Artist Royalty: Some Demand High of 18%

By ELIOT TIEGEL

LOS ANGELES—If you're a new act starting out in show business today, you can easily receive a 5 percent royalty from a major record company based on 90 percent of retail sales in the United States and Canada. The figure might even go up to 7 percent if the label is really established and you had potential.

If you're in the established act category, your lawyer has a negotiable range of from 8 to 13 percent. If you're a superstar, you could be earning as high as 18 percent or beyond.

Five years ago these plateaus were unheard of. Today, getting 5 percent for a new act is easy," says Steve Tenenbaum, a New York-based music business manager. "It's the standard going rate."

Many bands, however, are getting 2 percent or even less. There are small labels, Tenenbaum says, Artists with a good record selling are getting deals as high as 16 percent of retail. Tenenbaum notes, adding that five years ago 8 or 9 percent was the highest deal on retail. Ten years ago a new act got 3 percent, a name act 5-6 percent.

For the past five years many record companies have offered royalties based on the wholesale price which is usually twice the percentage offered on retail contracts.

Rights Agencies Ready to Fight

By JIM FISHEL

NEW YORK—U.S. performing rights agencies are involved in more than 500 legal skirmishes annually against small club owners for non-payment of performance fees.

While a small number of these cases actually go into court, music groups believe constant surveillance is essential to enforce the payment rights principle.

While most often the cost of legal actions exceed revenues secured, ASCAP, BMI and SESAC are committed to a policy of active policing.


A First Class Act

Bhaskar Menon: Insight Into Cap's President, Pages 14-15

Are AM Playlists Loosening Up?

By IS HOROWITZ

NEW YORK—A reported upturn in AM playlists is opening more opportunities for record promotion men, but it is still a tough battle requiring a thorough knowledge of demographic music preferences and all the ingenuity a label promotion chief and his men can muster to compete effectively for radio exposure.

Tom Cosse, national promotion director of RCA Records, finds that many of the long-missed Top 40 stations—down recently to an average...
The Hues Corporation as seen on their national TV commercial backing their smash single "Rock the Boat" from their hit album "Freedom for the Stallion."
Cutouts

LOS ANGELES—Cutout specialists aren't concerned about any talk from record labels or radio stations about the elimination of manufacturer cutout programs. The reason: cutouts are plentiful and available. And the companies which are in business to buy cutouts are still feeding the pipeline with a bevy of titles.

One major discount chain in California notes that without cutout albums, it couldn't stay in business. Cutouts represent the margin of profit.

Cutouts may even account for up to 20 percent of the disk business and have gained in point of respectability where "every outlet interested in record and tape merchandising is also interested in cutouts."

Those last thoughts come from Ed Barsky, president of Kester Marketing, a local firm operated with Charlie Schilling, which specializes in acting as a middle man for cutouts.

Kester sends out some 2,600 mailers every three weeks listing 130 LP albums, 100 45s, 1,000 compact discs and 200 cassette sets.

"The source of product are not drying up," says Barsky, "because of the way the record business is structured. There is almost always a cutout product, even on the biggest hits. In addition, there is almost always the possibility of a really big hit coming along to major LP will not do as well."

"For example," Barsky continues, "we have every top-ten album named by the American Music Association, torn-out by Beatles, Rod Stewart, Elton John, Dave Mason, Frank Sinatra, Roberto Robles, T Rex, Bay Holiday, Dionne Warwick, Cream, Blind Faith, John Mayall, the Left Banke, Kool & the Gang and the Woodstock LP."

Barsky adds that one major change in the market is that "at one time, only the large discount chains were interested in promotion product. Now everybody is. Some of the discount mailers go from $1.99 to $2.29 or $2.49 as a result of the general price increase. But there should not hurt the market."

As a result of the widening distribution of the cutout market has gained respectability. I also feel the market is a second

(Continued on page 10)

Discounters Adore 'Em; Many Available

36 Vie In American Song Fest Contest

LOS ANGELES—Thirty-six semi-finalists in the first annual American Song Fest competition have been determined.

Entrants still remaining in the competition beat out 60,000 other aspiring tuners participating in this year's convention opens next week at the Century Plaza Hotel.

The first group to become known as the National Assn. of Television and Radio Artists (NATRA) will be to officially change its name to the new convention, convention begins next week at the Century Plaza Hotel.

The convention's site is known as the National Assn. of Television and Radio Artists (NATRA) will be to officially change its name to the new convention. 

"That's a big change but an important one," says NATRA's Chicago-based executive director, Richard Thomas. "It's far more descriptive."

As many as 1,000 registrants, if previous years are included, will assemble at the hotel for the Aug. 5-7 convention. More Late News See Page 62

36 Vie In American Song Fest Contest

Committee Set For BIEM Study

LONDON—BIEM—the international mechanical copyright bureau—will set up a special commission on the way in which mechanical royalties are collected and distributed.

The commission, to be set up as a general assembly of BIEM held in Caracas on June 28 and it will follow meetings of the light music section of the International Publishers Assn.

The commission is the result of the Berne meeting over a year ago, that mechanical should be paid in the countries, where records are sold, was unfair to sub-publishers in importing countries.

Commenting on the decision, Fe Fei, B. president of MCA, said: "We have much to accomplish."

(Continued on page 45)

50,000 ELIMINATED

NATTRA Will Change Name at Coming L.A. Convention

By DAVE DEXTER JR.

LOS ANGELES—One of the items on the agenda of the National Assn. of Television and Radio Artists (NATRA) will be to officially change its name to the new convention, convention is scheduled for the Century Plaza Hotel.

The convention is the first time the NATRA convention opens next week at the Century Plaza Hotel.

The convention's site is known as the National Assn. of Television and Radio Artists (NATRA) will be to officially change its name to the new convention. 

"That's a big change but an important one," says NATRA's Chicago-based executive director, Richard Thomas. "It's far more descriptive."

As many as 1,000 registrants, if previous years are included, will assemble at the hotel for the Aug. 5-7 convention. 

Concerts, Radio station managers and disk jockeys will be on hand Tuesday (6) activities will revolve around a reception at the hotel for NATRA registrants and a fun packed day on the town. But in addition to the usual activities, the NATRA contingent, will also have the opportunity to attend a special ceremony at the Century Plaza Hotel.

Discussions, seminars and concerts are planned for the group. But in addition to the usual activities, the NATRA contingent, will also have the opportunity to attend a special ceremony at the Century Plaza Hotel.

On Saturday, there will be a concert by the group at the Century Plaza Hotel with a reception at the hotel for NATRA registrants and a fun packed day on the town. But in addition to the usual activities, the NATRA contingent, will also have the opportunity to attend a special ceremony at the Century Plaza Hotel.

NATTRA's boss says the organization now is in its nineteenth year and "grow stronger every year."

NATTRA is not exclusively a group for radio and television, she says, "we are here to promote the cause of the organization's thrust and goals and it is almost 100 percent black.

"We are making progress," says Thomas. "We will gain even more after this convention concludes."
Law Seminar Airs Thorny Problems

NEW YORK—Many of the thorny legal problems that beset the music industry were explored last week in an intensive two-and-one-half day seminar on "The Legal & Business Problems of the Record Industry," sponsored by the Practicing Law Institute.

The seminar, chaired by David S. Bieber, general attorney for CBS Records, and held at the St. Regis Hotel here, covered such areas as music in TV and films, negotiations from the artist viewpoint, tax problems, copyrighting and publishing forms, and different forms of contractual agreements negotiated by record companies.

