Antipiracy Vigilante Rounds Up Suspects
By BOB KIRSCH

LOS ANGELES—Spending the summer helping the police round up alleged tape pirates around the country isn't everyone's ideal summer vacation, but those are exactly the plans of Ted Allen, owner of the Merkhaband, a video distribution company in Layton, Utah.

So far, Allen's campaign has resulted in four citizen's arrests at swap meets in Saugus, Calif. Living out of his trailer and coordinating with local police, Allen made the arrests June 16 and 23.

Allen has also worked with Utah law enforcement officials. One case (Continued on page 7)

8-Track Sales
In U.K. Skyrocket
LONDON—A startling jump in U.K. 8-track sales—despite gloomy reports that the cartridge market is dying—is revealed in statistics released by the European Tape Industry Assn.

The figures show a 94 percent sales increase during the first quarter of this year over the first three months of 1973. Unit figures show exports at 132,114 cartridges and at home sales at 1,602,884, a total of 1,735,998. For cassettes, the figures are similarly encouraging, with exports at 316,986 units and home sales at 3,212,516, an increase of 51 percent.

In-Store Videocassette, Labels Tie In Promo
By PAUL JIAUUS & STEPHEN TRAUMAN

SAN FRANCISCO—What may well be the first point-of-purchase in-store videocassette record promotion advertising package in the U.S. is well on the way to acceptance in the Bay Area.

Introduced as “PromoVision” by the Video Center of nearby Mill Valley in December, the system has been used at one of three Tower Records outlets here with varying success by WEA, RCA and Capitol. The unit, designed by the firm's (Continued on page 55)

Atlantic, Elektra
Fuse Operations

NEW YORK—Atlantic Records and Elektra/Asylum Records are merging operations in an internal reorganization of the two Warner Communication companies.

The restructuring includes label services, plant, financial, and sales operations. Their respective promotion and A&R departments remain separate.

The new company, Atlantic/Elektra/Asylum Records, will be headed by Ahmet Ertegun and David Geffen as cochairman. Jerry Wexler will act as the firm's vice chairman.

In a joint statement, Ertegun and Geffen, the merger is explained as a move "to achieve more efficient operations for both companies."

Although the actual market impact of such a merger is open to speculation, observers feel that a number of tangible benefits should be forthcoming, notably in a tighter coordination of sales efforts through WEA and the broader artist and music career picture.

New solo album by Jim Capaldi (drummer and songwriter for Traffic) "White Mattress" (LP, 5558) on Island Records. Featuring his new single "It's All Right" (5 003) manufactured and distributed by Island Records Inc.

Labels Eye Discos as Hot Spots to Break R&B Product
By JIM MELANSON

NEW YORK—Don't turn off discotheques to the nostalgia files of the '60s quite yet. With a new look and a strong flavoring of R&B music, they're part of the in-scene once again in major markets, and record promotion men are pulling out all the stops to tap the dance clubs' resources for breaking new product.

Renewed interest in the clubs by record manufacturers comes at a time of the shrinking radio station playlist.

And, rather than sitting back and bemoaning the difficulty of cracking these lists, local promotion staffs are in increasing numbers, are turning their energies toward discotheque exposure for product, notably R&B and funky/rock discs.

Pick up the discotheque crowd and your chances for airplay are greatly enhanced, seems to be the consensus from the labels.

And with good reason, they point out. It's not the top monotonous "Soul Makossa" broke on the disco scene first or that current R&B chart selection "(She's So) Cold" by The Bunnies, released by the EMI Corporation (RCA), "Main Line" by Ashley & Simpson (WB), "Dance Machine" by Mike Henderson (Playboy), and "Rock Your Baby" by George McCrae (TK) hit the mark on the discotheque level first and then "crossed over" to radio.

The link between radio and discotheques is stronger than first impressions might indicate. Each club has its own staff of disk jockeys, a number of whom are actual working air personalities.

And it's not unusual for them to develop their own following—even to bringing customers with them if they change clubs. Also, programmers music for the club's clientele is taken just as seriously as at any top station. The only difference being that there is a greater opportunity to experiment.

Granting the freedom of experimentation though, programming a top discotheque remains a challenge. The clubs' respective crowds (Continued on page 31)

RIAA Plans Royalty Push
LOS ANGELES—A massive industry campaign to seek passage of performance royalty legislation by the Senate is being advanced by Stan Gottirkov, president of the Recording Industry Assn. of America.

Gottirkov refers specifically to Section 114 of the general copyright revision bill, S. 1361, which is already under strong attack by broadcasters.

The section would establish a performance right for recording artists, musicians and companies and provide a sliding scale of royalty payments by broadcasting stations.

Gottirkov, in his campaign plan. (Continued on page 12)
James Taylor

Walking Man

New on Warner Bros. Records and Tapes.
PIRATED TAPES SOLD?

Motel, Retail Chains Named In Court Suit

By BILL WILLIAMS

In the U.S. District Court here, the suit of Evergreen Rose Publications, Hickory recording artist Don Gibson, and "all those persons who have sold, purchased, distributed through any channel of commerce or in any manner, any record, tape, phonograph, phonograph record, compact disk, or any similar object," who own copyrights in the musical compositions embodied on the tapes, whose first publication, in all likelihood brought by the same law firm, is filed on behalf of Hank Williams Jr., MGM Records, and the plaintiffs.

In the court case, the complaint charges that the firm, although incorporated in Georgia, does business in Tennessee. Days Inn is a huge motel chain, which has been expanding rapidly and steadily.

The suit states that the motels have sold "mechanical reproductions of copyrighted musical compositions. . . . In commercial establishments." The plaintiffs not only charge an improper handling of all such tapes, and file destruction of them. After an accounting, the plaintiffs seek all money received for such tapes, plus damages and fees.

In the circuit court suit, with the same general charges are made. It is brought by MGM Records, and is filed by the administrator of the estate of Hank Williams. It notes that the Soulband Corporation exists under the law of the state of Texas, and does business in Alabama.

The complaint is that Soulband has "wrongfully appropriated and duplicated, manufactured, distributed, sold, or otherwise transferred" the copyrighted songs.

(RCA Disk Sales In 6-Month High

NEW YORK—RCA Records moves into July riding the hottest six-month sales period in its history. The company reports retail volume sales for the first half of this year as 9 percent over the same period in 1972, the previous record.

While John Denver is credited by the label with a major contribution toward that increase, country artists singled out for special mention as heavy producers are Elvis Presley, David Bowie, Harry Nilsson, and the Guess Who.

Fast-moving country and rock product are also responsible in large part for RCA's showing, according to Jack Kissa, division vice president.

"It was the emergence of strong rock acts such as Main Ingredient, John Denver, the Guess Who, and an unusually strong performance by our roster of country artists, that gave us the push through to a record sales period."

(More Late News See Page 50)
Warner Bros. Chief Details Disk, Tape Profit Structure

LOS ANGELES—Joe Smith, Warner Bros. president, provided the anatomy of record and tape profits on his firm's products while testifying before the Senate Subcommittee on Tax Invasions last week.

In stating that Warner's record profits for the past four years hovered around $5 million annually, Smith presented the following analysis of the profit structure of an album and tape cartridge:

<table>
<thead>
<tr>
<th>Type</th>
<th>Revenue ($1000)</th>
<th>Costs ($1000)</th>
<th>Profit ($1000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LP Tape</td>
<td>45</td>
<td>12</td>
<td>33</td>
</tr>
<tr>
<td>45-cent Test</td>
<td>15</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>LP Tape</td>
<td>15</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>45-cent Test</td>
<td>15</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>12-inch Tape</td>
<td>25</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>6-inch Tape</td>
<td>25</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>12-inch Tape</td>
<td>25</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>6-inch Tape</td>
<td>25</td>
<td>15</td>
<td>10</td>
</tr>
</tbody>
</table>

Average LP Tape & 45-cent Test Outassi 3 to $1.25 Net profit 10.84 $8.40

Most of these profits are due to the sale of records and tapes, with the remaining profit coming from the sale of albums and tapes. The average profit per LP tape is $1.25, while the average profit per 45-cent test tape is $0.68.

MJKQ Ends 23 Year Career

Monte Kay, the group's manager, will continue handling Lewis once the act breaks up.

Lewis feels the group has contributed to jazz and its absence will be felt. "What it did to do during the five years, it's been a part of that. It's a tremendous loss. A part of us is being lost."

Lewis has written five albums for Columbia Records and is currently working on a sixth album, "The Leisure Class," which is due out in June.

French SQ Licensee

NEW YORK—The Thomson-Brandt group, one of the leading entertainment and publishing groups in France, has become the latest French licensor to manufacture and sell SQ quadraphonic equipment. Joint announcement came from Norman Block, director of business affairs for CBS, Records International, and Pierre Bonvalot, Thomson-Brandt commercial supervisor.

It will mark the entry of the French firm into 4-channel equipment, and is expected to have on the market by November.

The group is building on the success of their former licensee, Hi-Fi, which has sold over 1 million units in France, or more of their various audio lines including Kicker, Arai/Le Veu De Son, Brach, Continental Edition, and the new line of TV and audio equipment.

Tapes and records are also among the company's products.

In This Issue

Carl Griffin has been appointed director of East Coast professional activities for Jobete Music Co., publisher of Motown Records. Griffin has served as the company's head of A&R and has been responsible for the development of many successful artists.

Ed Walker has been appointed vice president in charge of all sales and marketing activities for the Wes Ferrell Organization, recently renamed Chelsea and Roxbury label operations.

Cathy Griffin has been promoted to assistant to the chairman, East Coast, of the company. Griffin has been with the company since 1978.

Eddy Meier, promotion manager of EMI Records in Switzerland, will depart the Zurich record firm to join Chappell Music in the next few weeks as the company's new executive vice president for international operations.

Ken East, managing director of EMI Ltd., Australasia and a former managing director of EMI Records U.K., has been appointed chairman of the company's board of directors. East has been with EMI for 20 years and has been closely involved in the company's international operations.

Neil B. Fischer, onetime Seeburg assistant general counsel and most recently general counsel at Metro-Goldwyn-Mayer Inc., has been appointed senior vice president and general counsel for Motown Industries. His appointment frees vice president Ralph Seltzer in the legal area to concentrate on international expansion. 

Alhert Ertengan, president of Atlantic Records, and David R. Gepfen, president of Elektra/Asylum Records, have been named co-chairmen of Atlantic/Elektra/Asylum Records in a merger of their labels (See separate story). Jerry Wexler has been named vice chairman, and Jerry Greenberg, a partner of Greenberg, has been named vice president of the new operation.

Artie Mogull, for the past year and a half vice president in charge of MCA Records, and, resigned late Friday, Mogull's plans or his replacement could not be learned at press time.

Tom Takayoshi has been promoted to executive vice president of Playboys Records, Takayoshi, who has assumed the post of vice president in charge of the record division in November, 1973, was formerly an executive at Abkco Records. Bob Alou has been appointed director of Nashville operations for MGM Records Inc. He is responsible for all Nashville marketing activities, including sales, exploitation and talent acquisition.

Tommy Albula has been named director of Direct Productions, succeeding Larry Butler, who has taken over as in-house producer for United Artists in Nashville. Albula, former producer for Metromedia, also produced in the pop field in Texas and the West Coast.

U.S. Pioneer Electronics Corp. has elevated two top executives to the office of vice president in a move to strengthen its management team. Ralph Laws has assumed the responsibilities of vice president, operations, and Ken Kai has the duties of vice president, marketing. William R. Dixon has been appointed vice president of marketing services for GTE Sylvania Inc. In his new position he will be responsible for the company's new plans and organizational structures in marketing research and analysis, merchandising and advertising.

William S. Price has been named president of Modern of Los Angeles. Co-owner Bob Froehlich has been promoted to board chairman. Ted Wupperiter has resigned from Electro Sound to return to the furniture industry, his job of marketing management is being held down temporarily by Murt Fujii, general manager, who is handling the company's day-to-day operations as manager at GRC Music Tapes, and Chuck Dunkin will be coming from the mid-South custom pressing plant subsidiary to replace Boyd. Donald Zimmermann has been appointed assistant manager for Radio Shack's national merchandising department in Fort Worth, Texas.
Introducing a heavenly new talent: Minnie Riperton.

Minnie Riperton's single "Reasons," from her new album, "Perfect Angel," has been out just a few weeks. But on the basis of early reactions, it has a bright future. "Perfect Angel" is drawing FM, MOR and R&B airplay in 50 major cities. Minnie's personal appearances in Denver, Memphis, Boston and Atlanta have astounded the critics and delighted the SRO audiences.

And no wonder. "Perfect Angel" displays the unbelievable five-octave range of the former lead singer of Rotary Connection, as well as Minnie's sensitive writing talents. And there are two new songs written just for Minnie by one of her biggest fans, Stevie Wonder.

No Talnet Kickbacks On TV Show—Judge

WASHINGTON—A Federal Communications Commission's Administrative law judge has found no evidence of kickbacks extracted from record royalties by producers of talent appearing in the syndicated Della Reese show in the late 1960s. The FCC, however, still is seeking approval for RKO-General's Boston station, WJAR-TV.

The kick back commission was made when the full commission, or a new appeal is made by the challengers, the initial FCC ruling that required the producer to renew FCC-NARM's TV licensing, was all made.

The FCC's management toward RKO-General decided that RKO-General's TV license was legitimate, year and a half.

The commission's ruling found that therapy had relied on the show since 1969, and was only one of many issues. RKO-General acknowledged that the show was made to the Della Reese show by record companies as an accrual.

The FCC-NARM's TV management told the FCC they believed the properity was being used by antitippea Sec. 117 were being lost, but later found the meaning of label payments had been meaningful. The FCC's ruling was based on 46 out of 57 segments, in fact.

The case brought about Soffer FCC's first decision, and the FCC later acknowledged at least state that the FCC decision is a direct answer to the FCC.'s question, that the FCC decision is an explicit over-the-air acknowledgement when labels pay a show's producer for a number of segments.

The FCC-Pierce-Rhea decision is the!”..."or..."acknowledgment must clearly state

S P Price-Rhea
Continued from page 3

All instances of labeled billing and several are being raised to $6.98
July 1, including catalog items. Don't be the exception at $5.98.

Smaller NARM Cos. Gain
Continued from page 3

and soul) led the list of types of re-

corded music sold with 61.2 percent of the dollar volume; middle-
of-road was second with 11 percent; country was third, then followed classical 4.7 percent; Children's, 3.5 percent; Jazz, 3.4 percent; R&B, 9.3 percent; and other, 1.1 percent. No data was gathered in previous years on recorded product categories.

Regarding the types of tape produc-
sold, 8-track was 80.1 percent of the 73.7; 8-track recorded cassette down to 11.6 percent from 16.5; blank cassette up slightly to 5.8 percent from 5.7; other was 2.3 percent. This included 8-track quadrackonic; and all reel-to-

tape, No figures were gathered for pro-

that the artist's appearance was "paid for" by the company. Customary phrases like "promotional assistance" or "promotional consideration" were used.

The FCC law, Forest L. McCreight, found the charge of kickbacks taken to the record companies was "not substantiated." He gave the RKO station manager- general's sales director "in its otherwise superior" record, for failure to make sure that the announce- ments were made when the talent went into the RKO General's syndicated Della Reese show. The commission's ruling found that management had relied on the show's executive producer, Forrest Frisatt, to make sure the sponsor's identification rule were met. When the company learned otherwise, Frisatt was let out, and the picture of remaining could not be discon-
nued by labels was discontinued.

The 259-page initial decision shows that producers were generally paid directly by the producer of the show at union pay scales. He was then paid a separate fee from the label's promotional budget for the show, and the costs of the TV show. The practice was known as "check exchanges," although no checks were written in fact transferred, the report says.

