Belgium following the recent visit of Ampex's Stanley West. ... Zjef Vaneytsel, top chansonnier, has been presented with a gold disk for his album "De Zotte Morgen," for sales of 30,000. ... Sacha Distel likely to have released his French version of Dawn's "Tie A Yellow Ribbon" on EMI shortly. ... Julien Clerc's album "Julien" on EMI's Pathe-Marconi label is top album in Belgium for the fourth consecutive week. Roxy Music played a sold-out concert in Brussels. ... The new Emmanuel St Laurent single, "Je t'aime/Je T'ai cherche" has sold over 10,000 in two weeks of release. ... New Belgium group The Garnets has recorded its first single, "Daddy's Coming Home," written by J. Vincent Edwards. Release on the Pink Elephant label is imminent.

CINDY KAT

LONDON

Significant changes in the distribution of broadcasting royalties—the first major revision since 1959—come into effect from Jan. 1. The announcement was made last week by the Performing Right Society, the songwriters and publishers' royalty watchdog organization.

The new arrangements were decided after internal negotiations and concern only the allocation of royalties and not demands for higher payments. The aim is to remove the anomalies that exist in the distribution of payments, which are geared

to a points system related to airplay. Under the new system fractions of points will be introduced to give a smoother sliding scale. Jingles, previously credited with 50 percent of the full rate, from Jan. 1 will be credited with 75 percent.

GM Records' album, the Reading Festival will be released on Jan. 11—and it will include the Faces. It was originally planned for shortly after the last year's festival, but artists' dissatisfaction with mixes caused the delay. It was rumored the Faces would not permit their track, "Losing You," to be released for this reason. Among the acts on the album are Rory Gallagher and Status Quo. ... Polydor has signed a three-year contract with the songwriting team of Bill Martin and Phil Coulter, who were responsible for two of Britain's Eurovision Song contest successes "Puppet on a String" and "Congratulations."

Nashville artist Roy Clark has signed a deal with Jeff Kruger's Ember label for three albums to be released through Pye during this year. ... The first release on the new Scratchy label—and also the debut production for the Music Lore production company—is scheduled for Friday (18). It is "Desire" c/w "Almost Gone," by Chris Arrowsmith. ... Department store chain Marks and Spencers has moved into the record business, and with the assistance of Trident Studios, has produced an album to be sold to aid the British Association for the Retarded (BAR). However, the album by amateur singer and M&S employee Janice Hoyte will not be sold over the counter at any of the firm's 250 stores. Of the 5,000 copies, 2,000 will be sold through the charity and the remaining 3,000 will be sold to staff. M&S hope to raise \$50,000 for BAR through the album, "I'm a Winner."

DJM prices go up as of Feb. 1—the second increase by the company in under six months. Singles are up from \$1.20 to \$1.25, maxi-singles from \$1.45 to \$1.50, albums from \$5.48 to \$5.63. DJM has also broken away from its five-year association with Pye in Ireland and has signed a new distribution deal with Gordon Smythe of Symphola, taking effect from Feb. 1. MARTIN THORPE

PARIS

The Bachdenkel group from Birmingham, England, will give a concert at Cannes during MIDEM. ... Narsisco Yepes is to record Suites for Lute, by Bach, on Polydor. He explained he will use a 10-string guitar so not a note is missed, something that would not be possible on a six-string. ... Francis Lopez is writing a new musical comedy called "Rudolf Valentino." ... Fanny Heldy, opera singer and wife of millionaire Marcel Boussac, died, age 85. ... Herbert Von Karajan will conduct Gounod's "Faust" at the Paris opera in 1975. The event will be recorded on videocassette and filmed. ... Rolf Marbot, top sheet music publisher in France, has revealed that none of the famous songs in his Piaf repertoire sells as well as "La Morena de Nicopha," which is still played in popular dance halls after 30 years. ... French artist Michel Sardou will be featured in a musical comedy version of "Le Cid," to be produced in London. HENRY KAHN

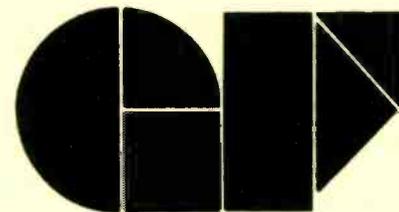
AMSTERDAM

Chappell Holland has moved to a new address: PO Box 338 Bussum, Tel: 02159 46266. ... The BBC assisted Dutch State Radio technically with a quadraphonic opera production "Dialogues des Carmelites" by Francis Poulenc produced in December in Utrecht. ... A popularity poll, published by Dutch music monthly Muziek Expres lists the following Number One awards: singer, Boudewijn de Groot; group, Focus; guitarist, Jan Akkerman; instrumentalist, Thijs Van Leer; top music program, AVRO TV's Top Pop; top radio program, Veronica's Top 40; Concert, Rolling Stones; international artists included Suzi Quatro, Donny Osmond, Rolling Stones, Uriah Heep and Paul McCartney. ... Ngram Records has signed a contract with Lion Swaab Productions. The company will release a mid-price album, "Burbank Rocks" on the Dutch market. ... Bovevema-EMI tied in with the Dian Ross concert screened on TROS TV and Inelco did the same with the TROS TV Cleo Laine concert. ... CBS has released a new album by guitarist Wim Overgaw and the Rogier Van Otterloo Orchestra for the world market. BAS HAGEMAN



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Pop Spotlight

ELVIS PRESLEY—A Legendary Performer Vol. 1, RCA CPL 1-0341. Perhaps the most significant Presley disk from a historic standpoint, this work begins with his first Sun single, "That's All Right" released in 1954 and ending with "Can't Help Falling In Love" from the film "Blue Hawaii" released in 1961. From 1954 through 56, 57, 58, 60 and 61, Elvis' voice takes on a maturity as he tackles some meaningful love songs. "Don't Be Cruel," his top selling side of 1956, will bring back memories for his older fans. There are a number of unreleased versions of tunes like "Love Me," "I Love You Because," "Are You Lonesome Tonight" which should be of interest to historians.

MAYNARD FERGUSON—Live at Jimmy's, Columbia KG 32732. There are a number of big jazz bands working these days, but the Ferguson aggregation, as exemplified by this double pocket LP, seems to have the edge on them all in terms of freshness and driving clarity. The tightness and unity of the band, its surging power in the sections and the blazing solos, spearheaded of course by Ferguson's own specially designed trumpet, are the key excitement factors. This LP more than amply demonstrates the unique excitement of a modern jazz band, whether its infusing new colors into "MacArthur Park" or bristling along with "Left Bank Express." "Stay Loose With Bruce" is mellow blues and helps round out the musical spectrum.

JOSE FELICIANO—For My Love . . . Mother Music, RCA APL1-0266. This is rousing, soaring music, spiced by the presence of Steve Cropper who has co-arranged and co-produced the LP with Jose. Jose sounds very determined his vocals, be they the surging "For My Love" or Harry Chapin's "I Want to Learn a Love Song." There is an appropriate blending of dark, brooding colors on "Blame It on the Sun" while "The Gypsy" has some masterful guitar work. Jose is back in the funky soul field. "I Like What You Give" says that clearly.