In addition to Bieber, lecturers included William Krasovsky, veteran music industry lawyer, and author of "This Business of Music," Paul Baumberger, of Krause, Hirsch & Gross; Theodore Nussbaum, of Mayer, Nushbaum & Katz; and Albert Retig, of Lazarow, Retig & Silverstein.

Music industry executives addressing the practical applications of seminar content included Sol Rabinowitz, vice president, CBS; and publishing, CBS Records International; and vice president of Private Stock Records, a joint venture company between UAL and Eldridge.

Some 50 lawyers and accountants attended the $250 a head event. In his closing remarks, said songwriters were losing substantial amounts of mechanical royalties and sync money because of poor exploitation.

AGAC Sets Up New Foundation in New York

NEW YORK—The American Guild of Authors, Composers & Lyricists (AGAC) has established the Composers Lyricists Educational Foundation (CLEF) as a major tool for the needs of songwriters.

Erwin Drake, AGAC president, said that the goals of CLEF include the conducting of seminars for instruction in the business of music, the establishment of an educational library; the creation of music scholarships; the formation of a fund for individual writers; and the promotion of public awareness towards the contributions of American songwriters.

Already a substantial amount of money has been received from songwriters to establish scholarships in honor of the late writers Dave Kirby and Elliott Str tuna.

Both Drake and Lewis Badman, AGAC executive director, also explained that the growth of the music industry is so vast and large that one will soon be able to contribute to the fund. The funds will be available for use and "any other activity the AGAC feels is necessary for the betterment of the music business," states Drake.

Meanwhile, the Guild has announced it will open a branch office in Los Angeles Aug. 31. The office will be headed by Ms. Lauren Leder, with offices in both the RCA and MCA daily activities and functions.

EXECUTIVE TURNABOUT

YAGUDA
CARSON
ALTER

Brent Platt, president of Almar Books and Records, has realigned the Music Merchandisers of Colorado staff with Larry Davis replacing Steve Chotin as vice president and general manager. Other moves include Nadine Buriez, sales manager; Gil Allen, LP buyer; and Dan Rutten, formerly with Mike Hill singles buyer. At Almar's St. Louis headquarters, Maj. F.J. Yelton has been appointed vice president of store development and Scott Buskettle and Jay Lipton are now regional directors.

Margo Matthews joins Irving-Allen Alamo Music as head of the copyright department... Linda Alter takes the helm at Shelter Records' national promotion director, coming in to Los Angeles from Memphis... Bill Williams is associate Pacific Coast district manager for Buena Vista, Walt Disney Productions subsidiary. He leaves Dallas... James Caron joins James B. Lansing Sound, Inc. (JBL) as copy editor... Ed Bidleman is director of advertising, sales and marketing, Larry Radon is now national sales manager for Stereophonic, a Magnavox subsidiary... Ampeg Music Division (AMD) installed Thomas J. Nicholson as manager, marketing department. For 10 years he operated his own firm as a private consultant... Dave Marshall is exiting London Records as national promotion manager, a job he held there three years... J. William Anderson accepted position as director of planning and development at CBSMusical Instruments, Fullerton, Calif...

Once a member of Jay & the Americans, Sandy Yaguda becomes East Coast director of artists & repertoire for ABC Records... Jack Meser led as national country sales manager for United Artists Records, working out of Nashville, to start from San Francisco with Columbia Records... Pacific Coast... where he guides promotion-distribution action... Donald E. Mereen moves in as director, new products and development, for Telex Communications, Inc.

A former painter of portraits, Mike Sheeder, is new art director of the West Farrell Organization in Los Angeles... MGM installed Harry Losjeski as executive director of music in its TV and movie departments. He now handles all music personnel and oversees recordings sessions...ASCAP announces Bruce Gold as new coordinator of writer and publisher administration.

A new post, special promotion director, is being filled at the Los Angeles Greek Theater by Stuart Rowland. He broke in on current J.O. Bobby Womack stand in the outdoor amphitheater... After six years with the company, Alan Hirshfield moves up to vice president, advertising, with Superb's subsidiary, Sanders and Charles, makers of light equipment.

A new vice president of Sound Pit, the Atlanta studio operated by General Recording Corp., is Tony DiMaria. He has a 20-year background in sound...
Hoyt’s tunes have been hits for a lot of people. Now they’re hits for him.

**BONEY FINGERS**

**HOYT AXTON’S NEXT HIT AND HIS FOLLOW-UP TO “WHEN THE MORNING COMES.”**

Produced by Allan McDougall and Hoyt Axton

Hoyt Axton featuring When The Morning Comes

*From his “Life Machine” album.*

ON A&M RECORDS

[Image of Hoyt Axton]
EMI Striving to Kill Static

LONDON—They’ve got a fascinating experiment going on in the mass of static the old plant in nearby Hayes, Middlesex. And if it comes off successfully, millions of disks, films, tapes, and records around the world may never again have to suffer the popping and cracking sound on records caused by electrostatic charges.

A spokesman for EMI, owner of Capitol Records, in the U.S., says the Hayes plant experiment is progressing with the aid of a device developed by the 3M U.K. Kingdom Co., whose model 210 static eliminator bar is a self-powered machine with a 300,000-volt wire that causes local ionization of the air. The new 3M instrument produced by 3M is designed to drain any nearby electrical charges, it is said.

The EMI officials declare that conventional rigorous precautions, including total air-conditioning of vast production areas, fail to eliminate static, and that electrostatic charges in pressing and collapsing operations in disk factories throughout the world.

Two new static eliminators, or ion generators, were added to the Hayes plant. They are expected to eliminate static for the new 3M model 300. As soon as the manufacturer's procedures will be able to eliminate all static, which has bedeviled and annoyed EMI in the past, it is early to the days of 78 rpm shellac.

The Week's Legal Action

WB Tower of Power Face $13,400 Capone Demands

MEMPHS—Ronald Capone, producer at Trans Maximus Studio, has filed a suit in U.S. District Court here to recover $13,400 from Warner Bros. Records and Tower of Power seeking demands of some $13,400 in regard to royalty payments.

MCA Sues Over 'Buggle' Classic

NEW YORK—MCA Music has brought suit in U.S. District Court here against Earl Wilner, Phil Ochs, MCA Music Co., Libra Records, and Art D'Agostino doing business as the Village Gate, for infringement of copyright of the Hughie Prince and Don Raye composition, “Bogie Woman Buggle Boy.”

The suit filed by Abeles, Clark & Osterman, attorneys for the plaintiff, charges that the defendants infringed the tune by substantially copying the style, arrangement, and melody of the work titled, “The Cumulons Champion of Company C,” now used in the off-Broadway production of “Let My People Come.”

The suit further charges that the defendants, by reproducing the work in their own songs, used the composition in the play, in spite of being warned that they were infringing. The plaintiff is seeking $75,000 in damages. Plaintiffs are therefore asking the court to enjoin the defendants, their agents, and all persons in the future from using the said work, the pendency of the action, and permanently, from infringing the copyright of the plaintiff in any manner.

The suit also asks that the injunction be extended to the manufacturer, seller, and distributors serving to reproduce the offending tune.

Ronald Barnett, acting as agent for Tower of Power and Warner Bros., also is named in the suit. Attorney for the defendants is “by either mistake or fraud on the part of Barnett,” an ambiguous contract was drawn to protect Towers, and an apparent fact of allowing Warner Bros. to deduct from the royalties due the plaintiff the said sum of $11,410, most of which had been paid to Trans Maximus . . . for studio time, material, and other expenses involved in the recording of the musical numbers recorded by the group.

The contention is that Warner Brothers deducted the entire session costs from royalties due Capone as a production fee. Capone also was used as recording and mixing engineer on the sessions in question, he says.