The accusation of kickbacks to labels out of producer royalties was made in an affidavit by talent man-
ager Gerald Parcel as part of Com-
mittee on Broadcast's fight to ac-
quire the RKO Boston TV channel.

Farewell charged that when the record company paid the producer to get a performer on the Della Reese show, the amount was taken out of the artist's royalty.

Atlantic, Elektra Fuse Operations
Continued from page 1

a classical genre identification now available to each label. Atlantic has been traditionally a strong influence on the black market, as well as the pop/rock field, while in recent years Elektra/Ash-

ly has made strong inroads on the white rock and folk/rock markets. Both labels in recent months have become more involved in the country music market.

In the area of promotion and ad-

and Jerry Greenberg will be executive vice president, with each respective department director reporting directly to him.

Nashville Teriggen will continue as executive vice president, and president of WEAI International in charge of all international opera-

tions; Larry Williams will remain Reprise Records. Mel Panner is executive vice president of administra-
tion for the company, while Joel Selig-Vogel is executive vice president of finance for the new operation.

Asylum itself was formed some three years ago, with Geffen as president, and was brought into the WEAI family as an Atlantic-distrib-
uted label. In 1972, the label was purchased by Warner Communica-
tions, and in the summer of 1976, the Atlantic family and merged with Elektra, with Geffen as president. Teriggen then moved to the WCI corporate staff.

Headquarters for the new opera-
tions will be here. Atlantic and Elektra/Ashly will merge offices in Los Angeles, where Geffen will maintain his office.

Bongie Tegel photo

Seek Easying for Chlorine Rules
WASHINGTON—Plastics industry spokesmen have asked the Labor Department to ease proposed standards which would forbid the exposure of workers to any detectable trace of vinyl chloride gas.

At hearings last week they urged the adoption of a graduated plan that would permit no exposure greater than 25 parts per million by October, 1976.

The gas has been linked to a number of cases of liver and cancer among workers in processing plants. The industry is currently operating under a temporary set of regula-
tions that allows exposure to 50 parts per million.

No connection to the disease has been found among workers in pro-

A talent licensing program would be in place that would probably hold only a slight substance in the producing chain.

However, several industry observ-
ers are fearful that stringent regula-
tions may drive up the price of PVC, and further decrease its av-

Atlantic and Elektra/Ashly have been linked to the vinyl chloride problem, with Vinyl Chlorides Ltd., a unit of the General Chemical Corp., Ltd., in London, England, being linked to the problem.

Wissert Works With Flo & Eddie
LOS ANGELES—Producer Joe Wissert has reunited with several members of the Turfies, Flo and Edie, on the Leonard Cohen recording he is releasing. He also working with The Section, a group of well-known studio musici-

nians, with John Cowan, Don Krak Narke, Steve Lanken, Darryl Doroch and Russ Kunkel.

Wissert recently produced the single "Kalimba Story" by Earth, Wind & Fire from its LP on which he initially worked.
ISLAND DECLARES ITS INDEPENDENTS!

ISLAND IS ABOUT TO EXPLODE!
LIKE THE IDEA?
WE THOUGHT YOU WOULD.
FOR YOUR LOCAL EXPLOSION, SEE:

ABC Record & Tape Sales
Seattle
Eric Mainland
San Francisco
Record Merchandising
Los Angeles
Associated Distributors
Phoenix
H. W. Daily
Houston
Heilicher Bros. of Dallas
Dallas
Stans Record Service
Shreveport
All South Distributors
New Orleans
Heilicher Bros.
Minneapolis
Roberts Record Dist.
St. Louis
M. S. Distributing Co.
Chicago
ARC/Jay Kay
Detroit

Progress Record Dist.
Cleveland
Southland Record Dist.
Atlanta
Record Sales
Memphis
Heilicher Miami
Miami
Schwartz Bros.
Washington, D.C.
Chips Dist. Co.
Philadelphia
Apex-Martin
Newark
SMG Distributors
New York City
Seaboard Dist.
Hartford
Music Merchandisers
Boston
Record Sales of Colorado
Denver
B. B. Dist. Co.
Charlotte
John Christie sings "4th of July"

Written by Paul and Linda McCartney

Produced by Dave Clark
KOSS CORP., Milwaukee, expects to report record earnings of 75 cents to 90 cents a share on a 30 to 35 percent gain in sales for fiscal 1974, according to the company. In nine months of fiscal 1974, Kosss posted earnings of $1 million, or 59 cents a share, on sales of $10.5 million. For fiscal 1973, the company reports sales of $10.8 million and earnings of $1 million, or 60 cents a share.

MEMOREX, Santa Clara, Calif., may have special charges of $4 million this quarter. Robert C. Wilson, new chairman and president, predicts, however, a year of solid progress for the company.

AMPEX, Redwood City, Calif., with a 15% increase in sales, is expected to report a third-quarter profit of $1.2 million. The company manufactures instrumentation data recording products. The product line will be transferred to the company's San Diego Del Rey, Calif., manufacturing facility.

WARNER COMMUNICATIONS has terminated its agreement in principle for the sale of its interest in National Kinney to a European holding company. MCA is the subject of a securities report by Sutro & Co.

TANDY CORP., Ft. Worth, has received 225,231 of its common shares under a tender offer. The company is seeking up to two million shares in exchange for a new issue of 10 percent debentures, due in 1994. Debentures in the amount of $25 will be issued for each common share tendered. J.C. Penney, New York, expects some improvement in earnings for the first quarter and the fiscal year ending Jan. 26, 1975. The retailer earned $3.19 a share in fiscal 1974.

SONY CORP., Tokyo, reports a 36 percent drop in earnings in the second quarter ended April 30 despite an 18 percent sales gain. Sales of tape recorders and radios increased 43 percent in the second quarter, to account for 30 percent of net volume; sales of audio equipment and video tape recorders increased 22 percent to account for 20 percent of volume while television sales dipped 3 percent, to account for 39 percent of net sales.

ABC shareholders heard the following comments by its executive officers at the company's annual meeting:

"It (1973) was the best year in our history. Revenues and operating earnings were on all-time high and our financial position was the strongest ever.

"We have undertaken a program to expand our record division by broadening our product line. We have established a new record company to develop talent in the English and European markets, markets that have been growing much faster than in this country.

Among the comments by Elton H. Ruff, president:

"Our record production and music publishing division had an excellent year in 1973 with substantial improvement in both sales and earnings. This strong performance principally reflected our broadened product line, with emphasis on rhythm and blues, country and gospel music.

"...business has continued to run ahead this year. Foreign record business has been growing even faster than in the U.S. and we intend to participate more fully in that expanding market with the establishment of Anchor Records.

"Our record and tape sales division (ABC Record & Tape Sales) was not profitable in 1973. However, steps have been taken which should result in reaching a profitable level this year.

TAXO on Trial

(Continued from page 4)

and Donald Perry, Money Making Opportunities, testified that Taxo had ordered both one- and two-page ads in their nationally circulated publications from April, 1973, through early in 1974, pitching Cult Industries and its tape distribution and sales program.

After Al Shultman, veteran director of premium record and licensing for radio-TV record/tape offers for Columbia, testified that he had never given authority to use any Columbia recorded performances to Taxo, it was stipulated that the defendant had never been authorized to use recorded performances by 25 stipulated record labels.

Market Quotations

As of trading, Thursday, June 22, 1974

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<thead>
<tr>
<th>NAME</th>
<th>P/E</th>
<th>Sales (1973)</th>
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<tr>
<td></td>
<td></td>
<td>High</td>
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<tr>
<td>327</td>
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<td>20</td>
<td>4%</td>
<td>Fleetwood</td>
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<tr>
<td>22</td>
<td>2%</td>
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<td>23</td>
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<td>20</td>
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<td>12</td>
<td>18%</td>
<td>Hookup</td>
</tr>
<tr>
<td>14</td>
<td>1%</td>
<td>Matsushita Elec. Inc.</td>
</tr>
<tr>
<td>17</td>
<td>15%</td>
<td>MCA</td>
</tr>
<tr>
<td>15</td>
<td>1%</td>
<td>MCM</td>
</tr>
<tr>
<td>11</td>
<td>20%</td>
<td>MG M</td>
</tr>
<tr>
<td>30</td>
<td>20%</td>
<td>MG M</td>
</tr>
<tr>
<td>6</td>
<td>2%</td>
<td>Morse Elect. Prod.</td>
</tr>
<tr>
<td>23</td>
<td>10%</td>
<td>No. Am. Philips</td>
</tr>
<tr>
<td>12</td>
<td>6%</td>
<td>Playboy</td>
</tr>
<tr>
<td>22</td>
<td>3%</td>
<td>SYT</td>
</tr>
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<td>14</td>
<td>10%</td>
<td>Transam</td>
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<tr>
<td>14</td>
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<td>WARNER COMMUNICATIONS</td>
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Earnings Reports

| MATSUSHITA ELECTRIC

<table>
<thead>
<tr>
<th>(Parent company only)</th>
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<tbody>
<tr>
<td>Year to May 26</td>
</tr>
<tr>
<td>Sales</td>
</tr>
<tr>
<td>Net income</td>
</tr>
<tr>
<td>Net income - per American Depositary Share</td>
</tr>
</tbody>
</table>

| GATES LEARJET |
| (Low Bid) |
| Year to April 30 |
| Sales | $17,537,000 | $17,537,000 |
| Net income | $2,040,000 | $2,040,000 |
| Net income - per American Depositary Share | $1.34 | $1.34 |

Retail Chain Suit

(Continued from page 3)

The suit charges that the defendant not only has carried out illegal duplication in the past, but "continues to manufacture and sell illegal and unauthorized duplications ... to the public general through retail stores owned and operated by or under its authority in the state of Alabama and elsewhere."

The suit was filed by Richard H. Frank Jr., of the law firm of Barksdale, Witty, Leaver and Gilbert and Frank here.

Southland operates, among other things, the 9/11 Stores across the nation.

When Answering Ads ... Say You Saw It in Billboard
Introducing Elliott Murphy. Again.

Now that the critics have had their say about Elliott Murphy, "Last of the Rock Stars" (PD 14203) returns. And after you hear what they said, you'll know why.

"Elliott Murphy's 'Last of the Rock Stars'...since this was released several months ago, radio station program directors will have to dig into their files, or call Polydor for another copy, but they shouldn't waste a moment. One of the best singles since Lou Reed's 'Walk on the Wild Side,' Murphy's marvelously accessible Dylan-flavored tune..."

Los Angeles Times — Robert Hilburn

"Elliott Murphy is going to be a monster!"

Village Voice — Lorraine O'Grady

"When the opening cut ('Last of the Rock Stars') on a debut album neatly summarizes Ziggy Stardust and American Pie and transcends them both, you know you're listening to someone substantially more than ordinary. Elliott Murphy is someone to be reckoned with."

L.A. Free Press — Michael Davis

"The happiest moments of the singles revival is when a brand-new artist puts out a record that's such a grabber I can think of little else. Don't happen often, make no mistake, but Elliott Murphy's debut disc, 'Last of the Rock Stars' is the genuine article."

Zoo World — Toby Goldstein

"Since Elliott Murphy and his work will be with us as long as we have rock & roll, I suggest we play it now..."

Rolling Stone — Paul Nelson

Don't miss your chance to have something to say about Elliott Murphy's single "Last of the Rock Stars" (PD 14203) from his debut album "Aquashow" (PD 5061) on Polydor records and tapes. You'll want to play it again. And again. And again.

See Elliott Murphy Perform "Last of the Rock Stars" on IN CONCERT, July 12th.

Polydor Incorporated, 1700 Broadway, New York, New York
Piracy Vigilante Group at Work

Continued from page 1

source says Allen has "helpful in furnishing information which has resulted in complaints and recoveries of significant amounts of money. He has used his expertise in helping identify bootleg tapes in several Western states.

Allen plans to try and convince bootleggers into legitimate salespeople, selling them 'cuts, seconds, and some new product from my distributorship to help get them started.' He is also conferring with several major labels for help, with A&M among those backing him up, reportedly financially.

Allen says that a "bad experience with bootleggers several years ago and a desire to lend a hand in cleaning up bootlegging' are prime motivations in his crusade. His record to date indicates his ideas are at least beginning to work.

Each Sunday there is a large swap meet, or flea market, at an auto racers track in St. Louis. Allen says he spotted allegedly pirated tapes there and contacted local police officials and the district attorney.

"The citizens, or private person's arrests of Allen have resulted in four arrests on charges of violating section 653 H of the Penal code of California," says Det. Sgt. Leroy Andrews of the Los Angeles County Sheriff's Office.

Section 653 H provides a fine of up to $500 and/or a prison sentence of up to six months for transferring recorded sounds for unlawful sale.

Allen purchased the tapes and was arrested Friday (28). "He was not able to professionally back up his claim of making records," says Andrews.

"We confiscated 1,225 8-track recorded tapes in the first arrest and a total of 2,500 tapes on the 23rd. The tapes are all allegedly bootleg and include product which is currently on the top LP and tape charts, according to Allen.

Among the tapes confiscated were copies of "Buddha & the Chocolate Box" and the Carpenters 'The Singles.'

One reason for concentrating on A&M product is that Bob Elliot, who handles all tape product for the label, recently submitted a letter to local police stating that nobody was licensed other than the three record clerks to duplicate A&M tape product in the United States.

John Dory of A&M says that a private person's arrest is made primarily for reasons of later court trials. "Allen contacted the district attorney," he says, "told him of his background in the industry and the police and district attorney set the raids up. We brought him in on June 16.""Any adult can arrest another person upon violation of a law," says Andrews. "We advise him on how to make the arrest, which he can do by physically touching the alleged violator or advising him he is under arrest.

"He tells him the law and what section violation he is being arrested for. In effect in the same way he did not make the arrests because we are not experts in what is or is not a pirated tape. Andrews is and he appears in court as the expert.

Allen has taped letters similar to the A&M document from other firms, and will be taking his taped crimes around the nation this summer. He adds that "If I can put a pirate in legitimate business, I've helped quite a sum of money. I must admit, to stand to make some money myself."

Elton John LP Skycroft Up Chart

LOS ANGELES-Elton John's $6.98 "Caribou" LP on RCA makes its first appearance on Billboard's top LP and Tape chart in fifth position. It is the first time that a John product has hit the national best-seller survey in such a high position. The lightweight LP for RCA and its counted position comes at a time when he has just renewed his contract with RCA for a reported $8 million.

The public's response to the LP's availability signals a strong loyalty in this country for the young British star's musical talents.
"Consume less, communicate more". This is the suggestion of VIDCOM 1974 — International Market for Videocommunications — As a matter of fact, communication has become the phenomenon of our time. Firms and institutional bodies have to face growing needs; needs, for equipment and software. VIDCOM- a Market, presenting most Video systems together with a series of Study Sessions which will present many international exports in Video Communication- has been set up specifically to enable firms, institutions and individuals to choose the Videocommunication method most suited to their needs.

O Bernard CHEVRY, you have created MIDEM*, MIP-TV*, and now you are launching VIDCOM*: why?
A In fact, VIDCOM is not a new event, but the gathering of VIDCA —International Market for Videocassettes and Video discs — and MICAB —International Cable Television Market— which I created in 1971 and 1972 respectively. This year, we have considered it more relevant to think in terms of communication systems devoted to specific needs. Hence this international Market for Videocommunications.
VIDCOM 74 will include International Study Sessions, and an exhibition of hardware where all Videocommunication and Cable Television systems together with equipment necessary to programme production will be presented. Regarding the growing production of these programs, a whole level of the Palais des Festivals has been reserved for software presentation. In this software department, MIP-FORM, devoted to training programs, presented on all kind of systems, will take place.