SWITCHED-ON BACH II—Walter Carlos, Columbia KM-32659. Five years after the original album broke new and profitable ground, Vol. 2 no longer startles, but it wields almost as much dollar clout. This one, too, is slated to cross over the buyers of many repertoire persuasions. Tonal colors are more conservative, yet they are aptly chosen for musical values while still tartly piquing to the ear. Quick-tempo selections, such as the "Badinerie" from the second orchestra suite, the A major Invention, and the "Musette" from the Anna Magdalena Notebook, are most effective for demonstration and radio play. Album is certain to dominate the classical chart for most of the new year.

GRAHAM NASH—Wild Tales, Atlantic SD 7288. Long recording hiatus from C, S, N&Y stalwart could pose some problems, but support from David Crosby, Ben Keith and David Lindley, as well as brief vocal turn from Joni Mitchell, help keep Nash's laid back tunes rolling. Tucked among some predictably country-flavored tunes are Nash's now familiar indictments of the Establishment and some love songs. Try "And So It Goes," "On The Line" and the lovely "Another Sleep Song."

CINDERELLA LIBERTY SOUNDTRACK, 20th Century ST 100. Harmonica expert Toots Thielemans emerges as the top instrumentalist as he weaves warm and romantic lines through John Williams fine melodic "Nice to Be Around." The song is heard twice. Paul Williams sings his own "Wednesday Special" tune in his distinctive gravelly style. But the music's power comes from the blending of rock with Latin and night life feelings. "New Shooter" is a good cut which blends all these elements. The music stands on its own merit.

VAN MORRISON—T.B. Sheets, Bang BLP 400 (Web IV). This is and is not a new Van Morrison LP. It is not newly recorded, but does feature a number of cuts he did when he was on Bang, including material never released on that label but made popular later on WB. The set contains a loose, bluesy version of "Madame George" as well as a 10 minute "T.B. Sheets." This is one LP which is interesting and worthwhile notably for historical value and for content as well.

LETTERMEN—All Time Greatest Hits, Capitol SW 11249. Capitol's longest running act and one of show businesses most consistent attractions, has a distinct vocal blend which bends with the times. So this collection of their major hits takes its listener down a trip through pop music's changing sounds. And in doing so, one hears how the trio has managed to maintain its position as a leading MOR act. From the simple "Put Your Head on My Shoulder" to the more complex marriage of "Goin' Out of My Head/Can't Take My Eyes Off You," the trio's beautiful harmonic structure is an enchanting listening experience.

THE CHAMBER BROTHERS—Unbonded, AVCO AV 11013. The soulful harmonies of the Chambers Brothers have been skillfully captured by the rich production values of Jimmy Ienner on their first release for Avco Records. The group has taken 10 pop and r&b classics, freshened them up and rendered each with their own distinctive flair. The Chambers treatment works best on Hank Ballard's "Let's Go, Let's Go, Let's Go," the Beach Boys "Good Vibrations" and John Sebastian's "Do You Believe in Magic." Good crossover potential from soul to pop apparent.

LEO KOTTKE—Ice Water, Capitol ST 11262. One of the finest acoustic guitarists around today combines his masterful work with his strong, unique vocals for a top notch LP. Kottke has a gift for taking any type of music, from rock to folk to standards, and making it his own. On this set he offers up selections ranging from the Beau Brummels "You Tell Me Why," Don Robertson's "Born to Be With You" and Kottke's own "Morning Is the Long Way Down." His fine guitar and powerful voice is perhaps best seen on Tom T. Hall's "Pamela Brown." An LP with something for everyone.

HENRY MANCINI—Country Gentleman, RCA APL-0270. This sounds like sleepy time down South; in reality it's a relaxed Mancini at the piano setting the tone for this gentle package of country music interpretations. Mancini's piano playing has a Floyd Cramer feel to it, and his arrangements for the large string orchestra are flowing and comfortably romantic at times. "For the Good Times" represents all the good times contained herein. "Delta Dawn" and "Take Me Home, Country Road" are today's hits which couple well with the more evergreen country ballads.

CHI COLTRANE—Let It Ride, Columbia KC 32463. The striking blonde songstress' second LP forms a predictable extension of her first, with some strong vocals and piano competing with Ms. Coltrane's often oversized production and arrangements. Paul Buckmaster's strings and woodwinds are a plus, as are the strong monochrome album graphics, a good dealers' aid that should bring results in the rack. The lady's most cogent on full-throttle rockers like "Hallelujah," faring less well with moody slow tunes, though the tender title tune and "Myself to You" rise above the norm.

ROY CLARK—The Entertainer of the Year, Capitol 11264. Capitol has reached into the cans to come up with a collection of great ones by Roy Clark, named CMA's "Entertainer of the Year" in 1973. It's a four-sided album, half vocal and half instrumental. Everything has been released before except the old Moon Mullican "I'll Sail My Ship Alone," but it's a great collector's item, full of outstanding songs.

VARIOUS ARTISTS—Bakersfield, Nashville West, Capitol 11238. As the title implies, it's the Buck Owens bunch, with many of their hit songs of 1973. Well thought out and packaged, it includes the big ones of Buck, Freddie Hart, Susan Raye, Tony Booth, Buddy Alan, Lawanda Lindsey and David Frizzell.

FRANK ARNETT—Model T, Arco 116. The Oklahoma City based firm presents an album of instrumental music, written mostly by Frank Arnett, who performs on the electric and steel guitar, along with fine backup musicians. Bobby Barnett does the production.

Soul

TAVARES—Check It Out, Capitol ST 11258. This brother quintet from Boston uses the simple device of allowing each one to solo on a different cut. So there is a vocal difference, albeit slight, on most of the cuts. The formula is to stick within the soft sound so dominant in soul music today. "That's the Wound That Lonely Makes" is a mellow funky effort. The group lacks an explosive quality but it can generate foot tapping feelings. H.B. Barnum's charts help accomplish this. "Wish You Were With Me Mary" is typical of this achievement.

Jazz

GARY BURTON—The New Quartet, ECM/Polydor ECM 1030 ST. Together with the new Jarrett/DeJohnette set, Burton's first with his new band helps make the initial ECM release a gourmet menu. Expect good play and sales for Burton, Grammy winner and one of the pioneers of the jazz/rock synthesis: his new band is young, unknown and exciting, with guitarist Michael Goodrick and Abraham Laboriel on bass really working beautifully. Dealers can expect additional interest for new tunes from Chick Corea and Carla Bley, including "Open Your Eyes . . ." and the haunting "Olhos de Gato."

KEITH JARRETT/JACK DEJOHNETTE—Ruta & Daitya ECM/Polydor ECM 1021 ST. While Jarrett's auspicious Impulse debut has yet to match its sales with its critical appeal, this intimate set with long-time collaborator DeJohnette should help fuel Jarrett's cause. His striking acoustic and electric pi-

ano are here complemented by organ and his debut as a flutist of impressive power, buoyed throughout by DeJohnette's sly percussion. Best bets: "Overture/Communion," which surges into some taut, funky interplay between the two; and "Algeria," with Jarrett's flute spirals.

Classical

THE VOICE OF THE CENTURY—Joan Sutherland, London OSA 13107. If the extravagant title claim is arguable, none will deny Ms. Sutherland's stance as a super power at the retail counter over the past decade. In this tribute London has packaged 23 of the diva's most exciting past performances with a 24-page booklet of photos, the whole expertly designed to please her giant public. Heavy label promotion and advertising will spread the word, and vocal fans will flock to buy.

RACHMANINOV: SYMPHONY NO. 1 IN D MINOR—L'Orchestre de la Suisse Romande (Weller), London CS 6803.

