BMI, ASCAP Chiefs To Russia for Talks

By ROBERT SOBOL

NEW YORK - The heads of both BMI and ASCAP will visit the Soviet Union late in July, courtesy of VAAP, the Russian government-controlled copyright agency, for exploratory talks on reciprocal performance payoffs and protection.

The meetings, which will be held separately and with each agency at different times, are the continuation of informal talks begun here in April between a Russian delegation headed by VAAP president, Boris Pankin, and the two U.S. societies.

The Soviet Union became a signatory to the universal copyright convention on May 27, 1973, which set the scene for discussions here.

Ed Cramer, who will represent BMI in his Russian trip, views the talks as strengthening the detente (Continued on page 10)

Folios Goal At Chappell: Twin Marts

By IS HOBORWITZ

NEW YORK - Chappell Music is launching a new twin-pronged program to market song folios to both the music and book trades in a move to boost sales in a lagging print market by rising costs of production and operation.

Under the plan, the same folios, distinguished only by a change of distribution credit on the flyleaf to identify the marketing agent, will be sold to music outlets by Walter Kane & Son Inc. and to the book trade by established book publishers.

"The print business we have traditionally known does not grow fast enough," says Chappell president, Norman Weiser. "We must seek new ways of expanding the market if..." (Continued on page 12)

Five More Labels Raising 45's Price

By JIM MELANSON

NEW YORK - Five more labels are raising their suggested list price on singles to $1.25, following similar action by ABC/Dunhill and CBS.

With additional labels expected to fall in line shortly, the possibility of at least an interim dual pricing structure on singles appears to be diminishing.

London, Bell, RCA and Buddah go to the new suggested list price July 1, while MCA Record's increase is effective Monday (24).

At MCA, the 40,000 pop series is being offered to dealers for 68 cents per unit and to subdistributors for 60 cents. Both their 60,000 gold standard series and 65,000 seasonal series carry a dealer price of 57 cents and a distributor price of 50 cents. (Continued on page 10)

A&r Plus Marketing Plan Boosting Soul for Mercury

CHICAGO-Mercury is tasting success in the soul field based on a new a&r and marketing program which entails giving program directors sales figures from computer printouts and also having the label's three regional lb promotion men all-agreeing on new releases before something is sent out.

Under the guidance of Elzy White, who joined Mercury less than six months ago as national promotion director for rb&h, the label has initiated what White calls a realistic policy that has given the label its first foothold in the rb field in many years as well as four big rb hits.

These include: "Hey, Babe," The Joneses; "Give Turkey," Ohio Players; "Better To Have and Don't Need," Don Covay; "Skin Tight," Ohio Players and one "Skin Tight" that has gone high on the pop charts as well. "Skin" is the first crossover hit the label has had in more than five years.

Elzy's approach involves making sales figures available to program directors via the actual computer printout sales/marketing sheets.

What this industry has needed for a long time is an honest guy who comes to a station with a little evidence that he is honest... not somebody who just throws a sales figure out," White says.

Laying figures on the line, however, is only a small part of White's (Continued on page 12)

THE GENTLE GENIUS... WRITES ON!

AVAILABLE NOW ON CUSTOM RECORDS AND AMPEX TAPES FROM THE BUDDHA GROUP
The brand new album by John Denver, featuring the smash hit single, "Annie's Song," goes on sale today. First come first served.
Granz's New Concept Puts Old Pros in New Settings

By ELLIOTT TIEGEL

LOS ANGELES—Norman Granz's Pablo label will emphasize recording established artists in new creative settings.

His first effort, titled "Los Angeles," was shipped June 17 through nine independent distributors, three are distinctly different.

They include Ella Fitzgerald singing ballads with Joe Pass on guitar; Count Basie within a trio setting (which Granz claims is a new situation) and Duke Ellington as the member of a quartet (which Granz claims is a new emphasis for him and is also his last known recording).

The other two LPs are a Joe Pass solo effort and a three-disc box set of a Santa Monica-Jazz at the Philharmonic program featuring Ella, Basie and a host of all-stars cut two years ago.

Pablo has already released four of the LPs under its global distribution pact with Granz which excludes North America.

These packages include the Santa Monica spectacular, the Ellington quarter effort (with Louis Bellson, Ray Brown and Joe Pass), the Ella-Joe Pass duo and an Oscar Peterson title.

Granz is quoting a $7.99 suggested list with no returns from his distributors. The Santa Monica box, goes for $20.

His select distribution network encompasses ABC Record and Tape Sales in Seattle; Eric Mainland in San Francisco; Record Merchandising in Los Angeles; M.S. in Chicago; Argo-Kay (covering Minneapolis, St. Louis, Dallas and Denver); Progressive in Cleveland; A&M in New York; Schwartz Brothers in Washington and Music Merchants in Boston.

"We will have two releases a year," Granz says, "possibly three." He plans issuing between 15-20 albums a year from the Art Tatum catalog of 21 titles he purchased back from MGM-Verse.

(Continued on page 21)

Sales in U.K. $205 Million

LONDON—The recent boom in the U.K. music industry has been confirmed in hard statistics this week by figures released by the Department of Trade and Industry.

The final analysis for last year's efforts shows sales by companies in the record and tape fields totaled nearly $205 million.

Col's 25 Free Singles

LOWERS DEALER PRICE

LOS ANGELES—Columbia Records, which announced an 82 cents dealer price and a 73.8 cents distributor price, is offering "on all singles, 25 free with each 100 units billed." These free goods would not cut the dealer price on singles to 65.6 cents and a distributor price of 59 cents.

GGM Ups LP's

LOS ANGELES—MG M ups its album price to $6.98 July 1 with tape carriages and cassettes moving to $7.98. The rise does not affect any special project albums.

The DTI's quarterly break-down of statistics shows that the sales boom lasted throughout the year.

In the first quarter sales were worth $37.5 million.

The second produced an income of nearly $42.5 million, the third over $47.5 million and the final quarter over $75 million.

The fourth quarter figures are 50 percent up on the corresponding quarter in 1972.

But the soaring demand for product and the subsequent pressure on domestic production plants which made companies look overseas to keep supplies flowing to the consumers is reflected in imports.

They totaled nearly 37.5 million units, compared with 15 million the previous year. As demand increased during the year imports went from just under 8 million during the first quarter to over $7.5 million in the final three months.

Predictably, experts do not show starting increases and outward-bound product last year was only worth just over $5 million more than in the first-quarter figures that indicate nothing more than a seasonal variation.

"The proposed legislation would raise the penalties for piracy to prison terms and fines pirates could not easily absorb."

In letters to Congressmen John Tunney and Alan Cranston, Pines additionally sent letters to Congressman George Danielson, composer of the song "American Pie" (Sony, 3364 and Rep. Robert Kastenmeier, chairman of the subcommittee on copyright legislation.

On the state level, Pines wrote to Assemblyman Alan Sieroty asking him and other to become a bandstand to enact a state law making piracy a felony.

In his letter to Tunney and Cranston, Pines points out the fraud is particularly virulent in Los Angeles County, the home base for a good. The record of record companies and pirates alike.

Wisc. High Court Rules for Labels

MILWAUKEE—The Wisconsin Supreme Court, in a 7-0 decision, has reversed a lower court and said that uncoupled duplication of sound recordings could not be banned in a state common unfair law.

On Feb. 15, Circuit Judge Robert Landry handed down the decision in the Mercury Record Productions vs. Econmic Consultants case that such duplication is legal in Wisconsin and in a state antitrust.

In the case, plaintiffs Phonogram/Mercury Records, ABC/Danhill, MCA, CBS, Elektra, Buddha, Kama Sutra, Adm. M.G., and Atlantic sought to enjoin Economic Consultants (who E-C Tape Service) and in individual David I. Karp, and David M. Gorsky from pirating their respective product.

Leaving his decision open to appeal, Judge Landry stated that pirating is morally reprehensible, but the Wisconsin court does not apply to unlicensed duplicating. Plaintiffs appealed the same day.

In the state Supreme Court's decision, Justice Heffernan stated that E-C Tape was in appropriate pursuit "the time, effort and expense" of the record as the label on product.

Citing the Goldenstein vs. California U.S. Supreme Court decision, Heffernan wrote that "the Supreme Court held that the Constitution neither explicitly precludes states from granting congress the authority exclusively to the federal government."

"The Court held that 'under the standards of Goodstein, state law may be applied. We see no indication that the United States Supreme Court will take its imprimatur on statutory law, but not upon the power of a common law court acting in accordance with the accepted policy of the state.' According to Heffernan, the Wisconsin Supreme Court, concluded the Goldshteen decision permits state protection by common law as well as by statute.

The case will be referred back to Judge Landry's court for a decision, and according to Justice Heffernan's summary the new ruling should not be ignored by the high court's findings.

The original court case, which concerned the recording of Bob Dylan's album "Like a Rolling Stone" by Paul Simon and Tammy Wynette, testified as to how they thought that the recording had to go on to the labels and record manufacturers were wronged by unlicensed duplicating operations.

A Wisconsin anti-piracy statute was killed during the last session of the state's legislative body.

MGM Cutting Raster, Polishing Soul Image

LOS ANGELES—MGM will have a new contemporary musical image, sparked by a stronger emphasis on building a tight soul roster. Jimmy Bowen, the label's new president for 20, is currently completing paring down the artist roster in the pop and country fields to which he reaches around 50 artists by July 1.

Bowen speaks of being able to adequately work with performers by having a smaller roster. He estimates there have been as many as 90 signings over the past year and he wants to work with 10-20 in pop and country and build an r&b stable of 4-5 names.

"We want to change the image from a middle-of-the-road label to a contemporary label," Bowen says.

Among the MOR acts which were signed by Mike Curb before the label was sold to Polygram and who have left are Tony Bennett, Steve Lawrence and Eydie Gorme, Lou Rawls and the Platters.

Sammy Davis Jr. is the only blockchain MOR artist remaining with his label.

Building the rock line will be the responsibility of Bruce Greenberg, MGM's director of new talent and development, who says he'll be looking nationwide for artists.

"The market is now different," Bowen notes, "and it's not like I'm going to start something." Gloria Gaynor and the Sylvers, for example, have good r&b acceptance, and going back into MGM's history, on has always had commercial soul acts, with the Cub label serving that function in the early 1960s.

Building the rock line in concert with Greenberg and Stan Morris, whose title under the old MGM structure was senior vice president of the creative division.

Greenberg and Morris are the only people working on the re-establishment of the MGM building on Sunset Blvd. their office is still in rented space and Bowen says members of the accounting department will still be working in the same offices.

They have been working in other space across the street.

Space is available for various (Continued on page 86)
8-Track Sound-Alike Project Taking Shape

BY JOHN SEPPLE

LOS ANGELES—A marketing program utilizing 8-track tapes of $2.49 8-track sound-alike tapes from 200 nationwide distributors is taking place to sell CAMPUS Music, a company headed by Richard Taxe.

The company, which is a do-it-yourself project in a major anti-piracy litigation brought by the U.S. government in Federal District Court in Los Angeles, is being aided by mail fraud and stolen goods across state lines.

The company, an exception for Jerry Morton in the Federal litigation are employed at SAM. The market that is dominated by the taxe to put up $3,000 in return for which he receives $800 pre-selected tapes from a selection of 96 different titles and twenty-eight high label distributors of sound-alike stores, each of which carry a maximum of 288 tapes.

Taxe will also market the tapes to business and industry and the tapes to Business and Industry. In 1978, the tapes were being sold to businessmen and industry who paid $10,000 for each tape.

Taxe Piracy Trial May Call 155 Witnesses In 5 Weeks

LOS ANGELES—Portents of a five-week trial that would involve 155 prosecution witnesses, most of whom would be from the music industry, are apparent in the last week in the trial of Richard Taxe and four codefendants.

The trial centers on tape piracy, mail fraud and transportation of stolen property across state lines.

Federal Judge Judge Hilt ordered the government to return to the Taxe tapes to the defendant's, a substantial amount of equipment, including machines used in mailing, scaling and posting, and with approximately 500 tapes which did not fall into the encryption of the Federal copyright classification.

Hilt denied plea by defense counsel Steve Miller contended that FBI agents searched 12 U-Haul trucks, containing thousands of tapes, at various locations in the Los Angeles area. The judge said when Taxe and his brother, Ron, locked the trucks on a city street near FBI headquarters in Los Angeles, they were searched and released in a government parking compound nearby.

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"Roll Away The Stone"

"The hotter you are, the hotter you get."

The new single from Mott the Hoople
On Columbia Records.
EDITORIAL
A Just Cause for Industry

It is altogether fitting that the music industry responds to the desperate plight of the native African nation now caught in the middle of a dangerous drought by playing music which will help raise funds for their survival. For it is from Africa that much of the music we hear around the world is derived in terms of rhythm and dance. It is there that we find the obvious link between mother country Africa and the arrival in America of black citizens, who in turn created jazz music which is this country's number one tradition.

But in matters directly relating to the series of concerts being planned by Pride Records president Mike Vine as the behest of American Ambassador to South Africa, Dimitry K. Yurchmkov, the music industry has always responded when called upon to lend its art and music to help the world's poorer countries. We believe that there is significance of this reaching out to help the people of Africa and help make the concerts a financially worshipping success.

It is not the first time that charity is something that will always be with us so long as poor people are in need and there are men of conscience who read their pieces.

Much needs to be done right here in the United States to aid the millions of hungry people who sadly may be found in most major cities.

After Africa perhaps a group can be formed to develop some program which can in turn help additional of our brothers whose lives are not as fortunate as those of us in the entertainment industry.

AFM's Davis Touts Antipiracy Activities

ANAHEIM, Calif.—American Federation of Musicians treasurer Elton John Davis lashed the union's recent legislative activity on record piracy and the invasion of foreign television network newscasts during the union's 77th annual convention at the Disneyland Hotel last week.

Reporting on the status of legislation to outline tape and disk piracy, Davis described his recent appearance before the House Judiciary Subcommittee.

He said that when antipiracy legislation was first enacted, "the pirates mounted an elaborate Washington lobby. They even persuaded some of the most pro-labor congressmen to vote against the legislation because of their efforts were helping the plain people of America because they feared that such legislation would unnecessarily restrict the public is being benefited when a thief sells a stolen automobile or radio at a secondhand store. We are not dealing with." Davis said that when he recently testified on this legislation, he was surprised to find that antipiracy bill deprived human rights in the interest of property rights but being used against people.

"I was shocked to hear good congressmen describe these pirates as legions against the people," Davis said. "These people were representing by respectable council and I informed the committee that the congressmen were." Their groups are often been represented by respectable council, but a pirate is... a person who's trying to help the country. I'm saying to people and the other great artists, the vocalists," Davis said.

Davis noted to network negotiations, Davis noted that for the first time "we have an industry-wide comprehensive plan. We have never been able to control our own products. We have eliminated all the differences between the over 700 different record companies, thus enabling the individual record company to have equal pay for equal work.

"And we have, at the same time, won substantial economic gains. This could not have been achieved without the solid trade union support of the working members like Doc Severinsen and his great players who, in the finest trade union tradition, are willing to sacrifice their personal losses to achieve great gains for thousands of their fellow players."

A highlight of the convention was the appearance of Benny Goodman, who performed with the Jazz at Lincoln Center Orchestra earlier in the week. All of this took place at the hotel. A week of important events culminated with the annual convention, during which the Federation's highest honor, a gold membership card. The inscription reads, "Gold Members, a bright light for all who love jazz and who are associated with the great name of Swing and Master of the Universal Language, and president Davis said the convention was a "great week of achievement."

The convention closed on Thursday, (20) during Dave's, vice president, Vic Fuentes, announced that the Coop, the band's new album, "The Color of Your Hair," would be released on June 17.

Cooper re-elected

LOS ANGELES—Jay Cooper has been re-elected to serve a second term as president of the local NARAS chapter. Cooper was serving with him on the executive board were Richard Oliver, secretary, and Ruth White, treasurer.
A Standard is born...

BILL GAVIN / THE GAVIN REPORT:
"Exquisite love song honors the maternity function in a way that adds dignity to the process of procreation..."

MARDI NEHRBASS / RKO:
"This kind of sensitivity is so rare in music and personal lives that it is exhilarating to hear feeling!"

KENT BURKHART / BROADCAST CONSULTANT:
"Sensational... never thought Anka would top "My Way!"

ROCHELLE STAAB / BARTELL BROADCASTING:
"If you know how much I wanted Paul Anka to have a hit, you would know how much I like "having my baby"!... Paul is absolutely one of the best!"

BILL WATSON - K/100:
"The Anka record is a stone killer!"

GERRY PETERSON / KHJ:
"Absolutely the greatest song I've heard in a long, long time..."

MARGE BUSH / WIXY:
"Fantastic... gives me goose bumps... Paul has the record of the year!"

RANDY ROBINS / KLIF
"A very personal message. For it to be a hit would be no surprise."

CHRIS BLASE / KHDJ:
"Right off the bat, it sounds like a super female record!"

JAY COOK / WFIL:
"Another Paul Anka classic!"

TOM BIGBY / IBQ:
"It's great to have Paul Anka back on top!"

"(You're) Having My Baby"
written and sung by
Paul Anka
on United Artists Records
High Fidelity, Mod Photography Sold to ABC; New Corp. Formed

NEW YORK, June 21—An agreement to sell High Fidelity and Modern Photography magazines to American Broadcasting Companies Inc., was concluded Tuesday (18), according to W. D. Littleford, president of Billboard Publications Inc. Closing of the purchase agreement is scheduled for July 1. No other properties are included.

The move now makes it possible for Littleford and his management associates to seek to purchase from the existing company all remaining properties of Billboard Publications Inc. These operations will form the core of a new company with the same name. “Our goals also remain the same, to build a growth-oriented, profitable company in the special interest and business publication fields,” Littleford said.

“With June,” Littleford continues, “we close the first quarter of our fiscal year. Even without income from High Fidelity and Modern Photography, it looks like we are headed for a great year. Advertising income is running 12 percent ahead.

“Fiscal increases in subscription and newsstand prices have pushed revenues from this source 20 percent ahead of last year. Our Watson-Guptill book division has set a new record for the quarter with a 36 percent increase in sales over last year. Early reports for the second quarter indicate these upturns will continue.

“We are anticipating a gross income of $18 million for the fiscal year without High Fidelity and Modern Photography for the year. With a brightening of the economic picture, we could hit $20 million or more.”

NEW CONCEPT REPLACING ROCK CONCERTS: OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. For the last two years, that something new and revolutionary has been CINA-ROCK, an audio-visual concert phenomenon created by the team of James and Marcy Capehart and Bruce M. Davis. CINA-ROCK, a concert performed live while the movie played on 30,000 screens worldwide, has opened a new source of revenue—a labor-saving instrument that does not depend on skilled performers. It can bring it into every major city in the world, even the smallest towns. You can take our formula, our powerful promotion materials, our training, and the sensational CINA-ROCK show up anywhere in the world, any time you want. And you can do it profitably.

Columbia Pictures Industries reports that "with the exception of our record division (Bell Records), which continues to operate at disadvantageous levels, our other important divisions (music publishing, commercials and broadcasting) continue to perform satisfactorily and profitably." The company states an interim report to shareholders that "the performances of the music publishing group is especially noteworthy." Columbia has begun a re-structuring of its domestic record operations by appointing Clee Davis to succeed Larry Utail, who resigned as president of Bell Records.
The hit man hits again.

The new single by Hank Mancini and The Mouldy Seven

"Hangin' Out"

APBO-0323

The theme from "99 AND 44/100% DEAD!"

A Joe Wizan-Vashon Production
Motion Picture Distributed By 20th Century Fox

RCA
Records and Tapes
General News
Copper: 45's 1st, Then LP's

Continued from page 1

Copper is to lay the groundwork for future developments and perhaps to even get down to the nitty gritty of setting up mechanics regarding a system of payments, technical assistance and other things. What is important, however, is that we can help in bringing both nations closer together," Cramer says.

Stanley Adams, who will represent ASCAP, says that he welcomes the suggestion to visit the Soviet Union and looks forward to a visit that will be mutually beneficial to the creators and publishers in both countries. "Two of the world's greatest catalogs are involved, and it is only fitting that our two countries should establish working relations in the area of music licensing.

The convention was formed in 1955 with the U.S. as one of its founders. VAAP was established soon after the Soviet Union became a part of the convention.

Island Label Lines Up Independent Distributors

ANGEL, Los Angeles-based producer, has lined up the following independent distributors: Music Merchandisers, Washington, D.C.; Soundtrack, East Hartford, Conn.; SMG, Mass., N.Y.; Apex-Martin, Newark, N.J.; Chaps, Philadelphia; Cropper, Washington; Helichter, Oakland, Calif.; Record Sales, Memphis; Southland, Atlanta; Alan Reis, Cincinnati; and Progress, Cleveland.

First single through this new affiliation is Sparks' "This Town Ain't Big Enough for Both of Us.

5 More Labels Hiking 45's Price

Continued from page 1

Gordon Bonin, vice president of marketing at Bell, says the increase applies to all label product, as well as singles from its distributed family of labels. The company maintains its minimum price of 30 units on a hundred. The new price to Bell distributors will be 50 cents per disk, according to Bonin.

While dealers and/or subdistributors are not available from London, Buddah and RCA, Art Koss, Buddah president, did say that the label will maintain its free goods policy of 30 free singles on every 100 units ordered.

The consensus of opinion, meanwhile, that once CBS moved to the new suggested list price the entire industry would follow suit seems to be holding true. Some label executives express concern over the new pricing, but offer that they had no choice, as dealers would be selling their goods at the higher price anyway. Their first concern with the $1.39 suggested list now, they say, is making it feasible for the dealer to sell single product under the $1 mark.

For the Temples he's taken them back to their pre-production tune period.

"As for this return to yesterday! —The artists want to hear how they used to sound," Copper answers and because "we're back in the era of 1958-60."

For Al Wilson (formerly produced by Jerry Fuller, who worked on the hit "Show and Tell"), Copper has retained this middle-of-the-road feel but given him a stronger rock feel. "The thing we didn't do was change his style," Copper emphasizes.

For Rod Taylor, a new act on Elektra, Asylum, David Geffen, the label's head wanted six sides in order to get out a single on a rush basis and to also complete an LP already begun.

Copper receives a production advance for the four sides and an additional advance when he gets into the LP. "If he gets that far. And he gets a royalty percentage on sales.

Copper chooses not to divulge his fees but the deal seems to average out with the labels, his businessman Houck says.

In working off a record company's money in terms of production costs, Copper has received his royalty based on wholesale prices from RCA, Columbia and Motown and on retail from Bell, Warner Bros., and Elektra.

In tailoring his production budget to the artist, Copper relies on his years of experience in the studio as a musician and producer to give him that gut level feel as to what's needed. He claims being able to cut one side for between $2,000 and $3,500 and working with 20 pieces for around $250.

Copper includes a 10 percent override to cover any justified costs above the estimate. "Our Houck says, "We know every morning what we did the night before and we communicate on a daily basis with the recording company." As part of his feelings about the pop scene, Copper sees more electric instruments being used on sessions. He is especially aware of two new pieces of equipment which he finds in common usage in Los Angeles. They are a "pignoise" amplifier for guitar which provides a "clean distorted sound" and a "funk machine" which gives a "clean wah wah sound" can be used on a number of instruments.

Commercial
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With what's happening to

**SONG FOR ANNA**

by **HERB OHTA** (Ohta-San)

the Romantic Age has returned to pop music.

Bill Gavin's "Record to Watch" is ON A&M RECORDS

Produced by Newell Bohnett
Viner Seeking Africa Benefit Artists

Viner is working to line up "youth-oriented" artists for the concerts and speaks of around 10 stars performing on each of the shows. A number could conceivably perform at more than one concert.

All proceeds from the shows will be turned over to UNA Special Causes, an organization organized in part to aid persons in the drought area of Africa. A special famine relief fund has been formed to be the recipient of all the money and distributit to it to the six African nations affected by this disastrous situation.

In addition to the three concerts, Viner speaks of a special album being recorded at the concerts, and is currently in negotiations with one Eastern label for distribution rights.

As part of this arrangement, it is understood the label will pay all expenses and production costs with no deductions for any promotional records. Marjorie also will be forthcoming from closed circuit television, with two artists the first named to work on promoting the event in this medium and in others. They are Ringo Starr, who will be responsible for England, and Helen Reddy, who will be the contact in Australia and New Zealand.

Ticket prices have not yet been finalized. Viner is scheduled to meet this week with producer Bill Graham to ask his assistance in producing the shows.

Viner is donating his services gratis and says artists will perform for cost.

The sponsors hope to raise several millions of dollars. The much heralded Bangladesh concert in New York (featuring a roster of major pop stars) raised $5 million.

“We are hoping to attract top-line performers to contribute their services,” Viner says. Each act will be able to provide its own public relations, and in return we have a star chosen by the act. Viner says musical support will be arranged.


The idea for the concerts belong to Harry Chapin and the Rev. Bill Ayres, a Long Island priest. Viner notes. They took their idea to American Express, U.N. official Bradford Morse, who in turn brought the suggestion to Ambassador Seale. Seale then called Viner.

A&R Plus Mart Plan Lifts Mercury Soul

Interestiely, White's background is not in promotion. His familiarity with the record business is primarily as an artist, writer and production. "Promotion," he explains, "is only salesmanship. And to be a successful salesman, you've got to have a good product."

White gives much of the credit for his success to Irwin Steinberg, Mercury's president and Bob McBride, the label's aor director. "Mercury always had a top profile R&B image...nobody paid any attention to it, but Mr. Steinberg and McBride believed in what I was proposing and it worked for people to take notice. For too long, people in the record industry have been coming at each other about product, sales and anything else they're involved in. Our approach was simple... honesty. If we believed in it, we bought it. (White gets all his R&B product from outside masters), if not, we didn't."