The suit was filed on behalf of Capone by Harold Streitch, of the firm of Hans, Hans, Crawford and Streitch.

Italian Pop Fest

Continued from page 3

would drive away the more free-spending tourists who make the area a haven for the record companies andLabel's, or at least for those who they were allowed to set them up, the authorities were unresponsive. The promoters were blocked at the last minute of the July 21 when they attempted to prepare the site for Thursday's planned start of the festival.

Meanwhile, fans spurred by promotions and advertising campaigns throughout Europe as well as Germany, France, and Spain, kept arriving. The festival was not officially called off until late on Sunday when there was an estimated 20,000 persons already there.

Zard says he may try again in September, if he can raise the money and not at Mosantano. "I'm not sure who will do it till then? "I don't know, maybe you know some crazy America, who'll risk to lose some money," he shrugs.
"The master at his best!
I love it! It's fantastic!"
-Frankie "Hollyw-o-o-o-d!" Crocker
WBLS-FM, New York City

IF I EVER LOSE THIS HEAVEN
The new single from
QUINCY JONES

From the album "Body Heat" on A&M Records.
Produced by Quincy Jones and Ray Brown
Financial

Handelman Sales Up, But Profits Suffer

NEW YORK—The Handelman Company, major U.S. rack operation, had net earnings for the fiscal year ending April 30, 1974, of $2,177,000, or 51 cents per share, compared to $5,559,000 or $1.26 per share for the prior year.

Sales for the year were $105,721,000, as compared to $101,328,000 for the previous year.

According to Dave Handelman, president, the firm’s net earnings after taxes were affected negatively for a number of reasons, among which were the increase in year-end adjustment to bad debt provisions, reflecting a slowdown in the economy and the impact of higher interest rates on customer payments. $600,000; year-end inventory adjustment based on physical inventory examination. $700,000; net increases in advertising and promotional expenses $750,000; and increased operating and overhead expenses, $1 million.

Handelman also notes that the company had not instituted any price increases during the last fiscal year, but that as of July 1 of this year the firm is planning a first-quarter, one-half percent price increase. Further, he states that the company is involved in an extensive inventory control program designed to better control inventory and maximize sales.

Initial sales for this fiscal year are promising, Handelman states. Sales for the first quarter are expected to increase in the range of 5 percent over the same period last year.

Pickwick-Motown Tie

WOODBURY, N.J.—Motown Records and Pickwick International signed a contract granting Pickwick rights to select material from the Motown catalog. The material will be released on the Pickwick/33 budget label, and will feature the Supremes, the Temptations, the Jackson 5, Martha and the Vandellas, the Four Tops, Edwin Starr, Jr., Walker, Smokey Robinson and Mary Wells, among others.

Pickwick Profits Set New Record

NEW YORK—Sales and earnings reached a record high for Pickwick International Inc., for the fiscal year and quarter ended April 30, 1974, according to chairman Cy Lees.

Net income rose 15.5 percent to $8,975,485 from $7,747,309 during the previous fiscal year. Net sales were $1,938,365,432, a rise of 32.4 percent from $1,446,804,806 in the 1972-73 fiscal year. Earnings per share increased 15 percent to $2.01.

Lees says the firm’s figures represent increases in all three Pickwick divisions, proprietary products, retail music stores, and advertising.

During the fiscal year, the firm’s retail division added 24 freestanding stores and leased departments, as well as 22 smaller freestanding outlets in the Transcontinental Music Corporation, outlets. He added that Pickwick is planning 25 to 20 additional outlets for 1975.

Executive Turbulent

- Continued from page 3

Mike Hales has been named temporary head of Polydor International’s Popular Music Management. He is currently general manager of International Music Consultants, Polydor’s New York liaison office. He has worked with Polydor for two years while employed at Polydor’s London office. He will report to Billboard’s editor and publisher, John C. Edison, who has been named manager of marketing development for the Ampex Music Division.

* * *

William J. Lucy was elected to the newly-created position of vice president of sales and promotion. . . . Mike Hales has been named temporary head of Polydor International’s Popular Music Management. He is currently general manager of International Music Consultants, Polydor’s New York liaison office. . . .

Ed Lucasse appointed national sales manager, Custom Sound Products, Lear Jet Stereo. He was formerly national sales manager, Panasonic Automotive Products. Clark Jones has assumed Lucasse’s former position at Panasonic. Jones was most recently with the Lear Jet Corp.

* * *

Walter Hayes promoted to vice president, A&R, in the RCA Nashville office. Hayes once worked as a session sideman on country dates and served the old Kapp label in a similar role before it was absorbed by RCA in 1971. . . . Capitol Magnetic Products, now located in Los Angeles after its July move from Connecticut, has signed a one-year exclusive contract with Capitol Records. CPM is a division of Capitol Records, . . . after two years at MCA and Stephen A. Koffler joins Audio Magnetic Corp., as senior vice president, finance. He tells for AMC at Gardena, Calif.

Fodor, Prize Winner In Moscow, Records Violin In RCA Debut

NEW YORK—Eugene Fodor, winner of the Russian Tchaikovsky Violin Competition, will record his debut album for RCA on Monday (39).

It’s known that RCA and Fodor are negotiating for a long-term contract. The album will comprise compositions he performed in Moscow. Fodor will cut the album in New York, with executive producer Jack Pfeifer and pianist John Alan Feldman. Works by Beethoven, Tchaikovsky, Prokofiev, and Thomas Schumacher, Red Seal ad for chief.

RCA plans to release the album on Aug. 30 to coincide with the observation of Eugene Fodor Day in his home city of Colorado. As proclaimed by the observance, John D. Vanderhoof,
Wednesday night, July 31st, CBS T.V. 8:00 to 9:00 p.m., will mark the premiere performance of The Hudson Brothers television series. To coincide with this great night Casablanca Records is proud to introduce the first Hudson Brothers album.

Including their first single “So You Are A Star” NES 0108
And introducing Chucky Margolis

It’ll be a great night for rock and comedy... Enjoy

The television show
Produced by:
Allan Blye and Chris Bearde

Management:
David Joseph
GTO Inc. (213) 461-4091
Convict Taxe, 3 Others

mail fraud, a felony. Taxe's bond was raised from $10,000 to $50,000 by the judge, following the verdict. Judge Hill said he raised the bond because the verdict indicated a substantial period of confinement would be imposed. A probation report on each defendant will be submitted to the judge prior to sentencing.

The defendants were charged with 21 counts of "encircled P" copyright infringement. The maximum penalty for the misdemeanor is one year in prison and a $1,000 fine. Mail fraud, a felony, carries a possible sentence of a $10,000 fine and five years' imprisonment. Defense counsel said they would appeal the sentences. Appeals must be filed within 30 days following sentencing. If an appeal is granted, it would be heard either in San Francisco or here, both bases for the Ninth District.

It is known that the Justice Department and the office of Attorney General were following the Taxe case closely, with strategy in the trial based on a theory society to techniques to be used in other piracy cases.

One such known pending case is the suit for tape piracy brought.

Polygram Correction

NEW YORK—Headquarters offices of all Polygram subsidiaries will be at 150 Seventh Ave. here in two weeks when moves to the central location are completed. The address was given incorrectly in a story last week.

against Charley Schauer of Augusta, S.C. Thus far, there have only been preliminary hearings in this litigation in Columbia, S.C.

Earlier, Judge Hill had advised the jury that a re-recording of a copyrighted sound recording was an infringement even "if the re-recorder makes changes in the speed or tone of the original or adds other sounds or deletes certain frequencies—unless his final product is not more recognizable as the same performance.