THE ART OF THE PRIMA BALLERINA VOL. 2—London Symphony Orch. (Bonyng), London MIC #CS 6343.

MASCAGNI: CAVALLERIA RUSTICANA—Tebaldi/Bjoerling, Bastianini/Orch & Chorus of the Maggio Musicale Fiorentino (Erede), London OSA 12101.

Quadrasonic

CHARLEY PRIDE, Sweet Country, RCA APD1-0217 (CD-4 discrete Quadradisc). There are so few country disks available yet in quadrasonic that almost any country record is going to do well in sales and this is a fine record in all aspects except one—the pressing. Pride, with drums and dobro coming from

the rear, as well as some of the vocal harmonies, is excellent. The best production balance is on "Tennessee Girl." But the country-Jamaican rhythms on "Love Ending" are more exotic, more exciting and is also highly effective in quadrasonic. The pressing, a little warped, causes a distortion in the right front channel.

101 STRINGS, Plus Guitars, Audio Spectrum QS-11 (San-suit QS matrix). A fascinatingly beautiful album featuring extraordinary clarity and brilliance of the music, largely because it's in 4-channel and not stereo. It's difficult to pinpoint directionality of instruments but, because of the right-front to left-rear effect of this particular system, you do sense that the guitars are coming from the rear, especially on "Guantanamo," "Call Me," and "Maria, Maria."

NILSSON, Nilsson Schmilsson, RCA APD1-0319 (CD-4 Quadradisc discrete). This album has already been a big chart item as a stereo LP and technically, several of the tunes here are 4-channel masterpieces, specifically "Jump Into the Fire," "Coconut," and "Let the Good Times Roll." "Jump Into the Fire," is a soul-tearing, energy-feeding rock classic. The various vocal effects surge between all four speakers. The technique of hanging the dominant vocal overhead is used here, giving a no-front aspect to the music.

VARIOUS ARTISTS—Quadradisc Highlights, RCA OJD1-0072 (CD-4 Quadradisc discrete). This is basically a sampler LP, featuring brief excerpts of quadrasonic material ranging from quadrasonic genius Hugo Montenegro to excellent material by Perry Como, Friends of Distinction, Charley Pride, and Jerry Ford—all good and tasteful, but short. A good demonstration LP for the discrete system.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelemin, Eliot Tiegel.

Billboard's Recommended LP's

classical

MAHLER: SYMPHONY NO. 10—New Philharmonia Orch., Philips MIC 5700 067 2 LP's. The Mahler boom has long passed its peak, but enough interest remains to focus attention on this revised edition of the giant 10th, left unfinished by the composer. An earlier version is available on Columbia, but dedicated Mahlerites will be curious about changes wrought by later scholarship. Performance is idiomatic and the sound excellent.

WAGNER: DIE WALKURE—Nilsson/Brouwenstijn/Gorr London Symphony Orch (Leinsdorf), London MIC #OSA 1511.

pop

CANNED HEAT—One More River To Cross, Atlantic SD 7289. Canned Heat's first release on Atlantic spotlight a more polished group than before, with Bob "The Bear" Hite up front as usual, singing lead on an ample array of blues-boogie numbers with some good ol' rock 'n' roll thrown in. Highlight of the set is a five minute tribute to the music of Fats Domino titled "We Remember Fats."

THE STING SOUNDTRACK, MCA 390. This is time period music based on 10 Scott Joplin rags and several public domain American favorites. Marvin Hamlisch's playing captures the feel of Joplin's high spirited music.

BLOODROCK—Whirlwind Tongues, Capitol SMAS 11259. Solid rock set from a group that has been around for some time, highlighted by strong vocals on both up beat and slower tracks, especially cuts such as "Sunday Song."

GRACE SLICK—Manhole, Grunt BFL 1-0347 (RCA). This is a very heady, etheral effort, designed for people who like to listen to music which rambles on about topics which the audience cannot relate to. The musical effects are adventurous and Grace's voice is fine and powerful. "Better Lying Down" is the easiest work, a down in the bed type of blues with a pushed vocal by Grace accompanied by two-handed piano.

GANGSTERS OF LOVE, Capitol ST 11237. Interesting soul/rock almost big band type set with strong vocals from Louis Hollingsworth on original material as well as an interesting interpretation of the Stones' "Sympathy for the Devil."

HOT TUNA—The Phosphorescent Rat, Grunt BFL 1-0348 (RCA). It's nice to have the Jorma Kaukonen-Jack Casady band back on vinyl, but the effort is disappointing. "Corners Without Exits" is one of the standout works, but there's a fuzzy lethargy which overpowers on many of the other cuts. However, there's good acoustic guitar work on "Seaweed Strut."

CATCH MY SOUL SOUNDTRACK, Metromedia BML 1-0176 (RCA). Some well-known performers like Richie Havens, Tony Joe White, Delaney and Bonnie Bramlett do a commendable job with this weak score from the new film based on Jack Good's attempt to make Othello a soul story. Havens comes off best.

FAMILY—It's Only a Move, United Artists UA-LA 181 F. Raw and ragged but with precise control, the English quintet lays out a program of rock which should appeal to those who know of its existence. "Boom Bang" is a good example of their raw energy.

soul

ZULEMA, Sussex SRA 8029. This Aretha Franklin sound alike has a solid vocal attack. She writes her own personal statements. "Tree" is a solid slow work, augmented by a female backup vocal group which adds a slick polish to the arrangements. There are plenty of strings arranged by producer Bobby Taylor. "Love Train" is a medium tempo shoulder swaying excursion.

WILLIE DIXON—Catalyst, Ovation QVQD 1433. The veteran bluesman sounds young and full of energy as he once again records a number of his copyrights. This is traditional blues with an amplified kick, a rousing feeling of uplifting spirits. "When I Make Love" and "I Think I Got the Blues" are significant works to rank along with his better known tunes.

THE EBONY'S, Philadelphia International KZ 32419. Gamble-Huff quartet has already made its mark in Philly, and tight, smooth group vocals, two strong male leads and some strong Gamble-Huff material should help them get rolling. Best bets: "Hook Up and Get Down," the production opus "It's Forever" and their earlier single, "You're The Reason."

jazz

CHICK COREA—Riano Improvisations Vol. 1, Polydor ECM 1014 ST. This is pretty piano solo work cut in 1971 in Oslo. Corea has become a major new name in the small group field, so this LP allows him to gently explore moods and colors. "Song of the Wind" has a free feeling while the entire second side is devoted to eight variations of a single theme which are all pretty individual pieces.

WOODY SHAW—Song of Songs, Contemporary S7632. The trumpeter's superimposed ideas on chordal patterns allows him to create some fascinating figures. This is a blending of free form music within an organized small group setting, with "The Goat and the Archer" reflecting all the significant sounds of today's 1974 school.