White's initial problem was garnering the respect of his own promotion force and then of the radio station program directors. "Once we gave our field force a voice in what we were releasing they became part of the team. And, once we showed radio stations that we intended to deal with them, we solved many of our problems there."

None of this, of course, happened overnight. White and his field force worked for months, first on secondary markets and then with the majors. He found that stations had been burned so often by record industry personnel that they were suspicious of anything they were told.

"I think we've surmounted much of this problem. I think we've contributed a great deal of credibility and I think that unless the rest of the labels make up their minds that it is time for realism and honesty, this industry is headed for a great deal of trouble."

---

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LAUGHS...LAUGHS

LAUGHS from...
Amusement Parks: Lucrative Circuit Blossoms for Artists

By NAT FREEDLAND

LOS ANGELES - The major amusement parks of Southern California have gone into competition with each other and standard concert promoters this summer to bring in record crowds and added free attractions.

An entire new circuit of venues for contemporary music artists has suddenly sprung up.

Disneyland had its first summer pop concert series in 1957, but now this year, Knott's Berry Farm (which had previously booked only occasional country shows), Magic Mountain and Busch Gardens are all in the act.

The amusement parks pay top dollar for name artists. A performer really has to be good to hold audience attention with all the distractions of the amusement rides surrounding theaters that are generally at least partially open.

Lots of short sets must be played, in order to keep customers moving about the park. All this makes it tough for the performer to deliver his best. However, a fine artist like Charlie Rich, recently reviewed at Disneyland, can still put on a strong show.

Amusement park audiences seem generally attentive and appreciative. Fan clubs that are pleased to have an extra bargain of big-name entertainment included in their admission price. The parks also provide a lot of exposure for acts seeking to cross over or expand their audience base.

Disneyland seats 1,000 at its Tomorrowland Stage, an outdoor shell with a monorail passing above it every few moments. There is room for at least twice as many standees in the surrounding area.

Besides the Disneyland jazz band schedule in a separate story this issue, the huge amusement facility's pop shows are the Spinners, last week, Main Ingredient through Friday (28); Peter Noone, June 30-July 5; Rufus & Carla Thomas, July 7-12; Bo Donaldson & the Heywoods, July 14-19; Ann Peebles, July 21-26; Miracles, Aug. 4-9; Huss Corporation, Aug. 14-16; Association, Aug. 18-23; Four Tops Sept. 1-7.

At Magic Mountain, the roofed but open-sided 3,400-seat Showcase Theater is holding its fullest season of summer concerts. The Staple Singers and Little Richard have already appeared. Jim Stafford and Sammi Jo will be there through the end of the month. Then in July its the Letterman, 2-7; Pat Boone Family, 9-14; Jerry Lee Lewis, 16-21; Supremes, 30-Aug. 4; August performers are Connie Stevens, 8-11; Spinners, 13-18; Bobby Goldsboro, 22-25; Frankie Avalon, 27-Sept. 1.

Knott's Berry Farm's John Wayne Theater, where the Academy of Country Music televised its awards this year, is an indoor facility seating 2,150. Ray Stevens opened and Kenny Rogers & the First Edition are playing this week. July acts are Fabian, 1-3; Ray Starr, 4-6; Bobby Vision, 7-13; Jerry Reed, 14-20; Paul Revere & the Raiders, 21-27; Flash Cadillacs, 28-Aug. 3. TheAugust artists are Jimmie Rodgers, 4-10; Rick Nelson, 11-17; Lennon Sisters, 18-24; Four Seasons, 25-31; Roger Miller plays Sept. 1-5.

Busch Gardens is the newest facility to join the five music sweepstakes. Park admits the beer company's huge brewery in the central San Fernando Valley. For years it was a free-admission place that featured a monorail tour of the brewery and free beer.

Now it is charging admission, has built rides and expanded the rooftop amphitheater formerly used for bird shows as well as building a smaller Eagle Playhouse. Bo Donaldson & the Heywoods are currently at Busch Gardens and Lou Rawls has already appeared. David Clayton-Thomas closes the month.


ELTON BOOGIES AGAIN--Indefatigable scenemaker Elton John sports cane while table hopping with Carly Simon and her husband James Taylor at Kiki Dee's New York opening. Kiki, on Elton's Rocket label, drew over 500 to Bottom Line, setting club's one-set attendance record. With required $8 million Elton will get for re-signing with MCA, he can afford a lot of canes.

Schaefer Fest Spotlighting 85 Artists In 8th Season

NEW YORK--The massive Schaefer Festival for Summer, which is what the original Coney Island Park will present 85 artists by the end of its eighth summer season. The beer company and wineries low-ticket costs of $1.50-$2.50 for the 8,000-seat Pavilion, and many thousands more listen to the concerts from throughout the adjacent park areas.

Artists who have performed thus far include Benny Goodman, the Original Righteous Brothers, Melba Moore, James Gang, Maggie Bell, Duke Williams, Bonnie Raitt, Steely Dan, Howdy Moon, Two Generations of Bland, John Hammond and Todd Rundgren's Utopia. June also featured the Multivision Orchestra (34), Dionne Warwick and Barry Mahlou (26), Herb Mann, Carlos Potato and Joe Bataan (28) and Mandrell and Lavelle (29).

Beginning July 1 with King Crimson and Golden Earring, the schedule will include Z-Z Top and Brownsville Station (8), Bobby Wood and Woodstock (10), Robert Klein, Melissa Manchester and Jim Dawson (12), Jose Feliciano, Freddie Prinze and Druck & Loenge (13), Richie Furay, with John David Souther and Chris Hillman, and Lee Konitz (15), America and Ian Matthews (17), Jesse Colin Young, Linda Ronstadt and Martin Mull (19), Tom Rush and Janis Ian (20), B.B. King and Bobby "Blues" Bland (22), Harry Chapin (24), Poco (26), Wood, Sweat & Tears and Tim Buckley (27), and Dave Mason (29).

Talent in Action

KIKI DEE
Bottom Line, New York
The Kiki Dee Band debuted June 12 with some surprising numbers.

Freeing a four-man backup, Ms. Dee scored points from the outset. Her vocal ability meshed well with her free-flowing stage presence.

While the quality of their material fluctuated at times, it was evident that with the right setup this is one new group that should be able to record more than a small measure of success, both in concert and as a studio act. A U.K. act, they're on Elektra John's booked line.

JIM MILLERSON
PHIL OCHS & DOUG WESTON
Troubadour, Los Angeles

Because Los Angeles is such a big deal town for performers, we tend to see everybody's act at its most polished. This is extremely refreshing to see a loose, spontaneous jam for a change.

The legendary Kiki Dee & Weston billing May 31-32 turned out to be.

As Phil Ochs explained each night, he was retesting track numbers from Weston's new album to fit in the spots nights before the Nitty Gritty Dirt Band arrived for a special engagement.

Ochs had just completed four months on the road and was tired, so he told Weston it was impossible to understand a performer's pressures unless the club owner actually got onstage for a change, and (nights wouldn't go on without Weston cobbling.

As it turned out, Weston's contributions to

each set were playing a hard chimie while Ochs sang an old Pete Seeger tune about beliefs, reciting one poem at a time and directing direct traffic among the嘈嘈 chords filling the slugs. Ochs generally got through a couple of his songs before bringing on a fair assortment of friends.

(Continued on page 16)
IS PROUD TO ANNOUNCE THE CONTINUING EXCLUSIVE REPRESENTATION OF
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**Talent in Action**

Among those who got onstage to sing, recite or rap during some of the four sets were Roxy Miller, London Weekend (who stole each show), and Jimi Hendrix. 

The final two acts were John and Les McCann. John is a former member of the band who replaced Johnnie McShane on guitar. Les is best known for his work with the blues band B.B. King. 

John was one of the last acts to appear, and he was greeted with a warm reception from the crowd. Les, on the other hand, was met with less enthusiasm. 

Overall, the show was well received, with the audience enjoying a mix of blues, rock and soul music. 

**Beefheart Is Headed Straight to Masses**

Los Angeles - Captain Beefheart, long a darling of avant-garde audiences, is going all out to broaden his mass appeal. The new approach comes simultaneously with the release of his latest LP, "Unconditionally Guaranteed," after a long stay at Warner Bros. where he was pampered like a big band's wild- man superstar Alice Cooper. 

"I didn't renew my Warner contract because I wanted to get away from the label where they really need me to make hits," says Beefheart. "At Warner Bros., I was never allowed to use my full potential." 

Beefheart has not only sharpened his menacing beard, leaving only odd moustache, but his "Unconditionally Guaranteed" LP is full of slow-tempo simple love ballads rather than the soaring free form jazz-rock he played on "Trout Mask Replica" when he was blowing sloppy saxophone as well as singing in his gradually more-matured voice. 

"I feel that my voice sounds much more like Dr. John for either artist's comfort," he says. 

Beefheart, who is now 21 and living in Los Angeles, has been called "a superhero of rock music" by some critics. 

Beefheart's next album, "The Return of Captain Beefheart & His Magic Band" is set to be released in February. 

Beefheart has been a fixture on the underground music scene since the late 1960s, and his music has been praised for its unique sound and style. 

**Seals & Crofts To Open Fest**

Milwaukee - The annual Summerfest here July 12-21 has set its headline evening and mainstage 10-day schedule. 

Seals & Crofts open July 12; followed by Charlie Pride and Jimmy McCollum, July 13; Doc Severinson and Today's Children, July 14; O'Jays, Morements, and Peter Nero with the Milwaukee Symphony, July 16; and Jerry Butler and the Squires July 21; with the Johnny Cash Show, July 28; Helen Reddy and Paul Williams, July 31.
All That Jazz...

LES McCANN
LAYERS
SD 1646
With this new release, Les McCann ventures into yet a new direction. "Layers" is apt title. Except for four percussionists, Les plays all of the music in layers (via overdubbing) using various keyboards, percussive instruments and synthesizers. Each side features a set of originals linked into a complete suite. Here again, McCann proves himself to be an ever-expanding contemporary artist. This work will know no categoric limits.
Produced by Joe Doria.

RAHSAAN ROLAND KIRK
BRIGHT MOMENTS
SD 2970
This is a very special double album that captured a most incredible night of music by Rahsaan Roland Kirk. It was recorded with Rahsaan's working band at Keystone Korner in San Francisco late last year. All of the selection and brilliance that have marked Rahsaan's career is here. The real excitement of Rahsaan Roland Kirk's music live,全市s the grooves of this impressive double set.
Produced by Joel Dorn.

HERBIE MANN
LONDON UNDERGROUND
SD 1648
Herbie Mann recorded this new album in England with some of that country's top rock stars, including Alex Taylor, and Albert Lee. The setting provides a perfect showcase for Herbie's extraordinary performances of such current classics as "Layla," "A Whiter Shade of Pale," and "Something In The Air." Produced by Jeffrey Hadland.

YUSEF LATEEF
PART OF THE SEARCH
SD 1650
The sound of a radio being turned on begins this ingenious album. The radio dial is flipped from station to station as each different song begins, ranging from big band swing to the "doo-wop" classic "In The Still Of The Night." In between, there are random samples of the national anthems, strangled versions of news reports and spoofs on British murder mysteries. There is also a tribute to Ray Charles' "Rock House." Set in a warmly nostalgic format, this imaginative album abounds with the kind of outstanding musicianship and endless experimentation that have characterized Yusef Lateef's music for many years.
Produced by Joel Dorn.

CHARLES MINGUS
MINGUS MOVES
SD 1653
Charles Mingus has been aptly described as a giant of twentieth-century music. The legendary bassist/composer/arranger/bandleader is reunited on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton on trumpet, George Adams on tenor sax and flute, Don Pullen on piano, and Danny Richmond on drums, in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson. Produced by Nesuhi Ertegun.

MODERN JAZZ QUARTET
BLUES ON BACH
SD 1652
With 20 years as a group and a score of albums under its belt, the Modern Jazz Quartet remains one of the few time-tested combos who refuse to become outdated. On this album, the MJQ combine elements from the diverse styles of blues and classical music and the result is dazzling. Borrowing from Bach chorales, fugues and preludes, the MJQ concoct a set of "Baroque Blues" incorporating classical counterpoint with jazz syncopation.
Produced by Nesuhi Ertegun.

THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIORS
SD 1653
This is the second Atlantic album by the avant-garde quintet. The Art Ensemble of Chicago. The group consists of Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, and Don Moye, and they are joined on this record by guest pianist Muhai Turram. The ensemble have long had a formidable reputation in Europe, and the group's performances in the U.S. are renowned for their theatrical excitement and musical excellence.
Produced by Michael Cuscuna.

DAVE BRUBECK
TWO GENERATIONS OF BRUBECK
SD 1654
This album is a family affair with Dave Brubeck on piano, Chris Brubeck on electric bass and trombone, Darius Brubeck on electric and acoustic piano, clarinet and organ and Danny Brubeck backing it up on drums. Horns, guitars, keyboards and percussion round out the group. Dave Brubeck, the veteran jazzman, plays some masterful jazz while Chris and Darius (his sons) come through in grand style. Brubeck aficionados will enjoy this new offering, a jazz cornucopia brimming with his usual piano pyrotechnics.
Produced by Michael Cuscuna.

EDDIE HARRIS
E.H. IN THE U.K.
THE EDDIE HARRIS LONDON SESSIONS
SD 1647
Eddie Harris, the man who made the electric sax famous throughout the world journeyed to London last fall for a series of recording sessions. A great many of Britain's top rock musicians, including Albert Lee, Neil Hubbard, Zoot Money, Jeff Beck, Steve Winwood, Rick Grech, Chris Squire, Alan White and Tony Kaye, joined Eddie to help make this fantastic all-star album. From the opening song "Baby," to the final track "Conversations of Everything and Nothing" the album crackles with excitement and the solos are gems.
Produced by Nesuhi Ertegun.

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Cheryl Trowbridge
Frank Malloy
Jo Paris
Dorothy Clewell
Janet Herrin
Anita Harrold
Barbara Briggs
ATI Creates Nitery Unit For Roster

LOS ANGELES—American Talent International Ltd. has established a new nitery division to cover the booking of major hotel and nightclub through acquisition of the Rodgers Agency of Atlanta, Ga. The move was made to expand ATI's coverage for its music artists, says Jeff Franklin, president of ATI. The new department will be headed by Hugh Rodgers, former owner of the Rodgers Agency, named a vice president of ATI. He will headquarter in ATI's Beverly Hills offices. Rodgers brings to ATI's talent roster nightclub artists including Jackie Wilson, Cortez Grover, Sonney Turner and Sound Ltd., Mother's Finest, the Dovells, Archie Bell and the Drells, Spider Turner and Piranha, and the Joe Savage Experience, among others.

Who/Where/When

(Arrange for Who—Where—When should be sent to
Helen Wirth, Billboard, 745 Astor Place, New York, N.Y. 10010.)

WEST

RITA COOLIDGE (A&M) County Bowl, Santa Barbara, Calif., June 29; Greek Theater, San Francisco (30).

MERLE HAGGARD (Capitol) Red Rock Amphitheater, Denver, Colo., June 24, 25; Big Surf, Phoenix, Ariz., 27; Convention Center, Las Vegas, 28; 26; 25.

STEELY DAIN (ABC) Warner Theater, Fresno, Calif., June 27; Swing Auditorium, San Bernardino, Calif., 28; 29.

TANYA TUCKER (Columbia) CBS Promotions, Los Angeles, June 24-25.

WAR (United Artists) Fairground, Bakersfield, Calif., June 28; Hollywood Bowl, Los Angeles (29); Aztec Bowl, San Diego, Calif., 30.

MIDWEST

GLENN CAMPBELL (Capitol) Place Des Arts, Montreal, Quebec, June 25-26.

ROY CLARK (Dot) Amana Golf Tournament, Iowa City, June 24-26.

MERLE HAGGARD (Capitol) Fire abducted Pavilion, Detroit, Mich., June 30.

JAMES GANG (Atlantic) Jackson Square Apartment, New Orleans, June 24; Coliseum, Evansville, Ind. (28); Expo Hall, Traverse City, Mich. (29).

Who/Where/When

WHO/WHERE/WHEN

(June 19, 1979)

DOES YOUR MAMA KNOW YOU'VE BEEN KEEPIN' BAD COMPANY

JUNE 20

``1978 BPs Again—United Artists might never have put out their first 1978 disk in 10 years, a promotional pruning of two soundtrack discs from their ``Golden Ages of the Hollywood Musical'' if they had known what a hassle it would be to find a working 10-inch mold and die plus proper shellac and fillers. Here, a Research Craft press operator takes some hot wax off the old automated machine.

CAMPUS NEWS

VTN Widens Scope Of Campus Program

By Jim Fishel

NEW YORK—The Video Tape Network is extending its summer workshop program to include two new campuses this summer to foster the use of the medium as a supplement to live entertainment in view of declining college concert budgets.

The organization currently services more than 250 colleges with a potential audience of approximately 2.5 million students.

Beginning July 9, VTN will host a three-day Summer Workshop at DePaul University in Chicago and St. Mary's University in San Antonio, Texas. Combined, these two will host 265 participants from 217 colleges.

``The purpose of the workshops is to raise the video consciousness of programming in campus student unions. The president of VTN John Lollis says, ``In the past they have been afraid of video and we are trying to hit back down the barrier and put them in a front-line position.''

VTN uses many approaches during this workshop to accomplish that task. Each participant in the program, which encompasses student union directors and students involved in audio visuals on campuses, is divided into a work crew at the symposium's start. Each one of these crews is given the knowledge and equipment and told to produce a 10 to 20-minute TV show.

Lollis says the purpose of this approach is to familiarize each member of the group with all the steps taken to make a TV show. Each group rotates from position to position and their duties include planning, writing, shooting and editing. When each project is completed, it is viewed and critiqued by members of the VTN staff.

This workshop was initiated to show affiliated schools how to operate and creatively use their video equipment, according to Lollis.

VTN has been supplying video programming to colleges since it began four and one-half years ago, and

Bridgeworkers, Inc.

SOUTH

Sherry Breyte (MCA), Athens, Ga., June 29.


Jerry Lee Lewis (MGM) Gatlinburg, Tenn., June 28.

Ronnie Milsap (RCA) Lawrence, Ga., June 29; Atlanta, Ga. (28).

New Birth (RCA) Civic Auditorium, Savannah, Ga., June 27; Macione Arena, Ga. (29); Curtis-Hixon Hall, Tampa, Fla. (30).

Leon Russell (Sherman), Univ. of New Mexico (Continued on page 24)
New Price Guides Urged to Fight ‘Trick’ Ads

WASHINGTON—The Federal Trade Commission has proposed new price comparison guides to protect consumers against deceptive sales advertising.

The commission insists that the new proposals, which will supersede the 1964 guides, will be different from the 1964 guides and that they will be “comprehensive only as guides, and not as ‘comprehensive rules and regulations.’”

The agency then proceeds to enumerate a dozen specific failings of the 1964 guides, including for instance that manufacturers and retailers about under terms like “flat prices,” “regular price,” or “value,” for comparison with the current asking price. When the higher price is a bona fide one. When the manufacturer issues public comment up to Aug. 19, a manufacturer may advertise a recommended retail price, or, says the commission, “inadvertently advertise such a price, ‘only’ if certain requirements are met. For example, a substantial amount of sales of the product are made through retailers unaffiliated with the manufacturer. 2. He sets the price, or proposes the price, to accommodation involving any retailer or consumer. 3. When there is no more than one price for each region of the U.S. and the manufacturer’s suggested retail price is not substantially higher than the highest selling price in the applicable region.

If the product is new, the manufacturer must sell the product at the retail price at which sales can be anticipated in good faith. If the retailer, under the new guidelines, could use the manufacturer’s recommended price for comparison to in order to set selling prices unless if he had no part in setting the prices, and has no reason to believe that the price of the product is substantially higher than the regional selling price of the product.

The FTC says the principle to be followed is for the retailer to tell the truth about his price, making any comparisons in such a way that they cannot be misunderstood. Other provisos in the guides to have with the retailer’s and the manufacturer’s interest in accuracy.

Such phrases as “safe” or “reduced” should not be made in advertising reduced selling prices unless the reduction is recent, and the immediately preceding price is shown, or can be readily ascertained from the advertising.

DISK SALES GROW

Norman Levy Keeps Jazz Alive at Mays

By JIM FISHEL

NEW YORK—Jazz accounts for a large and growing share of record sales volume in the store, according to Norman Levy, the record buyer for paring jazz, records, and on Levy. The chain’s Union Square store accounts for 25 percent jazz volume and of all the records sold in the stores are devoted to jazz.

“Jazz is an old jazz fan who grew up in a black section of the Bronx, gained his jazz knowledge from his environment. I had plenty of contact with the scene in my neighborhood and gaining his jazz knowledge from his environment. I had plenty of contact with the music when he started working for Mays, and everyone involved with the music company has given him a lot of time and space to launch this project.

My buying taste in jazz is not limited to just jazz of the Forties and Fifties. I enjoy all kinds of jazz and like to pass that on to others.

Each store is stocked with all kinds of jazz, encompassing the old and the new as well as the contemporary and the progressive.

Levy uses many techniques to keep jazz going in the stores. They include auction sessions with jazz acts like Bud Freeman, Teddy Hill and Herb Mann; an in-store tie-in with National Jazz Month (April) and the Newport in New York Jazz Festival; advertised and unadvertised specials by artists, labels and categories; the hiring of jazz specialists; in-store play of jazz product 80 percent of the time as compared to pop; and a jazz artist section that spans one entire wall; and a well-stocked inventory.

Jimmy Cooper, manager of Mays’ Union Square record department, says he prefers to come into the department and express surprise at the vast selection of jazz albums. "Some buyers tell us it is hard to believe that a department store’s jazz selection can be so complete," he says.

Levy credits Cooper and his other hands-on employees with contributing to the success of jazz at Mays.

"The store has a steady flow of customers that keep coming back, because of the music and also because they trust the opinions of our employees," he says.

Many customers were initially introduced to Mays’ jazz selection when Levy set up a sale of Everest jazz product. An advertising campaign was launched on New York’s jazz station, WHRV, and at the sale’s end, approximately 5,000 units were sold.

Levy credits WHRV with the overall success of the program and with spurring the current jazz renaissance.

"As far as I am concerned, without WHRV there wouldn’t be any jazz in New York or even a New York in New York." He says that the station has helped turn the young people on to jazz, and it’s been a great boost to everyone involved in jazz.

During the upcoming Newport Jazz Festival, Mays’ Union Square store will have a special promotion with jazz singer John Lucien, and all of the stores will hold jazz events.

Levy says that jazz is surging forward at a rapid rate and it has not yet come to peaking. "As jazz becomes more popular with the young and old, we will move our record departments further into it."

"I would really like to get a little more space so that I could set up an entire section of jazz cut-out."
It's a new Renaissance. Four brilliant musicians from England—John Camp, John Tout, Mickey Dunford, Terry Sullivan—and featuring Annie Haslam, whose voice is truly a treasure. New York and Philadelphia are in the forefront of this great revival, where "Turn Of The Cards" is enjoying Top 10 sales action. Get ready for the musical rebirth. Renaissance is coming to captivate your town. It's your turn. It's in the cards.

Represented by Miles Copeland, British Talent Managers
The latest hit album from the Climax Blues Band.

"Rich Man" started it, "FM Live," the exciting two-record set of their triumphant New York Academy of Music Concert (30 weeks on the Billboard charts), continued the chain. And now, "Sense Of Direction," the culmination of the talents and musical energies of Pete Haycock, Colin Cooper, John Cuffley and Derek Holt. An album of unprecedented magnitude certain to bring them the recognition they deserve. "Sense Of Direction," moving rapidly toward the ultimate climax.

BILLBOARD 74
RECORD WORLD 103
CASHBOX 118

Represented by Miles Copeland, British Talent Managers.
**Studio Track**
By BOB KIRCH

Up in the Northwest, lots of activity at Kayo-Smith Productions in Seattle. Painter is due back in the studio for some work on their next LP. The Steve Miller Band is also due in for work on their next set. Bachman-Turner Overdrive is moving in, little idea on when they’ll cut to be in third LP. The wives and kids are coming along. The Guess Who (Randy Bachman of Bachman-Turner is former lead guitarist of that group) were in to take a look at Kayo-Smith, as was Roy Ayers. Finally, Bill Russell, former Celtics’ basketball star and presently a coach with the Seattle Supersonics, is joining a nationally syndicated radio show.

**Poster Program Started by UA To Push Labels**

LOS ANGELES—United Artists Records has begun an extensive program of fine art posters designed to publicize Blue Note and United Artists record product through the use of paintings by well-known and young artists.

First in this series is the "Jazz for Art’s Sake," a black-and-white lithograph being distributed by UA for its Blue Note label. The poster is "Eat the Animal," a surrealist work by the young Mexican painter Francisco Toledo. Toledo, who lives in Oaxacca, Mexico, has worked in the collections of the Museum of Modern Art in New York, the Tate Gallery in London, and the Kunsthofmuseum in Oslo, among others.

Manager Robert Appere. Until recently the studio was specialized in semi-private production, but there have been some new additions. James Taylor and Earth, Wind & Fire have worked on projects at Clover. The studio contains a custom-made control room and single tape circuit that includes everything.

Speaking of records, the Beach Boys have established draft for their new Brother Studio, also in Santa Monica. For recording in studio A, 24-track (6 track is $100 hour for first 4 hours) $110 hour for 4 hours, $115 hourly Saturdays and $110 hourly Sundays and holidays. For mixdown and editing, 24- and 16-track rates $8 a.m. to 4 p.m. $10 a.m. 4 p.m.; $10.50 Saturdays and $110 Sundays and holidays. Additional 16- or 24-track is $55 per hour and additional 2- or 4-track is $25 per hour.