O Within VIDCOM, International Study Sessions will be held. What do you expect from them?
A We aim for two objectives: First, we want to give these users who are facing Training, Information and Promotion problems, the opportunity for studying all of the possibilities—for solving these problems—offered by various methods of Videocommunication, from an economic and technical point of view. On another hand, we want to allow professionals —hardware manufacturers, distributors, software producers, service organizations, cable distributors...— to define commercial strategies in the light of the specific needs of their potential customers.

O Great scheme, but will the results match the ambitions?
A I am convinced, because this year we have taken positive steps to avoid the verbal meandering which has never been constructive for users facing training or promotion problems.
The experience from VIDCA 1974 has led us to make a thorough selection of the experiences which will be presented and of the experts attending the "round tables".

VIDCOM
International Market for Videocommunications 16-21 September 1974
Palais des Festivals - Cannes/France

MIP-FORM
1st International Market for Training and Educational Programs will be held within VIDCOM.

Bernard CHEVRY
This job has been given to a team of experts in the communication field. This team is animated by Jean-Michel SAUVAGE who knows not only the tools but also their Market and the needs of the users.

O You have just spoken of "experiences", "round tables"; concretely speaking, what do you mean by this?
A The International Study Sessions will be held within six days. Each Study Day will be divided in two three-hour sessions, which will focus on a specific subject.
For instance, the session of Tuesday, the 17th of September, in the morning, will be devoted to the Videocommunication systems for Training; the session of Wednesday, 18th, in the afternoon, will analyse the new video methods for commercial promotion; the session of Friday, 20th, in the morning, will be based on video methods in Leisure and Culture, etc... Each debate will start with the presentation of two or three concrete experiences —Video Education at Micro-Campus (USA), Video Training at INSÉD...— these experiences will then be analysed according to the case study method. The discussion will have to bring some answers as regards —the economic aspect (realization of a specification practicability, pay-off of the system, investment in Hardware, maintenance costs), as regards —the psychological aspect (insertion of the video system in a hierarchical structure), as regards —the methodical aspect (study of performance appraisal means).

O Who will attend these "round tables"?
A These professionals belong to three main sectors:
— Users within firms, administrative bodies, universities, socio-cultural associations (Heads of human relations, etc.).
— Professionals in audio-visual application (Advertising agencies, etc.).
— Manufacturers (Producers, Distributors of equipment, etc.).

O Will the attendance be for the most part composed of business executives?
A Obviously, the whole of Heads for Training, Information and Promotion is supposed to be concerned with the International Study Sessions, but it does not constitute the sole objective. There will be representatives of all professional occupations, specialists in Education and Teaching, Ministries, local and regional representatives, Heads of cultural associations...
In short, the whole institutional sector, including users and professionals in communication.

O Confronted with the "experts panels", won't the audience feel somehow "frustrated"?
A I don't think so and for two reasons: First, we called on people with practical experience rather than to academic thinkers. Besides, and this is very important, during each session, specific cases will be presented, then analysed ans discussed by the experts of each panel. In addition, the audience will be allowed to put questions to the experts participating in the roundtable.
It is high time to give back the floor to those who should in priority have been given it, i.e. the users.

*MIDEM - International Record and Music Publishing Market.
*MIP-TV - International Television Programmes Market.
Talent in Action

DOBIE GRAY
ETTA JAMES
Troubadour, Los Angeles
Local daily reviewers were unanimous in telling this as one of the strangest club double-bills of the year, the only controversy was as to whether Etta James stole the show. However, at the June 22 show we caught, Dobie was at peak form and both artists scored strongly. Hugo voiced Etta, whose hit career goes back over a decade with "Tell Mama," magnified the packed room with her social awareness production numbers from two comeback Chess albums. She rode no bones about stating that this was the first period in some 15 years that she was performing onstage without the influence of any drugs. A massive woman who decorates and cruises to her borrowing phrases before a fine live second backup, Etta proved her self a soul spellbinder with the greatest contemporary market relevance.

Dobie Gray has a more shrewdly and smooth approach, which was equally effective. His backup group was boosted up with the Muscle Shoals Horns and writer-singers Tony Sears and Lennie Mack on guitars. The "Drill Away" man showed he has a lot more fine material to present, especially now that he is recording out of Nashville. Both he and Etta are more than ready to headline medium full concerts in major markets. Gigi even got the traditionally loose Traffic audience to stamp along with the beat as he marched among the tables, conducting the Muscle Shoals horns racing behind him.

ISIS
RALPH GRAHAM
Apollo, New York
Isis completed a six-day engagement June 15 with an almost set ting with sudden transitions between strong, and was an essential. The rhythm section remained consistently solid but failed to deliver much of a punch in most cases while the three-tenor brass section came across as merely mediocre.

The bubble artists opening number, "Waitin' for the Sunrise" saw the band at its best, with Sue Och's guitar playing a stream of blazing notes and Lennie Friedman alternating between saxophones and flute. Unfortunately, the group was unable to sustain the emotion and intensity.

The occasional fueled, like the sensitive "She Loves Me" was deli filled with flowing vocal harmonies, but the group is going to have to maintain an equilibrium in their presentation before they move on to the bigger halls.

Opening the show was Ralph Graham, who has a fine voice and a tight live piece backup band to match. He was well suited for a tight live piece; Graham's versions of songs like "Killing Me Softly With the Song" and "Yesterday" would surely leave more of an impact. The bubble artists also delivered some fine original material, of which "Where Do We Go From Here" was the standout.

DARRYL TAYLOR
RON CARTER AND GENE BERTONCINI
The Gritter, New York
Ralph Carter and guitarist Bertoncini have such a built in sensitivity for one another's playing, that their June 16 performance was nothing but inspiring. During each of the songs, some standards and some originals, they gave each other room for solo's and featured tasteful playing. Both of these CIII artists showed traces of classical influence, including the playing of several Bach runs within the framework of some songs.

Bertoncini alternated between a solidistic electric guitar and a tasteful classical guitar. He offers another dimension to Carter's bass stylings that every appeared previously.

Carter is the harmonic bassist. Even when soloing, he seems to find new sounds that most people never knew existed.

JIM TISHEL
AL GREEN
LAURA LEE
Apollo Theatre, New York
At one time, Al Green was one of the biggest box office attractions this concert hall had to offer. Although he still has one of the top soul artists in the world, he tended to get into some strange habits during his June 21 concert, and in the process lost a lot of fans.

During the performance, there were traces of the old, funky and exciting Green, but for the most part he seemed to be singing for himself.

About half of the numbersTonight's the Excitement of the Memphis Soul Music, and the other half were a poor attempt to be a polished stab.

Several of Green's hits were missing from his set and he stopped the band in the middle of several songs to look them up. Hopefully, the old Green that everyone remembers will appear back on the stage. The Apollo has always been a testing ground for the current popularity of soul artists, and if all indications, Green dropped down too short or two.

Opening the set was Laura Lee, who could quickly become the hottest new independent artist. She has hit big on the soul charts, but really hasn't had the success she really deserves. Her hit "Women's Love Rights" received exceptional treatment and had the audience bopping for more.

JIM TISHEL
Tom Rush Launches Pop Concert Series

MOUNT SNOW, Vt.—A weekly concert series begins here Saturday (6) with Tom Rush. Other artists scheduled through the summer include Brewer and Shipley, Linda Ronstadt, Mary Travers, Livingston Taylor, David Bromberg, and Eric Weisberg and Deliverance. Concert promoter Paul Schuller plans to stage concerts Saturdays night year round. Seating capacity is 800 and there will be two shows per night.

ZAPPA PARADE—DiscReet Records has the Burbank High School Marching Band parading in front of Warner Bros. Records building thanking them for putting "LP into the Billboard top 10, for first time in his 10-year avant-rock career.

Ms. Muldaur Covers Wide Range In Style

By NAT FREEDLAND

LOS ANGELES–Maria Muldaur's gold album and top song single with "Midnight at the Oasis," has been the most recent evidence that an artist can have big hits even if her tastes are predominantly "pre-rock."

Maria grew up in the quiet Green ville Village of the 1930s and cut her teeth on the urban folk revival; the legendary Sunday afternoon jams in Washington Square Park, the Friends of Old Time Music organization that first brought Scoo Watson out of the Appalachians.

The cuts on her "Maria Muldaur" LP—just dropped out of the top 5 in this 41st consecutive chart appearance—range from obscure Bossie Smith blues to the "Oasis" hit which is a contemporary piece in 1970s style by Muldaur's guitarist David NIchols.

The material she is currently collecting for her next album will cover the same wide range of styles. "I just go with the songs I like," she says. "It's great that the public can accept it."

Maria established her national reputation with a stint of nearly six years with the Jim Kweskin Jug Band. There she met her husband, Geoff Muldaur, with whom she made her duo albums for Warner Bros., before their marriage ended.

It took months of consistent pro-

motion effort by WB to break Maria's single, although the album charted much earlier.

Maria and her young daughter Jenny call rural Woodstock, N.Y. home, although they also maintain a residence in Los Angeles where Maria does her recording with the studio assistance of many local artists such as Ry Cooder and Dr. John.

She also toured heavily to promote her hit, noting: "I'm equally happy to find a great new contemporary songwriter and put a cut on a hit album by a great living blues artist like Blue Lou Parker of Memphis."

Who/Where/When

(All entries for Who—Where—When should be sent to Helen Weir, Billboard, 1 Astor Plaza, New York, N.Y. 10036)

July 2: Terrace Ballroom, Newark, N.J.

THE JONESES (Mercury): Brooklyn, N.Y., July 4; Wodewood, N.Y. (6).


WILLIAM BELLE (ABC): The Apollo Theatre, New York, July 23.

THE JONESES (Mercury): Brooklyn, N.Y., July 4; Wodewood, N.Y. (6).


DIANA ROSS (Motown): Newport Jazz Festival, N.Y., July 7.

HAROLD MELVYN & THE BASS NOTES: East Coast, New York City, N.Y., July 1.


The Who/Where/When (Continued on page 16)
New York Club Scene
In A Healthy State

resurgence of activity provides plenty of jobs

By JIM FISHEL

here else but New York City can you see Dizzy Gillespie, Buddy Rich, Lalo忆, Robin Ken- yatta, Junior Mance, Les McCann, Charles Mc- Can, Charles McPhar- son, Brooks Kerr, Rus- sell Procopio, Errol Garner, Johnny Guarnieri, Don Braden, Ray Eldridge, Lee Konitz, Hazel Scott and Elvin Jones, all in one typical weekend. These names help to illustrate the current jazz explosion and spell out the growing number of New York clubs now presenting jazz. New York City club owners attribute this rise in the jazz audience to many factors. First, one on everyone's list seems to be the "rock" audience's awakening to jazz.

"Younger people are turning to jazz, because unlike rock there is a lot of improvising," Half Note manager Mike Canterino says. "We have been presenting jazz for 17 years and there seems to be more young people coming into the club now than in some time."

Manny Walsh, manager of Jimmey Ryan's, says in all his 34 years of presenting jazz there are presently more young people coming into his club than in at least 20 years. "Besides all the young people that come into our club to hear our music, we also draw more Europeans and Japanese than the United Nations," he says. "They come in to hear our music that includes about 50 per cent international.

The Village Vanguard has been presenting jazz for 20 years and manager Max Gordon says that New York jazz has never been dead. "We have always done pretty well and jazz is continuing to grow," he says. "The collegeocket field has introduced young college kids to jazz and they seem to find it more meaningful, musically." Barney Josephson, manager of The Cook-

Talent

Bandleader Buddy Rich now operates his own nitty.

Guarnieri, now

Garner, now

Where

ear

Guarnieri, now

McPhee.

Presents,

Britey Murphy, rock manager

managed by Jeff Wald Associates, to Capitol...Char, former Cugati vocal-

EC TRAVEL

Signings

Los Angeles-The Epic Records office here is sponsoring a regional Pacific Northwest tour for eight label artists which will draw an estimated 100,000 audience July 4-10.
Tapped the "Grand Ear Music & Art Fair," tour lineup is Johnny Nash, Michael Fennelly, Michael Murphy, Jackie Lomax, Badger, Jeff- rey Comarron, King Biscuit Boy, Dave Loggins, Flash Cadillac & the Continental Kids.

George Segal, film actor who of-
lives ban on TV variety shows, to RCA-distributed Flying Dutch- man Records.

Lanny Matthysen to Joyce Records, Los Angeles label...Mel Bryant signed for personal manage-

ment with millionaire Georgia Hospital, in-
nal owner Dr. Hollis Tansey.

Trapunto to Warner Bros. English veterans hard rockers were previ-

ously on Moody Blues Threshold label.

Steepenwolf, recipient 425 million record seller, to CBS-distributed Mums Records, co-owned by his manager, Bobby Roberts.

David Castle to United Artists Music as writer...Lily Tomlin to ABC-TV for series and a special.

Major Lance to Philly Groove label...Karen Philipp, former Brazil 77 Vocalist, to Don Perry for manage-

ment at William Morris for booking...Bob "Catfish" Hedge, Eastbound artist, to New Era Pro-

ductions of Washington, D.C. for management.

Zappa's Quickie Special

LOS ANGELES—Frank Zappa, consistently one of rock's most groundbreaking instrumentalists and musicians, has now sold out his first-ever concert this time with a self-produced TV special that took just two and one-half days from original conception to actual tapping.
At the first meeting on the proposed TV project the evening of June 13, Zappa suggested they start production the next day since he and the Mothers had 48 hours off. Tapping actually took place June 21, with the group performing before an admiring audience at Discreet's large rehearsal studio.
Scared was by Wally Heider's re- mote truck. Zappa and Herb Cohen of Discreet co-produced with Mort Liben. Dick Darlin directed the 16-camera videotape crew. The TV spec-

cial is now being sold for airing in October.

Epic Sponsors Artists on Tour

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KISS FINALS FUN—Fargrounds, Louise Heath & Vincente Toro of Ft. Lauderdale, Fla., representing WHSE-AM, Miami win Cashalshion Records Great Kiss-Off 12-market radio promo with a new smoking world record of 116 hours and one minute. Runner-ups Doris & Duane Beaudreau of Houston, representing KILT-AM, voluntarily dropped out upon learning Heath & Toro needed the prize money for the family of a friend killed in a fire a few days before the Chicago finals, sponsored by CKLW-AM. The Kiss group meanwhile raised $6,000 for St. Jude Children's Hospital.

Brady Murphy, rock manager

managed by Jeff Wald Associates, to Capitol...Char, former Cugati vocalist and TV personality, also to Capitol.
WHERE THEIR FAVORITE DISCS ARE

WHO/WHERE WHEN

JACKSON FIVE (Motown): Circle Star Theater, San Carlos, Calif., July 8-14.
DOUG KERSHAW (Warner Bros.): Red Rocks Theater, Morrison, Colo., July 12.
RAY PRICE (Columbia): Bowl, Shelldale, Hawaii, July 13-14.
SUSAN RAYE (Capitol): Del Mar, Calif., July 1-4; Redding, Calif., (14).

MID-WEST
ALLMAN BROS. BAND (Capitol): Tulsa International Speedway, Okla., July 5-8; Paul Civic Center, Minn. (9).
BLUE OYSTER CULT (Columbia): Pine Knob, Detroit, Mich., July 1; Ohio Theater, Columbus, Ohio (2); Convention Center Indianapolis, Ind. (3).
SHERRY BRYCE (MGW): Grove City, Ohio, July 12.
DONALD BYRD (United Artists): Arie Crown Theater, Chicago, July 6; Riviera Stadium, Cincinnati, Ohio (12).
RITA COOLIDGE (A&M): Blossom Music Festival, Cuyahoga Falls, Ohio, July 11.
DOOBIE BROS. (Warner Bros.): Pine Knot Theater, Detroit, Mich., July 5-8; Fairgrounds, Indianapolis, Ind. (10); Amphitheater, Chicago, Ill. (11-12); Fairgrounds, Dayton, Ohio (15).