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IN THE MOOD—Bette Midler (Atlantic 7270)
 SUNSHINE ON MY SHOULDER—John Denver (RCA 0204)
 THANKS FOR SAVING MY LIFE—Billy Paul (Philadelphia International 3538)
 SEE TOP SINGLE PICKS REVIEWS, page 66

1/26	THIS WEEK			LAST WEEK			WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	1/26	THIS WEEK			LAST WEEK			WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART				THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART						
2	1	3	14	34	29	11	SGC	SHOW AND TELL—Al Wilson (Jerry Fuller, Jerry Fuller, Rocky Road 30073 (Bell))	68	74	3	YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Billy Preston, Joe Green, A&M 1492)	68	74	3	TMK					
5	2	1	14	35	26	17	SGC	THE JOKER—Steve Miller Band (Steve Miller, Steve Miller, Capitol 3732)	89	80	3	DADDY WHAT IF—Bobby Bare (Bobby Bare, Shel Silverstein, RCA 0197)	89	80	3	HAN					
7	3	4	13	32	44	5	WBM	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)	70	76	3	MY SWEET LADY—Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156	70	76	3	WB					
4	4	5	9	37	35	8	SGC	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah 393	71	75	5	RAISED ON ROBBERY—Joni Mitchell (Henry Lewy), Joni Mitchell, Asylum 11029	71	75	5	BB					
1	5	6	6	30	41	7	SGC	YOU'RE SIXTEEN—Ringo Starr (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	72	47	21	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	72	47	21	SGC					
9	6	2	10	37	48	10	B-3	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tgmmy West), Jim Croce ABC 11405	73	85	2	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	73	85	2	BB					
3	7	9	11	35	50	6	SGC	THE WAY WE WERE—Barbra Streisand (Marty Paich), M. Hamisch, Columbia 4-45944	74	45	16	PHOTOGRAPH—Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)	74	45	16	HAN					
12	8	8	11	33	56	3	SGC	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	75	100	2	SEXY MAMA—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Stang 5052 (All Platinum)	75	100	2	BB					
8	9	10	10	34	46	6	SGC	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101	76	65	6	HANGIN' AROUND—Edgar Winter Group (Rick Derringer), E. Winter & D. Hartman, Epic 5-11069 (Columbia)	76	65	6	WBM					
6	10	13	8	34	30	14	CPI	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	77	81	4	ONE TIN SOLDIER (Legend Of Billy Jack)—Coven (Mendell Lowe), D. Lambert, B. Potter, Warner Bros. 0101	77	81	4	SGC					
13	11	7	13	43	30	14	CPI	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058	78	88	4	WHAT IT COMES DOWN TO—Isley Brothers (R. Isley, O. Isley, R. Isley), Isley Brothers, T-Neck 72252	78	88	4	WBM					
17	12	10	9	44	31	12	WBM	HELEN WHEELS—Paul McCartney & Wings (Paul McCartney), Paul McCartney, Apple 1869 (Capitol)	79	54	10	TELL HER SHE'S LOVELY—El Chicano (Johnny Musso, Bob Espinosa, Michael Lespron), David Botteau, MCA 40104	79	54	10	SGC					
11	13	9	9	45	34	13	SGC	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Weisler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995	80	72	13	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia)	80	72	13	BB					
16	14	15	9	47	42	10	MCA	ARE YOU LONESOME TONIGHT/ WHEN I FALL IN LOVE—Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, MGM 14677	81	87	3	STAR—Stealers Wheel (Leiber/Stoller), Joe Egan, A&M 72508	81	87	3	HAN					
15	15	16	11	48	58	7	B-3	ME AND BABY BROTHER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 350	82	NEW ENTRY	DARK LADY—Cher (Snuff Garrett), John Durrill, MCA 40161 (Senor; ASCAP)	82	NEW ENTRY	HAN							
20	16	12	17	50	37	11	SGC	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia)	83	90	2	LIFE IS A SONG WORTH SINGING—Johnny Mathis (Thom Bell), T. Bell, L. Creed, Columbia 4-45975	83	90	2	SGC					
10	17	3	3	51	43	17	SGC	AMERICANS—Byron MacGregor (Peter Scheurmier), Gordon Sinclair, Westbound 222 SGC (Chess/Janus)	84	90	2	ERES TU (Touch The Wind)—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	84	90	2	CPI					
14	18	22	11	52	68	3	HAN	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648	85	86	6	FLASHBACK—5th Dimension (Bones Howe), A. O'Day, A. Wayne, Bell 45425	85	86	6	WBM					
21	19	21	7	53	53	10	SGC	LIVIN' FOR YOU—Al Green (Willie Mitchell), Al Green, Willie Mitchell, Hi 45-2257 (London)	86	99	2	SEASONS IN THE SUN—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	86	99	2	WBM					
19	20	23	9	54	64	4	B-3	WALK LIKE A MAN—Grand Funk Railroad (Todd Rundgren), Farmer-Brewer, Capitol 3760	87	91	3	W.O.L.D.—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874	87	91	3	WB					
23	21	14	12	55	55	6	B-3/CHA	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768	88	93	4	CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curton 1993 (Buddah)	88	93	4	WBM					
18	22	7	7	55	55	6	SGC	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	89	94	3	LET ME GET TO KNOW YOU—Paul Anka (Rick Hall), Paul Anka, Fame 345 (United Artists)	89	94	3	MCA					
25	23	18	13	56	57	8	WBM	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	90	NEW ENTRY	JESSICA—Allman Brothers Band (Johnny Sandlin), Richard Betts, Capricorn 0036 (Warner Bros.) (No Exit, BMI)	90	NEW ENTRY	WBM							
24	24	9	9	57	67	4	WBM	SISTER MARY ELEPHANT—Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)	91	NEW ENTRY	I MISS YOU—The Dells (Don Davis), Tony Hestor, Cadet 5700 (Chess/Janus) (Groovesville, BMI)	91	NEW ENTRY	WBM							
29	25	19	16	58	61	8	TMK	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bellis, A&M 1468	92	95	7	THIS IS YOUR SONG—Don Goodwin (Paul Anka, Johnny Harris), Paul Anka, Silver Blue 806	92	95	7	MCA					
38	26	20	16	59	51	8	SGC	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)	93	71	10	A SONG I'D LIKE TO SING—Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475	93	71	10	WBM					
27	27	13	13	60	63	9	SGC	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia)	94	NEW ENTRY	ANYWHERE (I'd Know You)—Ashford & Simpson (Nickolas Ashford, Valerie Simpson), Nickolas Ashford, Valerie Simpson, Warner Bros. 7754 (Nick-O-VAL, ASCAP)	94	NEW ENTRY	WBM							
28	32	9	9	61	83	2	SGC	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Ken Nelson), Merle Haggard, Capitol 3746	95	59	18	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	95	59	18	TMK					
22	39	5	5	62	98	2	SGC	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 (Columbia)	96	97	2	MEADOWS—Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Dunhill 4373 (ABC)	96	97	2	SGC					
27	38	5	5	63	52	16	BB	LET YOUR HAIR DOWN—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7133 (Motown)	97	92	5	LAST KISS—J. Frank Wilson & The Cavaliers (NOT LISTED), S. Roush & J. Wilks, Virgo 506 (Roulette)	97	92	5	BB					
31	27	14	14	64	66	4	SGC	ROCKIN' ROLL BABY—Stylistics (Thom Bell), Thom Bell, Linda Creed, Avco 4625	98	79	10	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Eugene Record, Brunswick 55503	98	79	10	SGC					
24	30	40	11	65	49	12	BB	ROCK ON—David Essex (Jeff Wayne), O. Essex, Columbia 4-45940	99	69	5	PLEASE, DADDY—John Denver (Milton Okun), Bill Danoff & Tafti Nivert, RCA 0182	99	69	5	BB					
31	33	5	5	66	84	5	SGC	JOY, PT. 1—Isaac Hayes (Isaac Hayes), Isaac Hayes, Enterprise 9085 (Columbia)	100	NEW ENTRY	ROCK & ROLL KOOCHEE KOO—Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Derringer, BMI)	100	NEW ENTRY	WBM							
31	33	5	5	67	77	5	SGC	WANG DANG DOODLE—The Pointer Sisters (David Robinson), W. Dixon, Blue Thumb 243													