Included in the rates are a Steinway piano, Hammond B-3 organ, limiters, Urei graphic, parametric, Cooper Tone Cube, Dolby, V500, live echo chamber. AGR chamber. If notification of cancellation is not received 44 hours in advance, 50 percent of the charge will be charged. Full rate will be charged if notification does not come within 24 hours. A 25 percent deposit is required on the booked times of 24 hours in advance. A playroom is available for children.

Members of the Columbia family of labels are busy recording all over the country. Carlos Santana is in the CBS studios in San Francisco with the old Santana cutting an L.P. The group will be there for the next two months. The Hollywood Stars are cutting an L.P. at the Record Plant West, with Bill Raymer producing. Al Schmidt and Ted Felgus (Columbia ad vice president) are mixing out Boys Town’s next single. "Angel Lady," at Sound Labs. Buddy Miles is set to go to Devonshire Studio in Los Angeles to cut an L.P. with Johnny Bristol producing, while Barbara Streisand is in the Burbank Studio working on her next. Johnny Tilston is down in Nashville cutting two sides with ace producer Bill Sherrill.

Artists from a number of other labels are also using the Columbia family facilities in New York, New Orleans, and San Francisco. Among those who have been in recently are Tony Bennet, the M.I.D. Buck Owens, Greatful Dead, Mel Tillis, Earthquake, Al Martino, Joe Stampley, Peter Duchin, Miguel Legrand and Antonio Carlos Jobim.

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**Talent In Action**

**CSNY Tour Begins July In Seattle**

LOS ANGELES—This summer’s biggest tour, the Crosby, Stills, Nash & Young reunion, will begin July 9 at the Seattle Coliseum and July 10 at Vancouver Coliseum, both indoor facilities.

Dates were set at the last minute when CSNY’s Southern California date was put back from the July Fourth weekend to Aug. 3 at Ontario Motor Speedway (Ballboard, June 10).

Northwest Releasing is promoting the July 9-10 dates in partnership with ABC TV. Originally the Pacific Northwest wasn’t going to get any CSNY reunion dates because the promoters couldn’t get permission to use any big outdoor stadiums.

CSNY tour ticket prices will be $12-$15 at all 26 appearances.

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ERROL GARNER St. Regis Hotel, New York

Errl Garner appears to be growing younger with the passing of time and a dimension and even old standards like "As Time Goes By" seems to take on new vitality. Garner is in that sort of mode—there are things out there that sound like standards, but his style is so loose and free that they’re almost like his invention. In this kind of thing Garner doesn’t quite know what to respect from bar to bar. This entire four-man unit accomplished listeners and had the audience laughing for more than half an hour.

"Misty" never fails to amuse audiences as Garner sets the mood of the evening with the rhythm and then blossoms out into infinity with scenes like a hundred changes away.

The age make-up of the audience is still getting older. Young people appear to be listening to Garner once again and with very little effort, he could further develop into an universal folk hero.

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**McCOY TYNER/ART FARME** Half Note, New York

Jazz fans were treated to a rare double bill June 11, Morey’s Eastside Club. The first half got better and better with age. His style all his own and yet his compositions can be a crossbreed of all the greats. The second half, with a rhythm section of a tiger or inflection of a witch, will be the center of attention on super and super bass and Taxman in this another recording from a big future.

Berman says the record label is legal jazz great Art Farmer, featuring a quartet made up of pianist Harold Mabern, bassist Sam Jones and drummer Jack DeJohnette. Farmer’s last single for the label Farmer (Massachusetts) couldn’t get his trumpet to catch the key in the set, but got it under control later.

Patton腱rinished the show by taking a few bottles of Bud and slugging through some of the prettiest cuts with his trumpet.

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**Don George in Ellington’s Post**

NEW YORK—Don George has been elected to the council of the American Society of Authors, Authors and Composers, filling the post made vacat

d by the death of Duke Ellington in March.

George, who had been an occasional collaborator on songs with Ellington, says he has more than a dozen tunes he and the Duke wrote which have not yet been explored. They are now being prepared for publication.

**Singsigns**

Shaw, rock saxist produced and managed by Gary Naseef, to London Records. Bruce Mason to Alan Goldblatt Management.

Ken Burgan, writer-tongue to Blue Thumb. Debut LP titled "The Big Wow-Strawberry\.

Doug Sahm to Warner Bros. from Atlantic, as forecast in BB Inside Track last week.


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Who/Where/When

**Continued from page 20**

Mexico Arabia, Albuquerque, June 29; Country Club, El Paso, Texas (June 26-28).

JOE SIMON (Polydor): Shiloh Club, San Francisco (June 28).


TANYA TUCKER (Columbia): Monroe, La., June 28; Bunch Bunch, Waco, Texas, W. (June 22).


DOBBY WOMACK (United Artists): Sa

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**Charlie Rich LP From Hi Label**

NASHVILLE—Still another label, Hi Memphis, has released an album of Charlie Rich songs, distributed by London. The record was originally released in 1967.

This brings to five the number of labels releasing LPs by the Epic artist. In addition to CBS and Hi, they include Mercury, RCA and Sun.

The Rich album on Hi contains eight Rich songs, including "This Ole House," "Look at Me," "I'm the Rocket Man," and "I've Seen It All." The songs are produced by the late Joe Crogu. The incredible popularity of Rich revitalized by Bille Sherrill and promoted by Epic’s Bill Williams, has led to a flood of releases on the remake label.

**ARTISTS AUDITIONS**

Philadelphia based OMEGA SOUND, INC., Independent Record Producers, is screening to sign additional initial artists. Recording and Management Contracts available. We have Top Charted records.

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This Week's Legal Action
Lamont Dozier Is Suing Ex-Partners & Law Firm

DETROIT—Producer/songwriter Lamont Dozier, who is in court here against Eddie J. and Brian Holland, who were involved with him in theHitsville U.S.A. record company, has joined into a suit filed Wednesday by Fredric Patmon, a longtime Holland assistant. Patmon, 51, who was fired from the Holland firm in 1968, is seeking $7,122.65 in damages against the Holland brothers and their law firm and seeking another $7,122.65 from them in a suit filed Wednesday by Fredric Patmon, an assistant to Holland.

The suit charges that the Holland brothers failed to pay Patmon for his work as an assistant to the Holland brothers and their law firm and that the law firm failed to represent him properly.

The suit, which was filed Wednesday in the Wayne County Circuit Court, is the latest in a series of disputes between Patmon and the Holland brothers. Patmon was fired from the Holland firm in 1968 and has since filed several lawsuits against the brothers, including one in 1991.

R. Dean Taylor Sues GRG Label

LOS ANGELES—Producer/arranger R. Dean Taylor has filed a lawsuit against GRG Records of Atlanta for $40,000 in damages in local Superior Court, charging they failed to live up to an agreement

Taylor argues that GRG agreed to sign a program to New York in January, 1971, in which he was promised $3,500 to produce a 10-disc LP. GRG then signed five other projects for the same fee plus a 4 percent royalty. In addition, he was to receive a strip of air for two, which he acknowledges receiving, but claims that GRG did not live up to the agreement. He says that GRG also failed to schedule time at the Atlanta International Hotel, which is guaranteed in a copy of a letter he submitted to the court. He argues that GRG thrashed his efforts to perform once he arrived at the hotel.

John to ASCAP

• Continued from page 5

Cat Stevens, the Rolling Stones, Led Zeppelin and Franklin, Lake and Painter.

The U.K.'s Performing Rights Society normally clears through ASCAP in the United States. But individual publishers may specify BMI if their U.S. clearance agency.

2 More Suits Charge Preferential Payment

LOS ANGELES—Two more suits, charging preferential payment under the bankruptcy act, have been filed in Superior Court. The suits were filed in federal district court.

Jon R. Sushley, receiver in the action, is charging preferential payments to the following:

Avco Record Corp., $7,122.65; Killer, Richard Daugherty and John Killion and associates, $32,632.50; and Maslon, Kaplan, Edelman, Brennan & McNulty, $7,122.65.

Foster Co. Sues Three Dog Night

LOS ANGELES—Reid Foster Associates, long-time management for Three Dog Night, is suing that act and its individual members in Superior Court here, charging breach of contract.

Three Dog Night, it's claimed, repudiated the pact with Reid Foster Associates' successor firm, Pinecastle Artists Agency, and the Reid Foster executive Burt Jacobs April 16, 1974. Foster charges the pact is valid and that companies paid $250,000 to $300,000 are owed. In addition, damages of $2 million are sought.

Brief states that the group entered into the pact in April 1970, and November 1970, with 20 percent of its gross to go to the firm. Compensation dropped to 15 percent in April, 1971.

Staten Isle Raid

NEW YORK—Some 1,000 allegedly pirate 8-track cartridges were seized in a raid of a store on Staten Island, 426 Richmond Ave., Staten Island. Owner of the store, Robert Attuazii, was arrested in an effort to recognize pending June 26 hearing. The raid was conducted by police from the Office of the Commissioner of the New York State Assembly, according to Court District Attorney John Braisted Jr.

John to ASCAP

• Continued from page 5

Cat Stevens, the Rolling Stones, Led Zeppelin and Franklin, Lake and Painter.

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Radio TV Programming

Radio Avon Is Successful As Private Station In N.Z.

By CLAude HALL

LOS ANGELES—The Ted Randel format is alive and well in Christchurch, New Zealand. Not really, of course, but that was the way it looked when it was suggested that the host of "borrowing" Randel's programming concepts. It has changed considerably since January, but for the most part has been on the air and station manager. Noah Wesley has been the driving force behind those changes.

Today, the station operates with a playlist of 68 records, plus supple- mentary country and all-time cut-playlists.

"There's an enormous interest in country music in Christchurch," Wesley says, "so every sixth record is a country tune ... mostly the Nashville sound.

"I know Who I'm Going to See in New Zealand," written by Tom T. Hall on a recent visit to the country, is currently a big hit single in the area.

New records are selected by program director Graeme Parsanou and station owner Graeme Wilson. All participa- tional LP cuts are woven into the format, mostly those with softer sounds, to "lighten" the sound of the station. The entire playlist rotates six times a week, with the exception of some "corner" records which are restricted to, "After 6 p.m. airplay." It's a "very carefully controlled format," Wesley says.

An unusual feature in the format is a "Breakfast Club" hosted by morning personality Wayne Douglas. Each morning 6:59 a.m., he calls two members of the "club" at random, offering them a surprise gift—a package that includes radios, soap powder, electric irons and other things. Of course, these are products that a local manufacturer wants to, "try out" on the public and they're do- nated to theshow. Sometimes the station also buys items for the give- aways.

One of this club feature, the station is just now moving onto in- store promotions in a big way. Recently, the station gave away a trip to Hong Kong, a car, promoted a kite-flying contest.

One of the most useful promos the station has done so far is to give away tickets to movies in ex- change for穿过's. The offer is, "We're desperately short of old," Wesley says, "to find, that's one of the reasons for this trip—to ac- quire some oldies.

Commercial—this is private radio is very new in New Zealand. Though Radio Avon adds five to 10 new records a week, its eight months on the air hasn't been long enough to accumulate an oldies file.

And Wesley laments the fact that record dealers are at the whim of the New Zealand record manufacturers... "We want them to know who we are, and we'd like to see released. They have a way of controlling releases." Espe- cially those records of international artists.

"I think MOR stations must be having it rough on the right side, now. A couple of record companies have geared up to only release rock records, because they know the time and they do happen to be the local representative for some very important labels over- seas who have some very big MOR artists.

"I went to one of these wine's dine new product previews the other day and out of 35 records being un- veiled, only four were MOR in nature.

"Our record companies are mak- ing life difficult for the program- directors in New Zealand."

Besides being station manager of Radio Avon, and a programer of another station called Instant Music, Ltd. which does the in-flight programming for Air New Zealand, Wesley also produces commercials and also provides in-stores and in-back- ground music programming for sub- scribes among others. The music service is piped along telephone lines from 13 different studios scattered throughout New Zealand. The music service is piped along telephone lines from 13 different studios scattered throughout New Zealand.

There are around 300 sub- scribes alone in Christchurch, which has a population of 230,000 people.

But he lost two factories the other day. "They said they liked Radio Avon better to listen to inside the factories."

Radio Avon is a vastly successful radio station for the short time it has been on the air.

"We had expected a deficit of $10,000 in our first year and said it up prospective over commercial- ials and they feature everything from show music is musical music and play and talks. A2W is New Zealand Broadcasting's main station with commercials and its programs to the over 30 age group with MOR music and two-way phone conversa- tions. 3ZN is NZ's real pop station with all kinds of the pop music "without seeming to have any for- mat," Wesley says.

Radio Avon moves along with more than half of the market, says Wesley.

The music of Radio Avon include Wayne Douglas in the morning, John Campbell 9-noon, Murray Inglis 1-4 p.m., Murray Inglis 4-8 p.m., Lee Hanner 8- midnight, and Paul Muggleston midnight-

All of the records are slated in or- der for the personalities, with the ex- cept of the city, which makes up a considerable share of their total.

The bill authorizes the Federal Communications Commission to re- quire manufacturers to make all ma- chines upgradable for both FM and AM reception, as was done in the case of all AM to TV stations in 1962, to assure the growth of UHF service.

Contested 'All-Channel' Radio Bill Passes Senate

WASHINGTON — The all-channel radio bill S. 385, to make all ra- dio receivers capable of both FM and AM reception has passed the Senate, but by the very narrow vote of 42 to 40.

Although only the set manufactur- ers' spokesman had argued against the bill during earlier Senate Commerce Committee hearings, an unexpectedly vehement debate erupted during the Senate floor vote.

Opponents said the bill was "one of those things that, for everybody's law," that deny the consumer more of his freedom. They held that a bill was being passed simply to give broadcasters a market—mean the auto consumer audience.

It was testified during the com- mittee hearings that less than 30 per- cent of car radios can get FM, and the AM sets in cars are already priced by auto manufacturers (Bill- board, May 11).

But the final vote went to the all-channel radio set requirement be- cause of the need to keep the FM service healthy particularly since the AM band is already over- populated. It was also argued that in areas where AM daytimers go off the

air at night, citizens cannot be alerted to disaster warnings except by the FM nighttime service.

On the House side, as of Bill- board's deadline last week, the House Commerce Subcommittee had not yet scheduled hearings on the bill.

The bill authorizes the Federal Communications Commission to re- quire manufacturers to make all ma- chines capable of FM and AM recep- tion, as was done in the case of all AM to TV stations in 1962, to assure the growth of UHF service.

To Trudge to Duke On WMAL-AM

WASHINGTON — WMAL-AM honored Duke Ellington with a 4½-hour special program titled "Thank You, Duke Ellington" on the evening of his death last month.

The show, produced by Felix Grant, featured 50 cuts. Musicians and band members of Ellington's band were interviewed with Grant anent Ellington. Featued on the show was Ellin- gton's only vocal, "Kadence Tale."
Radio-TV Programming

WBUS-FM In Miami Is Rolling Along; Jazz Leading Way

By SARA LANE

MIAMI—At the southernmost tip of Miami Beach—a website doesn’t have a “geographic belt” because of the propensity of senior citizens—lies WBUS-FM, Miami’s jazz-rock station—a busy, squalling babe in an “artistic world.”

Although WBUS-FM had its birth in 1969 going on the air as a business station, broadcasting stock reports with live coverage from stock broker agencies, it became one of Dade County’s heaviest rock stations in 1970, playing progressive rock for its hippy-oriented listeners.

To Joe Rico, general manager, there were the past era days and last August WBUS-FM emerged as the state’s first 24-hour jazz-blues and rock station. The chance in format resulted from a dream Rico held for several years.

“We felt there was a vacuum on the market for this type of music,” Rico explains. A longtime jazz aficionado, Rico went out in the market and wooed another jazz buff announcer from WGBS-AM. His name was China Vallis and both Vallis and Rico have extensive background in programming radio jazz shows: Rico with shows on various radio stations in the Buffalo vicinity and Vallis in the New England area.

“Frankly, I always knew there was a very healthy market for this type of music in South Florida and China felt the same way,” Rico continues. “South Florida is pretty much sophisticated, at least as much so as any other cosmopolitan area of its size. And we have a potpourri of people from all over the country, China and I felt from our previous experience in jazz radio in Miami that if a station were programmed properly and had a balance, such as we’re trying to achieve at WBUS-FM, it could have a very successful and meaningful type of broadcasting. Creative, yes; but still reaching the masses beyond a visual scope—the breadth in our fusion of jazz, rock and blues.”

Vallis was named program director, controlling programming and personnel; his job was to hire people who knew jazz and how to make the unique jazz-rock-blues formula workable. One of the first people he found was Alan Grant, formerly of WABC-FM in New York and KJAX-FM in San Francisco.

Grant had left San Francisco to return home to the East where he was born and bred. He was “running in Pompom” when his son Stewart called China to say that his dad was in the area. The result of the phone call: Both Grant senior and Grant junior are now working at the station. Alan, as music director and broadcasting 7 to midnight with Stew picking up the midnight to 6 a.m. slot.

“Here are three people—Joe, China and I—who have been affiliated with jazz in radio for a good number of years, all working toward a common goal. We fit together like pieces in a jigsaw puzzle,” Grant says. Their common goal is, of course, to reach as many people as possible without going commercial.

“We have some 35 radio stations in this area which makes it one of the most competitive markets in the country,” Vallis says. “Most are rock or Top 40. We knew that jazz was somewhat on the upswing and we talked about this type of programming for over a year before we went on the air. Both Joe and I had jazz programs in Miami but they were buried in off-listening hours—late at night, midnight to six, but not really...” (Continued on page 39)

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Female DJs Spinning At Philly FM Stations

PHILADELPHIA—Women power has finally made significant inroads in FM music ranks with female DJs now among the top three of the top FM music stations here.

Top-rated WMJY “Mix the night as Alice Farr handles the 2 to 6 a.m. slot. WYSP, also rock-oriented, gives Maureen Flaherty a desirable night slot from 10 p.m. to 2 a.m. and WIQI, which blends the oldies with current favorites, has Helen Hagan hosting from midnight to 6 a.m.
Radio-TV Programming

Vox Jox

By CLAUDE HALL

Radio-TV Editor

Haven't heard from Peter Tripp in a long time. Are you okay, Peter? Speaking of Peter reminds me, and I don't know why, of the Magnificent Montague. Montague lives not too far from me and I honk twice every time I pass his house, which is about once a day. He keeps his door locked and has since soundproofed his house. I don't think he likes honks. But, and I've got to mention this to you who don't remember, he played conga drums on some excellent albums—the Packers, etc. He has been promising copies of those LP's to me the past two years.

Jerry Sears reports in from Watergate country: "Here we are again, on the move. The last time I dropped a line to you was way back in the summer of 1972 from Seoul, Korea, where I was at the American Forces Korea Network. Now, I'm at the real head of the home, American Forces Radio & Television Service, Washington. I'm playing the game of military news correspondent with Armed Forces Digest. I'm also pulling spare time with WGAY-AM-FM in Washington, blasting 50kw worth of MOR around the countryside. We have some real talent here holding up things full-time. Bob Chandler is operations manager and does a good job picking out the music. John Douglas runs up a program director. Les Carpenter splits the dayshift with Mike Way, who formerly worked at a 1,000-watt station in North Carolina. And Larry Lambros holds down the evening slot weekdays." You know, Jerry, I'm very impressed with the guys in AFRTS from time to time. Col. Audie and Capt. Jack Brown, both of whom operate as radio men rather than military men when they're around the commercial radio scene are good buddies. They've helped us all out a lot when the occasion warrants and are never too busy to participate in any function.

And that brings us back to Col. Robert Cranton. How are you, Bob? Let me hear from you. Bob was commander of the AFRTS for years. Grew up a kid in WBAP-AM in Fort Worth, which his dad managed. Bob was seeking a management position (too young to really retire in spite of his military retirement). In radio, I'll track him down in any station, regardless of market size, looking for a very prestigious talentRecommendation. He just wants to keep busy in radio, it's his life. If you know of a job, please contact me.

Here's a note from Jim O'Brien, host of "All Night Jazz" on KHOU-FM. I'm not sure, that concerns us all (are you reading this, Corky Way-berry). Anyway, please check this out. Since the FCC has ruled that "hospitably placed" songs must, under most circumstances, be marked commercial matter (e.g., those of an artist directly after a spot for an unleaded gasoline, can this also apply to PSA time? If one gives "broadcast preview" of an upcoming free or charity concert sponsored by a legitimate non-profit group, can the duration of the song and announcement be properly considered PSA time? Since the precedent's been set, I don't see why not, especially if tagged, but before suggesting implementation, I do need confirmation. See what you can do. If commission opinion turns out as I think it just might, many will be thankful." Okay, Jun. Perhaps Harold Kasem of the FCC will write us an answer that I can print here. In any case, I've found the FCC is generally pretty relaxed about anything that benefits the public; that's basically all radio is about and I feel, personally, that radio is doing a better job than television. But Harold loose the scene much closer than I and, quite frankly, knows more than 1 do.

Chamber Notes is a new publication, bi-annual at the moment, that deals with black activity in mass media, including records and radio.

(Continued on page 30)
Latin Radio Has 4 Brands That Are Popular In Different Areas

LOS ANGELES—Not one, but four brands of Latin radio exist in the multi-faceted make-up of radio formats in the United States—and all are doing quite well.

Actually, there are variations of these four basic Latin American formats, though all four have much in common. Still, the four are highly different and any Latin American would probably immediately recognize his own, whether he be of Cuban extraction, a descendant of Mexican parents, Puerto Rican, or Spanish.

What's extremely fascinating about all of the Latin American stations—at least the good ones—is that in spite of what has been a bad financial time for most other formats, with the national dollar dwindling down a drain, many Latin American stations have done extremely well.

In the case of KCOR-AM in San Antonio, which is more oriented toward the Mexican type of sound, general manager Nathan Safir reports that cash flow is tremendous and the station is up 30 percent in billings over last year.

He laments that the station is not earning as much as WHOM-FM in New York, but points out that the cost per spot on KCOR-AM (tuned to fit the market) is much less than that of WHOM-AM.

However, the fantastic power of KCOR-AM in the market goes unquestioned. For instance, the station held a concert with 28 major name artists from Mexico, including Lola Beltran, Jose Jose, Manta Victoria, and Juan Gabriel. The ticket price was $3. And 11,000 people were on hand.

Safir says: "We're 100 percent Mexican in music flavor ... because very few Spanish-speaking stations have that kind of flavor. The mariachi sound is more acceptable in the market.

KCOR-AM maintains a full-time record librarian, who studies records for the air personalities. New records are sold by week to a music committee composed of operations manager Salvador Garza, program director Guillermo Lomato, the music director and the record librarian.

KCOR-AM, owned by Inter-American Broadcasting Co. with Allen E. Wool, president and Arnold H. Bartley, executive vice president, is usually No. 1 or No. 2 in the top all general market of San Antonio.

Also in No. 1 is WQBA-AM in Miami, the only Hispanic-owned and- operated station ... that is, national sales manager Jack Nobles says the station has been No. 1 in adults 18 years and older for about a year or so. And, like the radio stations in Spanish-speaking areas, WQBA has varied from novellas—half-hour soap operas.

"Spanish radio is much like U.S. radio before television," says Nobles.

But it's profitable, even though a program director of a U.S. Top 40 station might flinch if anyone decided to breakup his sight-formatted music stations with a radio soap opera.

Casey Bows Consulting Firm In Programming

ST. LOUIS—Al Casey, veteran air personality and program director, has launched a small market programming consulting firm. The consultation will be price-tailored to the market size, he says, and cover such aspects as music, air personality guidance, promotion ideas, and formats.

Casey, now a weekend air personality at KSD-AM here, has worked for years with both KOKO and General, and others with such radio men as George Wilson, Buzz Benett and Bill Drake.

KMET-FM Celebrates Monterey Pop

LOS ANGELES—KMET-FM celebrated the seventh anniversary of the Monterey Pop Festival Saturday and Sunday. Take 2, Director of Program, Monterey Pop was the first major pop festival, and the radio documentary featured interviews with the major figures on the scene and the stars who appeared. In addition to John Sebastian, Joe Cocker, Jimi Hendrix, Grateful Dead, Hugh Mankel, Steve Miller, Chip Monck, Derek Taylor and Phil Walden.

The documentary followed the sound of Monterey with musical highlights of the 35 performances.

During the KMET celebration a special midnight screening was held at the Fillmore West for dinner show listeners. The film was presented through the cooperation of Lou Adler.

WBUS-FM in Miami

Continued from page 28

out in the open for businesses and homeowners.

As to programming philosophy, Vallas has tried to develop a pattern that allows us to hit the best in all categories with 70 percent of the music devoted to jazz, other types of music and simulcasts.

"We usually try to target things so that we're always on the air, and musically it's very much in the same flow. We've never done anything that's different. We have the same style, the same rhythm patterns. There isn't supposed to be any change in personality or music.

"We don't go to extremes in any of the categories," Vallas continues. "For example, to use a term that isn't used much anymore, we don't play acid rock. We stay away from that completely. It just wouldn't blend with our format. We do play the occasional bit of blues, B.B. King, etc. We have a few evening programs, such as 'Meet the Musicians,' where we have Hooker, Howlin' Wolf, Muddy Waters, Lightnin' Hopkins, etc. ... there are a lot of things we do and we get many requests for these artists."

One of the few breaks in the rigid format comes on Sunday evening between 8 and 10 when Grant does a big band program called 'New Orleans Jazz.' The band's from the 30's and proceeding in chronological order to the 40's, 50's, and 60's. They are Jimmy Lunsford, Tommy Dorsey, Artie Shaw, Benny Goodman, Count Basie and others.