SOUTH
WILLIAM RYDEL (Stanford Meridian): July 4-8-6.
BLUE MAGIC (Atlantic): Coliseum, Asheville, N.C. (4); Curtis Hixon Convention Center, Tampa, Fla. (5).
BLUE OYSTER CULT (Columbia): Engle Stadium, Chattanooga, Tenn., July 6; Erie Auditorium, Memphis, Tenn. (8); Auditorium, Nashville, Tenn. (9); Auditorium, W. Palm Beach, Fla. (11); Air, Orlando, Fla. (12). Curtis Hixon Hall, Tampa, Fla. (13); Memorial Auditorium, Waco, Texas (14); Cumberland Auditorium, Asheville, N.C. (15); Fairgrounds, Mobile, Ala. (20).
SHERRY BRYCE (MGW): Convention, Texas, July 5-8; Rockin' (7); Rhythm, Ala. (13); Alexandria, Va. (14).

HERBIE HANCOCK (Columbia): Gussan Auditorium, Miami, July 5; Bay Area Haven, St. Petersburg, Fla. (4); Braves Stadium, Atlanta, Ga. (5); Modlin, New Orleans, La. (6); Plaza, Baltimore, Md. (8); Kennedy Center, Washington, D.C. (9).
DOLLY HOLLIE (Barnaby): Kettleman, Texas, July 2-14; Albuquerque, N.M.; Rocket (Texas).
JAMES GANG (Atlantic): Taylor County Coliseum, Abilene, Texas, July 8-8; Air, Dallas, Texas (9); Hector County Coliseum, Odessa, Texas (10).
MARGIE JOSEPH (Atlantic): Municipal Auditorium, Dallas, Texas, July 1.
KISS (Casablanca): Eagle Stadium, Charlotte, N.C., July 6; Auditorium, Memphis, Tenn. (8); Auditorium, West Palm Beach, Fla. (11); Air, Orlando, Fla. (12); Curtis Hixon Hall, Tampa, Fla. (13).
CHARLIE LOUVIN (Capitol): Red Oak, Texas, July 7; Ogilvy, Nashville, Tenn. (28).

CAMERON BRIDGEWATER (MGW): Dallas, Texas, July 8-8.

JOHNNY BRISTOL: 'Hang On In There Baby' - When Billboard reviewed this as a single last week, it said that it sounds somewhat like Barry White performing in a funky burrito. The record has no serious lyric to the effect of 'Hang on baby, we're gonna make love tonight and I'll be fine,' an emotion-charged vocal.

JOEY PANDA (MGW): July 8-8.

BIG BANDS - AT DISNEYLAND

LOS ANGELES — Having recently hosted the third annual Jazz and Band weekend, Disneyland is keeping its relationship with jazz tight by booking 10 bands for week-long stays throughout the summer.

Maynard Ferguson has just finished his final week at the Anaheim funspot, and Count Basie is now on the handstand at the Plaza Gardens. He will be followed by the Glenn Miller band led by drummer Bucky, June 30-July 6; Neil Hefti, July 7-13; Harry James, July 14-27; Bob Brookmeyer, July 28-Aug 3; Bob Bout, Aug 4-10; Louis Bellson, Aug 11-17; Stanley Kamman, Aug 18-24 and Duke Nelson, Aug 25-Sept 7.

Disneyland began its association with big bands five years ago when it presented its first big band weekend festivals. The summertime program now features big bands throughout the summer, augmenting them with pop attractions at other locations.

Dispersed throughout the jazz weekend, May 25-26 called "Disneyland and All That Jazz" were Quincy Jones, Melba Moore and Don Ellis.

Griffin Show Slated In Vegas on Fridays

LAS VEGAS—The Merv Griffin TV Show will now be held every Friday at Caesar's Palace. In the past the syndicated talk-varity show has had a three-day run at a time.

The show enjoys its highest ratings when based in Las Vegas.

Actual Vespas production will take place one week each month, beginning in August, with the taxa run every Saturday through Thursday. The show will continue being set at the Hollywood Palace.

$10,000 Bond Set In Concert Promotions

LAS VEGAS—Clark County Commissioners finally passed the controversial but very potent rock concert licensing law which requires a $10,000 bond for concert promoters, permits for each individual concert, and hefty fees set by the sheriff.

Commissioners previously ordered, the ordinance was tabled several times when commissioners expressed doubts as to legality of a law that restricted rock concerts without an adequate definition or what is and what isn't rock.

"Family Appeal" Acts Reign at Steel Pier

ATLANTIC CITY—With house-act contracts held by Brenda Lee, Pat Boone and Ricky Nelson, George A. Hamid's Steel Pier here is bringing in musical names with "family appeal" rather than emphasizing rock groups for summer attractions at the Boardwalk amusement center that extends a quarter-of-a-mile out into the ocean.

Since the late '60s, rock ruled supreme at Steel Pier. But attractions this season include Carmel Quinlin, Helen O'Connell and Bob Eberly, Barry Williams, Ed McMahon, the Dale Ellen Band directed by Mercer Ellington, Brenda Lee and Ten Lopez.

A one-day rock concert is set Aug. 25 with New Riders of the Purple Sage and David Bromberg.
2 Virginia Agencies Zero In on Schools

By JIM FISHEL

NEW YORK—Two of Virginia's largest entertainment agencies have banded together to book music acts into colleges and universities throughout the state.

United Entertainment Inc., a national booking firm with offices in Norfolk and Richmond, and Webb Entertainment Inc., a national concert promotion agency in Portsmouth, have joined forces to form Webb United Entertainment.

This new agency, which is headquartered in Portsmouth and its initial goal is to bring top acts to Virginia campuses at a price the schools can afford.

The company's new president will be Bill Galbreath, who is also second vice president of United Entertainment and part owner of The Flying Machete Promotions of Rich mond.

Other principals in the agency are Willard Galbreath, president of Webb Entertainment, Jim Maloney, first vice president, general manager of United; and Charles Bradshaw, president of United.

Each member of the new agency will have specific duties. Galbreath will serve as chairman of the company, using his past experience in promoting concerts throughout Virginia and Washington, D.C., as well as in Kansas, while Douglah will book the college dates.

Douglah, who was the agency's roots after about three years ago, when Aum and himself were booking in the Hampton area. They gradually moved to Norfolk and it was there that they started booking colleges.

"Virginia has always been a little behind the times when it came to booking bands and we got into it when it was wide open," he says.

"Now that we have consolidated the two agencies, we will have additional buying power."

The Virginia college market consists of 38 major universities and 37 community colleges, according to Douglah, and each school is looking for reasonably priced entertainment to fill budget cuts. Webb United will try to book bands throughout the state to keep prices down.

In addition to talent booking, this new company will also perform several other services for schools including going to the school and coordinating the concert (from staging to tickets).

Schools desiring bands out of their budgets will have the ability to go into partnerships with Webb United, Douglah says.

"If there is a band that looks financially promising to the school and our agency, we will go into a varied percentage partnership," he says.

Douglah states that his company feels at home in the college market because each member gained his start there.

Colleges look at the major consideration of Webb United, Douglah says, but the agency also plans to book and find bands into clubs throughout the state.

Now that many clubs are beginning to take drinks, they will have more money to spend on entertainment," he says. "And that is why we are trying to book groups for them like Cold Blood and Goose Creek Symphony."

Douglah says the ultimate goal of Webb United is to become a completely rounded agency.

"We hope to get into setting up college lecture and films within the next year," he says, "and eventually we want to pursue college bookings in other Southern states."

Campus Briefs

The Armstrong Foundation has honored several universities in the tenth annual Armstrong Awards for excellence and originality in FM broadcasting.

The award was announced after the 1975-1976 Armstrong Awards gala, which featured performances by the Armstrong Memorial Jazz Orchestra and the Armstrong Alumni Jazz Ensemble.

The award ceremony was held at the Armstrong Auditorium on the campus of the University of Virginia, where Armstrong was a student.

Campus News

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Concord Summer Festival Follows Bay Area Jazz

SAN FRANCISCO—Ruby Braff and George Barnes will appear at the sixth annual Concord Summer Festival July 26 on the opening evening.

The event runs over two weekends, July 26-28 and August 2-4. Six concerts will feature top performers in jazz, classical and pop music.

The Concord Boulevard Park is the site for the event, a $25 million performing arts center having been delayed in construction.

The Bay Area's first jazz festival of the season, the third annual Bay Area Festival was presented by Garth Green this weekend presentation Saturday (29).

Among the artists appearing at the Oakland Coliseum were Tower of Power, Gladys Knight and the Pips, the Crusaders, Jazz All-Stars featuring Ray Brown, Hampton Hawes, Harold Land, Shelly Manne and Harry "Sweets" Edison, Al Green, Ella Fitzgerald, Herbie Hancock and Stanley Turrentine.

For pop singer Al Green, it marks his first appearance with Weir and his first at any jazz festival.

Four large projection screens behind the stage helped beam closeup images of the performers throughout the huge stadium.

Big Warner Promo For Uriah Heep LP

NEW YORK—Warner Bros. Records is mounting a major promotional campaign to back Uriah Heep's latest LP, "Wonderland."

Designed to coincide with the group's current U.S. tour, the campaign includes AM and FM radio spots; in-store and tour posters; bumper stickers; a group neck medallion; and consumer and trade print advertising.

CRUCENews—The Cruse Family signs a long-term contract with Superior Records of Nashville. Standing are Duane Allen, president, and Wayne Hilton, producer of Superior. Seated are Joe and Nancy Cruse.

CRUSE NEWS—The Cruse Family signs a long-term contract with Superior Records of Nashville. Standing are Duane Allen, president, and Wayne Hilton, producer of Superior. Seated are Joe and Nancy Cruse.
Smithsonian Classic Jazz Recordings Bridge The Music's Musical History

BY MILDRED HALL

This is a reminder, for the jazz newcomer or the seasoned aficionado, that there is available a collection of 87 classic jazz recordings by major performers, coaxed and compiled (unbelievably) from the treasure troves of 17 record companies in Washington. It is an anthology, in a boxed set of six LP's, covering the jazz ages from Scott Joplin's "Maple Leaf Rag" by Scott for piano roll, and by Morton in pure Jolly Roll" to John Coltrane's "Alabama." For a survey, there is a 48-page booklet of jazz history, discography and photographs, for intrinsic pleasure, and an over the choice of the 87 representative selections on the record list. It is called the Smithsonian Collection of Classic Jazz, and was compiled by Martin Williams, Director of the Jazz Program for the Smithsonian Institution, Division of Performing Arts—and that musical cliff-hanger is the sole and only governmental aspect of the work. The rest is music, music, music and composed and/or performed by masters in the genre.

Williams is frank to acknowledge that not every selection can please everybody as the most precisely representative of its kind in the 57-year span covered. He admits there was one—only one—review when the collection first came out last November. But the majority of reviewers have held it to be the most representative compilation from over half a century of recorded jazz.

It took Williams two years to put it together, to win over 17 record companies to the cooperative anthology, and to clear incongruous copyrights.

The accompanying and convenient one-page listing of the 12 sides carries such names as Ellington, Armstrong, Fletcher Henderson, Fats Waller, Billie Holiday, Errol Garner, Charlie Parker, Miles Davis, Thelonious Monk, Sonny Rollins, the Modern Jazz Quartet, John Coltrane and Ornette Coleman.

There is music by Bebo Smith, King Oliver, Sidney Bechet, Earl Hines, Bix Beiderbecke, Art Tatum, Roy Eldridge, Lionel Hampton, Erroll Garner, Charlie Mingus, Max Roach, Colton Taylor.

The record set is not on sale in any regular retail outlet, or through ordinary commercial channels—by agreement with those 17 labels. But the general public can buy the collection the way 30,000 sets were snapped up within the first two months after its appearance last November.

For $20 it can be bought over the counter through the Smithsonian Music Shops here. By mail, orders directly by writing Classic Jazz, P.O. Box 14196, Washington, D.C., 20044 and enclose $21.50 to cover postage and handling. Distribution to schools and colleges and libraries is through the W. W. Norton.

The collection is one aspect of a whole jazz program, new in its second year of performances on the Jazz Heritage Concert Series in the just-announced auditorium of the National Museum of Natural History here—and it that sounds stuffy, never think it. Each concert is preceded by a workshop free and open to the public. Open rehearsals with comments to the audience have been held by Horace Silver, the Modern Jazz Quartet, Tiny Grimes and Jim Hall, Lee Konitz, Gunther Schuller and Jimmy Giuffre. Tickets are as low as $3 for students.

Also informal and informative—Earl Hines, Carmen McRae and Lionel Hampton talked about their work, played it, and took questions from the audience. Other play-and-learn sessions have been held by Ceci Taylor, Ornette Coleman, Mel Lewis, Sonny Rollins—and Charlie Mingus just played his music.

Publications are emerging. "Eric Dolphy," a musical biography and discography by Vladimir Simoska and Barry Tappern is now available from the Smithsonian Institution Press.

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Electric Lady Studios in New York City is where Gene Cornish and Dino Danelli (formerly of the Rascals and now with Budding), Don producing a Richard Sma- single for Screen Gems with Dave Palmer handling the engineering. Also, at the studio: Spooky Tooth is finishing up an LP with Eddie Kramer and Gary Wright producing for Island, with Kramer also engineering; Tom Fallick is recording with Larry Fallon and Ron Johnson producing and Palmer engineering; Buck Fever is cutting with Barry Minsky, producing and Ralph Moss working the boards; Ellie Stone has been in with Eric Blau producing and Bernie Kohn engineering; Lina & Margaret have been working with Erick Lofstahm producing and Bruce Staple handling the engineering; Lobo is producing new artist Roger Lasker for Big Tree with Ron Johnson engineering; and Spider Barbour is in cutting for RSO with Moss producing and Dave Witte我院 engineering.

Tom Rush has been at the Record Plant for Columbia, cutting some vocals with Jackson Browne, Don Henley, Randy Meinhoff and Tim Schmit, Mark Specter is handling production. Redone is also in the studio working on their next LP, "Beau Desert Dreams Through Turquoise Eyes."

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Lots of activity at Clover Recorders in Santa Monica, Steve Cropper was in working with staff engineers Robert Appere and Charlie Blocker on several projects, including Cold Blood's next LP for Warner Bros., Rod Taylor's latest single for Elektra/Asylum, Al Wilson's up- coming Rocky Road single and Sam & Dave's first LP for United Artists. Paul Rothchild also completed work on an upcoming Columbia LP, "Cottonwood Soul," with John Harre and Michael Brouwer producing. Peter Asher has been in to begin work on Linda Ronstadt's next LP for Elektra. Arranging and engineering, Cooper will also begin working on the "Temptations' next for Motown, and the company is set to come in to cut a new single.

At the Burbank Studios, the last step in a five-piece, $5 million construction of the Groove-Rice Complex was unveiled recently with the opening of Dubbing Room S. The facility is equipped with 30 RCA recorders and two RCA master recording machines, both capable of independent or simultaneous pickup. The systems are designed for complete pickup recording and electronic insert recording. The meter systems are completely controllable, and every aspect of the recording and production process is linked to each other with a new, xenon-lamped high-speed strobe console in the control room. The studio's new is fromQuad 8. Dubbing Room S will be used for monitors as well as stereo dubbing. Facilities previously installed in the Groove-Rice Complex are ADR II, Music Recording I, Dub Down and Music Recording II.