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)

Abra-Ca-Dabra (20th Century/Cakewalk, ASCAP) 49	Come Get To This (Jobete, ASCAP) 65	I Found Sunshine (Julio-Brian, BMI) 98	Jay, Pt. 1 (Incense/East/Memphis, BMI) 33	Living For The City (Stein & Van Stock/Black Bull, ASCAP) 8	My Sweet Lady (Cherry Lane, ASCAP) 70	Show & Tell (Fullness, BMI) 1	Top Of The World (Almo/Hammer & Neils, ASCAP) 25
Americans, Gordon Sinclair (Con-Estoga, BMI) 17	Daddy What If (Evil Eye, BMI) 69	I Like To Live The Love (ABC/Da'Nang, ASCAP) 48	Jungle Boogie (Deightful/Gang, BMI) 28	Livin' For You (Jec/Al Green, BMI) 19	Never, Never Gonna Give Ya Up (Sa Vette/January, BMI) 11	Sister Mary Elephant (India Ink, ASCAP) 24	Trying To Hold On To My Woman (Bullet Proof, BMI) 66
Americans, Sinclair (Con-Estoga, BMI) 17	Dark Lady (Senor, ASCAP) 82	If We Make It Through December (Shade Tree, BMI) 28	Just You 'N' Me (Big Elk, ASCAP) 35	Love Has No Pride (Walden/Glasco, ASCAP) 59	One Tin Soldier (Legend Of Billy Jack) (Cents & Pents, BMI) 77	Smokin' In The Boys Room (Big 3, BMI) 3	Until You Come Back To Me (Jobete, ASCAP, Stone Agate, BMI) 13
American Tune (Paul Simon, BMI) 37	Doo Doo Doo Doo Doo (Heartbreak, Promopub, ASCAP) 61	I Love (Hallnote, BMI) 38	Keep Your Head To The Sky (Hummit, BMI) 53	The Love I Lost (Part 1) (Mighty Three, BMI) 60	Painted Ladies (Cornith, BMI) 45	Space Race (W.E.P., BMI) 95	Walk Like A Man (Cram Renalt, BMI) 20
Anywhere (I'd Know You) 94	Dyer Mak'er (Superslyper, ASCAP) 43	I Miss You (Groovesville, BMI) 27	Last Kiss, Wednesday (Fort Knox, BMI) 27	A Love Song (Portofino/Gnossos, ASCAP) 40	Photograph (Rochioro, BMI) 74	Star (Hudsonbay, BMI) 81	Wang Dang Doodle (Arc, BMI) 67
Are You Lonesome Tonight/When I Fall In Love (Bourne, ASCAP) 14	Eres Tu (Touch The Wind) (Radmus, ASCAP) 84	I Wanna Know Your Name (Mighty Three/Blackwood, BMI) 80	Last Kiss, J. Frank Wilson (Fort Knox, BMI) 97	Love's Theme (Sa Vette/January, BMI) 10	Please Daddy (Cherry Lane, ASCAP) 99	Stardust (Dynamite, BMI) 81	The Way We Were (Colgems, ASCAP) 7
Baby Come Close (Jobete, ASCAP) 93	Flashback (Zapata, E.H. Morris, ASCAP) 85	Let Me Get To Know You (Spanka, BMI) 89	Last Time I Saw Him (Jobete, ASCAP) 41	Meadows (ABC/Dunhill/Barnstorm, BMI) 2	Raised On Robbery (Sequomb, BMI) 29	Stoned To The Bone (Dynamite/Belinda/Unichappell, BMI) 58	What It Comes Down To (Boniva, ASCAP) 78
Boogie Down (Stone Diamond, BMI) 46	A Fool Such As I (MCA, ASCAP) 55	Let Me Be There (Al Gallico, BMI) 9	Leave Me Alone (Ruby Red Dress) (Anne Rachael/Brooklyn, ASCAP) 64	Me And Baby Brother (Far Out, ASCAP) 4	Rock & Roll Koochie Koo (Jeff Wayne, PRS) 32	Teenage Lament '74 (Ezra, BMI) 54	Who's In The Strawberry Patch With Sally (Levine & Brown, BMI) 50
Can This Be Real (Silent Giant/Aopa, ASCAP) 52	Hangin' Around (Hierophant/Silver Steed, BMI) 76	Let Me Be There (Al Gallico, BMI) 9	Life Is A Song Worth Singing (Mighty Three, BMI) 83	Midnight Rider (No Exit, BMI) 36	Rock On (Jeff Wayne, PRS) 32	Tell Her She's Lovely (MCA/Musicono, ASCAP) 79	W.O.L.D. (Story Songs, ASCAP) 87
Can't Say Nothin' (Chi-Sound, BMI) 88	Helen Wheels (ATV, BMI) 72	Let Me Be There (Al Gallico, BMI) 9	Life Is A Song Worth Singing (Mighty Three, BMI) 83	Mind Games (John Lennon, BMI) 34	Rockin' Roll Baby (Mighty Three, BMI) 31	This Is Your Song (Spanka, BMI) 92	You're So Unique (Irving/W.C.P., BMI) 5
Come And Get Your Love (Blackwood/Novakene, BMI) 73	Helio It's Me (Screen Gems, BMI) 26	Let Me Be There (Al Gallico, BMI) 9	Life Is A Song Worth Singing (Mighty Three, BMI) 83	The Most Beautiful Girl (Gallico/Algee, BMI) 30	This Time I'm Gone For Good (Don, BMI) 47	W.O.L.D. (Story Songs, ASCAP) 87	You're So Unique (Irving/W.C.P., BMI) 5
	I Got A Name (Foxtate, BMI) 63	Let Me Be There (Al Gallico, BMI) 9	Life Is A Song Worth Singing (Mighty Three, BMI) 83	My Music (Jasperilla/Gnossos, ASCAP) 44	When I Fall In Love (Bourne, ASCAP) 14	When I Fall In Love (Bourne, ASCAP) 14	
	I Can't Stand The Rain (Jec, BMI) 72	Let Me Be There (Al Gallico, BMI) 9	Life Is A Song Worth Singing (Mighty Three, BMI) 83				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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January 15th	Agora, Columbus, Ohio
16th	Hollywood Palace, Baltimore, Md.
18th	Klienmans Auditorium, Buffalo, N.Y.
19th	Capital Theatre, Passaic, N.J.
20th	Aragon Ballroom, Chicago, Ill.
21st	Ambassador Theatre, St. Louis, Mo.
22nd	St. Paul Civic Center, St. Paul, Minn.
24th	Michigan Palace, Detroit, Mich.
25th	Canton Auditorium, Canton, Ohio
26th	Capital Theatre, Port Chester, N.Y.