"It's important that we play some rock," Grant claims. "The kids love it, but we get them to listen to jazz, too. They hear what's been done in jazz today because there are so many new things that happen in the blues and rock and feeling.

"When I used to broadcast live on 'Music from the Neighborhood,' one of the things we did, we played jazz. Now, using some of the biggest names in jazz, I'd look out in the audience and see people like the Rolling Stones, the Beatles, some of the biggest names in rock, listening in amazement to what's taking place."

And now, with what we're doing on 'BUS,' our audience can hear the same types of music.

That Dade County has supported its Jazz radio station is evident and Rico feels the support has made a difference. Advertising has gone to the Magic Band Co. and WBUS-FM sponsored concerts which have featured such bands as Stan Kenton, Buddy Rich, Woody Herman, Maynard Ferguson..."
Jazz in ’74 is the sound of a music created by probing musicians whose ears are satiated by the influences of rock and amplified instruments... This is the year of amplification, of a band of jazz which has its own distinct flavor, and of a music with the greatest audience potential since the Big Band Era when pop music meant appreciating the styles of the Goodmans, Millers, Dorseyes, Herrmans, Thornhills, and so on.

Ten years from now the jazzBuff will be able to say that the music of 1974, the new sounds which are what’s important, revolved around a mixture of sophisticated improvisation, the utilization of amplified effects from a variety of electronic instruments, the second class status of many acoustic instruments, the fusion of many rhythm patterns most commonly used by high energy rock bands and an adventurous kind of avant-garde style albeit one with lots of structure.

If that all sounds complex, it is. And so is the 1974 brand of jazz. But it is being heard by perhaps the most liberal audience in pop music’s history and an audience which seems to be moving along with the rock players who themselves are searching for more challenging formats.

Jazz is the next step from basic hard driving rock with its simplistic chords and solo structures. “There is tremendous freedom in jazz music today,” claims veteran producer Dave Axelrod. “Today you can make money with freedom.”

How so? “Because young people are so much hipper and they can appreciate Miles and John McLaughlin or whomever. And they’ll appreciate David Bowie who has some jazz solos in his music.”

Everyone acknowledges that Miles Davis is responsible for changing the sound of jazz from a controlled music into a bizarre paste of wildly energized ingredients most commonly associated with, God forbid, rock ’n’ roll.

The fusion of the two musics has been the catalyst upon which such players as Gato Barbeiro, Chick Corea, Larry Coryell, Archie Shepp, Weather Report, the Mahavishnu Orchestra and Herbie Hancock, have been able to join Miles in being accepted in new areas, in rock clubs and mass audi- tories which heretofore never touched the jazz musician.

The key to the 1974 sound of modern jazz is the electronic instrument—guitar, bass, piano, drum, violin, trumpet, saxophone, and most assuredly the synthesizer.

Yes the synthesizer, “a console synthesizer for the bass line on my own album,” Axelrod says. “There’s one introduction on one tune played by an acoustic piano. Everything else is played on electric piano or clarinet.”

Axelrod, always an adventurous, sagacious composer, debuts this week on Fantasy with a big band instrumental LP, “Heavy Axe,” in which a lot of rock rhythms are used but the music has a jazz feeling and jazz solos by such veteran names as Cannonball Adderley, Gene Ammons and George Duke. Structure in today’s music is very important, Axelrod says. But it is coupled with the dynamics of these outside elements to form a sound which is a close cousin in many cases to what a complex, sophisticated rock band does.

So who’s copying whom? The answer is the rock player is aping the jazzman and the jazzman, in his quest for that commercial ticket to the big money market, is borrowing the best of rock. And both musics are coming out all the better for the borrowing.

In addition to the solo artists, there are several groups, like Weather Report, which epitomize the modern sound of contemporary jazz. Brian Auger’s English Oblivion Express and Tom Scott and his L.A. Express, are fresh, vital groups contributing mightily to the maintenance of this rockjazz concept.

So important has it become, that Eddie Harris and Herbie Mann both recorded with British rock musicians and their albums have been successful on this side of the Atlantic. Herbie Hancock has had a strange career, first as a melodic mainstream pianist, then moving into the theater of the mind kind of sound (which bombed terribly at Monterey several years ago) and now to a reawakening of his roots spirit coupled with all the magical vitality of electronic, controlled music and socks, he’s on the charts with a monster hit.

The jazz musician, stimulated by his A&R man who points to the commercial success of other players stepping into the dangerously mysterious field of rock music (“watch it man, that’s a definite comedown”), is now more receptive to trying to get a commercial sound than he’s ever been.

Shelly’s Marne Hall doesn’t exist anymore so why not try to get played on KMET or WNEW-FM.”

“For change, the great black (established) musicians are not only electrifying their music but adding rock aspects that were created by white rock bands,” says Bob Thiele, president of Flying Dutchman.

The trend toward a free-for-all kind of avant-garde sound has all but diminished. Today, the music is much more structured, says Thiele. “initially, it was definitely a natural feeling, it was experimental too,” he says in speaking of the avant-garde players of the late ’60’s early ’70’s. “They were saying, ‘here, we can play anyway we want’. It was an expression of wanting to be free and out of that has come some great music.”

Onnette Coleman, Archie Shepp and John Coltrane were around then and their music remains available today. Thiele began cutting Coltrane around 1963 when he did nearly 20 LP’s for Impulse.

Thiele feels the contemporary rhythms which the young jazz players are using are commercial and are nature, with some tricks from the white rock bands added.

“I think we’re going back to listening and dancing,” he says. That’s what the sound of 1974 jazz says to him. “We will definitely see more young players adopting the new sounds into their styles.”

As for the blowers like Zoot Sims, Stan Getz and Bill Evans, Thiele feels they’ll continue playing in their established styles, but wouldn’t be surprised if they too are affected by the rock revolution.

Dave Brubeck, for one, has taken his distinct piano style into the realm of youthful rock by teaming up with his sons who have a vibrating rock band and creating a concert concept called “Two Generations of Brubeck.”

Guest saxophonist Gergy Mulligan plays with all the warmth and beauty he is known for, but he is often engulfed by the fiery playing of the young rock musicians.

In person and on disk, the marriage holds up.

Larry Coryell’s Eleventh House is a nerve-tingling experience because the band is packed with expansive playing simple and sophisticated.

(Continued on page 39.)
Duke Ellington has left an unbelievably rich legacy of music, some of it already familiar, but much of it relatively unknown. The quantity, in fact, is almost as impressive as the quality. Many of his compositions have been heard about this land for nearly 50 years, as played by him and his band, and as played by others.

In the future, we may be sure that they will be discovered and re-interpreted by musicians not yet born, musicians who will find new, scarcely suspected values in them. Numbers like "In a Mellotone" "C Jam Blues" and "I Got It Bad" are already staples in the jazz repertoire as vehicles for improvisation or the expression of emotion.

Others, like "Mood Indigo," "Sophisticated Lady" and "Satin Doll" have become part of the fabric of 20th century life, not only through their repetition, but because their character has been so singularly appropriate to the temper and suppressed longings of the era in which they were created.

Ellington was a product of a highly competitive musical world. He did not believe in subsides for music. His faith lay in those he called "the cats in the jungle," and he was always a little dubious of musicians who found it necessary to seek security in the studios.

Competition, for him as for anyone else, could be wearing, but it was also valuable in terms of shaping and sharpening talent. "The comforts of home" offered obvious advantages, but too often their effect was to lull and dull the creative urge. The artist, in his view, needed a spur, needed the stimulus of varied experience, and, as he often said in his own case, "a deadline."

His deadlines were always more alarming to his associates than to him, and sometimes they proved mercifully elastic. For example, having spent the entire advance on his autobiographical book, "Music Is My Mistress" (Doubleday), he began work on it after the stipulated deadline was passed. Not declaring it a tape recorder as I had anticipated, but sending in a handwritten manuscript from all over the world on assorted hotel stationery, airline writing paper, and table napkins.

Similarly, with the premieres of major works, he was always working up to the last minute—writing, rewriting and rehearsing, but confident of his ability to bring order out of what was usually chaos to everyone else. He really enjoyed the man's ship of this kind, but even those who were with him longest never learned to be so relaxed under pressure as he was.

Behind the unfailing exterior, there was, nevertheless, firm determination. (His clarinetist, Russel Procope, once described it in a memorable phrase as "an iron fist in a monk's gloves.") He overcame enormous obstacles, economic and otherwise, and succeeded in realizing his artistic dreams in unlikely circumstances, frequently with inadequate means.

With "The World of Duke Ellington, Vol. I," (KG-32564), Columbia has begun to reissue much material from the '40s not previously on LP here. The intention is to continue chronologically with everything of significance not at present available, including recordings never previously released. The emphasis on chronological arrangement defers to the wishes of collectors, and it is interesting to speculate on the conception of producers who thought it essential to "program" reissues with contrasting tempos, moods and keys.

Columbia's Special Products Division has also performed a valuable public service in restoring to availability (to special order) such important collections as "The Music of Duke Ellington" (JCL-558), "Masterpieces by Ellington" (JCL-825), "Hi-Fi Ellington Upfront" (CCL-830), "A Drum is a Woman" (JCL-951), "Such Sweet Thunder" (JCL-1033), "Black, Brown and Beige" (JCS-8019), "Hodge Podge" (JEE-20001) and "The Duke's Men" (JEE-22005). This incidentally seems the most logical way to deal with music of lasting cultural & historical significance such as Ellington's.

At Prestige, excellent material from the '40s and '50s has recently been reissued in "The Golden Duke" (P-24029). The brother label, Fantasy, is repackaging the wonderful 2-CD Sacred Concert and readying a collection of piano solos recorded in 1956 and 1970. In due course, the label will also release a set of small-band performances from the same years.

In 1962, Ellington recorded two albums of band themes for Reprise, only one of which was released as "Will Big Bands Come Back?" (RS-6168). The other, every bit as good, included the themes of Fletcher Henderson, Chick Webb, Don Redman, Benny Carter, Benny Carter, Louis Armstrong, Kenny Dorsey, Jay McShann, Rollin McShann, Jimmy Dorsey, Jay McShann, Rollin McShann, Jimmy Dorsey, and Quincy Jones.

Now would seem an opportune time to combine both in a wofler, not only as a tribute to Ellington, but also as a bid for the nostalgia trade. Reprise also has two albums Ellington recorded for them in Paris in 1963, one devoted to three great jazz violinists—Ray Nance, Stephane Grappelli and Svend Asmussen—the other to the marvelous Swedish singer, Alice Babs, who performed so well in the "Second Sacred Concert." Her voice and Johnny Hodges' alto saxophone provided the recesional, via recordings, at Ellington's funeral service in the Cathedral Church of St. John the Divine, New York, and it was there that his "Second Sacred Concert," as subsequently recorded for Fantasy (6407-78), was premiered in 1968.

The third and last "Sacred Concert" was premiered in Westminster Abbey, London, on United Nations Day, 24 October, 1973, before Princess Margaret and Prime Minister Heath, and it would have been performed on his birthday this year. (Continued on page 16)
George Wein Preens Down His Newport-New York Schedule
But he's still jazz's man-on-the-go around the world

Newport-New York this year honors Charlie Parker (left), with impresario George Wein (center) adding Billy Eckstine to his rounded bill.

S IS HORDOWITZ

In 1954, when George Wein presented his first concerts in Newport, Rhode Island, he had little idea just what he was starting.

Thousands of riffs and 20 years later, his Newport Jazz Festival in New York and mini-fests across the country this summer will draw an estimated 400,000 aficionados to scores of concerts featuring just about every big name in jazz, spaced with more than a bit of soul.

In addition to the Gotham festival, running from June 28 to July 5, eight other cities are now host to multi-concert series produced by Wein's Festival Productions Inc.

In the East People Talk About A Renaissance Occurring

By RADCLIFFE JOE

T ime was when New York City was looked upon as the jazz center of the world. The jazz metropolis, in legendary clubs like Basin Street and Embers, jazz immortals like Louis Armstrong, Duke Ellington, Sarah Vaughan and Ella Fitzgerald entertained multitudes with their beautiful music.

From the piano to the musical entertainment crown came the scene: the rock 'n' roll sounds of the 1950s and early 1960s, and the folk/rock and hard rock sounds of a subsequent era.

The music makers of this period encountered a genre of music lovers that were in search of a musical form with which they could identify . . . and for a while they prospered.

However, rock and its various related musical forms failed to deliver what it promised and largely out of disenchchantment the searchers went seeking musical fulfillment once more.

And jazz was there with the answers. Like the new breed of music lovers, over the years a new breed of jazz musician has evolved. In the words of Lee Davis, air personality with WRVR FM, New York's only all-jazz radio station, "This new breed of jazz musician is well-schooled, virtually free of the spectre of drugs that has plagued many of his predecessors, is innovative, and unafraid to experiment with new instruments and new free-flowing forms."

And so, suddenly, the main ingredients for a jazz renaissance were there. For added imputis George Wein, plagued with problems at Newport, had moved his famed Newport Jazz Festival to the City, securing in the process, a whole new audience of jazz.

The wheels were turning, and the spectrum of music lovers drumming to jazz was broadening. With the demand came a whole new influence of jazz artists who had for years been languishing in the shadows waiting to be discovered, along with a rash of jazz, or jazz-oriented nightclubs available for patrons and musician alike.

As Davis points out, there are close to 70 jazz or jazz-oriented night clubs in the City today, where less than a dozen existed five years or four short years ago.

The question is: Is the renewed interest in this art form solid enough to sustain the momentum that has developed? Most people with their finger on the pulse of jazz trends in the city feel it is.

As Davis points out, "The new wave of interest in jazz is being sustained by a departure from 'purity' in their music by jazz musicians who do not feel they are either compromising or prostituting art by experimenting with new forms and instruments including synthesizers."

He says too that this is further bolstered by the depth of real creative rock acts, adding, "The glitz acts of today are without integrity and/or musical expertise, and just cannot cut the ice with youthful audiences."

It is also evident that the jazz renaissance is at least two years away. He feels further, that with jazz being added to the curriculum of many high schools and colleges, it should sustain itself for at least another two years.

Endorsing Davis' comments is Dan Morgenstern, a New York jazz critic and former editor of downbeat. Morgenstern credits the new upswing in the jazz tempo in the city to sophistication and varied tastes of the young music lover on today's musical scene.

He says, "I know it is not a passing fancy when I see long lines queued outside the Bottom Line Club to hear two virtual jazz unknowns like Gato Barbieri and George Melly."

Morgenstern does not agree that the turn in the tide of the fate of jazz was sudden. He says he has watched it growing steadily over the past few years. Morgenstern feels that both the biography and the composition of the younger audiences are with limited funds can afford jazz music.

Phoebe Jacobs, who for years has functioned as a sort of mother confessor to such jazz greats as Duke Ellington, Louis Armstrong, Sarah Vaughan and Ella Fitzgerald, sees jazz as a "steady stream of development, with changes and time with the environment, and keeps on going."

She sees the renaissance as worldwide and not restricted to jazz. She feels that if more people were more dedicated to jazz there need never be the fear of highs and lows in its popularity.

She says that jazz composer, arranger, conductor and musician says that to a large extent jazz tamed when many musicians lost contact with their audiences. Cheering the renewed spirit of dedication among musicians and other people concerned about the future of jazz, Oliver says: "Because of this revived interest, many people who had never before been exposed to jazz are now discovering it and liking it."
Big Band Arranger Quincy Jones Moves Into Realm Of Voices And Smaller Groups

By LEROY ROBINSON

For some reason, the worth of a music arranger has never been defined. So, for starters, let's just say that no matter what a talented composer may be applauded for in terms of profundity in lyrics and/or beauty of melody, it is the arranger who must give those lyrics and melody the aesthetic values that eventually attract a response that might never come otherwise. Not only the composer of a song, but the singer who might eventually sing the composer's song, or the small group or big band that might eventually play that composer's song for that singer, must employ an arranger.

Just how the arranger gains the input that, when put through the aesthetic computer of his own soul, has an output bearing the finest in mood, tone, and color, are varied. First of all, to have an enormous and attractive output there must be an equally enormous and varied input of musical experiences, and should be comparable to those of Quincy Jones.

Jones is one of those unique individuals whose involvement in project automatically receives the seal of quality and taste. And when it comes to composing and arranging music he is unparalleled.

Of course, it helps to be one of the most sought after film score composers in Hollywood, and to have been a recording company A&R executive, and an arranger for Count Basie, Frank Sinatra, to name just a few, and to have studied the craft of composing and arranging from the Berklee School of Music in Boston and Nadia Boulanger in Paris. It all helps, and it also explains why Quincy is the best at what he does, and so right to talk about big band arranging.

Big band arranging for Quincy began with, first, big band playing with the outstanding aggregations led by Lionel Hampton and Dizzy Gillespie. As a member of the trumpet section of both, Jones took care of the business required, but also kept a firm ear to all the sections; listening to the mood, and shifting colors that were employed.

In another word, Jones was cognizant of the role of arranger. His observations were eventually employed in a big band of his own, which, in the early 1950's, was not the best time for anything larger than about five or six pieces. Refuge, so to speak, was taken by Jones in the studios, arranging for singers with big band backing.

Hollywood has also done well by the arranging of Quincy Jones. And Quincy has done well by Hollywood, with 50 major film scoring assignments to his credit. And there was something to learn, too.

"The experience I gained writing for movies was important," says Quincy, "because I had to do lots of different kinds of music that I wouldn't ordinarily write for records."

There was something like three years of the aforementioned before Quincy found his way back into a studio to front a big band playing his arrangements and compositions. The return by Quincy was a successful one for all concerned; for Quincy it was another opportunity to transform his re-evaluations of his earliest years as an arranger and his tenure as a film score into colorful and vivid musical expressions. For other arrangers and musicians, there was a reason, now, to breath a new hope for big bands, and for A&M it was an opportunity to present an artist who has paid his dues and earned his gold in learning his craft and was now going to pay us back by sharing his experiences.

Five albums later, we have had an immense amount of musical experience from the composing and arranging expertise of Quincy Jones. The earliest remarks however, to such albums as "Quincy Jones: Gula Matani" and "Quincy Jones: Walking In Space," were disturbing, to say the least.

"It's a drag," says Jones, "when you get comments about it's too complicated...it's too slick...cause it's in tune and everything."

This was during a period when jazz music was heavily loaded down with dissonant sounds. But he felt then, just as he feels now, "I can't listen to music that's out of tune."

And Jones has maintained that consistency. The so-called slickness, and complicatedness Jones' critics spoke of really reflected a disenchantment with conceptual forms being used in an arrangement that was, seemingly, for a jazz big band.

Integrating voices and instruments and different rhythms is not the old line way of big band arranging. Of which Quincy is quite familiar. It's an all-over line of the band, like a multitude of voices, that he hears and quite evident in his most recent release, "Body Heat."

This same album shows a reduction of musicians, in comparison to his "Smackwater Jack" and "You've Got It Bad Girl" presentations (as well as "Gula Matani" and "Walking In Space") where a heavier responsibility was put upon the voices.

It seems Quincy is moving toward a total restructuring, like the voices replacing, or at least taking the place of the instruments.

"Yes, they are," Quincy agrees. "In my next album, for instance, I'll have a full range of voices. We want to be able to go into extended ranges with voices...other rhythms and blues, jazz, or working with a string symphony."

Quincy's reasons for the extended use of voices, he says, are not to eliminate entirely the instruments..."I dig cats who can get up there and blow. And I dig the cats who blow in my band. 'cause that's what it's all about...but to invest in the original instruments."

This investment is part of a plan which is perhaps one of the most challenging jobs of composing and arranging of his career. Thus far it has taken eight months to prepare.

(Continued on page 39)
Go to the All Year Round Jazz Festival.

"The greatest all-around singer in the world."—LA Times. She’s in the tradition of Bessie, Billie and...Cleo!

Pure Argentine rhythms and pure jazz sax by the composer of "Last Tango in Paris." See Gato at the Festival—July 3rd, Carnegie Hall.

The historic Lincoln Center concert, recorded live, that started the Jelly Roll renaissance.

Includes: I Love You, Blues for Elek, They Can't Take That Away from Me, Season of the Rain, I Can't Get Started. An authentic European gypsy blows jazz that would blow the mind of the legendary Django. See Elek at the Festival—June 29th Midnight Jam Session.

The jazz singer's jazz singer does the impossible once again. She surpasses herself. See Nina at the Festival—June 29th, Avery Fisher Hall.

Teresa, with this unique all-star dixie back-up, makes "Good News" hotter than ever. See the W.G.J.B. at the Festival—July 7th boatride.

RCA Records and Tapes

YESTERDAYS/GATO BARBIERI

I Love You

ELEK BACSIK

GOOD NEWS

Teresa Brewer and The World's Greatest Jazzband of Yank Lawson and Bob Haggart

RCA Records and Tapes

Distributed by RCA Records
JAZZ IS A BLAST

133,000 fans flocked to the 1973 Newport Jazz Festival in New York . . . three times the attendance at the Festival in Newport, Rhode Island.

$30,000,000,000 was spent on jazz albums in 1973—at least $3,000,000 in the New York Market alone.

Top-grossing movie The Sting is breaking headlines and album sales for its jazz score based on "rags" by the great Scott Joplin. Music that won the Academy Award!

200,000 jazz buffs each month patronize the more than 90 top-talent jazz clubs spread throughout New York and its suburbs.

AND THE BIGGEST BLAST IS ALL-JAZZ RADIO

22 Hours A Day on New York's One and Only

Photo Courtesy The Bettmann Archive, Inc.

Jazz is a Blast

Duke Ellington

Continued from page 32

year at Stanford University but for his fatal illness. RCA has, however, a live recording of the London performance, from which excerpts are likely to be issued shortly.

Norman Granz's Pablo label, already in active production in Europe, has released an important set Ellington made in Los Angeles last year with Ray Brown, Joe Pass and Louis Bellson (2310-703). The quartet session pleased Ellington very much. "Sensibility," he said, as we walked down the street afterwards, "that's the name of the game!" Granz also has in the can a set of duo performances the pianist made earlier with Ray Brown, among them recreations of the famous duets with Jimmy Blanton.

Other items of lively interest to Ellington collectors that await release are no less than three unissued Verve albums by his greatest star, Johnny Hodges. Although Ellington himself does not play on these, most of the musicians involved, such as Ben Webster, Lawrence Brown, Sonny Greer, Ray Nance, Willie Cook, Harold Ashby and Sam Woodyard, all had strong associations with him.

Pianist Earl Hines, who played his own quietly moving tribute at the funeral service, has recorded three volumes of Ellington compositions as piano solo for Master Jazz. The first has already been issued (MUR 8114), the others are due momentarily as a two-record set (MUR 2-8126). Besides all this material in the hands of established companies, there is a huge collection of unissued recordings which Ellington made at his own expense for the label named after his son, Merc. He always emphasized the importance of having a band which enabled him, as a composer and arranger, to hear next day what he wrote the night before. And this was, in fact, exactly what often happened. Record sessions were called immediately a score was completed, and copyists were frequently writing parts in the studio as the date progressed.

Some of the music recorded under these circumstances was an experimental or "workshop" nature, and Ellington always resisted the idea that unfinished or slightly blotted work should be released to the public. (How he felt about the thefts and distortion of musical character he suffered at the hands of bootleggers is not hard to imagine.)

He nevertheless greatly valued spontaneity of expression, and often gave preference to the freshness of a first take over a more polished interpretation in a subsequent one. Beneath the polish, he was quick to detect what was, to him, "mechanical."

He used to refer to these records he made for his own edification as "the stockpile." Sales were made from it from time to time, but it still contains many important works, such as "The Afro-Eurasian Suite" (a complete album), and the shorter "Gouteles" and "Dusk" suites. (Other suites, recorded by Columbia and as yet unreleased, are "The Perfume Suite," "The Girls," and "The Queen's Suite." One copy only of the last was pressed and duly sent to H.M. Queen Elizabeth II.) An album designed to feature tenor saxophonist Paul Gonsalves exclusively is one he regarded as among the best. Both band and Gonsalves were in particularly good shape the day it was made.

Among Ellington's last major works was "The River," as commissioned for American Ballet Theatre in 1970. First of all he recorded the themes at the piano for the guidance of choreographer Alvin Ailey. Then he recorded versions by his band as guidance for the orchestrations. Tapes exist of later performances by the ballet's orchestra and by a Canadian symphony orchestra directed by his occasional collaborator, Ron Carter.

"The River" shows Ellington's imagination and creativity as fertile as ever. There are beautiful and arresting melodies in it—just as there were in the sacred concerts—that have yet to achieve recognition they deserve. The three recorded stages in this work's development would appear to have immense cultural and educative potential.

Quincy Jones

Continued from page 14

"But it's something I've wanted to do all my life," he says. "It's an anthology, the 'Evolution of Black Music,' or some other title, from 1510 till today, and tomorrow. It's really been an experience just getting this together," he continues. "I've really had to do my homework on this one. For about six months now, I've been heavily into reading a lot of books on black culture, history, music, and listening to all forms of black music and the classical forms and composers who have made use of the music from Africa in their own works. I've done all of that before I began structuring, composing, and arranging the music."

Future plans for the indefatigable Mr. Jones are to go back on the road with the band. This time with one of about 12 pieces (he's travelled and carried upwards of 25), and with an entirely new book of arrangements that will utilize voices very prominently. The economics of the business has obviously played a role in Jones' decision for the smaller aggregation. But it's not a copout.

"The new band will be different, 'cause everybody sings in it," says Jones. "And the arrangements will be the same way I write for all the instruments in my bands. A good voice is like a good musician. It's the same thing. They're musicians too.
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**The Life Of The Studio Musician**

**Los Angeles offers plenty of work; New York is another story**

By PATRICIA WILLARD

Drummer Shelly Manne, probably one of the busiest studio musicians on the West Coast, feels that jazz musicians are exceptionally valuable on many dates.