Kiss is getting set to go into the Record Plant to begin work on its next LP, then follow with New York City. At Wally Heider's in Los Angeles, George S. John and the Glory Band have cut "Love's Tide" and "I Gave Everything I Had" for Decca Records, Down in Fort Lauderdale at SRS International Recording Studios, Joe E. Neubauer is completing an LP with Manfred Mann's Earth Band. Ten Red Fox have finished a set. Dave Chadha handled production for both groups, and the sessions took place at Nashville, working on her next ef- fort with Owen Bradley producing. Two of the sessions for the LP were penned by Charlie Rich.
Radio-TV Programming

U.K. Commercial Radio Grows
But Lack of Talent Is Problem

By CLAUDE HALL

LOS ANGELES—If you’re going to
program a commercial radio stn.
in London or the provinces, it better be
better. It’s not so much the competition;
it’s the bottom line. Can you imagine
moving a transmitter for around $75,000?
Then paying the musicians union about
$250,000 a year? It’s not that we didn’t play!
And nearly that same amount to the
Performing Rights Society for the records you play!

Capitol might spend around $300,000 a year on
100,000 clients to book, so the potential
clients aren’t used to advertising on radio in England.

So, all radio clients have to be “educated” toward radio
advertising. “But, fortunately the clients who are advertising are start-
ing to feel a little more confident,” Day says, “as they tried it and it worked.”

Day also has another handicap that would drive any U.S. program
director up the wall...he’s limited in the number of total hours a day that
the station can play records...in this case, the station in London that
“protects” the interests of the record companies in England, has li-
censed Radio沥青, which can only play four hours a day out of its total 24-hour schedule.

Except for:
• Soundvariations
• Library music—recorded specifically for radio broad-
cast.

Otherwise, the stn. must program talk shows, which it does, or
live music most of the day.

Day has, so far, because of time allotted to jingles, commercials,
news, and community announcements, been able to spread his nine
hours over a total of 12 hours of total programming.

To compensate for the so-called “needle time” restrictions, he
programs five bands, mainly 10 a.m.-1 p.m. and 5-11 p.m., but the
needle time restriction is something that will “permanently hamper” private commercial radio in
England. “The argument by the PPL is that if we played more records, it would hurt record sales. But I think there’s no evidence for their belief. When the pirate radio stations were going strong, overall record sales increased.”

He wonders if perhaps music recorded in the U.S. might be
advantageous...British pirate radio might be a way of avoiding needle time limitations; he wants to try it if he can. “But time is running out on him that he must be cautious.”

Radio Capital has a playlist of 40 records, which it feels is “not too bad”...the proper English chart though there are some “records we don’t play and some we’ve heard on.” In addition, the station has six “climbers” it gives considerable programing atten-
tion.

“And probably, as a rule, we have

3-Way Program Service Launched in ‘Pippin Place’

MUSKOGEE, Okla.—’Pippin Place’...a new 3-way program-
ning service...hosted by Pippin—members of the group of the
radio personality Jerry Pippin, has been launched here by Contem-
porary Programming Services.

Harvey Burg, vice president of the new syndication firm operating out of Tulsa, says the service is designed to sound like a live person-
ality and features comedy and the voices of recent Los Angeles
newspaper imports, as well as music geared to the individual stn.

Available seven days a week, 12 hours a day, the service is off-
ered to a station in programs ranging from two to eight hours daily. It is avail-
able in three music formats—all

Radio Forum Readies Varied Agenda Topics

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Radio Forum Readies Varied Agenda Topics
Programming Comment

Art Morris, Music Director
KTN-AM, Trenton, Mo.

More and more music programmers are surely having the same problem I am. This is in regards to Charlie Rich. Charlie is a great talent and the public really likes him.

But here is the problem: When Charlie came to the fore last year, he was on Epic. And now, due to his success, his old label RCA is cashing in on that success with releases of old recordings. And the public seems to like them. "There Won't Be Anymore" being a prime example. Now, Mercury is in on the act with "A Field of Yellow Daisies."

I'm worried that Charlie's career may be ruined by all this exposure. But don't get me wrong, I personally like Charlie Rich, though I've never met him. I like the new productions. Billy Sherrill has done wonders for Charlie. I don't care for the old recordings.

But in a market like ours where country crossover permeates our playlist, what do you do? Even our dock is getting tired of playing Charlie Rich. Maybe some other MOR programmers have some ideas of what a fellow could do. We have a responsibility to the audience to play what they want (not to mention the man in the front office). I just wonder how Charlie feels about all these releases?

Jazz Is An Accommodation Not a Necessity Say Racks

By John Sipple

LOS ANGELES—Jazz is a necessary "accommodation" to the average radio market, who admits that even with a Herbie Hancock, Doro-
dato or Herbie Mann hit album, impressions are about 3 to 5 percent of his business.

The good, consistent jazz cus-
tomer is not a rack patron, according to Harold Plaut,national pur-
chasing chief for ABC Records & Tape.

Sulman says ABC maintains a 125-title best-selling jazz LP list where the account wants or merits it, but most racks have one header only and there are about 25 titles avail-
able.

Paul David, president of Stard Record Service, Canton, O., who operates in the eight-state area, concurs. He says he uses up to 200 titles, but it's rare, if ever, where there is probably heavy college-university trade.

He emphasizes that the titles are "whatromes."

Lou Fogelman, who oversees buying for the 46-store Wheehouse chain throughout California, finds about the same percentage for jazz in his outlets as does a rack.

The cross-over albums like Han-
cock, he opines, are hard to cate-
gorie. "Are they rock or jazz? They start out jazz, but then go commer-
cial and make the pop LP charts.

Singles Slump in Germany—Cite Price Rise; LP's Up

HAMBURG—Price rises and the lack of new trends have been blamed for the slump in singles sales revealed by the Federal Associa-
tion of the Phonographic Trade. In the first quarter of this year 16 percent to 20 million fewer singles were sold than in the corresponding period the previous year, according to FAPT statistics.

The German record trade has put the sales regression down to a cost increase which increased the retail price of a single by about one mark. It also blamed an apparent lack of trends which past experience has proved stimulate impulse buying of singles.

Album sales increased by an over-
all 20 percent increase, though full-price LP's dropped by 4 percent.

Most significant gain was in the mid-price category—up 51 percent— with budget albums showing a 34 percent rise.

The record industry has pointed at aggressive importing of low-priced product as the reason for the album sales figures.

The statistics show an overall 24 percent increase in the sales of what the FAPT term high-brow music, including serious music, classical, spoken word and poetry.

German tape sales are progressing and the statistics show a 64 percent increase. But again it was the low-
priced categories which jumped signif-
icantly—up 94 percent.

Records imported for the first quarter of this year remained con-
stant, at about 1.6 million.

But exports rose by 19 percent for records and 32 percent for tapes.

Graphics Stress Charm 8 Sound-Alike In Packaging

FARMINGTON HILLS, Mich.—Charm 8, a new line of sound-alike 8-track cartridges released by Magnetic Video Corp. here, is using a graphics approach which emphasizes that the music is a copy of an original recording.

The firm's labels contain the words "Sound-Alike Collection" in a curvy type size. The copy does not, however, contain any reference to the artistic whose hits are being copied.

( Irving O. Spiegel, veteran indus-
ty attorney, reportedly started the trend in Los Angeles toward less misleading packaging and copy in instructions to the Bilbri Brothers and their sales manager Howard Al-
perin for their own Music Trends tape series of copied hits.)

Charm 8's packages contain the following: "Charm 8 features new artists whose musical performances are amazingly like the originals. This is not an original artistic recording."

Call Letters Change: Switch to 'Solid Gold'

LOS ANGELES—Two stations changing call letters have also changed to programming formats created by Drake-Chenault. They are KWKW-FM in Minnesota which dropped country for the auto-
mat "Solid Gold" programming and WQPO-FM in Harrisonburg, Va., which is also airing that feature. It was formerly WSYA-AM.
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FOR SALE
BOOK REVIEW

History of Sound Schick’s Study

NEW YORK—In case anyone needed reminding, quadracine is only the latest example of the record industry’s inability to ensure quick standardization when faced with a new technological breakthrough.

It was only after the invention of Technicolor almost 100 years ago that the fledgling industry faced in first configuration. Based on the premise that color and that historic struggle is told in ‘Revolution in Sound,’ the book by Charles Schick first published by Little, Brown and Co.

Schick, a veteran recordman whose label affiliations over the years have included executive responsibilities at Columbia, Epic, Cardmore, and more recently London, Wanamaker Records has done his best to detail in tracing the complex technical and commercial origins of the industry from its infancy to its current 4-channel dilemma.

Along the way the reader is treated to a provocative randomization of early patents, the history of the format of manufacturing firms and a series of mergers that finally led to the establishment of Columbia Records and RCA Victor, and later of Decca, and the host of independents who followed. The description of merchandising techniques, through the use of record companies, and direct marketing in general.

For readers, Schick’s side of the introduction of the longplaying record and the battle of speeds is kicked off between Columbia and RCA and prove what is most interesting to anyone who pays a respect to the history of the industry, at $6.95, a pound, the book is a worthwhile addition to the volumes dealing with the industry.

BORROWIT

Orchestras Get $6.98 Mill Grants

LOS ANGELES—Grants totaling $6.98 million have been made by the National Endowment for the Arts to orchestras for the current fiscal year.

Nancy Hanks, the NEA director, notes that $5.56 million is from federal funds and $1.42 million is from private sources.

Around 45 percent of all orchestras are grants for youth-related programs.

The endowment fund, headquartered in Washington, D.C., does not make grants to individuals, but rather to organizations. The grants range from small amounts to large ones.

The NEA, which is funded by the U.S. Congress, is the only federal agency that supports the arts in the United States. The NEA’s mission is to promote the arts and cultural heritage in America through grants and other programs.

The NEA provides funding to cultural organizations and programs, including arts and cultural organizations, artists, museums, schools, libraries, and other organizations that promote the arts and cultural heritage.

The NEA’s grants are based on the quality of the proposed project, as well as the organization’s ability to carry out the project.

In addition to NEA grants, many orchestras receive funding from other sources, such as local government agencies, private foundations, and corporate sponsors.

The NEA’s grants have helped many orchestras to purchase new musical instruments, hire new conductor, and present new programs.

The NEA’s grants have also helped orchestras to educate young people about the arts, providing them with opportunities to participate in musical performances and to learn about the history and culture of music.

The NEA’s grants have also helped orchestras to reach out to new audiences, including people of different ages, ethnicities, and backgrounds.

In 2015, the NEA awarded $45 million in grants to orchestras across the United States.

The NEA’s grants have helped orchestras to present a wide range of programming, from traditional concert hall performances to outdoor events and community-based programs.

The NEA’s grants have also helped orchestras to collaborate with other organizations, such as schools, museums, and community centers, to present innovative programs that bring the arts to new audiences.

The NEA’s grants have also helped orchestras to create new opportunities for artists and musicians, including opportunities to perform new works and to work with other artists and musicians.

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The NEA’s grants have also helped orchestras to educate young people about the arts, providing them with opportunities to participate in musical performances and to learn about the history and culture of music.
NEW YORK—The spate of ragtime releases continues into 1974, with at least three companies issuing more of the same—including a two-record set within the past several weeks.

Not only are they vying for the customer’s record dollar, but they are releasing tunes that are being heard at the box offices right now—mainly the same tunes, obviously.

Millhauser at 81

NEW YORK—Darius Millhauser,47-time conductor of the Metropolitan Opera, recently conducted a series of performances which included a new work by the young composer, Edward Stein. The performances were well received by both critics and audiences.

NEW YORK—Criticizing that contemporary music accounts for only 7 percent of the works performed by the major symphony orchestras, the National Music Council has called for a change in the way music is programmed to include more contemporary music as a matter of course and double the amount of contemporary music being performed.

NMC Calls for Support Of Contemporary Music

NEW YORK—The council—which represents 99 American music organizations—called for establishment of local community support for contemporary music programs through the aid of community groups, conductors, musicians, and managers of orchestras and opera, and expressed a willingness to work with other organizations to increase the programming of contemporary music and to develop contemporary music programs. The same policy as exists for other contemporary arts.
Jukebox Programming ‘Do-It-Yourself’ Plan Aids Valley Distrib

By ROBERT LATIMER

SACRAMENTO, Calif.—Location owners who demand requests too often by jukebox distributors here are likely to get a purchase order in the mail—in words to instruct and encourage the records they want themselves.

“The process they learn something about the requests made by people involved in filling such requests,” outlet Del Scotto has found. The chances are that a location owner who has been too lavish in making up request slips is likely to temper his future requests with better judgment.

This clever idea has proven full of advantages for the 20-year-old California music and scenery operation. Scotto came up with it when he found an almost inexplicable number of requests for one record in a year ago.

For some reason, location owners before he had asked only for one or two records. Every record change were demanding five, six and even 10. Each location owner apparently felt he was his best advisor in making up a music menu and, anxious to increase profits, would request a whole jukebox. Even when such requests fell flat on the spindles, the location owner wanted his records and often stepped up the tempo so far as special requests go.

Thus, when a collector brings in a big batch of requests from any location owner, the list is checked against titles available in Scotto’s own library, or readily obtained from standard one-stop sources. If not, the order is honored, made immediately, and ordered at Tower Records in Sacramento.

There is also a jukebox purchase order per month for each location owner, but the amount is varied according to the order placed. “It teaches them a lesson,” it was pointed out, “that the records requested are numbers which will require much correspondence and back-ordering, and a search has to be made. When the location owner has experienced some of these disappointments on his own, he is a lot less far demanding in making up his request list for the future. We can keep his goodwill, however, because we have provided the funds which he is to use for the purpose.”

Nature of the average location will try to use up the entire voucher. More often than not, some of the records bought can’t be found, and the purchaser must switch to something else. The indecision and indecision which follows means that no location owner far much more appreciative of the routeeman’s skill in keeping record popularity.

One of the chief advantages of the jukebox purchase order program is the burden it lifts from Valley Distributors’ single collector. Along with installing regular changes on over 100

([Continued on page 27])

What’s Playing? A weekly survey of recent purchases and current and old selections getting top play.

CHICAGO: SOUL & POP PURCHASES

Chicagoans are making the most of their jukebox dollars.

K.W. NAIT, 1457 W. Monroe, Des Hall, 21900.Selector.

WILLIAM。（WILLIAM）‘1337,’ 1457 W. Monroe, Des Hall, 21900. Selector.

CHICAGO: R&B & POP PURCHASES


JACKSON, MISS.—COUNTRY PURCHASES


MIAMI

MIAMI

MIAMI

MIAMI

MIAMI

MIAMI

El Conquistador Bernal has a new single on Bernal Records, titled, “Co- razoncito.” The latest single for Los Checanos De Juan Guerrero is titled “Si No Me Quejas,” on Falcon. This one has achieved ample airplay across the state. ARV International has just released Coronado’s latest single, “Divorcio Del Amor,” by Ingrid Del. … KIAT-AM, Mission, recently promoted a song festival, featuring top talent from Texas as well as from Northern Mexico. The event was emceed by the Mission station’s DJS, headed by Humberto Pedraza, program director… Augustin Ramirez’ latest LP, “El Tiempo Chico” by Johnny Gonzalez” E3 Zarape label, has been selling well in Texas since its recent release.

Little Joe La Familia are consistently drawing crowds in their Texas appearances. Also doing well is Little Joe’s latest LP, titled “Teal” on Buena Records, while English stations are starting to play the group’s song, “The Way You Turn Me Down.” … The Godfathers, one of Corpus Christi’s night spots, has found the Royal Jesters within the last two months and will continue to do so on a once a month basis, according to the club’s manager John Maso. … Those who have listened to some of the songs composed by Bobby Vance of Corpus Christi agree that the budding country songwriter has ample talent. Bobby recently quit a well paying job to pursue a music career full-time. As a first step, he is organizing a country group as a sounding board for his songs.

LEU SILVA

Reap Helps Jukebox Trade PHOENIX, Ariz.—For many years, Art Kaufman, president of Valley Vendors here, has made it routine to tour every location owner a recap of the year’s transactions.

Included are figures on monthly collections, a chart of what was added or changed, etc. The recapulation is capped with the total profits which the buyer has derived from his machine space.

One particularly outstanding development over the past year, the location owner who regularly goes to the trouble of honoring requests must have his own personal space, that almost invariably shows better collection.