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TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL												
108	109	41	BEATLES 1962-1966 Apple SK80 3403 (Capitol)	9.98		11.98		11.98			139	144	10	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98			170	181	3	JAMES GANG Bang Alco SD 7037	5.98		6.98		6.98	
109	112	8	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98			140	139	77	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98			171	175	3	BILLY JACK/ORIGINAL SOUNDTRACK Billy Jack BIS 1001 (Warner Bros.)	5.98		6.97		6.97	
110	110	15	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95			141	124	14	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98			172	165	59	CARLY SIMON No Secrets Elektra EKS 75049	5.98		6.97		6.97	7.95
111	121	41	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95	142	168	3	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98			173	160	6	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98		6.98		6.98		
112	122	6	GENESIS Selling England By The Pound Charisma FC 5060 (Atlantic)	5.98		6.97		6.97		143	147	4	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98		6.98			174	169	23	MARLO THOMAS & FRIENDS Free To Be... You & Me Bell 1110	5.98		6.95		6.95		
113	105	35	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98		144	136	12	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95					175	177	5	SONNY & CHER Live In Las Vegas, Vol. 2 MCA 2-8004	9.98		10.98		10.98		
114	107	46	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98		145	164	3	JAMES BROWN Payback Polydor PD 2-3007	7.98		9.98		9.98			176	-	1	M.F.S.B. Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98		6.98		6.98		
115	116	10	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98		146	140	8	SHA NA NA From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98		6.95		6.95			177	173	32	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98	7.95	
116	118	24	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98	147	137	25	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98			7.95		178	176	28	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98		
117	111	22	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98		148	143	30	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98			179	-	1	CREATIVE SOURCE Sussex SRA 8027	5.98		6.95		6.95		
118	120	46	ALLMAN BROTHERS BAND Beginnings Alco SD 2-805	6.98						149	159	3	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98			180	178	25	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95		
119	108	25	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98		150	151	40	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98			181	166	4	TIM WEISBERG Dreamspeaker A&M SP 3045	5.98		6.98		6.98		
120	131	4	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98		151	148	23	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95			182	170	16	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98		
121	119	55	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98		152	149	9	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98		6.98		6.98			183	180	17	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95		
122	117	18	CHER Half Breed MCA 2104	5.98		6.98		6.98	7.95	153	182	2	ALVIN LEE & MYLON LEFEVRE On The Road To Freedom Columbia KC 32729	5.98							184	184	44	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				7.98		
123	123	18	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95		6.95		154	153	9	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98							185	192	3	TOM JONES Greatest Hits Parrot XPAS 71062 (London)	5.98		6.98		6.98		
124	128	59	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		10.98	11.95	155	152	62	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95		186	189	9	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95		
125	114	18	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98		156	161	11	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97		6.97			187	191	2	KOOL & THE GANG Jazz De-Lite 4001 (P.I.P.)	5.98		6.95		6.95		
126	130	107	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	9.98		11.98		11.98		157	154	39	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98			188	190	3	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98		
127	125	31	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98		158	126	6	BADFINGER Ass Apple SW 3411 (Capitol)	5.98		6.98		6.98			189	195	2	R.E.O. SPEEDWAGON Ridin' Out The Storm Epic KE 32378 (Columbia)	5.98		6.98		6.98		
128	150	2	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98		159	146	27	STEELY DAN Countdown To Ecstasy ABC ABX 779	5.98		6.95		6.95			190	183	66	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98		
129	127	74	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95	160	142	13	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97		6.97			191	185	10	CURTIS MAYFIELD Live In Chicago Curton CRS 8018 (Buddah)	5.98		6.95		6.95		
130	155	5	BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell)	5.98		6.98		6.98		161	145	59	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98			192	197	2	GUESS WHO Best Of, Volume II RCA APL 1-0269	5.98		6.98		6.98		
131	129	32	EDDIE KENDRICKS Tamba T 327 L (Motown)	5.98		6.98		6.98		162	162	41	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98			193	193	9	CREEDENCE CLEARWATER REVIVAL Live In Europe Fantasy CCR 1	6.98		6.98		6.98		
132	113	7	BUFFALO SPRINGFIELD Alco SD 2-806	9.98		9.97		9.97		163	167	5	IKE & TINA TURNER Nut Bush City Limits United Artists UA LA 180 F	5.98		6.98		6.98			194	187	15	MANDRILL Just Outside Of Town Polydor PD 5059	5.98		6.98		6.98		
133	132	7	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98		164	174	3	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98			195	188	1	BUDDY MILES EXPRESS Booger Bear Columbia KC 32694	5.98		6.98		6.98		
134	133	40	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98		9.97		9.97	12.95	165	157	27	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95		196	-	1	TEMPTATIONS Anthology Motown M 782A3	9.98		11.98		11.98		
135	135	36	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98		166	156	15	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98			197	186	19	THE KINKS Preservation Act 1 RCA APL 1-5002	5.98		6.95		6.95		
136	134	19	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98		167	141	15	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98		6.98			198	179	6	FREDDIE HUBBARD Keep Your Soul Together CTI 6036	5.98		6.98		6.98		
137	138	73	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95	168	163	45	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95		199	-	1	FOCUS Live At The Rainbow Sire FAS 7408 (Famous)	5.98		6.95	7.95	6.95		

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Gregg Allman.....	15	Billy Cobham.....	37	Grateful Dead.....	85	Paul McCartney & Wings.....	9	Billy Preston.....	94	Ringo Starr.....	13
Allman Brothers Band.....	31, 118	Alice Cooper.....	10, 168	Al Green.....	40, 135, 191	Mahavishnu Orchestra.....	44	John Prine.....	152	Steeley Dan.....	159
America.....	53	Chick Corea.....	133	Guess Who.....	193	Mandrill.....	195	Queen.....	96	Cat Stevens.....	78
Ashford & Simpson.....	156	Creative Source.....	179	Jo Jo Gunne.....	169	Dave Mason.....	75	Bonnie Raitt.....	160	R.E.O. Speedwagon.....	190
Brian Auger.....	147	Creedence Clearwater.....	194	Herbie Hancock.....	128	Johnny Mathis.....	115	Helen Reddy.....	47, 161	Rod Stewart.....	97
Burt Bacharach.....	188	Jim Croce.....	1, 3, 19	Richard Harris.....	62	Curtis Mayfield.....	192	Reiner & Brooks.....	154	Barbra Streisand.....	86
Bachman-Turner Overdrive.....	151, 189	Crusaders.....	35	Isaac Hayes.....	35	Harold Melvin & Bluenotes.....	64	Charlie Rich.....	11	Stylistics.....	68
Badfinger.....	158	Deep Purple.....	95, 134	Freddie Hubbard.....	199	M.F.S.B.....	176	Rolling Stones.....	33, 126	Temptations.....	46, 197
The Band.....	38	De Franco Family.....	166	Isley Brothers.....	49	Bette Midler.....	6.83	Linda Ronstadt.....	56	Mario Thomas & Friends.....	174
Beach Boys.....	28	John Denver.....	8, 111, 179	Jackson 5.....	182	Buddy Miles Express.....	196	Diana Ross.....	73, 178	Three Dog Night.....	106
Beatles.....	81, 108	Deodato.....	116	James Gang.....	170	Steve Miller Band.....	5	Diana Ross/Marvin Gaye.....	45	Traffic.....	79
Bobby Blue Bland.....	144	Rick Derringer.....	57	Jethro Tull.....	165	The Mothers.....	69	Todd Rundgren.....	32	Marshall Tucker Band.....	100
Black Oak Arkansas.....	90	Neil Diamond.....	7, 124	Billy Joel.....	142	Mott the Hoople.....	117	Santana.....	27	Ike & Tina Turner.....	163
Bloodstone.....	149	The Dramatics.....	167	Elton John.....	4, 104	Maria Muldaur.....	102	Seals & Crofts.....	55, 137	Uriah Heep.....	107
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James Brown.....	145	Earth Wind & Fire.....	186	Carole King.....	98, 127	Ohio Players.....	183	Joe Walsh.....	50, 180	War.....	54, 155
Jackson Browne.....	63	Electric Light Orchestra.....	12	The Kinks.....	198	O'Jays.....	30	Simon & Garfunkel.....	121	Tim Weisberg.....	181
Brownsville Station.....	130	Emerson Lake & Palmer.....	82	Gladys Knight & The Pips.....	21	Mike Oldfield.....	41	Frank Sinatra.....	26	Barry White.....	25, 150
Buffalo Springfield.....	132	David Essex.....	57	Kool & The Gang.....	110, 127						

MUCHAS GRACIAS!