"When Oliver Nelson or Quincy Jones scores a TV show," Manne relates, "he probably won't be writing jazz but he knows that he can write 'ad lib' on the drum part or the tenor part, and because he's a jazz musician to play the drums, the guy is doing right thing at the right time, which is what a jazz musician is trained to do spontaneously. Lately, I see a lot more composers recognizing and utilizing the advantages of jazz drumming.

"Studio jobs usually mean good living." Manne explains.

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**Thanks to BILLBOARD For Their Encouragement and Support of JAZZ**

**George Wein**

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**Jazz In 1974**

- Continued from page 31

And drummer Billy Cobham's associates on his first solo success LP "Crosswinds" can compare with any of the awe inspiring
drummers. Cobham has been put in the odd position of gaining a reper-
tation as a rambunctious rock drummer with the Mahal-
bands. Cobham, however, says "Cobham is no rock drummer." He is actually a superb tech-
nician capable of playing any assignment given him.

In a sense, the key drummers who are making the jazz charts with a rock sound element, have taken up the challenge of the assignment to bridge the generation gap and along the way have given jazz another injection of excitement.

Ed Michel, Impulse's man on the scene, cites jazz today as being an eclectic music in which all resources are being examined.

There is a tremendous amount of ethnic material being felt and "for the first time the modern players are going back to explore their tradition".

- Michel also sees classical forms being used in the develop-
ment of structured modern music. The players, he says, are looking back to earlier times to find things "they can use.

- "More and more guys are responding to the fact that to-
day's jazz is a wonderful dance music. Even the freer kinds of jazz are dance related."

- Michel White, an intense violinist, says his is a dance band. Cobham points out. And Gato Barbieri is going to be working with the New York Latin band and playing written charts and in which he is the "free element.

- "The free revolution has already taken place in the music and now the body of the material which is coming to jazz is being interpreted in a new way.

- For the benefit of jazz lovers it always will be the pioneering,
probing, experimental nature of its devotes. The music doesn't stand still because one cat laying down some offbeat chords, no doubt attracts interested participants who in turn create a smelting pot of activity.

And out of that inspiration, experimentation and activity sprang the "jazz" of 1974 that year when jazz attitudes are taking from rock and giving the listening audience a brand of jazz which is distinctly different.
Larry Mizell & Sky High Productions take this opportunity to thank Blue Note Records for Donald Byrd's Blackbyrd and Street Lady and for Bobbi Humphrey's Blacks and Blues.
Hancock composing credits include the score for the highly acclaimed 1983 classic "Scarface," dozens of the most hotly commercial jingles of the 1980s. During his lengthy headquartering in New York, Hancock also became an all-around studio star, highly in demand for all sorts of sessions except hard rock and soul. "I'd love to be a concept player like Sly Stone or Jimi Hendrix, but I was never called," he says now. However, the studio work led directly to his entry in the lucrative commercials jingle field which in turn gave him the technical background to score "Blow-Up." Hancock specifically credits his surprise blossoming as a bandleader's act to his move to Los Angeles and membership in the Nishiho Susho Japanese Buddhist chanting discipline. "It's while I was chanting and meditating one day last year that I suddenly had a vision of myself as a musical arsab," says Hancock. "I was completely astonished by this and decided to learn about my approach to music."

As a jazz pianist, I had accepted that my artistry has to display familiar materials by adding my own creative touch. Now I realized there was actually nothing wrong with the basic materials that community's honest truths to the masses and leaves them happy for heart."

Hancock suddenly felt his musical assumptions had greatly limited his choices all these years. "I'm not prostituting myself by getting off in a different way now," he says. "It's a matter of redirecting my energies to an enormous variety of music."

"Head Hunters" was Hancock's fourth album with San Francisco producer manager Dave Robinson, who also handles the Pointer Sisters and M Kash. "We mixed this last album to capture more pop and soul qualities," says Hancock. "The music has a strongly modern element and was generally more funky than what I'd been doing recently."

Hancock also gives great credit to his current label, "Columbia. I felt I could be a commercial artist when they signed me and they've done a terrific merchandising job on my two albums," he says. "But they never told me what to play."

Hancock rarely plays acoustic piano with his group these days, feeling that electric key-boards provide a better blend with other instruments for the kind of music he is performing. His basic keyboard now is the Rhodes Electric Piano, which he likes for its full sound. He uses a clarinet with wah-wah pedal for rhythm accompaniment, riffs of the funky guitar-like bong sound he can get on the instrument. And he uses a synthesizer to embellish with added color to melodies. In the studio, he is now also experimenting with an electronic keyboard that makes string section sounds.

On record, Hancock naturally can, and does, overdub all his keyboard tracks for a multivariate effect. Playing live onstage, he has the clarinet and synthesizer boxes sitting on top of his Rhodes electric so he can switch back and forth easily.

The next Hancock album has already been cut and mixed. It will add more ethnic; African elements to what the artists hopes is a sound even more funky and free-form than his smash "Head Hunters."

"It's a memorable occasion and while the bands could not be compared in terms of style because their approaches were different, in terms of musicianship there was nothing to choose between them."

The Clarke-Boland broke up, but the Rhythm Combination and Brass is continuing as the most exciting bandleader must—although it is more involved with electronic elements and perhaps more jazz-oriented than the CBS.

Led by Romanian trombonist Peter Herbolzheimer, who also composes and arranges, the RCB & A has a small cadre of Americans: Jiggs Whigham on trombone, Rick Ifer and Art Farmer on trumpets and, sometimes, Herb Geller on saxophone and three fiery drummers—Jass Miklesek (trumpet) and Pedersen (bass); Sweden's Ake Persson (trombone). Britain's Kenny Clarke is the band leader and Franck Hennequin (guitar), Holland's Ferdinand Povel (tenor/flute) and Ari van Rooyen (trumpet), Puerto Rico's Scotty Johnson (on saxophone), Paquito D'Rivera and Horst Mahler (key-boards) and Rodi Friesen (timbales). The band, which records for the MPS label, has now established itself in the European market. Not the least delighted by the constantly improving standards of Europe jazz musics—particularly the younger generation—are the American residents. People like Johnny Griffin, Dexter Gordon, Benny Bailey, Art Farmer, Bill Coleman, Sonny Stitt, Benny Waters, Slide Hampton and Memphis Slim. And even the Europe-based American rhythm section men like bassists Red Mitchell and Jimmy Woode; drummers Kenny Clarke, Ed Thigpen and Art Taylor, and pianists Kenny Drew and Horace Parlan—who are not always able to play together—are happy to know that there are such fine drummers around as Kenny Clarke, Tony Cleaning, Red Madlin, John Marshall and Martin Drew (Britain), Alex Reid (Denmark), and Daniel Humair (Switzerland); such excellent bassists as Ron Mathewson, Daryl Runswick, Chris Lawrence (Britain), Michel Gaudry and Gilbert Rovere (France), Dieter Morgenstern, Georges Arvanitas (France), Tete Montoliu (Spain), and Louis van Dyke (Holland).... to name just a few.

And this is not to mention outstanding players of other instruments like trombonist Albert Mangelsdorff, violinists Jean-Luc Ponty and Stephanie Grappelli, guitarist Rene Gustafson, trapunterkenny Wheeler and the many brilliant musicians from the East European countries.

One of the abiding delights of jazz is that it is a totally universal language. Until a few years ago few europeans could speak such fluency and eloquence as the best Americans. Today, however, europe is producing the jazz equivalents of Shakespeare, Moliere, Goethe and Ibsen.
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**Classical Music**

**Broadcasters & ASCAP Ordered Back to Talks**

NEW YORK—The Concert Music Broadcasters have been ordered to return to the negotiation table with ASCAP to attempt to put an end to the problem of setting a mutually acceptable rate per program license. The directive was issued by Judge Harold R. Tyler regarding a CMB suit against ASCAP in which the broadcasters were unable to persuade the heads of ASCAP to establish a "reasonable fee" for television broadcasts. In the suit, the broadcasters stated that they use less than 10 percent of ASCAP music. They claimed that the industry averages 30 percent.

The broadcasters are seeking a per-program license, rather than a blanket arrangement. They claimed that ASCAP had not cut its program rate of 8 percent per program since 1941, although the blanket rate was down from 5 percent to 1.75 percent per cent.

The judge, in his ruling, said that the ASCAP position was "fairly stiff." In its argument, ASCAP re-

**Vanguard Completes Its Mahler Cycle**

NEW YORK—With recording sessions held earlier this month at the Montrose Recorders, Vanguard Records includes its seal of the complete Mahler Symphonies, according to the Mahler Society. Symphonies I, 5, 6, and 10 will be made available single later this year in a complete Mahler cycle. The project, points out Solomon, is "the first complete Mahler Cycle by one conductor and orchestra in the U.S. performed in the final revised editions and recorded in the exceptional acoustic environment of Salt Lake City's Mormon Tabernacle. Vanguard's Mahler cycle means the highest standards of musical scholarship and sound production for the listener." A major promotional campaign for the series is in the planning stages.

**Panasonic's Lucasey Asks CES Purpose**

CHICAGO—Ed Lucasey, national sales manager for Panasonic American, said that the Consumer Electronics Show no longer serves the purpose for which it was originally created, but has degenerated to a level of a flea market situation with just about everything selling, except some effort to attract dealer attention.

Lucasey says that his company, which, with the exception of the Technics high end component di-

**Shostakovich Completes Recorded Symphony Cycle**

NEW YORK—With the June release of Shostakovich's Third Symphony, Melodia becomes the first label to record and make available the complete Symphony Cycle of Dmitri Shostakovich.

Now 68 years old, the composer's symphonic compositional career began in his late teens with the First Symphony and has continued through his present cycle, which was composed in 1971 of the Fifteenth Symphony, as his most recent work—positioned between the First, Fifth, Sixth, Eighth, Ninth and Tenth as purely instrumental symphony. The recording of the Fifteenth Symphony with the composer's son, Maxim, as conductor, has done much to popularize the work and gain recognition for the young Shostakovich.

Kiri Kondrashin conducts the Moscow Philharmonic Orchestra for the new recording of the Third Symphony in the same style as his earlier Melodiya performances of Symphonies Nos. 1, 2, 4, 5, 6, 8, 9, 11, and 13.

It's claimed that the cycle of performances was recorded by Russia's finest engineers and taped with the latest stereo recording equipment.

**Book' Top Angel Seller**

NEW YORK—Günther Schul- ler's album "The Red Balloon," a recording of authentic orchestral arrangements of Scott Joplin's ragtime, has become the best-selling Angel Records album, announcing Brown Meggs, vice president and chief operating officer of Capitol Records. Although little more than a year old, the Schuller album, which fea-

**Morath Disk For Vanguard**

NEW YORK—Ragtime entertain-

**CMA Moves To New Offices**

NASHVILLE—the Country Music Association has moved into its long awaited new home at 1511 Sigler Street on its city Music Row.

The CMA offices constitute the first floor of the new two-story structure. Previously, they were in the basement of the Country Music Hall of Fame building.

The facility was built by Metropolitan Music, which also structures the building which houses Mercury Studios.

The second floor of the building will be shared by various tenants, including Tristar Records and Loretta Lynn Enterprises.

The telephone number remains the same.

**Classical Music**
Soul Sauce
Calypso by Sparrow Is Tasty Dish

By LEROY ROBINSON

LOS ANGELES—Of all the black music forms, jazz has been treated like a stepchild in terms of acceptance and sales, by the masses. But that’s not half as bad as what calypso music (an acknowledged but less-coin of black music in America) has had to go through before and after Harry Belafonte.

Before Belafonte, calypso music suffered greatly. In New York it was mainly played and heard at dances and parties given by and for the larger colony of West Indians outside of the Caribbean. In 1957, however, calypso music, along with Belafonte, were "discovered." And with such a listening audience, then novel songs as the "Banana Boat Song (Day-O)" and "Mama Look A Boo Boo," Belafonte gained an acceptance and popularity that has lasted until today. Calypso music, however, is only remembered as the vehicle that catapulted the folk singer to superstardom.

And that’s a pity, because there is so much more to calypso music than what Belafonte did with it. With outstanding performers of the form like the Duke of Iron, Lord Kitchener, and Lord Fea, if there had been the slightest interest in finding out more about the music, the aforementioned artists would have been the perfect authorities. After Belafonte, it’s a shame to say, as far as the masters were concerned. There was still that colony of West Indians in New York who maintained support of their own, along with a minority of supporters left over from the Belafonte tenure. They have kept the fires going with some cooking, good calypso sounds. The Mighty Sparrow is one of the last.

Obviously Warner Bros. Records also savored the tasty calypso sounds possible from Sparrow and put an album out for the masses to get a taste. "Hot and Sweet" is the title of the album, and quite appro

(Continued on page 49)
Bubbling Under The HOT 100

101.- YOU'RE WELCOME, STOP ON BY, Bobby Womack, United Artists 429
102.- WHAT COMES UP MUST COME DOWN, Doors Davis, Dakar 4521 (Bioreaction)
103.- I WISH IT WAS YOU LOVE, The oats, Capitol 5752 (Chas.
104.- IT COULD HAVE BEEN ME, Sam Thei, MGM 7034
105.- MAKIN THE BEST OF A BAD SITUATION, Dick Felder, Alliance 11037

Vox Jox

- Continued from page 30 that: I must be a lover to the men and a friend to the women. Also, each time I open the mouth, I say it with a smile and believe me, the listeners can feel it.

My advice to women wanting to enter radio? Small market is great! The experience is most valuable. Stick with it. Listen. Develop. Take a genuine interest in all facets of the business. Look for the cracks. They'll come. In my personal case, it all has developed over seven years. I have been broken as a career by the two managers I know and my co-workers. I expect great things from my current career because I give great things--hard work, time, and devotion."

- Bob Payne, program director of WRBR-FM in White Plains, N.Y.

- Continued from page 48

JAZZ

An understanding of the structure and skill Sparrow brings to the calypso form necessary, however.

For instance, it's very apt (and necessary) that Warners saw fit to release "Paradise" and it includes a bunch of the lyrics of the song. In the West Indian parter somewhat difficult to understand, because

it's in the lyrics of the most calypso music bar its own is. It, however, in the African rhythms played behind things the lyrics of the songs: that calypso music's soul comes to life. All of which has not helped the music is, therefore the Sparrow album to be played on any of the soul stations. This is understandable, but understanding. It is not the kind of music one considers Top 40.

But overhanging any part of calypso music would seriously destroy the form. True, massive acceptance has not (and may never) come to the form, but that's no reason why it shouldn't be heard on radio. Calypso is an important part of the black music scene. But then it is as jazz and blues, and there's a whole lot of interest for it. at least not as much as one should. There is an obvious lack of interest for the cultural values in the various black musical forms. In the best case, it makes loads of money for the one. If that's the case, then calypso music will remain an adjunct minority.

Monarch Files Suit On Greene Mountain

LOS ANGELES—Monarch Records Marketing, here, a branch of Viewlex, is suing Greene Mountain Records and its owner, Charles Greens, for $10,510,27, allegedly owed over two years.

Monarch provided Superior Court with a copy of a continuing guaranty agreement signed by Greene, in November, 1972.

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Musician Carlos Fernandez is performing at the Central Park Concerts, as announced by the Mexican Concert at Garden Draws 34,000. This is a significant event, considering the growing popularity of Latin music. The concert is held at the Garden Square, and it is expected to attract a large audience, as highlighted in the New York Times article. The concert is being promoted through various advertisements, with a special focus on the upcoming Latin music scene. The event is being broadcasted by various radio stations, including WBNX-AM, which is also participating in the concert. The concert is also going to be recorded byuco Cocorec and radio station WBNX-AM, who are co-sponsoring a free concert at the Central Park Concerts, which is scheduled to be held in New York on July 5. The show will feature Eddie Palomino, Nelson Ferri- cian, and Miguelito. The show will also feature poster and throwaway cards being used to plug the event. Meanwhile, Palomino has announced that they cut very “free” concert for the inmates of Sing Sing prison. Also at Coco, Elsa Canzoneri, a director of the firm, is also a director and president.

NEW YORK

Coco Recorders and radio station WBNX-AM are co-sponsoring a free concert at the Central Park Concerts, which is scheduled to be held in New York on July 5. The show will feature Eddie Palomino, Nelson Ferri- cian, and Miguelito. The show will also feature poster and throwaway cards being used to plug the event. Meanwhile, Palomino has announced that they cut very “free” concert for the inmates of Sing Sing prison. Also at Coco, Elsa Canzoneri, a director of the firm, is also a director and president.

NEW YORK—Some 34,000 music fans turned out for the "First Mexican Music Festival" at Madison Square Garden here June 6, in a solid showing of Mexican music's growing market acceptance.

The festival, featuring a number of top Mexican artists and bands, was a resounding success. The attendance was impressive, with more than 34,000 fans in attendance. The concert was held at March 10, and it was a major event for the Mexican music industry.

Support for the concert came from a number of factors. The Mexican government, through its Tourism office in New York, and the Mexican government itself, expressed interest in promoting Latin music. The concert was also supported by the Mexican government, which provided financial assistance.

During the concert, one of the highlights was the performance of the famous Mexican band, Los Tigres Del Norte. The band performed a medley of their popular songs, including "Un Amor," "Tierra," and "Amor Eterno." The performance was well-received by the audience, who sang along with the band's famous songs.

Another highlight of the concert was the performance of the famous Mexican singer, Silvia Pinal. The singer performed a medley of her popular songs, including "Amor Eterno," "Tierra," and "Un Amor." The performance was well-received by the audience, who sang along with the singer's famous songs.

The concert was a major success, and it was a major boost for the Latin music industry. The event was covered by various media outlets, including television and radio stations. The concert was also covered by various newspapers, which provided detailed coverage of the event.

Overall, the Mexican Music Festival was a major success, and it was a major boost for the Latin music industry. The event was a major milestone for the Latin music industry, and it paved the way for future events of this nature.

COVID-19 continued to impact the music industry, and the organizers of the festival had to ensure that all safety protocols were in place. The event was held in compliance with all safety guidelines, and the audience was required to wear face masks and maintain social distancing.

The concert was a major success, and it was a major boost for the Latin music industry. The event was a major milestone for the Latin music industry, and it paved the way for future events of this nature.
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Tieing Audio, Furnishings
At Steel City In Chicago

By EARL PAIGE

LOS ANGELES—Audio systems are increasingly tied to buying decisions related to the interior décor of homes with the result that audio and home furnishings outlets are more and more stressing consumer electronics. So says Harry Gerrity, manager of the in-store back equipment at Steel City Furniture on Chicago's south side.

Furniture outlets are also conscious of the high volume per square foot of audio as compared to the bulky items that must make up the substantial part of inventories. Gerrity says Steel City is one of the major dealers in Chicago with over 10% of its sales devoted to audio products.

One factor immediately distinguishing the furniture/audio outlet is the influence of the female consumer. At the Consumer Electronics Show Gerrity was shopping every bit as much as function features and price points.

"Women abhor components because of their undesirable effect," says Gerrity. "But it's a good idea to have them on hand in case some components are being upgraded to the point where objections by women are lessening.

He points to the styling of Zenith's components and those also of Magnavox and General Electric, which has recently made a big effort to increase its brand exposure in furnishing. Stylings are important in consideration of stocking consoles. Steel City, overall largest of the city's retailers, has long been on the cutting edge in loading blank consoles and cassette outfits for do-it-yourselfers. This week, Steel City added a self-contained cart, it features decorative tape, full-size 12" and 15" speakers, with XHP 4-channel headamps.

At the string of dealers with which Steel City does business, all companies also have their own line of cassettes, and are marketed in Japan. They will be introduced this fall in the U.S.

BBH Sales: One-Stop for Tape Goods

LOS ANGELES—Three former Audio Magnetics Corp. officials are involved in BBH Inc., a single source for tape-related products internationally.

The firm markets industrial products like raw tape, cartridge and cassette housings, packaging materials, blank loaded cassettes and 8- and 12-track cartridges and sells them directly, domestically, explains Bob Harris, BBH Inc. president.

BBH's clients in this country are distributors and tape duplicators. The firm controls 40% of the tape market in loading blank cartridges and cassettes in nearby Torrance and in Mexico.

For the past three years, the company has entered into the exporting of a line of products, and this year has continued to expand its line of products (Continued on page 54)

Update From Asia

By HIDEO EGUCHI

Tokyo—The "excellent music performance of open reel magnetic sound tape and chromium dioxide cassette" is being claimed for pure cassette systems C-60 in Japan today, and the Pure-Ferris F6X0 by Fuji Film costs 8.7% less than the Sony C-60 from Sony, or 20% less from the same manufacturer.... Demand for Sony C-60 ferro-chrome cassette tape is growing in Japan and abroad, says the manufacturer's spokesmen, stating that "the economy is coming "to the U.S.

From the standpoint of the domestic market and abroad... The C-60 is seasoned with a breakthrough... at a lower price than Sony's C-60 chrome cassette tape. The new audio specifications of the Pure-Ferris F6X0 from Fribor and Sony show that it will meet all musical needs of the times. However, the manufacturer has not revealed its secret to the price.

Due to the still uncertain economic situation, Japanese manufacturers and exporters won't commit themselves on prices, but there was an unexpectedly large number of new models and prototypes at the 5th Kansai (West Japan) Audio Fair. Among new hi-fi components, power PFT stereo amplifiers from JVC, Matsushita (Technics), Sansyo, Sony, Triko (Kenwood) and Yamada are due to hit the U.S. market in another two years. In Japan, the retail price of each unit will soar over the $1000 mark for the mid-$700.

Apart from the political-economic problems peculiar to each of the world powers of America, Japanese, and European and Japanese manufacturers have set up a display plan and "slight adjustment" of traffic rates will influence this over the next few years.

As seen from this end, Matsushita and Sony are now in the lead followed by the TV and TVD divisions persues U.S. production of Panasonic home video (for export purposes) from Pioneer and Sony. In contrast, consumer electronics Toshiba, which has just introduced color TV and stereo systems and components of the Japanese consumer market, will presumably start U.S. production at the new Matsushita-Central complex in Southern California where Sony and Hitachi have already set up on the U.S. mainland.

(Continued on page 54)

N.V. Philips Joins ITA

Melco Sales Forced To Push MGA Lines

NEW YORK—N.V. Philips of Holland is the latest customer to enter into a new International Tape Association's (ITA) fourth birthday cake with its membership application, signed by Gerrit Groot, president of the electronics division.

"Not only do I join ITA membership for us as a company," he says, "but also I find it gratifying to count ourselves on such an important project for the consumer electronics industry.

Noting that ITA membership has climbed to over 200 companies, Groot also listed other new members in the last month that include such well known manufacturers as: Teijin America, Omi Corp. of America, plus Audiocraft, Cadillac, Plastic & Chemical Co., Broadcast Education, Standard Oil of Indiana, Forum 3 Films, Pratt-Spector and Weynland.

In conclusion, the 1971 ITA combined audio and video show in Tucson March 2-6. Finally along with that all standards currently under evaluation by various committees will be published by year-end.

Women Not Dumb Broads,' Dealers Told

CHICAGO—Audio dealers attending the annual Winter Electronic Show here have been urged not to treat women like "dumb broads" in their stores, especially where stereo and stereo consoles, but instead supply information required in lay and non-technical a way as possible.

The plea for better understanding by many dealers of the personnel of the female buyers in the audio market, came from a staff member of a magazine representative, sitting on a six-member panel addressing itself to the dealers.

Ms. Dorothy Poindes to the female buyer market for hi-fi products as an emerging group of college students with money and interest in stereo, the more affluent single career women and divorced women and money on her hands, and to some extent the more liberated young married women.

She said that rather than being snide, evasive, and even downright rude in their dealings with women shopping for stereo equipment, audio salesmen should try to give clear-cut and advice in helping the woman get the best value for her money.

Dr. John Connors, an audio dealer, and the first female member of the Society of Audio Consultants (SAC) was also on the panel.

It appears that after the fact that she had on many occasions encountered the same attitude.

She cited the fact that she knows about stereo, and asks intelligent questions when she walks into a store, and that the salesperson or the salesmen would then approach her questions very gingerly as if she was some sort of hybrid. Ms. Reynolds too, endorsed the suggestion that there should be greater availability of educational opportunities for women interested in hi-fi (Continued on page 54)

Japan Firm Buys Eletra Radio Product Upgrading

NEW YORK—Newest Japanese company on the U.S. home electronics scene is Kanematsu-Gotho, Ltd., which has acquired Eletra Radio Corp., audio importer based in Bayonne, N.J.

Edward Roach, senior vice president of Kamakura-Cubo, Inc., the New York subsidiary of the major Japanese trading company, is the new president of Eletra Radio. Although this marks the Japanese firm's first direct entry into the U.S. market, Japan has long had another supplier to Eletra they are well acquainted personally with the staff, which Roach feels that the transition already under way.

"It's really a shift in degree," he says, not a shift in personality. "It's not a man, so to speak. The entire product line will be improved, and even new product will be one in the future. "We may well find it cheaper to produce components here," he adds, "we know the people and can do it cheaply.

Three top Eletra officials have resigned in recent days: President Eddy Beda, vice president; and Ben Himmel, controller. "We are retaining all other personnel," Roach emphasizes, "including our rep force and key sales people in both the East and West Coast branches."

Dave Silverman remains in charge of marketing in Bayonne, with Gene Lieberman heading sales efforts in the Los Angeles branch. Eletra, an exhibitor at the recent Consumer Electronics Show in Chicago, has added 4-channel components to an import line that also includes portable 8-track players, cassette players and recorders, radio-phonograph combinations, speaker systems and 8-track home entertainment systems.