Judge Hill's instruction regarding re-recording of a copyrighted sound recording was undoubtedly the most significant precedent to come out of the last six or eight trials.

Barnes & Noble Into Disks

and, in the planning stage are opening of five more outlets in Atlanta, Georgia, in Connecticut and one in New York City.

The Fifth Ave. store will contain 32 racks housing some 20,000 classical, standards, college records only, will bring both major and smaller labels, and will operate on an open-browsing concept. Cost of the renovation of the store is approximately $250,000, according to Bert Fink, Barnes & Noble controller.

The chain, which numbers 17 in total at present, had handled cutouts on a small scale and leased out 15 leased campus stores. The stores' base now will be broadened by going full-line as well. As part of the chain's pilot project, four of the stores will include Top 150 items.

Gartside, vice president of C.W. Post, New York: The University of Hartford, in Connecticut; the New York City Community College and the

Cutouts Become a Profit

"We are continually looking for ways to sell products besides delivering directly, and we will to try to make use of different packages and product packs. You have to merchandize as well as sell.

Banksy adds that the cutout philosophy is not at all antithetical to the record business. "Years ago, when the business was not a $20 billion a year industry, we didn't have such many cutouts and such much overstock because there was not as much product," Banksy says. "But today we have no large industry that does not have reduced stock of some kind that is sold at a discount.

Kinter's stock at any given time depends on how much has been purchased recently. Most accounts are serviced directly. Price of the material to Kinter differs from one manufacturer to another.

Senator Committee Kills

September 17, when Sen. Pastore won a 7 to 4 vote to kill Section 114, which establishes a scale of compulsory licensing payments for the Senate vote, which would specifically kill all and allow all to perform royalty-free for copyrighted recordings in the copyrightABLE. The Judiciary Committee's amendment does not number 18 senators, including five members of the Commerce Committee, which property has jurisdiction over copyright royalty matters (Bipartisan Program, July 22).

The attack by Sen. Pastore and the Commerce Committee members on the Senate provision is here as unnecessarily creating ill will between the Commerce and Judiciary Committees, since the royalty already appeared to be doomed by the Ervin line-up. Broadcast-orientation senators have voted against the Ervin amendment, or one by Judiciary Committee member Sen. Gurney (R-W. Va.) to exempt broadcasters from any record performance royalty.

Rights Groups Try to Avoid Suits

to its main office here, to license established groups of performance rights owners works publicly and for profit.

ASCAP representatives seek to "educate" the public. Owners agree that copyright law and the need for a license to perform copyrighted musical works is a matter of public concern, phone calls, and a series of letters fail to convince.

Then ASCAP is forced into a legal suit against radio broadcasters who are being sued by the owner of the club for copyright infringement. Damages claimed against infringer are filed out in the ??? Copyright Law with a minimum amount of $250 in fine and a maximum of $5,000.

But ASCAP general counsel Bernard Kornman is quick to point out that the union's members don't want to see an establishment of business.

"If it finally comes to a point where we have to go into court, then we try to settle with a 'workable system or a settlement plan,'" he says. "Many times the cost of these lawsuits comes out of our fund, but there is no dollar value that can be placed on the safeguard it brings us."

Sces's house counsel Albert F. Ciancimino says his organization doesn't like to go to court, because it has continuing relationships with its clients.

"It's usually the smaller establishments without corporate management that think they shouldn't have to pay," he says. "But, we usually convince them that there is no need for them to go to court and cost them money more.

BMM's regional supervisor of licensing negotiations and conciliations, Ciancimino and Kornman in their preference for settling licensing disputes.

The "overwhelming number of violators comply with payment requests and we can go into court on several dozen cases a year," he states. "Most of the time, we try to avoid court action, by educating club owners, through personal contact, to their licensing obligations."

Chess-Janus Switch

NEW YORK—Chess-Janus Records is now being represented in the Boston area and the entire New England territory by Seaboard Record Distractors, headquartered in East Hartford, Conn.
ALL FUTURE SONGS BY THE METEORIC ELTON JOHN AND BERNIE TAUPIN WILL BE LICENSED IN THE UNITED STATES THROUGH ASCAP

With their great past it's going to be some future.
Superstars Now Ask (and Get) 18% Royalty

(Continued from page 1)

(This is based on the wholesale selling price which is approximately half the dollar value of the retail selling price.)

The business of negotiating money matters between performer and manufacturer is one of the most complex and sophisticated aspects of the record business, with a host of other terms often changing the picture of a contract so that the basic royalty rate doesn’t tell the whole story.

“For an established act there are different clauses for signing in a contract,” adds Owen Sloane, a local attorney. “If an act is talking about a label deal, he might end up paying a larger share of money to the publishing, union member payments, costs for manufacturing, and the producer’s royalty. Sloan points out. If the act pays no costs from its royalties, it rate falls in the 8-12 percent range.

Sometimes with an established act the deal is usually done in parts, not a one-sender. And the talk is usually between 75 cents and $1 per album based on a $98.3 list. Rick Shagin has seen deals where it was 80 cents to $1 (on $5.88) which didn’t include paying out any publishing payments.

Sloane has noted two new tracks which labels are taking. Within the last six months, or so labels have been leaning toward signing new acts based on a singles deal, he says. “They’ll sign an act based on his releasing one single and then have anywhere from three to months to one year to decide whether they’ll ever offer a regular deal which will include albums.”

Sloane says the vinyl shortage is one reason why acts are staying away from signing new acts to pacts which involve early album production. In signing a new act for between 5-7 percent, the contract used to stipulate one to two albums in the first year, but a lot of companies are “trying to minimize their expenses” by going with the singles deal and then exercising their option to sign the new act to a one year contract with four or one year options,” Sloane says.

The new second practice is to insist on staying advances on the delivery of an album rather than paying advance money in front or on a one-year options.

“A lot of companies got burned,” says Sloane. “On each pickup of an album they pay a percentage money. The artist took the money but the label didn’t get any product for a number of reasons. So today most companies will insist on advances being paid on delivery and acceptance of the product.”

“Advances have become the order rather than the exception for established acts,” notes veteran money man Tenenbaum. Superstars can get several millions drawn out in cash advances.

“Five years ago an established act got $25,000 to $50,000 when it signed. Today, it can get several hundred thousand dollars. Today, a new act can sometimes get from $25,000 to $50,000 for signing or nothing at all. If the act is a black artist the label is for the talent, taking into consideration its material and its potential.”

Reporters writing on this story include Hertzka and Not Freeland.

Sloane says the range for new acts is 5 percent. Labels often pay out advances on a quarterly basis which are charged back against royalties. “It is a non-returnable but recoupable advance,” Tenenbaum says.

For a new act, a manager has a much better chance of getting “good terms” for his client, Tenenbaum notes, but he’s still faced with the same age-old hassle of finding a label.

There are some basic reasons why artist royalties have progressed so steadily. Notes Tenenbaum: “The artists are smarter, they’re getting better representation, the industry itself has grown and deals in multi-million copies rather than hundreds of thousands. And record companies have become attuned to paying out the money. If you have an established act and you pay a percent, you get a percent. Years ago new acts were in awe of the record company. Not so today. Not except they are always wary for an established act. Tenenbaum says he’s seen several get ripped off because they didn’t have representation and wound up with a relatively low royalty rate.

One means by which an act escalates its royalty is by having a different percentage for each 100,000 or so sold. If the first 100,000 are sold at 5 percent, the next 100,000 at 6 percent and the third 100,000 at 7 percent.

In his negotiations, Tenenbaum prefers working with retail. If wholesale is used, it’s usually 3 percent. To insure there be a coordinating relationship between wholesale and retail price, he says. If the retail price is raised, the wholesale has to be raised proportionately.