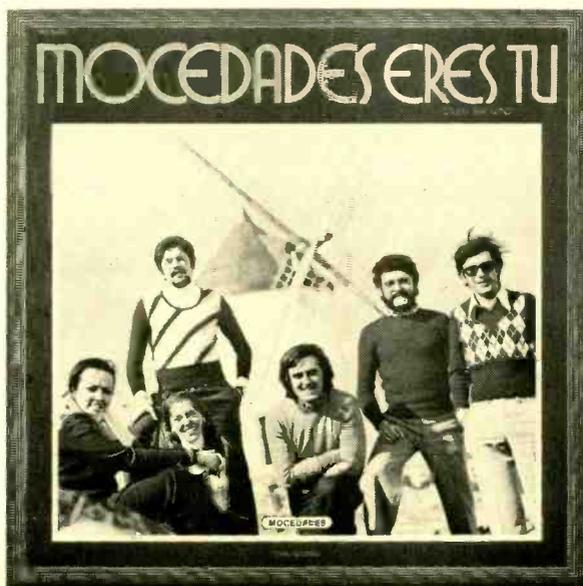
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• Continued from page 10

come sales manager of the firm's Los Angeles branch. Also, **Santo Russo**, international orders and services manager, has been appointed operations manager of the Los Angeles branch; and **Bill Callahan**, operations manager at the MCA operation in Cherry Hill, N.J., is being shifted to the pressing plant operation in Pinckneyville, Ill., as operations manager and will report to **Sam Passamano**, vice president of operations for MCA Distributing, as will Russo, Tappon will report to **Stan Latyon**, West Coast district manager.

★ ★ ★

Eddie Lambert has been named general manager of Haven Records, the new Capitol Records-distributed custom label of the **Dennis Lambert/Brian Potter** writer-producer team. Lambert, brother of Dennis, has five years experience as a publishing executive, most recently as general manager of ABC/Dunhill Publishing. . . . **Don Shain** has been named Playboy Records a&r director. He previously held the same title at Decca Records. . . . **Elliot Abbott** has been promoted to vice president, contemporary music, at BNB Associates Management. . . . **Marge Johnson**, formerly with Bell Records, has joined **Ken Fritz** Management as an account executive. . . . **Roy Kohara** has been named art director for Capitol Records. He has been with the firm since 1963. Kohara succeeds **John Hoernle**. . . . **Eric Miller** has joined Pablo Records, **Norman Granz's** newly-formed label in Los Angeles. Miller, who will be handling production assignments, was formerly with MGM Records.

★ ★ ★

Richard J. Prami has been named programmer analyst for Polygram Corporation. . . . **Gary Haber** has been appointed promotion manager for His Master's Wheels, a mobile recording studio with facilities in California and Tennessee. . . . **George Toles** has been named general manager of Kaye-Smith Productions, a division of Kaye-Smith Enterprises owned and operated by **Danny Kaye** and **Lester Smith**. Prior to joining the firm, Toles and creative director for radio station KJR, Seattle, a post he has held for the past four years. . . . **Roger Watson** has been appointed a&r coordinator for Chrysalis Records in London.

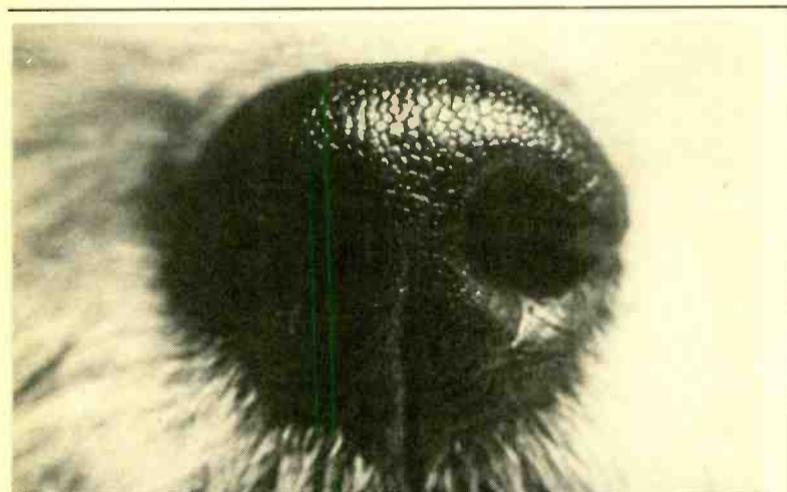
Price Adjusting Skein

• Continued from page 1

and Dootone notified distributors of price raises since Jan. 1.

The W/E/A price adjustment, according to Joel Friedman, will affect only new LP's released in 1974 at \$6.98. He estimated that from 20 to 25 percent of new product will be released at that price. He explained that the rack jobber profit margin on that tape and record product

will increase from 6 to 8 percent with the adjustment. On new \$6.98 LP's only, dealer price as of Jan. 3 is \$3.63, while sub-distributor price is \$3.34. Sub-distributor price drops 20 cents in this category. In the case of WB tapes only, new \$6.98 LP tape counterpart goes to \$7.97 list, with these tapes selling to dealers at \$4.39 and \$4.01 to subdistributors. He emphasized that the \$5.98 LP/\$5.98 tape list category pricing is unchanged.



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RECORDS
MCA RECORDS

Inside Track



TAYLOR



MANCHESTER



DONOVAN

The West Farrell Organization has acquired administrative rights in the U.S. and Canada to Intune Ltd. and Murray/Callander Music, the publishing wings of British writers **Mitch Murray** and **Peter Callander**. Callander wrote the lyrics to "Daddy Don't You Walk So Fast" for Farrell's Chelsea Records and popularized by **Wayne Newton**.

Warner Bros. recording artist **Chip Taylor** will make his motion-picture debut in the film, "The Catamount Killing," directed by **Krzysztof Zanussi** and starring **Horst Buchholz**. Taylor, younger brother of screen actor **Jon Voight**, will also write the title tune, "Think About Him." . . . **Black Sabbath's** first American tour in over 18 months kicks off Feb. 1 in Pittsburgh. . . . **Jim Stafford** performs his "Snakes and Spiders" on an upcoming **Dick Clark** "American Bandstand" on ABC-TV. . . . **Donovan's** next LP for Epic, "Essence to Essence," will reach American racks next week. . . . The **Pointer Sisters** to perform at the MIDEM Gala concert at Cannes, Jan. 20. . . . **Hugh Masekela** and the **Hedzoleh Soundz** group were honored at a special reception in the nation's capital last week by the Ghana Embassy. The artists put on a special command performance in Ghana recently for **President Acheampong**. . . . **Melissa Manchester** has finished recording material in New York studios for her second album on Bell. The singer-composer was backed on several numbers by the **Dixie Hummingbirds**, who worked with **Paul Simon** on his past album.