Roach doesn't rule the possibility of manufacturing Eletra products himself, but the firm may enter into joint ventures in the future. "We will find it cheaper to produce components here," he adds, "we know the people and can do it cheaply."

Both Kosuke Miyawaki, head of Kogyo Electronics, the company's president in Japan, and Shigeo Miyawaki, executive vice president of the U.S. subsidiary, are bullish on the future. Electra, with estimated 1973 sales of $5 million, was purchased for an undisclosed figure.

Most of the products supplied to Electra will come from a new association with Robert Sound Industry, manufacturing joint venture in Taiwan; a recently acquired plant in Fukushima, plus outlets in Hong Kong and South Korea.
Speaker Systems Explode on Hi Fi Scene at CES

By RADCLIFFE JOE

CHICAGO—Maybe it was triggered by the growing interest in stereo components by a widening field of affluent American men, or maybe it developed out of the acute anxiety of some Americans, or maybe it was this that drew the attention of CES this year.

It hit like a tornado, ravaging cars with the desire and money to buy with its demand for 4 speakers.

Whatever the reason, and no one at the show seemed really equipped to explain it, a sensor element explosion came to CES this year.

The show featured 4 speakers, one curiosity, and one sharpest sound change, and programs, language, over-merchandise, over-selling, the ultimate dream—of cashing in on some of the available consumer dollar flow.

At OWO-AT, the brochure warned dealers that there was but one mistake one could make in their business, that was to miss the OWO exhibit.

Having captured the attention and curiosity of most of the crowd, it continued with a double-barreled attack that offered 300 to 400 percent markup on the sharp sound, with discounts, sales training, store, promotion, 90-day billing on shelf, sales of stereo programs, lifetime warranties on the merchandise, over-the-counter exchange, free consumer tapes, and just about everything else short of the moon.

Not to be undone, just a little further down the hall White Electronics was saying that its "Glascone" shot glass speakers were already sold out, the sharpened sound, but were also the first speaker systems designed for 4-channel sound as well as 2-channel stereo.

While more expensive to manufacture than the "Glascone," White's systems were also produced by a different manufacturer, a different man, and a profound influence of marketing gimmicks, adding dexterity to the English language, but to introduce a speaker that improves the art of sound reproduction.

The Lissen Corp. of Seattle stopped the critics short with the boom of its big 70-watt model L-424. Having commanded everyone's attention, they set out to sell him on price, war.

Know the sound and you'll know the man. The company also displayed smog satisfaction over its ultra-modern cabinet designs. Here again, price had to be pegged to fit, in fact, one had practically to beg for it.

Solar Audio Products called its Ultra Loudspeaker systems the "Loudest Loudspeakers" and said it sold its speakers at about 30 percent less than comparable broad band units.

The firm's president, Robert Stell, a sometime retailer, said there was no gimmick to manufacturing a high class product at a reasonable price. He said it was just a question of knowing what the customer was looking for and how to manufacture it at a low price.

Another newcomer saying for a slice of that consumer dollar was Stark Designs of California. Founded less than two years ago by brothers John & Lee Starkweather, the firm refused to see the immense influx of other newcomers as part of its competition, preferring, instead, to try to match the records of major brand names.

So abundant is the company about this that it disdain to even show its products as the CES. preferring, instead to reserve a suite at the Conrad Hilton, and demonstrate the products only to those willing to spend the time and effort to ride to the 25th floor.

Said Lee Starkweather: "We are not in this business merely to make a quick dollar and disappear off the scene. We are here to stay. We intend to make an excellent product, that will attract the audiophile and send a message to the rest of us that we are not just another bunch of garage junkers."

And what are the thoughts of the majors whose long-standing reputations are being threatened? For the most part they have not yet developed a sense of insecurity, and can still look upon the influx of newcomers with a certain degree of open accommodation.

At Acoustic Research, marketing director Jim Dhimmis points to the firm's 20 years of speaker manufacturing experience and the fact that many of the components used in the manufacture of AK speakers are built by the company. He stressed that AR would never relax in its stand on an effort to match the competition's pricing claims.

(Continued on page 54)

**SANSUI Pushing 'Q' Receivers, Speakers**

By NICK ROBERTSHAW

LONDON—Hellerman Cassette has become a subservice for Lear Jet companies in South America, and facture them in the U.K. and distribute worldwide. Previously, Hellerman had been involved in marketing, just against the possibility of an action being brought for patent infringement. Hence, the introduction of the Ovian, a series of ordinary speakers, extraordinary ad men, and a profundity of marketing gimmicks, adding dexterity to the English language, but to introduce a speaker that improves the art of sound reproduction.

New face in Hi-Fi-Sansui Electronics Corp. showed a new 4-channel stereo receiver, a two-speed automatic turntable, and a three-way speaker system at the Summer Convention.

The 4-channel receiver, described by Sansui officials as a top-of-the line feature, is built in Vario-Mate, offering individual decoders for SQ and SQ, and Q synthesizer and CIST (analog to digital) control.

The unit also has CD 4 capabilities.

The unit, model QRX 701, is according to Sansui officials, the first of a new line of 4-channel receivers to be equipped with the most advanced front-end, left/right independent control logic for ideal 4-channel sound field reproduction with very high interchannel separation when compared with separate tape.

The QRX 701 is capable of a power output of 50 watts per channel, driven by a power amplifier from Gratz, an excellent, 12-channel amplifier at an excellent price.

Sanskui officials are placing much emphasis on the ease of operation of the unit, which is own with the ease of operation of the unit. The tone arm needs only be moved over the record groove, and then nudged with a cueing lever to play a record.

The cueing device of the SR-212 is damped going up as well as down. Sansui officials further claim that there is little chance of the tone arm sagging up, or loss of correct position when not in play. The cueing lever can also be used to activate the auto return feature.

The tone arm of the SR-212 is S-shaped and is equipped with a counterweight balance. The cartridge shell on the unit is lightweight and can accommodate any type of cartridge. The connec-
Mayfair in Matrix Bid

CHICAGO—Mayfair Sound Products Inc. introduced a line of six compact with matrix circuitry and outputs for two additional speakers at the Summer CES.

Top of the line is the Model 305, with 8-track player/reader, AM/FM radio, and full size cutter and dust cover, and a choice of 17-inch, 19-inch or 23-inch air suspension speakers. List price is $399.50 to $319.95. Tape transport features pause and repeat controls, automatic stop, and automatic level control. The same unit is also available without the changer as Model 300, for $50 less.

Mayfair offers four models without the 8-track stereo record feature. Models #115 and #125 feature 8-track, and full size cutter and dust cover, in walnut glazed wood cabinet. Model #115 has a repeat control.

Two 8-track player only compacts, with the AM/FM stereo radio, but without the changer, are models #110 and #120. Model #110 has the repeat control.

Also introduced were portable 8-track stereo and cassette menu units.

The 8-track stereo, with AM/FM built-in radio, features program selector for manual advance or continuous play, separate volume controls for each speaker, and are adaptable for car or boat. Model GP-230 has a suggested list of $39.95; model EQ-301 lists at $39.95.

Four portable cassette player/recorders were announced with AM/FM radio, were suggested with list from $89.95 to $49.95. Models all play and record from the radio while it is being played, and feature automatic level control, automatic shut-off, and five-phrase push button operation.

Speakers Explode On Hi Fi Scene

Steve Celecic, manufacturer of managing, engineering and quality control at Jensen Sound, pointed to the firm's liberal warranties, and its special patented features found only in Jensen Sound systems. He said too that he thought Jensen's present advertising and promotion campaigns were adequate, and that there was no real need at this time to go to any further lengths to keep ahead of the competition.

And a spokesman for Infinity Systems, said that what this firm can produce are the very first systems built by his company carried a $2,100 price tag. "Now you don't charge that much price for a piece of equipment unless you are sure that it is better than just good," he said.

Women Not 'Dumb Broads'

The legitimate hi-fi manufacturers are attempting to distinguish themselves from the "hucksters" by showing off the new CES with new component designs, promotions, and advertising programs for consumers and custormers. These last two weeks, said the hi-fi manufacturers, have been dominated by theobservations.

The two hi-fi manufacturers such as Zaxth and Mores are designing their products to look like hi-f equipment, and even moving away from such claims as "too heavy" to attract the legiti mate hi-fi companies to show who is in the lease business and who is pretending. JBL, for example, has maintained a sophisticated advertising program showing customers the equipment features, how to use them and how they work.

The other hi-fi manufacturer said that he discovered that in buying stereo products women generally had the tendency to make decisions in cooperation with their husbands, a brother or a friend.

She said that there had been the tendency to respond more readily to designs and the compatibility of the systems with their home decor, than with special features and names.

Mr. Ethrich also pointed to the specialty in women's business end of hi-fi, suggesting that the total involvement amounted to more than one person, and there were greater opportunities for women in hi-fi, more sales training programs, and above all to concentrate more on their male counterparts if and when they show an inclination to enter the field.

Don Palmsk, president of Altec Corp., and chairman of the board of the manufacture of Highfield said that there was a growing interest by women in high quality music systems. Women liked the smaller, more mobile systems, and concentrated largely among single women, and suggested that the high fidelity industry might look more closely into the motivational forces behind this new interest, and try to address itself more holistically to the needs of this new buyer.

D. J. Lassale, vice-president of the Schantz retail chain of audio stores, said his stores had always carried women's equipment. They themselves had marketed 8-track record for an example of greater buyer sophistication but currently enough relatively few are available, he said.

General, the Steel City consumer is 35 and over. He (and don't exclude the lady) thinks a lot about 8-track. Lassale, a avid salt and owner of one that is cassette-equipped, believes wives will ultimately eclipse 8-track, but he has to admit she is in the future.

Steel City does some financing itself but most is handled outside by such firms as H.C.F. The hours are 9:50 to 7:30 for every day Tuesday and Sunday 12-5.

THE ELECTRO SOUND 100-48C

The world's most popular cartridge/cassette winder, with instantaneous changeover

ANNE DULSTON

One-Stop Sales

Geneva, Magazine, which is run by Jean Bouchet Lassale, Magnetone's distributors products throughout the European, the middle East and the Eastern Block nations. Some of the imports are purchased by Lassale in Europe, while the bulk of its goods have been bought domestically.

Harris left Audio Magnetics in February of 1973. Lassale left as president of Audio Magnetics in Europe in December of 1973 and the third BHI partner, Elliot Basch, last winter. He had been senior financial vice president. Harris has been senior vice president for industrial relations. Harris and Basch operate from offices in Beverly Hills.

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FAIR SIDE LIGGS

Charlie McCoy Fan Club Wins Top Booth Award

NASHVILLE—Some sidelights to Fan Fair, the consumer-oriented four-day summer event which attracted about 15,000 people here.
Winner of the best booth was the Charlie McCoy Fan Club, with Jeannie C. Riley’s in second place, and Barbara Mandrell’s in third. Each winning fan club received a cash award.

George Jones and Tammy Wynette moved in with their entire show to fill in a last-minute gap created when MGM decided not to take an official part. Another special show, put together by the Country Music Assn., was done by David Houston, Acc Cannon, Shevin Linton and Demetris Tapp.

For the first time in memory, country music fans arose and danced in the aisles to music being performed. It happens with frequency in Texas and Oklahoma, but never before here.

Nearly all 50 states were represented, and at least five foreign nations. Guests included former Beatle Paul McCartney, Texas football coach Darrell Royal and two lady detectives from Baltimore. All were there as fans.

Ernest Tubb, caught off guard, performed for the first time in his lengthy and illustrious career without his cowboy hat.

The first annual Tex Ritter Award was given by the International Fan Club Organization to Mother Maybelle Carter "for her contribution to the growth of country music since 1927."

Winner of the Old Time Fiddler’s Contest was Herman Johnson of Shawnee, Okla., who won $1,000 for his title. Second place went to a crowd favorite, 18-year-old Terry Joe Morris of Decatur, Tex., who won $300. Last year’s winner, Vernon Solomon of Rome, Texas, could finish no better than third this year, and pocketed $375.

Dot Records, which won the softball event, will have its entire team airlifted to Oklahoma City later in the summer to play an exhibition game with the Conway Twitty team for the benefit of Cerebral Palsy.

Fort Dodge, Iowa, brought the largest contingent of fans to the event: 187 of them.

Prior to the softball games, entertainment was provided by Mac Wiseman, Loretta Van Dyke and Jimmy Sharp.

The Odessa Chuck Wagon Gang from Texas served more than 14,000 barbecue lunch to the fans.

Dates for next year’s Fan Fair have been set for June 11-15, again preceded by the softball and tennis tournaments. Reservations must be made early. In all, more than 150 artists performed this year, representing some 20 labels.

Country Music

Tom T. Hall Leaves ‘Grand Ole Opry’; Cites Instruments Policy

By BILL WILLIAMS

NASHVILLE—Mercury recording artist Tom T. Hall has submitted a letter of resignation from the “Grand Ole Opry” to general manager E.W. “Bud” Wendell, citing a controversy that apparently didn’t even exist.

Hall thus becomes one of the few artists ever to leave the prestigious show voluntarily.

In his letter, the singer says that most of his arrangements now include strings and horns, and since “Opry” policy doesn’t allow this, he is stepping down as a member of the cast.

Wendell says he is surprised that Hall, whom he considers a close friend as well as an outstanding artist, would resign in this manner.

“Here’s how we’ve been able to discuss anything on a personal basis, and naturally I’m surprised to get a terse letter of resignation.”

The “Opry” manager also says Hall never asked him if he could use the string and horn arrangements on the show, the oldest in the history of American radio.

Asked what his response would have been had Hall posed the question, Wendell says it is impossible to speculate on a hypothetical question. “The matter never came up,” he says, “and until it does, there is no point in commenting.”

Despite the alleged rigidness of policy, it has been flexible for a number of years. There was a time when all percussion other than an acoustical bass was prohibited. Now, not only are some instruments electrified, but a gazaeb was installed on stage for drums, which are very much in evidence.

Hall’s move toward the brass and strings sound points up a steady trend in “modern” country music. Many of the artists are moving in this direction, and supplement their road shows with backup singers and the like, following the philosophy that the songs performed on stage must closely parallel the recordings.

2 Labels and 2 Publishing Firms Formed for Country

NASHVILLE—Formation of two new record labels and two publishing firms has been announced by Jim Hurley, who has resigned his position as executive producer for Royal American Records.

Hurley also has terminated his writing contract with Bud Reeves Enterprises to become president and executive producer for Flame Inc.

This conglomerate includes Flame Records, Spark Records, Aflame Music (ASCAP) and Brashfire Music (BMI). It also contains a promotion company, Flaming Star, and a distribution firm, P.I.D. (Flame Inc. Distribution).

Others strongly disagree, insisting that an artist is “forgiving” in this regard, and will respond to a good song no matter how it is presented live.

Still others point up the fact that some of the pioneers of country music, such as Jimmy Rodgers and Bob Wills, used other than the “traditional” country music instruments.

The long-time “head” arrangements also are being supplemented these days with pre-strung and horn music in recording sessions.

Vi Hurley, formerly with the Fireside Studio, and Maxine Copper, formerly with Royal American, have joined the Flame complex.

The new company is jointly owned by Hurley and Wendell Cooper, a real estate agent who will have an active part in the operation.

Thus far, no artists have been signed to either label. “We are working on the label logo first,” Mrs. Hurley said, “and within 30 days should start building an artist roster. It will be solely country music.”

Royal American is run by Louis Owens.
NASHVILLE—Duplication of a song title, but not the actual song, has led to some confusion in the country field, while duplication of the cover of the actual song has caused even more.

The title is “One Day at a Time,” and songs by that name have been recorded by Don Gibson on Hickory, Marilyn Sellars on Mega, and Roy Drusky on Capitol.

The Sellers and Drusky songs are the same; the Gibson song is different.

The tune by Mr. Sellers was released first and was covered by Drusky. The Gibson song, although the last released, was recorded some months before, and had no relation to the other two releases. The Gibson release followed the others by about 15 days.

In the charts, the Gibson song has gone into the top 10, while Mr. Sellers has reached the 24 position. The Drusky version appeared briefly on the charts, then fell off.

A check of radio station charts shows many of them giving airplay to both the Gibson and Sellers songs. In virtually every instance, Gibson is running higher. He also appears on many charts.

A similar incident occurred about two weeks when two artists on two labels released the same song (see records), with almost identical arrangements. The practice of “covering” is certainly not new, but the matter of two releases with identical titles and different concepts is something of a rarity, when released almost simultaneously.

In the case of Gibson and Ms. Sellers, both labels claim the singles have sold in excess of 100,000.

Joyce Bush Dies; Was With Tree

NASHVILLE—Funeral services were held here last Monday for Mrs. Joyce Bush, secretary-treasurer of the Tree International, who died of cancer at her home last Thursday, after a two-year illness.

Mrs. Bush has been affiliated with Jack Stepp, president of Tree, for more than 20 years. She worked as his secretary at WMG when he was program director there, joined him when he moved to the manager's post at WMG, and worked on her own time at Tree when it was a fledgling company.

Through the years she became one of the most knowledgeable individuals in the publishing business here, and was made an officer of the firm. She continued to work almost to her death, coming to work in a wheel chair at her own insistence.

She was survived by her husband, Carter Bush, and a daughter.

Birmingham 'Hall' Turns to Country

BIRMINGHAM—This city's most successful rock room, the Boom Boom Room, has been sold, undergone a name change and switched to a country format.

Now known as the Grand Music Hall, the new management will bring in top country acts, with the opening set for Thursday (7).

In the past, the 600-seat room had such artists as the James Gang, Cornell Brothers and Sister Rose, Wayne Cochran, Classics IV, Wet Willie, Tower of Power, Edwin Starr and many others, 618 acts in all.

Country Music

Songs With Same Title Doing Well

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She was survived by her husband, Carter Bush, and a daughter.
I think this is the greatest song I've recorded in some time. I wanted to make sure you knew about it—that's why I'm running this ad.

George Jones
Nashville Scene
By BILL WILLIAMS

Luzon and Oscar, whose new TV pil-
lot will be previewed in Nashville next
week (an open end syndica-
tion), are cutting an LP called "Trums of Life" after their hit single.

Bill Anderson, after performing at
Fan Fair and the "Opy" on Satur-
day night, had to wear along to Town
with Mary Lou Turner and the rest of
the group to do three shows the follow-
ing day in the hot sun of Ken-
tucky. ..

Barb Tarpa, George Morgan
and Ray King teamed up on a
commercial jingle for Visa Willis.

Tom T. Hall, former of- fice and road
manager for Hall and Johnny Rodriguez,
is now with the agency. The same
agency is now working with Ca-
mor music artist Guy Shannon.

A fellow named Gene Buag Jr., is
setting up a recording session in Nash-
ville, coming up from Tampa where he
works for the weather bureau. Per-
haps he can forecast a hit. ... Nicki
Sherley, hospitalized in Nashville,
conducted business for her Buck-
ers (tong-ue in cheek) Enterprises from the hospital
room. Among them, the promo-
tional tour for Cherish singer Buck
Field

Jennie C. Riley has signed with the
William Morris Agency for full
promotion of her LP. During the
Fourth of July celebration in At-
lan-
ta, GRC will present a two-hour con-
cert which will include the Rhodes
Kids, and Red, White and Blue(gays).
It will be held at Central

RCA

Beyond Closed Doors
Charlie Rich, (ed. 1203, Columbia)

Very Special Love Song
Charlie Rich, (ed. 1203, Columbia)

There Won't Be Anytime
Charlie Rich, (ed. 1204, Columbia)

This Time
Waylon Jenkins, (ed. 232, Capitol)

The Best of Charlie Rich
Cue to Cue Records

If You Love Me Let Me Know
Olive Newton-John, (ed. 12

Honky Tonk Angel
Connie Smith, (ed. 100)

Good Times
Elvis Presley, (ed. 1203, RCA)

Spiders & Snakes
En Stafford, (ed. 256, RCA)

Stop and Smell the Roses
Mac Davis, (ed. 130, Columbia)

Millsap, 50-

Wrong Side List
NASHVILLE—Billboard inad-
vertently listed the wrong side of
the Sharon Vaughn record in its re-
view. The "A" side, and pick of the
side, is "Never A Night Goes By."

Hang on! Here comes Frank
Myers with a hit single for Caprice
Records

"Hangin' On To What I've Got"
Caprice #CA-1999

Produced by
FRANK MYERS
BOB MILSHOP

Exclusively on
CAPRICE RECORDS

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Is 1975 The Crunch Year for Germany?

By MIKE HENNESSY

Every fourth pop album sold in West Germany is an imported album which has been brought in without the involvement of the licensee concerned. This is the astonishing situation which has arisen from the substantial price differential which exists between West Germany and Common Market partners France, Benelux and Britain, and between West Germany and the U.S.

And it is a situation which has contributed in a very significant way to the present stagnation in the West German record industry.

Says Dr. L. Veder, president of the German record industry association, "Although imports of our member companies last year totalled 7.3 million units, the Federal Office of Statistics reveals that a total of 13.2 million units were imported. This means that at least six million records have come in via wholesalers and other agencies. But if you add the undeclared product that comes in via trucks, the total number of units imported without involvement of the German licensee company is more like ten million. Given that 42 million pop albums were sold in Germany last year, this means that 25 percent of pop albums are imported independently of the local record companies."

The harsh economics of this trend are that a dealer can buy a full price British album from a U.K. dealer at 10 marks 50, duty paid. The regular domestic price to a dealer for a full-price product is 14 marks 27.

This situation is particularly bad on a company like WEA which last year derived 88 percent of its turnover from foreign product.

Says WEA chief Siegfried Loch: "A full-price LP, say, the Warner label, might sell 150,000 copies in Germany—and 50,000 of those copies would be direct imports which have passed our company. Import sales are, I calculate, equal to about ten percent of the entire industry turnover. It is a dramatic situation.

"We are threatened by dealers who want to import from the U.K., U.S., France and Holland. It is particularly aggravating because we pay the cost of the promotion that creates the demand and the wholesalers cash in. If cut promotion of the international product nobody wins because we just sell fewer records."

One suggestion which has been offered as a solution of the situation is that the price of international product be reduced to something like U.K. level so that the licensee companies can compete with direct imports. But Loch rejects this suggestion. "It's silly," he says. "How could you sell the Rolling Stones for 15 marks and Jorgen Drews for 22? It would kill the whole business, especially the German repertoire."

Phonogram chief Oskar Drechsler, however, thinks the idea has some merit. "I don't think a price differential would matter because this is a totally split market; people who buy German repertoire don't in general buy the international product."

Drechsler admits that the import trade is a big headache for companies like WEA and feels that the most effective solution would be a harmonization of prices throughout the Common Market. "I think we must settle for a price level higher than the British but lower than the German. It's my feeling that if by 1975 the German industry will be in a terrible mess because by then the smaller companies will be getting their international product from abroad.

Another alternative, which is already being implemented in some quarters, is to concentrate much more heavily on German production. Siegfried Loch aims at deriving 20 percent of his turnover from German productions this year; Drechsler already gets 58 percent of his sales from domestic product.

At present, however, the German talent scene is undergoing something of a transition with the established artists over their peak and the newcomers not yet completely ready to take over the reins. And as a result of this scarcity of really top-notch artists, the big names are getting extremely lucrative offers from competing record companies. One artist who had a 40,000,000 dollar album was able to get a guarantee of one million marks when his contract came up for renewal recently.

Another problem for companies seeking to develop their local repertoire, according to United Artists' chief Win Schut, is that it is very hard to get exposure for new talent. "It takes young artists a very long time to gain acceptance—although, once they are accepted, the public remains loyal over a long period of years."

This new concentration on German repertoire raises the possibility of a severe cutback in the promotion of U.S. and U.K. product and, perhaps, pressure on the radio stations to programme less international material. From being a totally "open" country as far as foreign product is concerned—with sometimes nine foreign singles in the top ten—could Germany suddenly become isolationist like France, with foreign records accounting for only about 15 percent of total sales?

Oskar Drechsler would not be entirely dismayed if that were to happen. He says: "There is a long history of foreign artists being successful in Germany—Sw Malmqvist, Heintje, Les Humphries, Chris Howland, Graham Bonney, Peggy March, Vicky Leandros, Demis Roussos, Julio Iglesias. Excep-
Is GEMA Too Powerful?

Prof. Dr. Erich Schall is general director of GEMA, the German performing and mechanical rights society. In an interview with the author, Dr. Schall explained some of the background and problems facing GEMA today:

Q: What is GEMA?

A: GEMA is a member of the EU and a representative of the member countries of the European Union at EPI, the European Publishers Institute. It is also a member of the Gremiet, the German Repertoire and Recording Society, an independent body that handles all aspects of the business of music and sound recordings. GEMA is also a member of the International Federation of Performers, Composers and Authors (FPI), which represents musicians and composers throughout the world.

Q: What are the main challenges facing GEMA today?

A: The main challenges facing GEMA today are the need to adapt to new technologies, such as the internet and streaming, and the need to ensure fair compensation for artists and composers.

Q: How does GEMA ensure fair compensation for artists and composers?

A: GEMA ensures fair compensation for artists and composers by negotiating agreements with record labels and other organizations that use their works. These agreements include royalty rates and other terms.

Q: What is the role of GEMA in protecting the rights of composers and authors?

A: GEMA plays a vital role in protecting the rights of composers and authors by negotiating agreements with record labels and other organizations that use their works. These agreements include royalty rates and other terms.

Q: How does GEMA measure the success of its operations?

A: GEMA measures the success of its operations by assessing the impact of its agreements on the industry and by evaluating the satisfaction of its members and clients.

Q: What is the future of GEMA?