What about other royalty areas? For record clubs it is half the rate paid only on sold goods. For premium specialty, it’s half of all revenue and based on the wholesale selling price.

In the area of TV merchandising, since this is a new area, labels are pricing at 50 percent as a precaution.

In the cases of things which are going to want in their contracts: advertising and promotional budgets, graphic control over LP covers and approval of such secondary images as premiums and budget lines.

“Graphic control is a very common request,” says Sloan, who adds “if not complete control at least approval.” The labels really don’t want to give in to the control because it can mean delays in the production schedule while the artist waits over the ad men to produce to their liking.

“Years ago,” adds Tenenbaum, “there was nothing anything about advertising and promotion. Today, the act asks about ad budgets.”

Tenenbaum recalls one big act’s contract which had nearly 20 riders ranging from full page ads, sending out 500,000 posters, Sloan fees and disk jockeys and having a month set aside to promote his catalog.

Sloane recalls one pact in which the act asked for the label to underwrite any advertising on its initial promotional tour.

The superstars have riders in their contracts which are tributes to the ingenuity of their managers and lawyers. But these stipulations are generally not public knowledge.

As the role of the independent producer has grown, he come in larger shares of the royalty pie. A going rate for an indie producer is 2-3 percent, with the superstar act now getting 6-7 percent.

Artists can get involved in paying their producers themselves. In a recent deal just concluded, an artist got 13 percent, with 40 percent of that amount going to his producer. In the arena of packaging, labels chop off about 10 percent on disk and 25 percent on tapes. This of course controls the top before royalties for the artist are computed. Some labels get a packaging reduction as high as 20 percent on disk and 30 percent on tape.

Sharp artist attorneys will often try to peg the amount in an exact figure rather than percentage, say 35 cents per album, or eliminate it completely.

For tapes, traditionally, labels have cut royalties in half and many standard contracts still stipulate such. But some firms are quite willing to give higher amounts if asked and are now writing full royalties on tapes for superstardom.

The whole structure of contract writing is that artists are trying to make away if he clicks with a hit. As Lorne Saffier, Columbia’s West Coast exec explains: “Newcomer contracts aren’t that relevant because once they get a hit, they’ll often insist on rewriting the contract before they go back to the studio again.”

Really the major names have the most complex and commanding contracts. Manager Jeff Wald says: “Helen Reddy’s contracts have tripled since she began and are now probably as high as any individual in the business.”

What’s fascinating is how many other acts have been able to negotiate better arrangements—before moving into the Rolls-Royce category. 

Michele Weckman photo

ARTISTIC TRIO—Willie Nelson, right, who will appear at Billboard’s Radio Forum, with Waymon Jennings, center, and Neil Reshen, artist manager-consultant, at the recent taping of Nelson’s July 4th music festival in Texas. ABC-TV telecasts the event Aug. 2 on “Midnight Special.”

Radio Forum Interblends

(Continued from page 1)

Jimmy’s, a nearby nightclub, to see a show by WNBR-AM air personality Don Imus. The Rick Tow Show Presentations production will feature film work for various record labels and radio stations on the coordination of Richard Aikens.

Sunsai Electronics is installing the quad equipment for the Australian production and then Jack Moril, U.S. director of the Sunsai 4-color Photocopy and Jerry Leshow of the New York office will conduct actual broadcast demonstrations in a panel session dealing with “The New Sound of News.”

Radio Forum Interblends

People attending the Forum will be able to participate in the demonstrations and discuss matrix Sunsai radio broadcast equipment.

Joining the agenda include Lee Abrams, programming consultant, Chicago; and Herb Rosen, independent promotion executive, New York.

Just about all speakers and moderators have been key; keynote speakers will be announced within the week.

Joining the hostess tour is Lorre Don, executive director, Quadcast Systems Inc., San Mateo, Calif.

To register for the Forum, send $100 to: International Radio Program Forum, Billboard Magazine, 9000 Sunset Blvd, Los Angeles, CA 90069.

NY NARAS Elects 15 to Board of Gov’s.

NEW YORK—The New York Chapter of NARAS has elected 13 members to its 30 man board of governors. Seven of the 13 elected are news. The MacManus, Sid Maurer, Tom Morgan, Horace Ott, Alan Ralph, and Bobby Rosenfeld. They serve for two more years as chapter president Brooks Arthur, Manny Alheim, Seil Klassen, Ben Stein, John Harper, Dan Maganet, Jimmy Ownens, Stephen Schwarz and Tom Shepard. They will be joined by new national trustees. They are Connie De Nave, Anne Phillips and Alan Stoller, all former national trustees. They will remain in office until July 79. The new national trustees will join

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(Continued on page 62)
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I Get Around
The Girl On The Beach
Wendy
Let Him Run Wild
Don't Worry Baby
California Girls
Girl Don't Tell Me
Help Me, Rhonda
You're So Good To Me
All Summer Long
LUNCH WITH THE EDITORS OF BILLBOARD

Capitol’s Bhaskar Menon Starts a New Series

Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., last Thursday, had a lunch interview with members of Billboard's Los Angeles editorial staff. Among the topics he discusses are singles and classical prices, the steps he took to turn Capitol Records around, television advertising, the Merco chain, the home video market and minority group employment.

Participating in the interview are Lee Ziffle, Billboard's West Coast editor and editor-in-chief; Estil Tiegel, managing editor; Bob Kirsch, record review editor; Nat Freedland, talent editor; Earl Paige, special issues editor and Bill Wardlow, chart manager.

On Singles Prices

Menon speaks of a "habit lag" effect negating the continued growth of the singles business rather than just slicing away artists and cutting back releases, because that kind of activity involving just "reducing costs can sometimes eliminate yourself right out of business."

Phase two involved consolidating people and jobs. "We had new vice presidents across the board on almost every major activity: A&R, marketing, sales and promotion. What was done was that we made a resumption of each individual and his ability to provide total inter-support to the company. Much greater stresses were put on people. It became a matter of getting a higher ratio of performance efficiency from individuals, reducing the number of executives (24 were let go), reducing the number of vice presidents or the staff with them. Our lights were burning rather late at night."

"There's absolutely no question in my mind that the one singular ingredient that made this turn-around possible was the fact that Capitol happened to be endowed with what in my judgment are people of the highest competence, integrity and loyalty. These were people who could endure this highly depressive right through which we were going."

Menon speaks of finding "focus" for the company at a time when there was considerable amount of "insecurity in the operation at all levels" by laying down very demanding standards of accomplishment, and by setting "very manageable and achievable targets."

Menon emphasizes that no outside executives were brought into the company during this realignment period. All the hands were promoted from within. He speaks of being concerned about an affluence coming to develop within the new team. "And this more than anything else was the most judgmental and the most crucial thing."

The goal was "one company, one mission, one task, everyone trying to do the same thing."

"There was a time limit placed on him by parent EMI for getting Capitol trimmed down and sailing properly. "Certainly not. They may have had it in mind, but they were delicate enough not to mention it and I was certainly clever enough not to show any particular recognition of these expectations."

Menon speaks of going through three phases, as he calls it, in the plan for turning Capitol around. One phase involved reducing the number of artists and releases. The label "may have set itself a rather unmanageable or too ambitious a task at a time when the growth rate of the industry had slowed down," the executive feels.

He speaks of dropping upwards of 80 artists "each one of them involving obligations."