Thus, in delivering the recap to the location owner, a comment is made to this effect, pointing out that the location owner, after all, knows the music habits of his customers better than anyone else, and that the extra effort involved in passing along requests to his collector-programmer has paid visible dividends.

The effect has been one of stimulating location owners to put more thought into this aspect of merchandising the jukebox, almost invariably with excellent results.

IN CHICAGO

This Week

TITLES-ARTIST & LABEL (Designating Label)

1. LOS DIALYS

2. MOCEDES

3. LOS FREDDYS

4. JULIO IGLESIAS

5. JAVIER PALOMO

6. PELIN RODRIGUEZ

7. ROBERTO TORRES

IN MIAMI

This Week

TITLES-ARTIST & LABEL (Designating Label)

1. ANA GUADALUPE RODRIGUEZ

2. RENDON.

3. LUCIO MENDEZ

4. RAY BARRETTE

5. JOHNNY VENTURA

6. ORLANDO CORDERO

7. RICARDO ROMERO

8. LUIS GARCIA

9. EL VENTURA

10. EMILIO VILLAR

11. LA JAZZ

12. JULIO IGLESIAS

13. PELIN RODRIGUEZ

14. SOFIA MORENO

15. RAY BARRETTE

16. JAVIER PALOMO

17. JOHNNY VENTURA

18. RICARDO ROMERO

19. LUIS GARCIA

20. EL VENTURA

21. LA JAZZ

22. JULIO IGLESIAS

23. PELIN RODRIGUEZ

24. SOFIA MORENO

25. RAY BARRETTE

26. JAVIER PALOMO

27. JOHNNY VENTURA

28. RICARDO ROMERO

29. LUIS GARCIA

30. EL VENTURA

31. LA JAZZ

32. JULIO IGLESIAS

33. PELIN RODRIGUEZ

34. SOFIA MORENO

35. RAY BARRETTE

36. JAVIER PALOMO

37. JOHNNY VENTURA

38. RICARDO ROMERO

39. LUIS GARCIA

40. EL VENTURA

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JULY 6, 1974

PUBLICATION OF BILLBOARD IS DISTRIBUTED BY CAYTONICS RECORDS ANNOUNCES...
Youth Sauce

Youth Puts His Faith In Black Music

By LEROY ROBINSON

LOS ANGELES—It has been youth who have created much of the changes in our society today, and most assuredly in the area of music.

In the area of radio programming there has been a change in some stations, WBZ-AM/FM, a Walthingham Group station in Boston is introducing a new idea for a program on black music, thanks to a young black college junior.

"Music is the number one form for bringing all types of people together," says Tevis Collins, a 22-year-old college student at Tufts College. "And black music, especially, is making this happen."

Collins intends to show that it can happen by introducing a black music program called "Black Renaissance" on WBZ-FM. It will be produced and d Sy by the somewhat idealistic young man whose premise for the program is based on an interest...in anything that's going to educate black people, and that will also educate all people about the great contributions that have been made in black music.

Collins has been working at WBZ-AM as a producer and programmer during the hours he's not spending time with the books preparing himself for his degree in English with creative writing as his major concentration.

At Tufts he was a deejay and the rock-jazz music director. Then, along came the idea for "Black Renaissance" which he took immediately to the general manager of WBZ, Bill Cusack, and young Collins was given the assignment to get a try on the 20,000-watt WBZ-FM band.

"I'm very happy Mr. Cusack and the station are taking the initiative to give black music a chance to be presented in a broader sense," says Collins.

With only one black music-oriented station in Boston which is on only from sunup to sundown, Coll-

(Continued on page 27)
Connoisseur LP Follow-Up

Overture, all original transcriptions by the composer for two pianos. The record also includes the three Preludes. Pianists are Yevi and Jaa.

Indie Distrib Moves

PHILADELPHIA—American Record Sales Inc., independent record and tape distributor, leaves its center-city location for a new office building of 10,000 square feet at nearby West Deptford, N.J.

the Heat’s On!

HOT!

TED TAYLOR

“SHE LOVES TO DO IT AS WELL AS YOU”
Ronn #77

HOTTER!

LITTLE JOHNNY TAYLOR

“YOU’RE SAVIN’ YOUR BEST LOVING FOR ME”
Ronn #76

TOLL HOT TO COOL!

THE MONTCLAIRS

“MAKE UP FOR LOST TIME”
Paula #381

EXCLUSIVELY WITH JEWEL RECORD COMPANY

Youth Puts His Faith in Black Music

○ Continued from page 26

Linn program, which will air on Fridays at 11 p.m. to 2 a.m., would seem to be the perfect setting. But according to Collins, “The audience might reject what I’m doing, and I’ll be taken off the air.”

VZB has what is called a “vote line” whereby listeners may call in and cast a vote for, or against, a particular record or program. If there are enough negative votes then whatever it is they voted against can be removed.

Collins realizing that his FM listening audience is composed of high school and college age level, and 70 percent white, could quite possibly disagree with his desire to play music of “new and lesser-heard r&b and jazz” artists who are black.

Who’s right? “Because of the age group I’m dealing with,” answers Collins, “they’d prefer to hear records by Elton John, Paul McCartney, the Doobie Brothers, and well-known black artists such as Sly, the Stylistics, and Eddie Kendricks.

“I want them to hear and appreciate what Spectrum, the Black Byrds, and Quincy Jones, who is one of the lesser heard people I’m talking about, is into. But if the audience makes me the ‘Hammer of the Week’ (through negative votes cast on the vote line) then they’ll take me off.”

Collins, who will graduate in 1975, is willing to give it a try anyway, because he knows that if it works, it will be a giant step for radio in Boston, and the realization of one of his own dreams of ‘a broader acceptance of black music.’

‘Do-It-Yourself’ AIDS Distrib

○ Continued from page 25

boxes, he takes care of spindling the location’s self-purchased requests. An extremely busy man, he is quick to suggest the purchase order when it’s indicated.

The system involves no heavy additional expense for Valley Distributors, inasmuch as Tower Records bills the requests at the same rate which Scott pays for his routine record orders. The cost is taken off the top in collections by the location as a further safeguard.

In this way, the California jokebox operator has invented a simple and effective means of getting location owners to shoulder part of the workload and solve a vexing problem with no loss of goodwill whatever.

Classical Notes

○ Continued from page 24

as orchestra for Spicelo Festival Orchestra U.S.A.

Leonard Bernstein named institute lecturer at Massachusetts Institute of Technology. Bernstein and Michael Tilson Thomas will conduct first major concert celebrating the centennial of the birth of American Charles Ives on Thursday (4) at Danbury, Conn. It will be played by American Symphony Orchestra as a Star Spangled Banda for the composer—Herbert Von Karajan and the Berlin Philharmonic return to the U.S. in November for first American tour in years. Concerts, at Carnegie Hall, are Nov. 9, 11.

ROBERT SOBEL
Country Music

Country TV 1/2-Hour Set From Opryland

NASHVILLE—A new half-hour television syndication, already placed in 150 markets, goes into production at Opryland USA here in late July.

Produced by ShowBiz, Inc., the show will feature country artists, and will be hosted by Ralph Emery. It is titled “Pop Goes the Country.”


NASHVILLE—Cinnamon album artist Jimmy Payne, who made a brief tour of England last spring, has been booked back into a 20-city tour of the United Kingdom in November.

Six more dates are tentatively set.

Payne, who has the largest country-music fans club in England, will be brought over by promoter Larry Adams.

The artist made a surprise visit as a guest at the International Country Music Festival at Wembley in England at the conclusion of his last tour.

Narvel Felton, also of Cinnamon, taped a half-hour long BBC show while in England at that time, and may be involved in a future tour himself.

Earl Hall, Hart Sue Buck Owens

Bakersfield, Calif.—Two lawsuits totaling approximately $420,000 have been filed in County Court here against Buck Owens by both Earl Hall and artist Freddie Hart.

The first suit, filed by Hall, contends that Buck Owens, without any agreement or contract with Earl Hall, took a $75,000 advance from him.

The second suit, filed by Hart, charges breach of contract and fraud in a $22,000 advance that he says he lost the right to some of his copyrights through Owens.

Earl is asking for $350,000 in damages.

FIRST 6 MONTHS

Music Hall of Fame Gains 30% In Attendance Over ’73

NASHVILLE—Despite an early summer crisis which threatened long-distance travel attendance for the first six months of this year at the Country Music Hall of Fame, it is up some 30% over that of last year.

The attendance figures have climbed steadily since the structure first opened, and far exceed all early anticipations.

With the heavy summer months still ahead, 95,000 already have paid their way into the Hall of Fame, compared with 73,000 for the same period last year.

Director Bill Riley says that, on the basis of other projections, it can be estimated that this year’s annual figure might exceed $350,000.

Figures for attendance at the “Grand Ole Opry” are up accordingly, and all reserved seats are sold out into the fall. In recent weeks, all four weekend shows have been completely sold out; the show now accommodates about 18,000 each weekend, with single performances on Friday night and Saturday afternoon, and two shows on Saturday night. The show now grosses some $90,000 weekly. In addition, the “Opry” gives free afternoon weekday shows to patrons of WSM, the music-theme amusement park, which has also had a marked attendance increase.

In addition to these plusues, the recent $4 million plant were revealed by Lesli Propes, president of Norin Music, Inc., the company which bought the Opry last week.

The new $4 million plant were revealed by Lesli Propes, president of Norin Music, Inc., the company which bought the Opry last week.

Gibson Sees Guitars From Nashville In ’75

NASHVILLE—Gibson’s new factory here will be in production during the first part of next year.

Plans for construction of the $2 million plant were revealed by Lesli Propes, president of Norin Music, Inc., who said last week that “no other place could be more fitting as the home for Gibson guitars.”

The factory, which is an extension of the Kalamazoo, Mich., plant which employs some 600 persons.

In the longer term, this plant will be the equivalent in size of that operation,” he added. Calling it a “major step in our product development,” he said the company would work with other guitar plant and service the needs of the business.

The plant will be on a 25-acre site, and contain 60,000 square feet of working space.

It is on the way to becoming a guitar plant ever built,” Propes noted that temperature and humidity would be controlled, and the entire process would be automated.

Intended to appeal to the consumer as well as the artist, the structure will have a gallery of antique instruments.

6th Label Joins Act To Get ‘Rich’ Quick

NASHVILLE—A sixth label now is releasing Charlie Rich product in the form of a budget product, thanks to a liaison arrangement from Shelby Singleton.

Gusto Records, owned by Tommy Hill, has an LP of Rich on the market, on its budget line Power Pak label, and plans to release another album within the next week. Rich, who is under contract to CBS, also has been released by RCA, Mercury, Sun and Hi.

Singleton acquired all of the old Sun masters from Sam Phillips a few years ago, and previously had released some vintage product of such artists as Jerry Lee Lewis and Johnny Cash.

Now he not only has leased all the Charlie Rich masters to Hill, but has set up a lease-distribution arrangement with him on masters by Cash, Lewis, Rich, Carl Perkins, Jeannie C. Riley and Harlow Wilson, Miss Riley and Wilcox previously were under contract to Singleton for his own labels, SSL and Plantation.

Hill says he is in the process of putting together 10 albums and about 20 releases for release in a short period, all on Power Pak.

“With many of the majors announced they were pulling out of the budget lines, I picked up on it,” Hill said. “This gives people the opportunity to buy the old tunes at a bargain price. The LPs are priced in most stores at $3.98.

Hill says he has done well with the first Rich LP, and has expanded his business so much that he has moved into a new headquarters near the downtown area, with 28,000 square feet of space.

He also has purchased some old Jimmy Dorsey masters from Rusty York in Cincinnati, who, Hill says, bought them from Fraternity Records.

In addition to the Sun product, Hill has put together a number of songs by Wilma Lee and Stoney Cooper in the country field, and is negotiating for masters by Tex Williams and Kenny Price.

Singleton says that, in addition to the release of the Rich catalog to Gusto, he has made deals involving a record club and foreign sales.

It was also learned that Singleton tried to sell all of the Sun masters on Rich to CBS, but vice president Ronnie Rider said the “price was too high.”

Rich received for a number of labels over the years and had almost faded into obscurity when Ernie signed him. Through the efforts of Jerry Sherrill and promotion manager William Eddie, Ernie rose quickly to the top with outstanding individual and strong promotional push. His surge of almost unparalleled popularity has prompted the release by other labels, and there are estimates that this competing product has cost CBS $1 million.

Sales of the budget-line Power Pak albums alone are in excess of 25,000.
Barbara Fairchild

"Teddy Bear Song"
"Kid Stuff"
"Baby Doll"

& now

"STANDING IN YOUR LINE"

HER NEWEST SMASH SINGLE
FROM COLUMBIA RECORDS #4-46053

BE LOOKING FOR ELEVEN GREAT NEW SIDES IN THE
BARBARA FAIRCHILD ALBUM "STANDING
IN YOUR LINE" TO BE SHIPPED JULY 22
COLUMBIA RECORDS #KC-33058

EXCLUSIVELY ON COLUMBIA RECORDS
Country Music
Album Music
Sales
At Fan Fair
Show Profit

NASHVILLE—Sales of albums at Fan Fair this year nearly doubled last year’s total, and were triple the figures of the previous year.

These sales facts were released by Butch Carlock, president of Music City O.K., who contracted to sell the albums during a 23-day period at the Municipal Auditorium. Under the arrangements, profits were shared with the Country Music Artists.

In the previous two years, the sales showed a slight loss, due to the expense involved in space and pay to personnel. However, this year the massive crowd this year plus the “impulse” buying created by the shows resulted in a substantial profit.

Carlock says most of the LP’s sold were of the “lesser known” artists, whose records frequently are not available in retail outlets around the nation. “This was particularly true of the artists who appeared on the show,” he says, “and I feel strongly that record labels that did not have artists represented were hurt by this. It gave the fans the opportunity to buy albums of many of the artists for the first time.”

Repeatedly this has been a complaint of fan club presidents; the inability to find records of various country artists in retail outlets throughout the country.

National Gospel
Talent Agency
Adds Operations

NASHVILLE—Lou Hildreth, owner of the Nashville Gospel Tal- ent Agency, has expanded his operation with the addition of personnel and artists.

With her growing firm are Howard Hildreth, who will head all of the publishing operations, the distribution of gospel sheet music and recordings. He also will head all of the bookings by Fay Shedd, formerly WWQM-AM, an Atlanta gospel outlet, who becomes office manager.

Ms. Hildreth, who has some 20 acts on her roster, has signed the Sammy Hall Singers to a contract with Heart Warming Records. They are booked exclusively by her agency, Hall, a well-known minister to youth, who is from Newport, Tenn.

She also has signed The Amigos, formerly known as the Gallatins, of Dallas, and already has booked them into a string of fair dates for the summer and fall.

She has placed Bob Wills and the Inspirationalists of Fort Worth for their fall appearance on the “Grand Ole Opry” show on Sunday nights.

Tommy Overstreet
Opens Art Gallery

NASHVILLE—Dot artist Tommy Overstreet has opened an art gallery here, naming it, in the Music Row area.

The gallery features the graphic works of Eddie Powell, who has done such figures as Johnny Cash, Merle Haggard, Bob Dylan, Roy Clark, Loretta Lynn, Barbara Mandrell, Donna Fargo and others. The gallery also offers a collection of art objects and jewelry.
Dear Don,

Dot Records welcomes you! We're delighted to have such a tremendous talent join our family. Your famous brand of laid-back, down-to-earth country music suits us mighty fine!

We still remember when you and the Pozo-Seco Singers had that enormous hit, "Time", and you were shot to international prominence. Your hometown of Corpus Christi, Texas sure must have been proud.

Since then, we've been watching your long string of hits on JMI, and have been impressed with your ability to sing, write, and produce such fine material. Above all, we love you for your style and sincerity. Just like your many fans.