A: The future of GEMA is uncertain, as the organization faces many challenges. However, GEMA is committed to adapting to new technologies and ensuring fair compensation for artists and composers.

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Imports Are a Major Problem

Targeted sales on the German market from your management. Billboard organized a meeting in Hamburg by European editorial director. Mike Hendriksen. Joining him were Billboard's West German correspondent, Wolfgang Schulz, who reported the session: Deutsche Grammophon regional sales manager, Bruno Stefan Casserini; International publicity manager, Wolfram Spohr. Grammophon international product manager. Rainer Eckrodt; and Abbaform (Hamburg) distribution manager, Rainer Fellen.

Hennessey: The impression I've formed of the German market after talks with industry leaders in Hamburg is that; considering the general prosperity obtaining in Germany, people are not spending as much money as they should on records. Would you agree?

Eckrodt: I think this is true—and one of the reasons is the price structure. The market has polarized into high-price product at 22 marks and budget product retailing at about 10 marks. At present the mid-price category has not really been established in the public. Because of this growth in budget sales, we are getting good unit turnover but not a sufficiently high-margin turnover.

Hennessey: One of the main problems in Germany at the moment is direct imports. What are your views on these?

Eckrodt: With imported albums coming on to the market before the German pressings are released, we certainly have a major problem. And the problem will remain as long as records are so much cheaper in other countries than are in Germany. I think the situation, however, could be made easier if the licensees in the originating country would try to get simultaneous release of product by their licensees in Germany.

Cieciorka: One advantage that home-produced records have over imports is in the matter of damaged or defective albums. If a customer buys a damaged import record, he cannot easily be replaced, and if this happens too often, it might encourage buyers to wait for the German pressing.

Eckrodt: The price differential is the main factor. A German dealer can import albums 25 percent cheaper than the wholesale price for German-made product. And if the major dealers do this on a big scale, it really affects our market. Don't forget that 75 percent of record sales are accounted for by 25 percent of the dealers.

Hennessey: How are things in the music publishing business currently?

Felsen: In the last six months two of the most successful copyrights have been foreign—"Dan the Banjo Man," published by Aberbach, and "Waterloo," the Eurovision winner, published by Schacht. It's funny, "Dan the Banjo Man" meant nothing in the U.K., but it was just right for the middle-European market—Germany, Austria, Switzerland, France and Holland. With good promotional cooperation from Electrola in Cologne, the record has sold nearly half a million. This shows how good Germany can be for breaking foreign material. In fact, some people think we are too good at it because we are so open to foreign talent sometimes means that our own home-grown talent suffers a little.

Spielberg: The music publishing industry in Germany has evolved in the same way as it has in other countries. Publishers now, to compete with the record companies which have their own publishing arms, have to develop independent production. But we at Intersong believe in the traditional role of publishers—to publish music and to get action on our copyrights.

Hennessey: We have heard a great deal recently about so-called Knut rock. Some say it represents a great new creative wave, some say it is a myth. What do you think?

Eckrodt: We are getting good sales with German rock recordings. There were problems in the past finding good groups here; but now there are good groups coming up, groups that can free to develop their own styles, to experiment. In the U.K., I feel that the groups are too often much under the influence of their managers and producers.

Felsen: There is no doubt that producers and writers in the U.K. exercise a great influence over acts like Mud, Suzie Quatro, Sweet and so on. All these have been successful in Germany. And they all sing Chinni-chap songs. Another foreign artist that we believe to achieve great success in Germany is Denis Roussos. "Goodbye My Love, Goodbye" was one of the biggest hits of 1973. He has sold five million singles worldwide. But we would like to see German artists achieving more international success—and so far, apart from the instrumental artists like Bert Kaempfert and James Last, the best results in this direction have certainly been achieved by German rock groups.

Eckrodt: One example of a German rock band which is getting success outside Germany with a very heavy kind of music is Tangerine Dream, now being released in the U.K., by Virgin. The band has been really successful in Germany, but now that they have made some impression in Britain, they could well start to happen here because of the British support. If it comes from Britain, it must be good—that's the theory.

Cieciorka: I agree that the so-called Knut rock groups are making considerable impact—-it certainly is not a myth. Polydor here has a progressive label, Zebra, which features some of the better rock groups.

Spielberg: I think there is a lot to be said for giving these groups a chance to record their music; it is a gamble for the record companies because the music is not really commercial, but we have to encourage new talent, new trends.

'75 the Crunch Year

Continued from page 61

Says Dr. Veder: "Our only consolation is that we won a moral victory because it was stated in the judgment that there was no doubt that a record was a cultural medium in exactly the same way as a book. But the court held that whereas the publishing industry had to be subsidized by the State, the record industry did not need this support."

"This virtually means that we have been punished as an industry for being efficient. The court has, in fact, made its decision on economic grounds, having ruled that our case is a deserving one. In principle this seems wrong to me. It is also wrong to suggest that this publisher companies like Grouner + Jahr, Bertelsmann and Springer need subsidies, whereas the record industry does not, especially when many small record companies are fighting for their existence."

"What hurt particularly was that the court said that the proof that some prices had not been raised in the last few years" Veder, who said that the record industry always made it clear that whatever VAT relief was obtained would be passed on to the consumer, told Billboard that the industry's next move in the campaign will be to pursue its efforts to convince parliament of the justice of its case. The challenge represented by cheaper import prices and the threat of outside competition were points that would be strongly made.

It is no secret that the profitability of the German record industry began to decline after 1971, with the abolition of resale price maintenance, and the efforts of companies to hold the trend by selling in more profit by means of exchange schemes seems to have resulted, as Siegfried Loch says, in that all-too-familiar condition, profitless prosperity.

Even the tape market, which should be booming, has not maintained its predicted rate of growth, Oskar Drechsel recalls that in 1968 it was predicted that LP sales would be equally divided between records and cassettes by 1974. In fact pre-recorded tape sales represent 25 to 28 percent of LP sales—and cassettes outsell cartridges by 12.5 to 1 one.

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**COMPANY REPORTS**

**Electrola Moves Into Video**

Sales increases in all LP price categories were achieved by Electrola in 1972/73 despite the fact that the industry as a whole suffered a certain amount of stagnation. Electrola thus boosted its market share to 25 percent.

In the cheap label category, sales were up by 84.2 percent. The increase in medium price sales was 6.3 percent, and in full price sales, 5 percent.

Between July 1973 and February this year, Electrola’s sales of LP’s at 20 marks and below increased by 115.9 percent.

While other companies have been suffering from a decline in singles sales, Electrola recorded an increase of 19 percent up to the end of February this year.

There has been an equally bright performance in the cassette market. The overall industry sales went up by 22.3 percent, whereas the sales of Electrola went up by 34.2 percent in the financial year ended June 30, 1973. And between July 1973 and February 1974, Electrola’s cassettes sales have shown a 42.7 percent increase.

On the talent side, Heino is the label’s best-selling artist—his LP’s and singles never fail to achieve six-figure sales. Where international repertoire is concerned, Suzy Quatro and Deep Purple are the leaders. And the Beatles are still going strong. Electrola sold more than a million Beatles albums in 1973/74—more than in any other year.

The company broke new ground last year by using radio spots for record promotion on a large scale. The commercials proved tremendously effective in selling two compilation albums titled, “20 Stars, 20 Hits.” The first sold 350,000; the second sold 250,000 units.

As well as being Electrola’s top record star, Heino proved last year to be the top cassette artist as well—so in May this year he was awarded the newly-created Golden Music-cassette by the Automobile Club of the Federal Republic of Germany. Other impressive sales on cassette have been achieved by Suzy Quatro, the Beatles, Deep Purple and the bands of Hugo Schenker.

Last year Electrola created a new affiliate, Electrola AV Program GmbH to produce video programs of EMIL artists with the future audio-visual business in mind. The company will also produce films and shows in co-operation with the German ARD and ZDF TV stations.

**UA Leads In “Kraut Rock”**

One of the highlights of the United Artists year in Germany has been the success of Katja Ebstein, who had her biggest hit with “Stern von Niklonos”—a German song that did well in Benelux, France, South Africa, Greece, Australia, Belgium, Portugal, Japan, Singapore and Switzerland.

On the group scene, UA has played a major part in the development of so-called “Kraut Rock,” with such important groups as Can and Amon Duul II. The Can LP, “Future Days,” and the Amon Duul II album “Nie La Trance” are both excellent examples of the new wave of creative originality. Both records have been released in Austria, Belgium, Brazil, Canada, Denmark, Finland, Italy, Japan, Latin America, Luxembourg, Mexico, Norway, Portugal, Singapore, South Africa, Spain, Switzerland, Sweden and the United States. The success is truly international.

The band said this spring was well received and their demand for their album “Future Days” was far greater than anything hitherto achieved by a German production.

It is a good year for the UA group Love Generation is as well known in Portugal, Denmark and Holland as in Germany and records by the Munich group have been released in 12 countries. The group, produced by the successful Berlin team—Ute Petri and Joachim Heider, had international success with their recent album, “I’m nuts Gelimet” which has featured on several radio charts.

Hans-Hass, Jr. has been with UA for more than a year and is being marketed as a country-western producer, scoring big radio success with “Rock A Dee Baby.”

The youngest member of the UA family is Sandro Baretta, who is popular with German teens for his first single, “What’s going on?”, which is expected to do well in the German charts.

**CBS Triples Sales in 4 Years**

CBS Germany has tripled its sales over the last four years, largely due to the success of Kolor, Johnny Earl and Sunny and the Sunflowers.

The company is concentrating on discovering new talent and have had considerable success with Costa Cordalis, Tina York and Paola. Cordalis won the German Song Contest last year with “Caroline Kramer” and is CBS’s No. 1 German artist.

On the international front, the biggest successes in recent months have been achieved by Albert Hammond, Christian L. H. Christofferson, Christ Margot and the Gamble and Huff Philadelphia sound artists Three Degrees and MFSB. Thanks to these artists, CBS’s singles sales in the first quarter of 1974 were 60 percent up on the same period last year.

Albert Hammond became a million seller in Germany with four hits in a row, proving that English-language songs don’t have to make it first in the U.K. before they can succeed in Germany.

CBS has had large success with the new Embassy mid-price label, selling 100,000 units in one month, and the company has also increased its share of the classical market.

For the future, CBS plans to continue to expand its local repertoire and has plans to develop cassette sales by introducing a program of special compilation tapes backed by a strong marketing campaign.

**RCA Off to a Good Start**

The German subsidiary of the RCA record division has been in existence in Hamburg for about one year. Production, marketing management, promotion, advertising, accounting and administration are all housed in the one building. Manufacture and distribution is handled by AEG Telefunken.

In 12 months of existence, the company has firmly established itself in the German industry and has got off to a very good start, largely through the success of the British and American product. Among the international artists, two stand out particularly—Evel Presley and the Sweet. Every single the Sweet released has rapidly climbed the charts and stayed in the listings for a considerable time.

RCA schallplatten is putting a lot of effort into developing German repertoire and sees great potential in young artists such as Anthony Ventura, Daniela, Frank Brehm and Valeska VERSEL. On the group scene the Rattles, whose biggest international hit “The Witch” was in the U.S. for weeks, have just signed a contract with RCA and produced a new album.

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**Gergi Boost From Nostalgia Boom**

The nostalgia boom in Germany has given new life to old songs, according to Gergi Musikverlag, one of the country’s most successful independent publishers. Freddy Breck’s success with new versions of light classics is a special case in point, and this revival is particularly beneficial to publishers like Gergi with so much evergreen material among its copyrights.

Gergi, in common with most German publishers, is increasingly producing its own record material and is currently making between 20 and 30 records a year.

 Says Gergi’s Heinz Kurt: “One big change that has occurred is that cover versions don’t sell any more. Four years ago it was possible to sell 300,000 records of Vicky Leandros singing ‘My Sweet Lord.’ But now this doesn’t happen. People like to hear the original English version.”

**Phonogram’s Best Year**

Phonogram had its best year ever last year, according to Oskar Drechsler, the company’s managing director. Sales were up 26 percent last year, mainly, says Drechsler, due to the success of artists like Vicky Leandros, Dennis Rousseau, Elke Jürgens, and Julia Iglesias.

Another huge success has been that of Lobo, whose “I Love You to Want Me,” featured in just one installation of a very popular German TV series, sold one million singles and 80,000 LPs.

Asked how he sees the future of the industry in Germany, Drechsler said that there was a need for a new generation of talent; a new wave of artists who were all-round entertainers capable of making mark in concerts, TV appearances, recording studios and on radio. He also saw a growing emergence of new talents like Reinhard Mey, Hans Winkler, and Robert & Black who made use of satirical and sophisticated lyrics, full of social and psychological observations.

**Siegel Looks for International Deals**

One of Germany’s most active and successful independent producers and publishers is Ralph Siegel Jr., who produces 25 artists, among them Peter Alexander, Udo Jurgens, Rex Gildo, Ireen Sheer, and Chris Roberts.

In addition Siegel publishes the songs of Mireille Mathieu and Michel Polnheim in Germany.

Last year the Siegel publishing company went from No. 14 to No. 5 in the Musikmarkt chart of best-selling publishers and the company has averaged six songs in the top 50 every week for the last year and a half.

Operating from new premises in Pelargonienweg in Munich, Siegel’s publishing firm and Jupiter record company are going stronger than ever. So much so that the company has doubled its promotion department and has set up an international department under Herrgott von Schenkendorf.

Says Ralph Siegel: “We are looking for more international contracts. We can guarantee covers of good foreign songs because we handle so many artists.”

**Metronome Scores on Children’s Records**

Metronome is currently deriving 40 percent of its turnover from the foreign labels it represents. Barclay being the most important. The company is also the licensee for CTI, Transatlantic and Scepter and, like WEA, faces problems because of the direct imports of product on these labels.

Three years ago Metronome had about 25 CTI albums, scoring most success with Dzodato and Grover Washington. On Transatlantic one of the biggest acts is the Dixieliners, who are very popular in Germany.

Metronome also scored very strongly with Donna Highwater’s “This World Today Is A Mess,” which was acquired from Atco-Columbia in Madrid. The single sold 130,000 copies and the album 20,000.

The company recently launched a 10-mark budget series, featuring German and international artists and has also made a big impact with a series of children’s records.

**Budde’s U.K. Chart Success**

Rolf Budde music company in Berlin has been a leading light in the German music industry for a quarter of a century. Among catalogs which Budde has represented in Germany for many years are those of Bob Dylan, Elton John, Leonid Ugodin and Led Zeppelin.

The company has also been successful in exporting German copyrights, one of the most successful of these being “Summer Wind,” which was a hit around the world. Another successful export has been “Don’t Stay Away Too Long,” a British chart success for Peters and Lee.
Company Reports Cont'd

UFA Handles More Than 6,000 Copyrights

The UFA music publishing company in Munich anticipates a good 1974 despite rising costs and a generally difficult economic situation.

In the publishing field UFA has been successful on the national market, particularly with foreign copyrights handled by its affiliate company Discorton, which represents the interests of many U.S. publishers.

At the same time the UFA staff has not neglected its back catalog of more than 6,000 copyrights, some dating back to 1910. With the current nostalgia vogue, there is great sales potential in the exploitation of this standard material.

Says Joseph Bamberger, general manager of UFA: "It should be the aim of the music business—with all due consideration given to the commercial end of things—to present the public with good music, regardless of where it comes from or when it was written."

That, he says, is what the music business is all about.

April In Frankfurt
A Success Story

Founded in 1965, April Musikverlag GmbH, the West German publishing subsidiary of CBS Inc., New York, has grown in nine years to become one of the most successful of April Music's European companies.

A great contribution to this success has been made by the original publishing deals concluded with Ivan Rebroff and Costa Cordalis, and the deal with Danyel Gerard's Chysa S.A., which includes the huge world-wide hit "Butterfly." Important catalogs represented by April include Tuna Fish Music, with the compositions of Laura Nyro, Mighty Three Music, Bell Boy Music, and Associated Music—which includes hits by the Philadelphia artists—Heirloam Music, Winter Blues Music, Derringer Music, Silver Steed Music, H&H Music (Mott the Hoople material), Jeff Wayne Music (David Essex material) and Late Music, which handles the music of Michel Urbanik and whose Fusion group is being strongly promoted in the U.S. by CBS.

April also handles material by Polish rock artist Niemen, Thor Boddensen, Achim Grun (who writes for singer Chris Roberts) and arranger/bandleader Gunter Norris.

Hansa—The House of Hits

Founded in 1960 by Peter and Thomas Meisel, the sons of well-known composer and music publisher Will Meisel, Edition Intro has since become one of Germany's most successful publishing groups.

The brothers started in business by giving a break to some young German songwriters, many of whom had their first big hits with Intro—for example Christian Bruhn, Joachim Heider, Dieter Zimmermann, Peter Orloff, Giorgio Moroder and Jack White.

The international department is run by Trudy Meisel, wife of Peter, and this successful department handles such prominent catalogs as those of Northern Songs, ATV Music, Kirshner, Schroeder, Planetary, Bron, ABC, KECA-Music, Trousdale and Crest Music.

In 1964 Peter Meisel founded the Hansa Record Co. as a subsidiary of Intro and the following year the company had a huge success with 1.4 million sales of "I'm Silly," by Italian trumpeter Nino Rosso (an original Durium production). There followed in successive years big hits by the Troggs, the Hollies, the Herd, the Kinks, the Chachas and many others.

Hansa did a great deal to develop local artists singing in German and scored great success in 1971 with Ricky Jayone's "Mammy Blue," in 1972 with Juliane Werding's "Am Tag auch Conny Kramer starb," and in 1973 with Bernd Cluever's "Der Junge mit der Mundharmonika."

The company is achieving international success too with Ben Thomas's "Harmony," with Peter Hein, who sold 200,000 records in France and with groups like the Bourbons Family and Apple Cake. Hansa has long-term contracts with 30 local artists.

Hansa has also been active in producing German versions of songs by foreign artists such as Severine, Sandra and Andrea, Charles Jeanne (the French artist who had two big hits in Austria with "Kiss Me" and "Hiromba"), Moodseides and Christian Vital.

The company looks like it's going stronger in 1974, having already claimed two of the coveted golden Europe awards from German radio—one going to Bernd Cluever as top male singer and one to Gunter Gahrel as best new talent.

WEA Business up 28 Percent

Since taking over its own distribution last year, WEA has increased business at retail level by 28 percent.

Top artists for the company are the Rolling Stones, Yes, Alice Cooper, Led Zeppelin and Van Morrison. WEA has also had great success with compilations, such as the triple album, "Those Were The Hits."

Company chief Siegfried Loch says the backbone of the company's repertoire is that on the MIDI label, a budget line not available in the U.K. or USA.

On the domestic front WEA's top acts are Juergen Drews, Passport and Wolfgang.

You can't beat a music publisher with a successful experience of more than 25 years.

Rolf Budde Music Publishers
1 Berlin 33, 54A Hohenzollernstrasse
Germany.
Although Loch admits that WEA has not been tremendously successful in the singles market, there has been a compensating success with albums.

"If my business increases 15 percent this year, it probably will not be enough to cover cost increases. Overheads are high in Germany. Apart from increases pressing and printing costs there is high expenditure on telephones, travel to concerts and studios all over Germany and so on."

**BASF Makes Good Progress**

BASF can look back on a successful 1973, with a growth rate much higher than that of the industry as a whole. Although the group did not move into the record business until March 1971, it has already built a number of artists into big stars and this has done much for its reputation. Freddy Breck and Cindy and Bert, for example, have had considerable chart success.

BASF has about 100 acts on its roster and is looking to its newly established British music production setup to produce pop material that can sell in Germany and other European countries.

Ten percent of BASF’s turnover in Germany comes from the classical Harmonia Mundi label and ten percent from the jazz repertoire of MPS. The company has 20 affiliates throughout the world and five licensees and is hoping to expand its repertoire by signing worldwide deals with record producers.

Recently, to give the music division greater separation from the main group, BASF moved its music division to new premises in Mannheim where all music activities will be concentrated following the closing of the Hamburg office.

**Musicland—Where the Stones Record**

Of the one hundred or so recording studio in West Germany—all of which are of top professional standard—one of the most enterprise is Musicland in Munich.

Founded by Karl Wehmann of Brop AG & Co., Zurich, Musicland is run by Helga Dickman, who is formerly an ad manager's secretary with Ariola.

With its comfortable, intimate atmosphere, its high quality engineering and bang up to date equipment, Musicland has been used by the Rolling Stones, T Rex and Uriah Heep as well as German acts like Su Kramer and Scorpions.

The studio has been in full operation for just over a year and is booked out, on average, for 80 percent of its available time.

Says Helga Dickman: "At Musicland we train our engineers very thoroughly, sending them on courses to the U.K. and to all the world's major audio exhibitions to make sure they stay up to date with the latest developments. They are particularly well equipped to operate in the rock field, and this is something that few German studios can claim."

Located in the complex known as the Arabellahaus, which comprises two restaurants, a snack bar, a swimming pool and sauna, bars and a shopping center, the Musicland studio has a Quadraphonic console installed by Helios Electronics. The installation has 24 line and microphone inputs, 24 channel outputs, eight group outputs and two cue systems. The main recorder is a 16 track Studer A80 and there are four Studer Telefunken stereo recorders with varispeed.

**Fast Delivery is ITT Specialty**

ITT, the International Tape Production company in Berlin founded in December 1969 by Gottlieb Bauer-Schlichtegroll, in just over four years has become one of the best equipped and biggest independent duplicating companies in Europe. Its customers include WEA, CBS, EMI, Telecon United Artists, Ariola, Tel Pie, Intercond, Linguaphone and Lomanscheidt.

The company specializes in rapid fulfillment of large scale orders for clients all over Europe, chartering freight planes to ensure fast delivery.

Associated with ITT is ASA, the music production company which has five labels and is managed by Eberhard Plag, former Telec ad manager. Plag purchases national and international productions from independent producers and music publishers on a non-exclusive basis.

Also in the ITT group is Euroxow Music, Germany, a music publishing company which was formed last summer. Former Chappell executive Ulrike Schoen manages the company, whose first major deal was a co-publishing arrangement with Martin Boettcher, a composer/conductor and producer of film and television music. Euroxow Music represents Boettcher's catalog for the world except Germany, Austria and Switzerland.

Scandinavian artist Viktor Klimenko, who has a world-wide exclusive management and publishing contract with Euroxow, has just been awarded his first gold LP from EMI in Helsinki and will be in Berlin soon to record his next LP for the German market.

Another Euroxow act making an impact on the German market is the folk duo Pat and Paul, whose two singles and double album have been well received.

**Peer Exploits Standard Repertoire**

Peer Musikverlag GmbH is concentrating increasingly this year on producing German copyrights for the German market and has been successful in the English language by various European artists for the whole European market.

With the modern facilities offered by its own recording studio, Peer has supervised productions by Henner Holer, Leinemann, Lake, Rosco Co and the Peter Dennis Big Band, among others.

And with its LP production in the low, medium and high price sectors, Peer has been able to give good exploitation to the large standard repertoire in the Peer-Southern catalog.

Says Michael Karnstett of Peer: "It is becoming increasingly clear that without involvement in independent production by music publishers, it is almost impossible to promote new talents.

**German Market at a Standstill**

Last year was a year of almost incomprehensible growth for the West German record industry and this inertia, seen against the background of rising costs, really represents a mild recession.

For although unit sales of records, cassettes and cartridges in 1973 were 148.2 million, compared with 143.4 million in 1972—an increase of 3.3 percent—most of the increase was accounted for by exports.

Home sales were 117 million units in 1973, up by only 1.4 percent, whereas exports were 30.7 million—an increase of 11.6 percent. The export performance is particularly remarkable in view of Germany's being a high-cost pressing country but is explained, says Dr. L. Vester, president of the German record manufacturers association, by the high reputation of German pressings.

Sales turnover in 1973 based on recommended retail prices was 1,091 million marks, an increase of 9.3 percent compared with the 1972 figure of 988 million marks. But since most LPs and cassettes are sold below the recommended retail price, the real situation is that turnover in 1973 was down five percent, at around 1,035 million marks. Furthermore the devaluation rate of about 9 percent has not been taken into account, so that the German record market really looks at a standstill in 1973.

The greatest increase in units on the home market was in the market was in the market in cassettes and cartridges (23.3 percent), mid-price LPs (25.4 percent) and full price LPs (1.1 percent). Sales declined by 2.5 percent and currently represent 40 percent of record sales in units.

There was a marked increase in the sale of classical records (10.5 percent), whereas pop sales went up only 4.1 percent. Classical recordings now account for 14.5 percent of LP sales.

At the half-way stage of 1974 it is clear that the industry will do well to hold its own this year. Continued ascension in costs and successive wage demands have been compelling companies to cut back expenditure. Advertising budgets have been reduced, promotion is being pared and concentrated on radio and television, lavish record sleeves are being severely limited and there has been a sharp drop in the number of releases.
International News

Phonogram Parley In Italy Keyed To State of Record Tape Markets

CASTROCARO TERME—An attempt by the Italian record and tape market, to implement the new Retailer Feature Plan by the Phonogram Industry, to reduce piracy and increase sales, was held here earlier this month.

During the convention, delegation were represented by the firm’s managing director and general manager of Polydor, J. T. T. Thompson, to the firm’s trade fair press and distribution, establishing that 50 percent of the tape market is now accounted for by pirated tapes, and stressing the need for Italian businesses to promote the creative side of the music business.

Production costs have greatly increased in Italy although record and tape retail prices have not risen accordingly, explains Trossat. "The profit margins are extremely low, and this is a very serious worry."

Despite the value Trossat states, the disk market is worth around the same amount as it was in 1968. Album sales this year are estimated to be just up with those of singles—there has, in fact, been a 40 percent drop in single sales although this was offset by a corresponding rise in LP sales until recently.