There were long-term goals, Menon says, rather than the recent suggested list of $1.29 affecting consumer sales. "Obviously the rise will have some effect," he says, but there seems to be more of a habit lag which seemed to be more of the problem rather than the price of the product. It could very well be that people may come to the conclusion that albums are too cheaply pressed and that may be one of the reasons why the single at 98 cents lost its purchase value.

Is there a danger of over-pricing the single? "I don't think so," Menon also doesn't see the company return allowance changing because singles cost more.

On Classical Pricing

"The same pressures that have caused us to bring singles to $1.29 and have caused us to raise pop LPs to $6.98, are very much in effect with respect to classics. Classics belong at $9.98. Angel classics are going to be $6.98 before this calendar year expires. The precise date is unknown at this point."

On His Role

Stemming The Red Ink Tide

"My reading of what happened in 1971 when Capitol had its bad year was simply having sold less goods than it had cost to produce and distribute by about $16 million that particular year."

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Those three are the current time periods in which proper product and market tools are aligned, there is a trimmed down executive roster and the company has an exuberant spirit.

What was Menon's role in the drama? "I have never considered my task to be anything other than constantly ensuring that an environment comes to be in a company that is hospitable towards good people giving of their best. And if this is a policy, I'm not sure whether I necessarily even followed this consciously. I regard this as the most necessary, most not only the most important, but possibly the only contribution that I could make—of providing the necessary encouragement, one of providing the sort of proper decisiveness which could be felt by all people. We aspired to see people go home in the evenings to their wives in an optimistic mood."

Did he participate in auditioning new records? Menon says his "golden ears" were not the criterion at singles meetings; he opted for the experts who knew more than him.

Now that the A&R department is run by promotion, (Al Couny is the vice president for both A&R and promotion), how is it working?

"It's a recent innovation and one in which we have considerable faith. We believe that the delivery power in this industry of which promotion is a central part in association with sales, merchandising, artist tour support and marketing, has to be exploited. It is our feeling based on our experience of the last three and one-half years that this would be an extremely successful innovation."

(When Menon first took over following Stan Gottikov's departure in 1971, he established the policy of holding meetings which often lasted late into the morning. Are these marathons still in effect?"

Those meetings were particularly suited to solving crises which today do not exist, Menon says, adding: "We certainly brought a lot of people together at 4 or 5 in the morning. There were few distractions...those were special times when all those night sessions took place. We happened to have some matters that needed urgent attention and we started giving them this most urgent attention at about 2:45 in the afternoon. And about 6:15 the following morning, we would terminate the meeting. It was not done to stimulate any particular style of method of operation or business management technique."

On Retaining Manufacturing Facilities

Since trimming people and cutting out several services, like a full photo department, does Menon see Capitol retaining its pressing plant and tape manufacturing facility?

"We intend to fully retain our presence and keep up whatever investments are required in the manufacturing area. We have eliminated any capabilities that are irrelevant to our needs or surplus to our needs and Scran-ton, Pa., was one such facility. We've moved our disk plant from Glenbrook, Conn., we've just closed down our Audio Devices plant in

Boulton, N.C. and we've combined that in our Winchester, Va., plant."

Menon says the move of Audio Devices executives to Los Angeles is part of the concept of merging all manufacturing and technical services into one division.

On Buying Superstar

Why has Capitol stayed away from buying superstars? The company has sought to make deals which were mutually profitable to both artist and label, Menon answers, adding that he has remembered superstars but frankly hasn't sought to aggressively compete in a dollar bidding war with other majors.

Menon acknowledges that the recent $8 million deal between MCA and E1ton John may set a new negotiable level for other superstars, but that he is the market's future and not sure..."

On TV Advertising

"We were never affected by the very short- range to the point where we had to close our plants or stop production, but we have been through several days of very considerable anxiety based on our suppliers inability to give us any guarantee supplies coming forth."

On Capitol's Structure

There are four main service functions reporting to him: legal, financial, personnel and administration which handle matters pertaining to Capitol Industries since Menon is also head of Capitol Industries. Brown Meggs' music division which runs Capitol Records as well as Audio Devices, the Merco division and Capitol of Canada also report to him.

Operating under Meggs, Capitol Records chief executive, are A&R-promotion; marketing, sales, merchandising and business affairs.

On Quadraphonic Sound

"Can you explain why Capitol has not become more involved with 4-channel LPs? "We don't think the market has emerged

Copyrighted material
are tremendous benefits in terms of advertising and transportability of merchandise in having stores in the same geographical area. Menon emphasizes that he would rather have a number of stores benefitting from radio advertising in one geographical area rather than having them spread about.

On Tape Sales

Prerecorded tape accounts for about 30 percent of the company's volume, with 8-track substantially higher than cassette, he says.

Menon doesn't feel blank tape will approach the same sales levels as prerecorded tape.

And if there were different royalty arrangements artists receive for tape and record sales, Menon notes that the artist generally wants the same return on his tape sales as he receives on his albums.

But Menon emphasizes all the different production costs involved in putting the tape package together and these factors cost money.

"On the matter of remoteness or of not being known, you must bear in mind that my obscurity was genuine. It was not as though I were concealing some very profound policy, but rather it was a matter of not having anything to say. I tend not to take other people's time and impose on them. So one of the reasons why I have not so far made any expositions of the philosophical viewpoints on the industry or even on Capitol was for the rather lamentable reason for there was nothing to say. And it's an old-fashioned sort of trait that if you don't have anything to say, you might as well not say anything at all.

On The Meaning Of Promotion

"I believe we have gained a deep understanding that promotion is not what's on your charts this coming Monday or what's being played on the radio station," but is rather a long-term view on keeping an artist's career going, he says. "The strong need is not to take this week's single and Reddy and forget about that, but to bear in mind that all the career ingredients of this artist fuse with her presence in the media of records, and to know there will be more albums, more singles and to be able to predict in a telescopic manner not to lose heart, not to lose gauge if a record didn't come in at No. 1 or come in at all."

As for singles, Menon recognizes the promotional value of the 45 but sees it also as an income source which has to retain its own market value price.

He doesn't see any value to having singles low priced and considered exclusively as a promotional tool with which to introduce a new artist.

Menon sees retailers facing what he calls competition for singles sales dollars not from other retailers but from radio which offers free play.

"The retailer must regard all that exposure on radio as being a factor that affects the liability of his ability to sell this product over the counter to somebody who wishes to obtain repeating listing to it...""The more successful a single is, presumably, the more frequently you can get played, so the airplay must help obviously. It can't act as a depressant factor completely."

On Menon's Tomorrow

After you feel mission accomplished where do you go? "If I have no idea. I really don't look upon things as a mission to be accomplished. As long as I have a useful contribution to make to whatever mission there is, I would like to hope that I would survive to see it through, but I've never looked upon this or any of my other locations as accomplishing anything."

Menon was asked to comment on a report that he turned down Len Wood's job in order to stay at Capitol, Menon seems surprised at the question and replies that he was never offered the position.
Buck Owens: ‘Kind of Maverick’
He’s Made Crossover Hits for the Last 10 Years

By BOB KIRCH

LOS ANGELES—“I like to be kind of a maverick sometimes and try things that others have not,” says Buck Owens, one of country music’s most complete performers.

Perhaps this philosophy is one reason why Owens has been able to shift with the times and keep up with the increasingly rapid changes in country music, having scored consistently with top 10 hits over the past 16 years and running up a string of 19 country number ones in a row at one point.

While it may be an “in” thing to be a country music fan at the moment, Owens has been appealing to the masses for years, playing Carnegie Hall as early as 1966 and hosting the “Hee Haw” national television show for more than five years.

“Crossover” is an important word in the country vocabulary these days, but Owens enjoyed Hot 100 hits as early as 1964.