Don, we at Dot believe that your first single for our label is the greatest. "I Wouldn't Want To Live If You Didn't Love Me" will be a giant record. We believe in it, and we believe in you.

DOT RECORDS
Distributed by Famous Music Corporation
A Gulf + Western Company

"I Wouldn't Want To Live If You Didn't Love Me"
DOA-17516

Book through:
Roger Talent Enterprises
1724 West End Ave.,
Nashville, Tenn. 37203
(615) 327-3644

www.americanradiohistory.com
Country Music

Nashville Scene

*Continued from page 25*

kept on performing even though all power went out. . . Under the guidance of Eddie Fox, writers Laura LeMcBride, Pat Charles, Son McDuffie and Louise Dunn have formed a pair of writer-owning publishing companies, Caliente (BMI) and Shalyo (ASCAP). Both are being run by Ray McClain who also is in the ownership group of A.S. Longday, who manages Chuck Price, has been here from his Bellevue, Fla., home office, negotiating with a major label. Buddy Killen, who moved into his new home, dropped a refrigerator on his foot and is getting around with the aid of a cane. . . . Bill Anderson also has a foot injury, suffered in a softball game . . . Guy Shannon, a witness at the take part in next year's Indianapolis 500 parade.

Jude Brye, the brightest thing that's happened on Opryland Records, has cut another session for a September release. Jude now has her own five-piece band, and is getting ready for a western tour. . . Ce-dar City's Eaddy Rhodes made the annual Colorado Country Music Festival in Denver. He's been to just about every city of the events. . . The team of Bill Blaylock and Clay Willis, along with Bill Sterling and Jan Stark, all of JED International, performed on all three luncheon shows during Fan Fair. It was great exposure. . . Marcia Brown has finished a new session for Atlantic. . . Jeanie C. Riley and her Red River Symphony were the first entertainers to perform at the Forum Amphitheatere of the Worlds of Fun entertainment complex in Kansas City. Mo. Jeanie drew standing ovations for both performances, with 8,000 on hand. . . Carl Smith's signing with Hickory Records ended a very brief retirement, which he had announced after 24 years with Columbia.

The Betty Ames Show featuring the Nashville Kitty Kats has been playing to packed houses. The six-piece all girl show has been a success. Betty also is a novelist, and her book "Wayward and Searchin'," is catching on. . . Diana Trask of Dot was signed by producer Philip Brownrigg to glee in a new-sound- created musical pilot. James Brolin is host. Also in the lineup: Kris Kristofferson and Rita Coolidge, . . . Nat Stuckey, with help from his wife, Ann, and relations and friends, has published his own country cook book: . . . Tom Rea of WSHG-FM, Georgetown, S.C., would like playlists from other stations. . . Louis Owens, president of Royal American Records, is planning a big promotional push for Jack L.L., a new artist. . . Firestone's engineer Al Gore had three firsts last week. He engineered demos for Jeanie C. Riley and Conway Twitty, and then taped a wedding.

The new Lanza and Oscar album on GRC contains four songs recorded by Hardstock Music, owned by the House of Loyd. And the first House of Loyd record release was written by Rsie Marren and Jerry Gilmore. . . . Roy Clark and Diana Trask are now represented in public relations by the Recht Harman Veaks Creative Communications firm in Los Angeles. . . A big show in Roanoke on July 25 includes Don Gibson, Stonewall Jackson, Uli Albert, Carl and Pearl Butler, Lob Johnson, Claude King, Bobby G. Rice, Jim Munsey, Jack Blanchard and Misty Morgan, and Eric Webberg... While playing a date in the rain in Lafayette, Ga., Loretta Lynn brought in a packed house. But when her bus was stuck in the mud, she stood there for three hours and signed autographs.

LACE LISTENS—Nashville producer Buddy Killen listens to a playback with Red Lane, former RCA artist, who has signed with Dial Records. Killen, executive vice president of Dial, plans to release a single on Lane, who is a writer for Tree Publications.

Royal Gospel Performance

STOCKHOLM—The Samuelsons, who record for Heartwarming/Impact, have just performed for Sweden's King Gustaf at the Royal Palace here.

According to an official of Carl XVI Gustav, the youngest monarch in the gospel world, this marks the first time gospel music was ever presented at the palace.

The King originally became interested in gospel music within the confines of his own castle which is situated on the same Baltic Sea island that is a home base for the Samuelsons' famous summer camp.

At the camp, Gustaf was able to watch what the Samuelsons were doing with today's young people of Sweden, and he invited them to personally invite to perform at the palace.

Immediately after the concert, the Swedish group returned to Nashville for more recording sessions, and a tour of the U.S.
Fleetwood Recording
In Video Tape Entry

By STEPHEN TRIMAN

NEW YORK — Fleetwood Recording, inc. recorder, and custom LP producer, in Revere, Mass., has entered the video tape/cassettes industry with the establishment of Fleetwood Video Center. At the same time, another subsidiary, Ampex, Warner Inc. Renew Tape Accord

REDDWOOD CITY, Calif. — Warner Communications Inc. and Ampex Division have renewed their 8-track and cassette recorded tape duplication agreement. The two-year agreement gives Ampexyls labels relating to Warner/Elektra/Atlantic family of recording labels. WEA will continue to distribute the product through their branch sales network.

Channel Master Warranty
Boon to Dealer, Consumer

NEW YORK — In line with a growing trend to longer warranties, Channel Master will offer for its 1975 line of 30 new stereo electronics products—a four-month over-the-counter exchange guarantee. Any unit that becomes defective within 120 days—including home stereo equipment—may be exchanged for a new one at no cost. The dealer, in turn, will have the returned unit replaced free by its distributor.

All dealer hastes over in-war-
Japanese Innovations Center on Cassette

By HIDEO EGUCHI

TOKYO—Believe it or not, the one thing in common to Japanese innovations in audio, video and tape recording in the past year or so has been the cassette. Not the Sony video cassette, or the EVR film "cassette," but the Philips compact cassette.

Perhaps the most sensational Japanese development to date is the Hitachi CPH-40 cassette picture recording system. Scheduled for marketing in Japan next October at 440,000 yen, or $1,571.43 at the Bank of Japan's "intervention" rate of 280 yen to the dollar. This audiovisual system comprises a desktop unit, the CPD-1000, to record up to 240 still color pictures on a C-120 compact cassette, and a color TV camera of synchronized field sequential, single tube type, for reproduction on a color TV receiver (NTSC standard). The CP-1000 also records stereo sound for playback or over a pair of speakers. Hitachi calls its CP-1000/"box" camera combination the simplified system.

A so-called package system, whose marketing date and list price has not been disclosed, comprises a studio-type color TV camera on tripod, FSS (flyin spot scanner) unit, CPH-300 master tape cassette player. Both systems have been developed by the Consumer Products Research Center of Hitachi, Ltd. The "simplified system" was demonstrated at the Hitachi exhibit, held here November 5-7.

This four-track system uses the two upper tracks of a compact cassette for the pictures, the lower two tracks for stereo sound, thus recording/ playback time is specified at 18 minutes for a C-60 blank. Therefore, to use the "one side" cassette system differs from the color picture cassette player developed by Matsushita Panasonic in technical cooperation with N.V. Philips. This desktop player reproduces up to 100 color pictures, but can have no lines between the four audio tracks of a C-60 blank. Therefore it is fully compatible with a cassette tape recorder or stereo cassette deck. The player, but not the recorder, is also available in the U.S. to the 72 Matsushita retailers, from exhibition, a year before the Hitachi CPH-1000, but no marketing date or list price has been announced to date. Obviously this will only come about when Philips decides to market its eight-channel compact cassette tape recording head. No Japanese manufacturer, apparently, has been able to produce a head of equal or better specifications.

(Continued on page 35)

Lear Jet's Seger Looks to Car Stereo Mass Market

By BOB KIRSCH

CHICAGO—General line expansion, a push toward the mass merchant, new merchandising and advertising campaigns and the conclusion of an extensive study of the car stereo market are some of the prime factors behind Seger's "around the block" push for Lear Jet Stereo, Inc.

"The growth of the market in general is so strong," Seger continues, "that it even cut through some of our economic softening. Despite car sales dropping at the beginning of the year, the car stereo sales were up for the first two months of 1974.

"One of the main reasons behind this," Seger adds, "is the mass merchandizer. He is more interested in sound in general and he's finally starting to recognize the value of a car stereo from a quality point of view. I think the days of the price point only sales are pretty much over.

Seger feels there is no reason to throw people at the gate because they want features and benefits and are willing to pay a reasonable price. "This is one of the prime changes in the car stereo market," says Seger. "Car stereo is now an item for both the retailer and the consumer, not an afterthought," adds Seger. "This is one of the reasons we are launching such a large push at the mass merchandizers right now."

"We looked to see where car stereo was being sold and tried to find the densest areas in the country where we could do the best. Last year we did a $100,000 field survey which indicated to us that Seger in general was the prime answer to both these questions.

"We also found, through a warranty card return study, that 33 percent of our buyers were males between 25 and 34 and that 49 percent of the products were being installed somewhere else other than the outlet where they were purchased. Indicating that in many cases the consumer was doing it himself."

Seger noted that in general the demand for car stereo has increased significantly since the beginning of the year. "One of the biggest things we have discovered is that the dealer is not only more knowledgeable, but he is also more concerned about installing the product himself, something which held back many of the mass merchandisers from carrying these products.

(Continued on page 56)

Watergate tape erasures would not have been apparent if the Rangeman bulk erase had been used, Marti Colasurdo, chief engineer with Amega Research Corp., Newark, N.J., claims. The firm manufactured a "bread-box size" manual erasure that can handle tape up to one inch.

The firm also manufactures high speed duplicators and winders under the Rangeman name. "The market has definitely decreased with the economy, although colleges continue to be big buyers for duplication of educational mass music tapes," Colasurdo said.

* * *

The National Audio Visual Association convention has been announced for January 9-13 in Las Vegas, with exhibits scheduled for January 11-13.

The 1974-75 Audio Visual Equipment Directory, with specifications, prices and accessories from 885 manufacturers of A-V equipment, is now available for $12.50 each, or $33 for non-members. Also available is an A-B Buyer Guide to assist in selection and use of A-V equipment, at $2.50 from NAVA, 3150 Spring St., Fairfax, Va., 22030 (703) 273-7200.

* * *

The video disk seems to be the solution to the high cost of video magnetic tape equipment and technology. Joseph Markin, manager of the video disk systems division of Zenith Radio Corporation, remarked as chairman of the video disk technology session at the SID Symposium in Chicago in May.

He described the video disk as similar to the phonograph record, but with information at densities over 100 times that of long-play records, in grooves only a few micrometers apart, compared to 100 micrometers of a 20-30 minute audio disk.

The three systems developed to achieve this record and playback density include two contact methods and one which uses a light beam to readout information, and is non-contacting.

For video disk systems to become commercially viable, he said, they must be able to achieve at least 100,000 cycles of program material to be low enough to attract a mass market.

No Conflict Arises In Tape, Disk—Nordin

(Continued from page 33)

Fujii Probes Mart After CPI Split

(Continued from page 33)

IN-DASH rush of manufacturers at this year's Summer CES found much emphasis on small chassis. Here is Import's 606 (6 293/32x5hxlr/e). Price: $109.45.

Moreover, his job immediately prior to joining GRT was also entertainment-oriented. He was with Boise Cascade involved in second-home subdivisions as Southwest Recreation Communities Division general manager. He is most proud of the fast success of GRT Records under Dick Heard, who in three months has taken the label from zero to three chart positions and to signing Jan Howard and Stonewall Jackson. "I grew up in the South and have always had a feel for country music," says Nordin.

Cold is working with other Fuji executives on a new marketing plan that will utilize recently expanded distribution and warehousing facilities here and in Los Angeles now used for other photographic products distributed directly in the U.S.
Superscope Bows New Tape Deck

LOS ANGELES — Superscope Inc. has bowed the Sony TC-756, a three-motor reel-to-reel tape deck designed for professional or "audiophile" recordists.

The unit features 105-inch reel capacity and speeds of 15 and 7½ ips. Other features include total mechanism shut-off, record equalization and a four-digit tape counter. The unit is priced at $799.95.

Also new from Superscope is the TC-42 miniature cassette. The battery operated unit features fast curing, locking rewind and record level/battery strength indicator. Priced at $119.95, the model comes with carrying case, earphone, patch cord, for "AA" batteries and a Sony blank cassette tape.

Swiss Performance

Electro Sound's new ES-505 series recorder/reproducers have a heritage of classic design and precision performance. They've been engineered specifically for broadcasters, recording studios, and other professional users.

European or American — no other machine has more significant "Operator Engineered" features. Disappearing headgate, built-in audio oscillator, optical motion sensing, continuous bias monitor, differential disc brakes, optional edit third reel, fully lighted controls and much more.

The ES-505 is available in 1/4" or 1/2" versions, with one, two or four channels of electronics in console, portable or unmounted configurations. Performance specs — we match or beat the best! And at American prices.

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We Repeat

Electro Sound builds professional, high speed audio tape duplicating systems. The ES-6000 is our 240 ips version. Long lasting, versatile hardware.

We're noted for sophisticated state-of-the-art designs that produce a finished tape of unquestioned high quality. That's what pays off in operating profits for our customers.

And Electro Sound is the only single source for duplicators, loading racks, QC reproducers, mastering devices, cartridge and cassette winders and splicers.

Whether you duplicate retail music, broadcast syndications, or "spoken word" cassettes, we have a system for you. After all, the giants who pioneered the pre-recorded tape industry, as well as those just joining it, are using Electro Sound systems in 30 countries.

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333.30.90, Cable: AUDIOMATIC, Telex: 62292

Numerical Electronic's president Harry Krotov's point is that his headphones are comfortable in any position. Bob Sheingold of Peerless Vidor (left) seems to agree.

The ES-505

The ES-6000
EMI Bows New Intl Label In Overseas Artist Thurst

**U.K. Tapes In 94% Jump In 1st Quarter**

By GRAHAM PARKER

(Music Week Staff Writer)

- Continued from page 1

percent over home sales in the first three months of last year. If home and export sales are lumped together, the increases over last year come to 67 percent per cartridge, 41 percent for cassettes.

ETTA chairman Henry Pantin comments: "These are very good figures, but they demonstrate especially that the cartridge system is very much alive, that the penetration based on disc sales and other factors was unfounded, and that dealers who are not stocking a cartridge system are cutting off a big sales opportunity. In a period when TV sales are down, customers who have cartridges and have taken quite a heavy knock, here is evidence of excellent sales and prospects for a number of months in many markets."

I believe the trade should rethink whether car-"'

Reaction from the record industry has been mixed, with most tape managers reluctant to comment on the cartridge figures until they have been able to study the ETTA statistics in detail. But those who have championed the 8-track cause in recent months are understandably delighted to see their optimism justified.

LONDON—The Department of the Environment has given the go-ahead for a concert in London's Hyde Park—the first for over two years.

But a DoE spokesman warned: "We will not allow any concerts by big stars likely to attract massive crowds. We learned our lesson after the Rolling Stones concert at Hyde Park in 1969 and don't want any David Cassidy situations."

The Blackhill Enterprises promotion that had been allowed in on Sat. and featuring Kenney Jones, Chapman-Whitney, Robert Wyatt and Kevin Coyne.

Could start at Hyde Park in 1968 but there were none held throughout 1972 and 1973.

The DoE spokesman said: "We gave permission for two in 1972 but the promoters did not decide to proceed because there were too many other concerts in the London area at the time."

"We banned concerts from the park in 1973 because there were already 17 open air festivals planned in the London area and we had had complaints from residents following previous events."

"This year we conducted a survey and found there were fewer concerts in the area so we have decided to give permission for two."