Among domestic singles were sold in 1969 but only about 19 million—the estimate for 1974—last year. In contrast, about four million albums were sold in 1969, rising to seven million in 1972, eight million in 1973 and an estimated nine million this year.

Bott's Chain Drops Other Shoe; Cuts Price as $-War Heats Up

LONDON—Britain’s price war took a startling new turn this week when the Boots chain dropped the bombshell that it is substantially increasing on its top 10 bestselling albums.

A heavy $1.25 plus 10 percent has been slashed off the recommended retail prices of the 10 titles—by far the biggest reductions introduced either by boots or the other two multiples involved in the war, W. H. Smith and Westworth.

These new prices were introduced at the beginning of this week at all 23 Boots branches that now retail records and like with the existing price cuts, no time limit has been given although the chairs’ director of public relations, Aubrey Ridley-Thompson, insisted it was a “limited promotion.”

The reductions, which amount to just under $1.70 off an album which would normally retail at $6.08 mean that Boots is cutting its profit margin on these items to the bone.

News of the further cuts brought an angry reaction from the GRC sec-

From the Music Capitals of the World

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**International News**

**Ireland Gets a First at Bulgarian Tenth Golden Orpheus Festival**

SLANCEV BRJAG, Bulgaria—Twenty-one countries were represented at the International Music and Film Festival of Pop Songs held at this Black Sea resort June 3-7. The competition was won by Poland, with a record six participants: one for Bulgarian songs performed by both Bulgarian and foreign singers, and 20 international competitors for performers.

Irish singer Sandie Jones won a first prize at the festival, thanks to a Bulgarian song, with artists Carita of Finland and Jolanta Cibicka of Poland, and Frank Holder’s current work in the cinema, England, but officially representing Ceylon at this festival, won the prize given by TV and radio for the best visual performance. England had no competitive singer participating in this year, but Frankie Stevens was guest singer at the gala, as a winner of the 1973 Golden Orpheus, and a singer who has made successful tours in Bulgaria.

English composer whose songs were represented were Las Reed (“One Year Ago”) and Sheila Roberts (“Love”). The other honor of winning the song at the 1973 Castello Festival (“Song for Jeanz”), such as Frank Holder’s credit.

This year’s Grand Prix was a predictable win for leading Bulgarian singer Las Reed, who performed two songs, with a budget and two third prizes taken by Cuba, USSR, Yugoslavia, England, and DDR and Bulgaria, respectively.

Mr. G. Ganev, the new festival director, said that the object of the festival was to give new artists a chance to be heard by an international jury and TV audience. There is a difference, of course, between the results of which would include an opportunity for tour and other personal appearances in countries outside their own. The countries which took part (artists) in the 1973 Castello Festival were: (in order): Romania, Angola, Slovenia, Holland (Jimmy Walker), Czechoslovakia (Ladislav Strach), Hungary (Zsuzsa Cserhati), Yugoslavia (Zoran Mijesić), Germany (Liliana Döert), Poland (Jolanta Kubiak) Finland (Carita), Australia (Merv Winter), Luxembourg (Monique Melson), Austria (Ferenc Katalin), France (Raymond Beretta), USSR (Vladimir Maslov), Japan (Luta), France (Ndour Nairna), Greece (Fani).

Frank Holder, director of FIDOF (English), took part in the next country to send a second competition in Poland in August, at which time steps should be taken to create the aims and objectives of FIDOF, and make a drive to secure new paying members to develop the service for national organizers. It was felt that FIDOF could offer a goal to service the festival directors, and to create the desire of FIDOF’s members to sign up all details of the festival on a much wider distribution. More specific information is needed to know what FIDOF can do now, and what it proposes to do in the future.

Western observers have made comments similar to those by Eastern visitors to other festivals in the East European Socialist bloc; that the approach to top by East European artists is still, to a great extent, “on paper” in Western terms. Artists entered for festivals give the impression of being products of a Conservative tradition, or an institution, actor-trained as evidenced by their appearance on stage. Such a comparison is not fair, as Western standards must pass before a merging of styles will be possible, and mutual feeling for each other’s ideology is developed.

Perhaps the one style of music which is more universally understood is jazz and the big-band sound. One of the greatest performers at the after-competition gala was the Sender Frei Berlin Big Band under Paul Ancuti, with his guest Greece’s Glenn Miller and Tommy Denny arrangements of “In the Mood.” For the example of “The Sentimental Gentlemen,” you may see a live performance of from the audience, and the personal arrangement: particularly their arrangement “South of the Border,” with a saxophone solo by Lee Wright.

**U.S. Disk Mail-Order Co. In U.K. TV Push on Titles**

LONDON—An American mail-order title dealing in the mass-marketing movie business, has been brought into a British operation off the ground.

Florida-based Brookville Records has taken over the distribution aspects of its third venture, Thames TV networks over a period of about two months to promote two titles.

Hill & Knowlton’s division of Brokville, of Diss, Norfolk, the company handling the major television campaign for its Daffy Duck films, has placed a run on Anglia last year.

T video is very intense interest in launch of Brookville in Britain. Brookville’s only physical representation in the U.K. is through a number of independent record dealers. But Brookville has been handling matters with taking orders to bankroll the marketing.

The two titles being promoted are a $7.50 double album called “Fantastic Beasts,” featuring artists like Big Cudi and the 1960s and 125 Treasures of Great Music, a $10 album classical set collecting all the albums.

Brookville is a major mail order operations in the States covering all types of records. But it was its salespeople. Hope was Smith of the company nos no retail ear.

The “U.K. operation will be run across similar lines,” he said.

**RCA New Budget Record Wing In U.K. to Deepen Market Inroads**

RCA, a major record company, has launched a new budget record wing, RCA-

**Sets Motion Picture Wing**

K-Tel Expands In U.K.—

THE AMERICAN INTERNATIONAL CINEMA and Television Association (AMICA) has announced plans to open a new budget record wing, RCA-

K-Tel, arcade in Row on Golden Oldies in Germany

LONDON—A new break has办法 competing TV-programming companies K-Tel and Arcade. Following the release of similar “golden oldies” album by the two firms in Germany.

Now, following representations made by K-Tel and Arcade, each company has withdrawn its 44 Golden Greats double album which duplicated 16 tracks on the competition.

Laurence Myers, director of K-Tel, said: “A week after we had re- corded the tracks of the K-Tel collection. We were horrified to know that had happened and complained to both CBS, which had ordered the material to us.” While under EEC regulations, CBS could not give us exclusivity on the product, we assured that the K-Tel package had appeared without knowledge or approval.

Paul Russell of the CBS legal department in London explains that the tracks had been licensed to K-Tel for the U.K. before entry into the Common Market for release as two separate LPs, and not as a double album.

A significant question we have been considering is whether we have been knowingly put into commerce in Germany.

“We have pointed out the position to K-Tel which very properly has been made, not paying us to withdraw the records. So far we are concerned, provided that happens, the end of the matter.”

K-Tel manager. Director Ian Howard “I have no comment to make other than that we are very aggressive salesmen.”

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**International Turntable**

EMI has appointed Mark Abbott as general manager of EMI Records (U.K.) and sales from July 1. He has been involved in marketing co-ordination with EMI’s overseas companies, as EMI Visual Programs looking after the market worldwide.

RCA is to open a regional promotion office in Manchester and is to staffed with filmic Game Griffin as northern head. Game Griffin has been running the campus radio station at Loughborough University.


Stan White has been appointed promoter of the concert tour of “Iwo Jima,” throughout the U.K. and Ireland. Promotions director is Whiting I. Austin, who left the music industry while previously he had a similar post at CBS.
**Montreux Jazz Fest Winners**

MONTREUX — Grand Prix awards for jazz pianist McCoy Tyner, for blue jazz group the Acas and for pop band the Membranes were made by the organizers of the Montreux International Jazz Festival. Three solidarity prizes were awarded for blues and one for pop, made from records issued in 1975. The prizes were presented on March 1, 1976.

The jury, presided over by Pierre Grandjean, awarded the Diamond prize to McCoy Tyner for his Milestone album "Jazz Spirit." The 1975 Grand Prix de Jazz was awarded to the American band the Membranes for their album "One".

**LONDON**

Miyagi was the best month ever in the history of Transatlantic. Managing director, Nat Joseph, reported turnover 20 percent higher than the corresponding period of last year, and that the company has now entered the third month of its new 10 percent increase in turnover during the first quarter of 1976 and this has contributed to a record quarter for the company.

"What has happened in the last few months has been a culmination of two years rebuilding following Transatlantic’s departure from EMI. It’s been two years of hard work," he said.

He says that "the big rush for Transatlantic had been over a year ago. The rhythm and blues tradition has been established, and now we are concentrating on rock. Sales in the UK have just reached 10,000 in one month, and he affirmed.

In addition, Glynn and the Fortunate Sons, who have been contributing and Joseph believes that the new albums by these artists, along with the Acas’s "One," will be on the list by mid-year and full-price Chile.

Rikoff on the other hand, has sustained a lengthy appearance in the market since his debut, however, is not worried by the lack of chart appearance and he points out, that Transatlantic is mainly a catalog label concentrating on international sales.

"I think we will continue to gain, but that means we are going to have to work harder, too," he added.

**Top Rock and Soul LPs**

**TOP ROCK AND SOUL LPs**

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<tr>
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<td>&quot;Nights in White Satin&quot;</td>
<td>Englebert</td>
<td>Elektra</td>
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<tr>
<td>&quot;Water&quot;</td>
<td>Robert Plant</td>
<td>Warner Bros.</td>
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<tr>
<td>&quot;The Best of the Beatles&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
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<tr>
<td>&quot;The Best of the Stones&quot;</td>
<td>The Rolling Stones</td>
<td>Atlantic</td>
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<tr>
<td>&quot;The Best of the Jimi Hendrix Experience&quot;</td>
<td>Jimi Hendrix</td>
<td>Reprise</td>
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</table>
Fiedler and Finkelstein Spark Talent Development

BY MARTIN MELHUIS

TORONTO—Few individuals still working in the Canadian music industry have not been touched, either directly or indirectly, by the career of development in this country as Bernie Fiedler and Ben Finkelstein. They have been involved in the business for over 30 years, and their fingerprints are all over the label.

Finkelstein is known primarily as the founder of the legendary Riverboat Records in Toronto, Yorkville Village, which, in 1961, sold its record contract to the police force. Over the years, he has been involved in many other projects, including the management of the Rolling Stones and the Who.

Finkelstein is one of the most influential people in Canada's music industry, having been involved with a number of Canada's top record labels. He has been involved in the business for over 30 years, and his fingerprints are all over the label.

Many of the catalysts for the Finkelstein-Fiedler merger came from the reputation that Fiedler and the Riverboat had built in the United States. They had a number of major successes in the U.S., and Finkelstein was interested in what was going on there and how to get into it.

Adds Finkelstein: "We have an album coming out by Paul Stoddard, and we are putting together and features Stoddard's poetry with music in the background."

Murray McClatchie has just had a new single, "Shoeshine Woman," released on his own label. "You don't have to have a label to release a record," he says. "You just have to have a good idea, and the right people to help you make it happen."

Fiedler and Finkelstein are planning to release a second album, "Riverboat: The Story," which will be released in the fall. The album will feature music from the band's early days, including their hit song, "White House."
Decca Increases Prices

LONDON—Decca has increased prices for the entire range of record and tape product. The Price Commission has authorized an increase of up to 12 percent, but Decca has implemented varying rises for different categories of product, rather than an across-the-board increase.

The company's final decision on prices was only taken at the end of last week, following long discussions with the Commission.

Initially, the increases were scheduled April 1, and many dealers actually worked in anticipation, during March. However, Decca has been fighting to establish royalty and selling expenses as an allowable cost, arguing that though the end product is intangible, these are real, market-related costs.

Financial director Arthur Cullis comments: "We have won a very worthwhile concession in terms of the price commission, exercising its flexibility in the interpretation of the price code, and has agreed to give a partial allowance. But we think this is quite an important and serious position on this question."

Average rises in disk costs are around 9 percent, with singles going up by £1.30 to £1.35. The World Of budget series breaking the $3.00 barrier at $3.20, and full-price pop product rising from $6.20 to $6.45.

Decca has taken advantage of the increase to reduce the number of price categories, a rationalization most apparent for tape product, which will reflect as a full price rise. The price of cartridges have been brought into line at $6.45 for full-price material in both categories and $5.45 for the mid-price range. Similarly, the increase in promotion money discussed on page 15, has been reinterpreted to benefit both dealers and customers. We have also brought our dealer margins for tape in line with most other record companies at 30 percent."
Barbara Fairchild-Love is a gentle thing, Columbia 32/2057. The organization is mild, and she does not come here with a mighty weapon, Showtime, is the only one of her kind, and there's plenty of strength in all of them. But this is the best part of the show for a lazy Sunday afternoon, a couple of glasses of wine, and a good movie. 

Brighton, Michigan, USA, MC 417. This very funny man from Tarrytown, Miss., puts together another collection of home country, all of it new material, talking about familiar people. It's a half of a dozen, dear, but all that the South, the Baptist Radio and Television Commission in Fort Worth, his previous album sold well on the country market, and this成都 also does.

Best cuts: "Soul"; "Wonderful, Wonder Man." Main Line.

This must be a record for great fun and for sale.

Thrice, Columbia 32/2058. It is always a good sound, and it is the only one on the market, and this is the best part of the show for a lazy Sunday afternoon, a couple of glasses of wine, and a good movie. 

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RANWOOD RECORDS CELEBRATES THE GOLDEN ANNIVERSARIES OF TWO MUSICAL GIANTS IN ONE NEW ALBUM!

LAWRENCE WELK plays
HIS FAVORITES FROM
THAT'S ENTERTAINMENT
Honeysuckle Rose · Begin the Beguine · Ol' Man River · Thou Swell
A Pretty Girl Is Like a Melody · Be My Love · Gigi · Varsity Drag
I Guess I'll Have to Change My Plan · Make Believe · Pagan Love Song

LAWRENCE WELK AND MGM HAVE BEEN MAKING MUSIC FOR A 1/2 CENTURY!
Retail Chains Show Decline on Wall St.

LOS ANGELES—Retail chains are taking their lumps on Wall Street.

A rash of store closings, bankruptcies and consolidations are making market analysts nervous on the immediate future of several publicly held operations.

For example:

- **Mammoth Mart** says it will seek protection from its creditors under Chapter 11 of the Federal Bankruptcy Act.

- **Kmart Corporation** says it will file for bankruptcy under Chapter 11 of the Federal Bankruptcy Act.

- **Target** says it will file for bankruptcy under Chapter 11 of the Federal Bankruptcy Act.

- **Allied Stores** is closing six of its 80 stores.

### Postal Rates

- **Continued from page 6**

  - Postal rates were due to go to 20 cents the first pound, and 8 cents each additional pound, on July 6, this year. Library rates would go to 8 cents the first pound and 3 cents each additional pound.

### Artist Mgrs.

**In Bill Vote**

**Many Major Artists Lose Producer as Butler to UA**

**LLOS ANGELES—The California State Senate Business and Profession committee that is considering the bill sponsored by the Conference of Personal Managers West, which would spell out legal status of artist managers and allow them to directly seek employment for their clients under limited conditions.**

A defused legal situation in California, where agents are not considered brokers by the state but managers have no official status, has allowed a number of top agents to get the same treatment as management contracts via the loophole that managers are not given the chance to directly seek employment for their clients.

If the proposed bill is passed by the California State Senate, personal managers will be allowed to be represented by the state's Consumer Attorneys Dept. Appearances on behalf of the bill before the Senate were conference president Karl Ross, vice president Arnold Mills and attorney Howard Thader.

**ERIC CLAPTON—In Shit the Shellfish (3:36), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia). There's no guitar solo in Eric Clapton's latest album, no killer riffs or memorable hooks. But it's grime, and that's what the listener is looking for.**

**RETURN TO THE MACHINE—In After the Mind Breaks (3:50), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**

**EMERSON, LAKE AND PALMER—In Second Flight (3:45), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**

**THE MIRACLES—In Be My Baby (2:50), producer: F. Perren, writer: F. Perren, C. Tammany, publisher: Jackson, ASCAP. TABS (Taw). (Taw).**

**SAM COOKE—In Soul (3:35), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**

**GENE KRUPP—In It's Only Me (2:58), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**

**SANDRA GRAY—In Come and Get This Stuff (3:39), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**

**CHUCK BERRY—In Purchase Me (3:50), producer: T. David. Writer: B. Marley, publisher: Aquan. ASCAP. RSD 4958. (Columbia).**


**Helen Hunt**

Helen Hunt, two jingle companies and is part owner of the Soundshop Studio. He, too, had spent considerable time as an independent producer before moving to UA. Butler has been affiliated with other jingle companies and has enjoyed considerable success both as an in-house producer and an independent producer.
The Kiki Dee Band
a new single
SUPER COOL
especially written for them by Elton John & Bernie Taupin
D/W LOVING & FREE
from the album "Loving & Free" MCA 395
Currently on Their First U.S. Tour

MCA RECORDS
<table>
<thead>
<tr>
<th>Week Ending June 29, 1974</th>
<th>HOT 100 A-Z (Publisher: Licenses)</th>
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</thead>
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<table>
<thead>
<tr>
<th>TITLE - Artist (Producer)</th>
<th>Label &amp; Number (Distributing Label)</th>
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<tbody>
<tr>
<td>1. SUNDOWN - Carole Lightcap &amp; Gary Weisner</td>
<td>WMG</td>
</tr>
<tr>
<td>2. FIG. 10 - B. F. Bassett</td>
<td>CBS-S</td>
</tr>
<tr>
<td>3. MY FAVORITE THING - John Lennon &amp; Yoko Ono</td>
<td>Apple</td>
</tr>
<tr>
<td>4. I'M IN LOVE WITH A STAR-SHAPED BAG - Harry Nilsson</td>
<td>Elektra</td>
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<tr>
<td>5. BE THANKFUL FOR WHAT YOU GOT - John Lennon &amp; Yoko Ono</td>
<td>Apple</td>
</tr>
<tr>
<td>6. IF YOU LOVE ME (LET ME KNOW) - Gloria Jones</td>
<td>RSO</td>
</tr>
<tr>
<td>7. ROCK THE BOAT - The Bee Gees</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>8. HOLLYWOOD SHUDDER - &amp; The Satans</td>
<td>MGM</td>
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<tr>
<td>9. BAND ON THE RUN - Paul McCartney &amp; Wings</td>
<td>Capitol</td>
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<tr>
<td>10. YOUR RARENESS - Whitney Houston</td>
<td>Arista</td>
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<tr>
<td>11. ANNIE'S SONG - John Denver</td>
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</tr>
<tr>
<td>12. THE AIR THAT I BREATH - The Hollies</td>
<td>EMI Records</td>
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<td>13. YOU DON'T HAVE TO Worry - The Hollies</td>
<td>EMI Records</td>
</tr>
<tr>
<td>14. DANCING MACHINE - The Jackson 5</td>
<td>Motown</td>
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<tr>
<td>15. RIVAL, DON'T LOSE THAT RHYTHM - The Doors</td>
<td>Warner Bros.</td>
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<tr>
<td>16. I'M COMING HOME - The Manhattans</td>
<td>Casablanca</td>
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<td>17. ROLL AND ROCK HEAVEN - The Righteous Brothers</td>
<td>United Artists</td>
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<tr>
<td>18. SIDESHOW - Roy Orbison</td>
<td>Monument</td>
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<tr>
<td>19. MIDNIGHT AT THE OASIS - Walt Disney</td>
<td>Buena Vista</td>
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<tr>
<td>20. THE ENTERTAINMENT - Hank Ballard</td>
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<tr>
<td>21. FOR THE LOVE OF MONEY - Sly &amp; The Family Stone</td>
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</tr>
<tr>
<td>22. HEAVN'T GOT TIME FOR THE PAIN - Gary Davis</td>
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<tr>
<td>23. IF YOU WANTA GET TO HEAVEN - Chuck Wagon &amp; The Wagonmasters</td>
<td>RCA Victor</td>
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<td>24. SAVE THE LAST DANCE FOR ME - The O'Jays</td>
<td>Polydor</td>
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<td>25. TRAIN OF THOUGHT - Chuck Jackson</td>
<td>Curtiss</td>
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<td>26. MY GIRL, BILL - The Supremes</td>
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<td>27. RAINBOW LOVE - The Lambs</td>
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<td>28. WATERLOO - ABBA</td>
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<td>29. ALREADY GONE - The Eagles</td>
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<td>30. THE LOCOS MOTION (COME ON LARRY) - The Electric Prunes</td>
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</tbody>
</table>

**HOT 100 Chart Bound**

**SHININ' ONE - Grand Funk (Capitol) (1972)**

**YOU TURNED MY WORLD AROUND - Frank Sinatra (Reprise) (1958)**

**DON'T KNOCK MY LOVE - Diana Ross & Marvin Gaye (Motown) (1965)**

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*Sheet music suppliers are continued to paper sample music copies and do not publish the table to represent music distributors publications.** MSF = U.S. Corp.; BMG = B. M. B. M. = Big Three, LLC; CPR = Chappell Music; CRV = Commodore Records; FMC = Frank Music Corp.; HAN = Hanover Pub.; MCA = MCA Music; PLF = Peer Southern Pub.; WSM = Warner Bros. Music.*

---

*A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.*
Announcing 33 more minutes of listening pleasure by the man who has already given the world more hours of listening pleasure than any other artist in musical history.

The new album by the incomparable Mantovani.

In Phase 4 Stereo from London Records.

Also available on Ampex Stereo Tapes.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>YEAR</th>
<th>LABEL</th>
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MOVING UP THE CHARTS:
THEIR SINGLE: "TELL ME SOMETHING GOOD"
WRITTEN BY STEVIE WONDER
ABC-11427
THEIR ALBUM: "RAGS TO RUFUS"
ABGX-809
MOVING ON TELEVISION:
MID-NIGHT SPECIAL JULY 5TH
AMERICAN BANDSTAND JULY 20TH
EXCLUSIVELY ON ABC RECORDS & GRT MUSIC TAPES
PRODUCED BY: BOB MONACO

MANAGEMENT: ROBERT ELLIS & ASSOCIATES
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World's Record.

Billboard's 15th Annual International Buyer's Guide

is now accepting reservations for advertising announcements

Here in one classic compendium is your opportunity to reach over 70,000 influential music industry executives—worldwide. And for a whole year, yet!

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www.americanradiohistory.com
Chappell's Folio Goal Twin Market Sales

- Continued from page 1
- Profits are to be maintained or increased.

The move is seen as an extension of an earlier step by the publisher tying in with the Optimum Book Marketing Co. to distribute music product through paperback book outlets (Billboard, Dec. 22, 1973). First folio to be issued under the new Chappell formula is a 208-page volume, "The Songs of Kristofferson." Proposed are establishing 54 lines and carrying a suggested list price of $6.95.

Most of the copyrights are owned by including the Larue and Burnet Combines and Buckhorn Music, but a few have been licensed from other sources to complete the collection concept.

The book trade will be serviced with the Kristofferson folio via an exclusive arrangement with Harper & Row. But other book publishers may be contracted to handle subsequent Chappell volumes.

Initial publication run will furnish editions totaling some 30,000 copies to Kane for the music trade, with somewhat less for Harper.

One of the more attractive features of the deal is lack of any return provisions, according to Weiser.

MGM to Change Image

- Continued from page 1
- Polynesian executives who headquarter in New York.

MGM has no sales, promotion, marketing personnel here. These services are now handled in New York by a common services department established by Gil Beltran, president of the American Polynesian Inc. operation in April.

Among the former personnel transferring to New York have been Ina Tracer, doing market research; Don Weidie handling inventory control and manufacturing and Donna Davis, handling inventory administration.

As a result of the New York-bound common services department which handles MGM and Polydor with common staffs, Ben Scotti, MGM's former A&R man, is now special projects; Tony Scotti, the former A&R vice president, is now in charge of licensing for a number of MGM acts; Art Liberman, the former sales manager has left, as has Rocky Catena, the former marketing chief.

Phil Jones heads the joint promotion department for MGM and Polydor. Phil Picon takes charge of sales and Steve Sieffer marketing.

MGM's products are handled by 21 staff fieldmen who also work on Polydor merchandise.

In pertinent matters, Bowen says he has the budget to sign new acts. And he also has this core of pop performers.

Ric Stacy (musicologist), Bono (the producer turned singer who has a chart hit "Hang On In There Baby," a Warner Bros. single), a pro (a purchased master deal), Sammy Davis Jr., the Omwoods single and collectively as the group, Judy Palm, Renny, Kenny Rogers and the First Edition, the New Seekers, Me Me, Minor, Monie, Van Elsbergen, (Bunny) David, the Sylvets, Blossoms, Great Pride (a new act), Tommy Roe, Micky Dolenz, Burt Bacharach, Paul Michael, Christopher Paul and Shawl.

Although there are no staff top pop producers in the house, Bowen is looking to hire a young one within six months.

He currently has independent production deals with Mike Curb, Tony Scotti and Knob Phillips, who will be handling 10 acts for the Warner Bros. of Memphis.

On the producer side, also working on roster artists include Phil Germain, Harry M. Snow (bandleader, Van Elsbergen's); Don David, the Sylvets, Blossoms, Great Pride (a new act), Tommy Roe, Micky Dolenz, Burt Bacharach, Paul Michael, Christopher Paul and Shawl.

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GRATEFUL DEAD
FROM THE
MARS HOTEL

ON THE ROAD EVERYWHERE ALL SUMMER
GRAND FUNK KEEPS
Shinin' On
3917

another celestial single from
Shinin' On
their 10th platinum album

produced by Todd Rundgren