With his current single, “Monster’s Holiday,” now a starrer on the country charts, Owens shows no signs of slowing down, and is intensely watching the music scene in general for the next “big sound” and watching the country scene in particular as it continues to grow.

“I think ‘Hee Haw’ may have had a hand in the growing acceptance of country,” Owens says, “but it’s difficult to say just how much. It was exposure and I think any fairly well done exposure would have helped.

“But there are other points. The music has gotten better, as have the writers, studios, performers and production in general. And there is another point that many people seem to miss. There have always been lots of country fans, but I think they have more money now than ever before.”

“As a result, the fans who have always been there are buying more records and seeing more shows, along with the more recent converts.”

Owens adds that “the record companies are spending more money to produce and promote country, and this helps force the artist to be better. One example is turning out an LP with 10 good cuts.

“In the old days I used to do session work for Gene Vincent, Kay Starr, Tommy Sands and lots of others. If a take didn’t work out, we’d throw it into the album. Today they throw it away.”

As for the changes in country in the past few years,

”(Continued on page 18)"

Talent in Action

DAVID BOWIE
Madison Square Garden, New York

Bowie was back. After over a year of self-imposed exile from public performance, the RCA artist decided to reintroduce himself in the rock world’s eye with a new LP and a cross country American tour which wound up July 18 at the mecca of rock ‘n’ roll, Madison Square Garden.

Bowie’s concentration now lies in an overwhelming use of stage tricks, tricks and props, many of them quite effective. But it seemed the most daring of his tour concerts, such as last year’s Radio City Music Hall appearance on Valentine’s Day, was sadly missed.

Then we saw Bowie the musician, front and center playing the guitar and sax besides singing. There were several costume changes and a supercharged climax (he collapsed on stage).

In his present incarnation, he has opted to play Bowie the Thamesman. Freed from such trappings as playing his own music, an unobstructedly stark band must have listened quite well to the LP records, Bowie now dances, moves, recites, bops, grits and oh yes, sings. In fact his voice was quite good considering the Blazing Garden output. Several tunes were performed high above the audience on a catwalk, while others, like “Space Oddity” upon a hydraulic lift and still others, on top of a space ship.

Much of the current “Diamond Dogs” album was naturally performed. The title tune, the “Shaft-like” 1964: “Sweet Thing” and the hit, “Rebel Rebel,” are not particularly classic Bowie, but worked within the context of the show.

It was indeed, a spectacular production and very well executed. Stage movement was fluid. No lighting cues were missed. The set was original and the idea of eliminating the musicians was wise. Bowie did not disappoint his following either.

All the hits were there. But taken as a whole, the presentation failed to move. The show ended with “Rock and Roll Suicide,” the house went dark and the audience was informed that “Bowie has left the building.” The question remains: His Bowie deserted genuine rock for the trappings of a Las Vegas revue?

(Continued on page 18)
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San Francisco
San Juan
Syracuse
Toronto
Tucson
Tyler
Washington
...And if you should happen to live somewhere else, we hope you will attend anyway. There are always other airlines although we sometimes try to forget that fact.
Dave Mason has been recording in Sound Labs in Los Angeles, producing himself with a 16-channel engineer. The LP is set for a September release. Michael Urbank has finished a session produced by Sol Ranboldt, while Epic artist Donovan has been recording in Recently Good Clean Fun. Producing the sessions was Andrew Logan Oldham, original producer of the Rolling Stones and one time manager of the Beatles. Logan Oldham has also a set due this month, with Joe Walsh handling the production. The album was recorded with another Nashville visitor with Billy Sheehan producing.

At the Burbank Studios in Burbank, David Shire has been in to score "Petulm 1-2-3" for Allard Artists. Also at the studios, the Grand Land Singers have finished an LP and Randy Newman has been in sweetening his latest effort. Frank Dominique Frontiere has been in scoring "Freebie and the Bean." A Westlake Los Angeles based Westlake Audio has opened a Nashville office headed by John Gordon, formerly chief engineer of Bearsville Sound Studios in New York and most recently involved with Westlake in Los Angeles.

Country Joe McDonald has finished producing an ABC Studios in New York, with a new LP in the studio for release later this summer. Working with McDonald and the set of all new material were guitarists Charlie Brown, Sam Brown and Sal Valentino, pianist Owen Owens, bassist Joe Mark and drummer Gary Chester.

In Los Angeles, Bill Elliott will soon open a studio at Brusson Ave., and Sunset Blvd. destined to cater to the motion picture recording and recording industries. Elliott, an actor and husband of singer Dionne Warwick, will feature a sound stage, rehearsal hall, diverse recording facilities and production offices in addition to recording facilities. The building wherein the studios are now being housed was once served as quarters for the Brooks Railroad Motor Club.

Plynt Studios is a new facility in Libertyville, Ill. The facility has recently converted to 16-track and has installed a Quad Eight 422 console. Recent sessions have included Ronnie Rice and an LP project which included Ted Ashford and Sonny Shoats previously with Big Brother & the Holding Co., Rev Stilling & John Wilson, the Amboy Dukes, Boz Scaggs' band and former Lee Michaels drummer Tony Day. The group were also members of the band Ashford of the Ted Ashford Band. The house composer, Plynt Ltd., is also involved in concert promotion. Kris Kristoffer is also a frequent visitor to the studios. In fact, Kristoffer has recently been involved with Plynt Ltd., ex-leader of the New Classics.

Equipment in the studio includes an isolation chamber, a sound room, a complete hard-lighting system and air-conditioning system and lounges.

At Sunset in Los Angeles Bryna Chermont has been named traffic manager for the station. She was previously with Gordon/Casady handling public relations for Kenny Olson and was a disk jockey for KJIM-FM in Windsor, Ontario.

Among recent session, Rupert Neve and Co. announce the signing of an agreement with the Chrysalis Group of Companies for the supply of a Sound Control Console to be installed in the studio formerly known as Sound Supersound. The console will be a 34-input channel, 32-track music recording unit.

Things have been busy at the ABC Studios in Los Angeles. Among artists in recording have been the groups Captain & Tennille, Clarence Carter, Kyle, McKinley Jackson, Gio Concilio, Steely Dan, Eugene Wigner/Field and the late John Denver.

At the Mother Music Studios in Indianapolis, Paul Anka and arranger Johnny Harris have been in working on a nine-song project for the band, known for the hit, "I'll Never Stop Loving You." Also, the John Reilly & Shells Morning were also in, cutting material for their second LP. The production handled by R. Gary Scheinbaum.

At Angel City Sound in Los Angeles, Fleetwood Mac has finished up its first LP to be recorded in this country. Richard is cutting a LP for Motown, with Winston Monique producing, while Daniel Hall is cutting a new group Bieldt and Gris. Tom Wilson is producing the Vernon Beach for An
dalquai-U.S. The John Mayall is set to begin work on his LP shortly. Chief engineer Bill B. Beal has been in recently with a number of projects for several labels.

At Sound 80, Inc. in Minneapolis, Leo Kortie has started his next LP for Capitol, with Paul Martinez working the control boards. The Band of Thieves are cutting a soul oriented set with Herb Pillohf doing some sweetening and Tom Long is doing the engineering. Good Workman has been in from London to do some guest engineering, and is also preparing to take over the post at town and has been working with a 40-piece orchestra.