Andrew King, a director of Blackhill, said Saturday (6) event will cost about $10,000 to stage and is financed by record companies with an interest in the artists.

He said: "We didn't stage any concerts in 1972 because the DoE insisted on stringent regulations like staging and crowd control that would make for a much smaller and less popular event than the greater than the amount we could have recovered from record companies."

"We therefore couldn't get permission for any concerts."
International News

CBS-Sugar Sees Sweet Picture In Italy Despite Economy Sag

RIMINI—Italy's economic squeeze is benefiting the record industry because more people are staying at home and buying records.

That was the reason for the recent Italian sales boost given by Sergio de Gennaro, general manager of Muz- saghera Musiciali, CBS-Sugar's distribution wing, to sales forces at the company's Ninth Convention.

Italy has been hit by soaring gasoline prices, a 30 percent increase on the price of cars, early closing of cinemas, clubs, theaters and restaurants and curtailed TV viewing hours.

De Gennaro said all this has helped the home entertainment industry, including records.

He said this would have longterm benefits even after the restrictions have been lifted because consumers would have formed record-buying habits.

He pointed out that limitations on the use of the cars had resulted in a decline in the in-car entertainment market, hitting cassettes and car radios.

But De Gennaro warned the spili- tal effect of the gasoline hike would put up production costs by 50 percent in the record industry would run up in repercussions with consumers.

Although album prices went up 10 percent in August 1973 and sin- gles by the same degree in April fur- ther rises are inevitable.

He reported a massive increase in turnover—50 percent—over 1973 over the previous year and that the first quarter of 1974 showed a rise of nearly 60 percent on the correspond- ing period the previous year.

General Motors' general manager, said for the first time the combined unit sales of LPs and tapes are outselling singles—helped by the sales of "Jesus Christ Superstar."

Gianzioni also suggested an idea of the whole Italian record industry getting together to employ an outside public company to promote jazz. Indeed, he added the suc- cess of Italian artists overseas, in- cluding Gigliola Cinquetti, Adriano Celentano and San Remo's Eros.

Frank Crepax, a CBS-Sugar's central general manager, introduced the latest CDS recording and distribu- tion_ALREADY, which will house the record-publishing-distribution building.

American Song Fest Set for TV

LOS ANGELES—A 90-minute special titled "The First American Song Festival" will feature 18 name performers and will be shown on ABC-TV.

Producers Pierre Costesse has signed Logins & Messina, the Pointer Sisters, Helen Reddy, Paul Williams, Pat Boone, Verne privy, Barbra Streisand, John Denver, Par- ners, Sergio Mendes and Frank Mil- lore. Czechoslovakia is to be represented in the contest by the winning song from the national contest which pre- cedes the International Golden Lyre. This time, however, the jury awarded two Golden Lyres, one to the Slovak entry "The Earth Re- members" (Opus) and another to J. Brabek's/ J. Apel Czech song "Painted Jug," performed by Helena On- dejkova (Supraphon). A lot had to decide which of these two winners would represent Czechoslovakia on the international scale, and this de- cided against Helena. Second prize in the national contest went to Pan- ton for the Alan Singdoud song "The Piece" sung by the Greek-born sisters Martha and Tena Elieferidou; Opus won also the third prize for their song "I Wish You a Good Morning." By A. Brzozovsk and A. Karas, sung by Eva Kostentayevna.

USSR, GDR, Poland, Bulgaria and Yugoslavia were represented also in the competitive gala shows, to which Spain sent Los Bravos, England Mike Storie, U.S. Donna Hightower, Luxembourg Linsie de Paul and Germany, Len Humphrey Singers. They confirmed their continental reputation and reaped the highest success, but the Polish rhythm-and-blues outfit of the singer/pianist Woj- ciech Skowronski also left a very good impression.

A nice gesture on the part of the organizers was awarding two "Lyres of Honor" to Jirina Salacova and Melina Obarhova, two once popular singers who played an important part in the development of the Slovak pop scene 20-30 years ago.

Czech Contest Goes To Hungary, Katon

PRAGUE—The International Golden Lyre of Bratislava went this time to Hungary. The contest, in which various festival-winning songs from Bulgaria, GDR, Poland, Cuba, U.S.S.R., Romania, Yugoslavia, Hungary and Czechoslovakia par- ticipated, brought success to the singer Klav Kutan, interpreting for Hungary a song called "Yellow Leaves Are Falling," written by M. Malek and S. Nagy. Second came last year's winner of the Split Festi- val, Marzuk Kalogeta, with the song "Whatever Was In Not Any- more" by Stipka Kalogerla and S. Milove. Czechoslovakia finished third with the Slovak song "The Earth Remembers" by P. Zeleny and T. Gruenner, sung by Karol Da- chan.

ATHENS—Greek artist Manu Dibango, who has had successes with "Soul Makina" and "Pepe Soup," gave two concerts this week at the Greek Sales for the previous seven years, seven sales records have sold millions of batons, but only four have sold as well as the Batons. The baton市场 has expanded in the past year, and sales of batons have risen thanks to the high quality of the batons offered by the various companies in the market.

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The International Bunch

Slade • Abba • The Hollies • The Who
Lulu • James Last • Barry Blue
Medicine Head • Golden Earring
Bay City Rollers • Ireen Sheer
David Cassidy • Rory Gallagher
Daliah Lavi • Gary Glitter
Shepstone & Dibbens • Terry Jacks

Making Records You Can't Refuse...
For Polydor & Deutsche Grammophon
Gesellschaft MBH

All these Artists appeared in the German Charts this year

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GRAMMOPHON
GESELLSCHAFT
MBH
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Rothenbaumchaussee 5
From the Music Capitals of the World

VIDCA Part of VIDCOM

PARIS-The 4th International Market for Videocassettes and Moving Images, known as VIDCA, will open here this year as part of a more broadly based event—VIDCOM (International Market for Video Communications). VIDCOM, which is being staged at the Parc des Expositions in the Porte de Versailles, Paris, from Sept. 16 to 21, will also embrace the 2nd International Cable TV Show, which will take place July 14 to 17. VIDCA and VIDCOM are the latest events to be organized by the World Video Congress, an umbrella group which includes the International Academy of Film and Television (MIPFORM).

Features of VIDCOM will be a market for hardware and software and a series of study sessions covering education, vocational training, political and economic aspects of cable television, promotion and leisure and culture.

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Muntz Canada Has Pipeline That Reaches Into the Music Industry

BY MARTIN MELHUSH

Muntz Canada, a subsidiary of Muntz Ltd., has a pipeline that reaches into the music industry. The company has agreements with several music distributors, including Capitol Records and EMI Canada, to supply components for the production of recorded music. These agreements include the supply of metal parts for use in the fabrication of recording equipment, such as metal housings for speakers and other components. The components are used in the production of albums by various artists, including those who are well-known in the music industry. The agreements not only provide a steady stream of revenue for Muntz Canada but also enhance the company's reputation as a reliable supplier of high-quality metal parts to the music industry.
Soul Acts’ Staying Power New Factor

By BOB KIRCH

LOS ANGELES—Soul music was once looked upon as the category in which an artist or group was most likely to enjoy one major hit and fade quickly into oblivion. But the examination of the current top 100 Soul singles chart shows that a number of artists are achieving a highly false impression.

Comparing this week’s chart with the selections of five years ago (when there were only 50 disk) shows that the artists charted then are currently charting again.

Additionally, 13 of this week’s charted sides are penned by writers who have now or are enjoying chart success themselves, four of whom are these writers known primarily to the pop market. Thirdly, six charted sides come from artists or groups once part of other acts.

Holding the number three slot are the Impressions with “Finally Got Myself Together” (A Change of Scene). This is a song written by a group whose first 29 with “Choice of Colors.” Additionally, the group is basically a new act, having only five years back but has retained its popularity.

At #5 is James Brown with “My Thang.” Five years ago “Mother Pop” and “The Temptations” held the top 14 slot on the chart with “You’ve Got My Soul On Fire.” Half a decade ago the group still had not led the “Jesuses Get You Down.”

Johnnie Taylor is at #13 with “I’ve Been Born Again.” His chart disk five years back was “I Wanna Testify.” The Del’s band at 16 with “I Wish It Was Me You Loved.” The group was charted five years ago with “Love Is Blue (Can Sing a Rainbow)”.

Bill King at 31 with “Who Are You” was represented five years ago with “I Sing the Blues.” While open to the Family Stone at 30 with “Time For Livin’” had “I Want to Take You Higher” five years back.

Also in this week’s action are some of the top 100 disks, “Good Things Don’t Last Forever” by Esty and “A Change of Scene” by “Your Love Is Paradise” from the Executive Suite. Siegel has a second with “Love Train Part II.”

James Brown is co-writer on Fred Wesley’s and the JB’s “Damn Right I Am Somebody.” Four writers previously famed for pop and country material are also on the charts. Paul and Linda McCartney wrote Marjorie’s “Little Milano” version of Kenny D’Ott’s “Behind Closed Doors.” Brian August’s “I’m Just Around the Bend” for the Main Ingredient and Jim Weather’s “Between Her Goodbye and My Hello” for Gladys Knight.

Of the artists who came from other groups or played more minor roles in past years, the impressions are an example of how personal changes need not adversely affect a career.

Eddie Kendricks is a former member of the Temptations, Lamont Dozier was a top writer and was famous in his interactions. Bobby Womack was a member of the Wrecking Brothers and the Valentines many years ago. War began as Eric Burdon’s backup band and Smokey Robinson came from the Miracles.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Label &amp; Number (Eclipsing Label)</th>
<th>Position</th>
<th>Chart Entry Date</th>
<th>Sales Performance</th>
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<tbody>
<tr>
<td>ROCK THE B Hoàng Ngân Corporation</td>
<td>6</td>
<td>7</td>
<td>45</td>
<td>4</td>
<td>WM</td>
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<tr>
<td>SUNSHINE</td>
<td>1</td>
<td>13</td>
<td>35</td>
<td>39</td>
<td>WM</td>
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<td>ROGER'S HIdden</td>
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<td>53</td>
<td>6</td>
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<tr>
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<td>13</td>
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<tr>
<td>ROCK YOUR BABY</td>
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<td>6</td>
<td>73</td>
<td>6</td>
<td>WM</td>
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<td>42</td>
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<tr>
<td>I DON'T WANT TO BE LOVED ON YOU</td>
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<td>57</td>
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<td>44</td>
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<td>67</td>
<td>72</td>
<td>WM</td>
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**STAR PERFORMER:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1.00 Strong increase in sales / 1.10 Upward movement of 4 positions / 1.20 Upward movement of 6 positions / 1.30 Upward movement of 8 positions / 1.40 Upward movement of 10 positions. (Indicated by an asterisk.)

Sheet music suppliers are listed below. Sheet music prices may differ and are subject to change. Rate list: BM. (RPM Music Corp., 1985), Canadian Copyright 1985 (Canada).
The Soul Children with "Friction"

From the album of the same name. The Soul Children sing songs of friction caused by life, love and going through changes. "Friction" includes "I'll Be The Other Woman", "What's Happening Baby" and other cuts that are sliced from life. Reach out for "Friction" and watch "Friction" reach your audience.

"Friction" STS 5507.

From The Soul Children... To Everybody.

The Soul Children
FRICITION
including:
I'll Be The Other Woman/Ca n't Let You Go
Just One Moment/We're Gettin' Too Close

ALBERT KING IS A BIG BLUES MAN

And we don't mean just his size. Sure, Albert is six foot seven, and he does need to put two cents in a penny scale if he wants to weigh himself. But let's talk about the vastness of his talent. Albert King's voice. Albert King's guitar. Albert King's blues. These are unlimited in scope. His talent isn't bound by history or convention. Check "Lovejoy", "I'll Play the Blues For You", "Years Gone By" and his latest "I Wanna Get Funky". You'll agree, his ability to make blues music is every inch as big as he is. And Albert King is a big blues man.

ALBERT KING
I WANNA GET FUNKY
Featuring "That's What The Blues Is All About"
including:
Playing On Me/I'll My Back Ain't Got No Bone
I Can't Hear Nothing But The Blues
Cresc Cut Saw

"I WANNA GET FUNKY" STS-5505

LOVEJOY
STS-2040

"I'LL PLAY THE BLUES FOR YOU"
STS-3009

YEARS GONE BY
STS-2010

Stax Records are distributed through Columbia Records, Inc.
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**Notes:**
- SUGGESTED LIST PRICE: Prices are as of 06.07.74.
- ARTIST: The name of the artist performing the song.
- TITLE: The title of the song.\n- STAR PERFORMANCE: Stars are assigned on the Top LP's & Tape chart based on sales with a 1-10 rating. This indicates the song's popularity and success.
- TOP RANKING: The song's position on the chart.

*The Billboard magazine's Top LP's & Tape chart is a comprehensive list of the top selling albums and tapes in the United States, providing valuable insights into the music industry."
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JAMES TAYLOR—Walking Man, Warner Bros. $7.94. First LP is a nearly two-hour collection of songs that are bound to win applause, as Taylor sticks closely to the formulas that helped make him a major star. Horns and strings are used, but they are used thoughtfully and in distinctive ways. The high, excellent backing from嘉里·西蒙和丽莎·麦卡弗蒂的作曲家和歌手，使得专辑如诗如画。作为一位吉他手，Taylor的手艺非常精湛，以至于他们第一次巡演仅仅一年前。其中一位是来自旧金山的乐队成员，他们经常组成巡演，以及随后的DIDY

BOB DYLAN—The Road: Before the Flood, Asylum AB 2001 (Elektra/Asylum). This document of the most memorable part of the tour proves that a live LP can be

DEAD TROOPER—The Ultimate Daughters of the Sun, Columbia OI-1008. The last time Dead Trooper cut a live set, it sold more than a million units. With this collection, Presley enjoys the same success.

ELVIS PRESLEY—Are You Lonesome Tonight?, RCA CLP-1002. The last time Elvis Presley did a cover set, it sold more than a million units.

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Labels Eye Discos, Break r&b Product

Continued from page 1

London now has completed a questionnaire survey to area discothecues and output. The survey produced results to over 130 clubs in the New York region. Regional promotion representatives have also been instructed to send lists of key discothecues in their home markets for follow-up reporting.

CBS and Capitol, also long involved with the disco scene, are generously offering regional promotions to try and advance the dance form.

Before long, New York remains the hub for discotheque action. The one or two dance spots found in any number of American cities can be multiplied here. Some are private members only operations while most are open to the public.

Among the key spots here to eye for a barometer of musical tastes are the Le Jardin, the Joint, Penthouse, Wednesdays, the Third World Gallery, Better Days, Hollywood, the Loft, Alexander the Great and Thursdays.

In Los Angeles, Mouzon has a definitive fix on all the action. Promoter Tommy Noonan speaks of the label servicing 300 locations.

Mouzon admits there is a disproportionate percentage of the disco market in the New York area. His definition of disco is a place where records are played by a disk jockey for dancing.

In the Los Angeles area, Pips and the Isley Brothers have appeal to clubs which have disco facilities that are open.

Noonan also emphasizes highly rhythmic records. Noonan calls Stevie Wonder "the king of the disco". His music really gets played here.

Copyrights: Lease on Life?

Copyrights will be important in the future of the r&b product. A copyright is a legal protection for the creator of a work, granting the creator certain exclusive rights to reproduce and distribute the work. Copyrights are important in the r&b product as they protect the rights of the creators and producers of the music and recordings. It is important to note that the protection of copyrights is not limited to the United States, but is also protected under international law.

However, the Copyright Act of 1976 provides protection in the United States, but the protection is not automatic. Each work must be registered with the United States Copyright Office to obtain protection.

Copyright infringement can have serious consequences for those who are responsible for it. Copyright owners can sue for damages, including statutory damages of up to $150,000 per work for each act of infringement, and attorney's fees.

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