The **Rainbow Advertising Agency** will handle advertising for the **Bottom Line** (Billboard, Nov. 24), a 500-seat theater, music cabaret set to open in early February. . . . The **Merlin Group Ltd.** has been retained as national press representatives for **Max's Kansas City** in New York. . . . **RCA Records' Steve Kahn**, manager product development has announced the production of a new **Kahn**. **Matthew Marcus Kahn** was born Nov. 26, and came in at 8 pounds, 4 ounces. . . . Columbia to put out a live **New Riders of the Purple Sage** album early this year. . . . **Procol Harum** had to cancel several British concerts when **Gary Bracker** came down with laryngitis. He's O.K. now, but Chrysalis says the cancelled dates will have to be made up. . . . Counterfeit **Bob Dylan** tickets already appearing—even before the actual ones have been issued. . . . **Steeleye Span** returns to the U.S. in March and April for their fourth tour of this country. . . . The **Defranco Family** appears on "Jack Benny's Second Farewell Special" Jan. 24 on NBC-TV. . . . **Leon Russell** recently joined **Dave Mason** in the studio to re-cut "The Lonely One," as a possible single from Mason's Columbia album, "It's Like You Never Left." . . . **Elvis Presley, Frank Sinatra, Helen Reddy, Gladys Knight and the Pips, Jack Jones** and **Peter Yarrow** all have something in common. Each one has recorded **Paul Williams** tunes in the final portion of 1973, according to Irving/Almo publishers in Hollywood. Williams next A&M LP due this month.



RITTER



OCHS



SIMON

Tex Ritter, America's singing cowboy who died of a heart attack in Nashville Jan. 2, had high praise for today's young, contemporary C&W composers. Said Ritter (Billboard, Dec. 9, '72): "I think they're writing some of the best material around today. They show more imagination and originality in their work than ever before." Several of Ritter's favorites included **Tom T. Hall, Kris Kristofferson, Shel Silverstein** and **Freddy Weller**.

Phil Ochs's appearances at **Sam Hood's** and **Micky Ruskin's** Max's Kansas City in New York marked the A&M artist's first club date since a stint seven years ago at another Hood Village club, The Gaslight. **Abbie Hoffman** joined **Phil** on New Year's Eve when the two sang a revolutionary, new version of "Auld Lang Syne." . . . **Family** has one more UA album, "It's Only a Move," cut just before they disbanded. . . . **Stax Records** has a 30-minute college radio show for **Brian Alexander Robertson's** "Wringing Applause" album. . . . **Bloodstone** received honors from their hometown, Kansas City, and also from L.A. community efforts. . . . **Ted Neeley**, title character in the film, "Jesus Christ, Superstar," makes a rare guest appearance on "The Sonny &

Cher Show" Wednesday (9) on CBS-TV. . . . The next **Chicago** album, "Chicago VII," will feature guest performances by the **Beach Boys** and the **Pointer Sisters**.



PRIDE



BROMBERG



CASH

Power of Attorney, a nine-man rock group composed of five present and four former inmates of the Graterford Prison near Philadelphia, recorded their first single at New York's Record Plant under the eye of prison guards earlier this month. An album will be completed at the prison, where a recording studio has been built with donations from various sources. No label commitments yet—the boys are waiting for an offer they can't refuse.

Several members of **Kool & the Gang** were injured last week when their private bus crashed into the rear of a oil tanker truck in Richmond, Ind. . . . The Times, They Are a Changing: A painting of **Bette Midler** has replaced the one of **Judy Garland** in the place of honor on the wall of the Palace in New York. . . . **Simon and Schuster** has published the book "Turn it Up (I Can't Hear the Words)" by **Bob Sarlin**, who is editor of Columbia/Epic Records' in-house Playback publication. The text deals with new singers and songwriters of the last decade. . . .

David Bromberg lives out his **King Kong** fantasy on the cover of his next Columbia album. He's pictured on top of the Empire State Building. . . . **Curton's The Impressions** not only perform on the soundtrack of the new Allied Artists film "Three the Hard Way" but appear in the film with actor **Jim Brown**. . . . **Lawrence Welk** awarded plaque from Academy of Country Music, for contributions. . . . **Charley Pride** singing national anthem at Superbowl as well as Cotton Bowl. . . . **Willie Hutch** scoring AIP sequel to "Coffey," titled "Foxy Brown." He is also collaborating with **Smokey Robinson** on Broadway musical "Cotillion." . . . Capitol Records fourth annual Christmas party for underprivileged children hosted 200 at a sound studio luncheon. . . . **Johnny Cash**, and his wife, **June Carter Cash**, together with various members of their respective families and a host of country artists will perform on "Johnny Cash's Music Country" on NBC-TV, Feb. 23.

Cass "Don't Call Me Mama Anymore" **Elliot** rumored to headline a summer replacement show for CBS-TV. . . . **Have Sonny & Cher** dropped "I Got You Babe" from their repertoire? . . . Speculation is **Bob Dylan's** working on the cover painting to adorn his first Elektra-Asylum LP release and that's the cause of delay. . . . **Jazzman Lionel Hampton** underwent an operation last week for removal of a cataract. Treating the vibraphonist was **Dr. Charles D. Kelman**, better known as **Charlie Kelman**, who happens to play sax in **Hamp's** band. The ophthalmologist-musician developed a technique of cataract removal which allows a patient to resume his activities a day after the operation. Hampton was up and around an hour and a half after the operation. They both played a Harlem benefit that night. . . . **Tony Orlando** and **Dawn** nixed a European tour scheduled for this month, due to energy travel breakdowns, with six-figure gross loss. But the **Pointer Sisters** are taking a chance, to play MIDEM and the London Palladium. . . . **Rick Nelson** guests on "Owen Marshall" TV drama series on ABC-TV. He plays the owner of a bookstore busted for porn.

Roosevelt Raceway has created the "Country in New York Pace" in honor of the Country in New York five concert series beginning at Madison Square Garden Saturday (19). The "Pace" will have a purse of \$20,000 and co-promoter of the series, **Al Aronowitz**, will present a Stetson hat to the jockey of the winning horse. . . . **Peter Link** created the music for "Nightmare," his first film score for CBS-TV. . . . Comedy impressionist **Darrow Igus** made his national TV debut last week on **Johnny Carson's** "Tonight" show and composer-singer **Paul Williams** makes his Las Vegas debut Jan. 30 at the Riviera Hotel on a bill topped by **Liza Minnelli**, currently at the Winter Garden, in New York. . . . **Casablanca's Kiss** performs at **Richard Nadar's** upcoming Music World Expo '74. The band is the new label's first major act. . . . **Bobby Blue Bland** to make his debut tour of Great Britain this spring. . . . **Sweet Fortune's Susan Pillsbury** lining up extensive tour dates in the first quarter. . . . **Hot Tuna's Jorma Kaukonen** and **Jack Casady** speed-skating in Europe—the real reason behind the haircuts. . . . **David Essex** won the Variety Club of Great Britain Award for "The Most Promising Newcomer of the Year." . . . **Perry Como** cut "Beyond Tomorrow (the theme from 'Serpico')" while in New York recording at RCA studios. . . . **Bobby Scott**, who played in **Gene Krupa's** band when he was 16, will appear at the tribute to the late drummer at the Felt Forum in N.Y. Thursday (17).

Hotcakes

Carly Simon

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on Elektra
Records
& Tapes



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Produced by Richard Perry



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