 Plenty of activity at Sunset Sound Recorders in Los Angeles. First of all, Phil Collins has been recording a new album in studio 2. Among the artists currently or recently in session are the groups the Centerfold with Paul Rothchild producing and John Haeny engineering with help from Frank G. Davis. The Band of Thieves with John Smith has been in, with the same production and engineering team working. While Collins has been here, John Haeny has had a session, produced by Michael Jackson for A&M with Rickie Montilieu, Michael Jackson, Wayne De
dey helping out. Al Schmitt is mixing the Cecillo and Caprio LP. For Lo
tuma with Nebraska's singing and Ringo Starr has been in on his next, with Richard Perry producing. A studio engineering gig has been set by Roger Stanley, in Los Angeles.

**Buck Owens A Maverick**

Owens feels that they are simply a natural growth. "No form of music can afford to ignore the Buck Owens sound," he feels. "But a lot of people used to get down on anyone who tried something new. I think I can get away with it because I feel that my band is a LP with some Dylan cuts, a few Simon & Garfunkel songs and a James Brown version of one of my angry comments. But all these songs had country conditions and if a country song had done them then they would have been considered country.

"I also ran into some criticism when I used to record and perform some of the Chuck Berry tunes," he recalls. "And so did a lot of the other rockabilly bands who enjoyed them. But if you listen to Chuck's words, they are straight country-rock songs. You can sing his tunes and just please a lot of people, and this is what I call real rock'n'roll music.

Owens was also one of the first country artists to take a complete self-control and do a number of the songs with himself. "The idea came to me in 1966," says Owens. "When I used to work at the Opry, I would sit there all day long and I might start at 8 a.m. and I wouldn't get on until 11:45. I didn't think I was going to sit for any audience to sit still. So we try and limit our show to two and a-half hours with two breaks. I don't believe in the more scheduled arrangement also helps build other artists." Over the years, Susan Raye, Lawrene Lovett, Al Green, Lynn Anderson, and many others have been among the acts to appear on his shows.

Standing on a tour is another point that Owens concentrates on. During the past year he has been throughout Hong Kong, Singapore, Australia and New Zea

Darren has cut live LPs for the individual Australian, New Zealand and Filipino markets. "We were on the road with the '77 Tour. It was a combination of things that made it good. Curiosity, ego, ambition, drive. I think it's fun to spread every ounce of talent you have," he states. "Keep on the top of not sitting still. Owens feels that "country music is in a rather languid state now. It can't sit still. It will either have to move forward or back

Owens always has put on a show, rather than simply standing and singing, "because I feel it is important that the audience sees someone who's not only your voice, but is a performer that plays an instrument. They see that and then they also see a show.

"Among the other out of the ordinary things Owens has done is to make a show on the New York stage. "It was a combination of things that made it good. Curiosity, ego, ambition, drive. I think it's fun to spread every ounce of talent you have," he states. "Keep on the top of not sitting still. Owens feels that "country music is in a rather languid state now. It can't sit still. It will either have to move forward or back

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Hook to Epic on basis of Hawaii top ten single "Pipeline Sequence" from $1 million-grosser surf movie 'Blue Hawaii' which Elvis Presley's 'Gypsies' has recorded. "Sexex has recorded on 25th Century, Amaret and Granite..." Joe Sackary, 19, to play with first single "Caliente Free." He has been recording since he was 12 and is appearing on many TV shows today.

Paul De Vincenzi, Mercury's "His Baby Boy Ain't Nobody More." on England singles charts. ...Little Royal, veteran solo hitmaker of Nashville, is now singing in the band. Elvis Binson to Paragon Agency of Maxon, Ga., bookers of all other music from the South. ...Red, country artist, to Mecca Records of New York... Dusty Draper and The Nightcrawlers; Ray Crawford; and George American Connection Co. for management by Peter Rachman....Nicholas, Mississippi rock four, to A. J. Caine. ...Koobhorbo.

George McKee, star artist whose "Rock Your Baby" single topped the $1 million mark, to Atlantic for personal management, along with his singer-wife Owen...Red Williams to GRC, the single says...with debut single "Why'd You Take Me Away To Be the Best!" Jim Hall, jazz and country, to CTC Records...Herbert Adams to Roulette...Larry Johnson and The Stompers to Rainbow Sound Productions.

Silver, Gold & Platinum to "Young Baby," now established by John Margolies and backed by William Morris...Léo Lee to Ray Charles' Charo Club for his premiere single "He Was A Man."...Don Byrd and the Blackwoods to Queen for exclusive distribution worldwide...Ray Dahroug to be published by Cashman-West's Hollywood...Ferrante and Teicher have re-signed with UA through 1979, when the marriage will be 20 years...They have signed a multimillion-dollar selling act for UA...Clarence Carter to ABC. The soul singer was...Forty and 50...Children's Aid...Carolyn Hester to Capitol. She was formerly with RCA. Her...March 1958...David Atwood and their production. Her first release is "Henry in the Centerfield."

Satin Parsons to ABC Recordings...Action Pictures...Recorded...Ted Nugent and the Band of Blues to Diversified Management Agency for booking...Dovells, Spring artists, to Tommy Amato for management...Judy Roberts, Chicago's...wingsinger-pianist, to Laid Back Productions, month-old Hollywood film.

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Radio-TV Programming

See 15% Home-Grown Quota Down Under Jan. 1
Aussie Execs Debate Policy
At 'Radio 75' Sydney Meet

BY CLAUDE HALL
SYDNEY, Australia—The Australian quota for radio stations here was recently raised to 12.5 percent and will be going to 15 percent on the first of the year.

This was one of the major topics of conversation— and debate—in "Radio '75," a four-day meeting of the record and radio industry sponsored and organized by radio station 2SM and guided by Kevin O'Donohue, general manager of 2SM.

Keynote speakers at the meeting were Bruce Johnson, president of KRO General Radio, headquartered in Los Angeles, and Howard Kesler, general manager of KYA-AM, San Francisco. This writer sat in on a number of panels.

Kester delivered a cautionary warning about FM, which is soon to bow in Australia. Johnson, in two major speeches, talked on how potentially-availing formats, including classical, can be turned into winners... and sales.

In the United States, Johnson says, "we have a growing controversy over our trade or industry association—the National Association of Broadcasters—which in its membership most of the radio and television stations in the country. I happen to be in the middle of that controversy, because I firmly believe that, in order to develop our unique identity, to solve our problems so that the solutions apply to radio, that there should be separate associations to deal with separate problems."

He says that his own company owns TV stations and "they all are nice people," but that they are competitors for the advertising dollar. He called on radio men in Australia to believe in their medium to ward off the sales impact that color TV, soon to come to Australia, will have in absorbing radio ad dollars.

Sometimes while padding a umpteen picture of how FM in Australia would dip into the audience of AM radio, pointed out that the rate card at KYA-AM FM is a combination card: that for $70 a minute, a client could purchase both and KYA-AM was only 85 percent of that cost, or $59.50.

"And FM alone is 40 percent of that cost of both, or $28." It takes two stations today to offer clients an audience that is comparable to pre-FM days, he says.

Pointing out that there were a multitude of ad agencies in Australia already, "you already have 20-25 percent potential FM penetration in the home and broadcasters will not have to wait for all the technical developments to come along that FM broadcasters in the U.S. had to contend with."

He felt that 36 months after FM becomes finally approved in Australia, it would compare with the present FM situation in the United States. He supported his story of U.S. FM with facts on increasing audiences—"In Boston, six of the top 10 stations are FM... it can be shown that of the 40 stations making a recent ratings survey, 22 were FM."

The late June meeting started with a cocktail party and entertainment by some of the leading recording artists of the day—Chuck Jackson, Collye, Stevie Wright, John and Billy Thorpe, and The Az—Wright sang his hit Australian hit—"Evie."

Collye gave a warm and funny performance: Thorpe and group have been progressive, including a dynamic version of "Over the Rainbow."

The next day, after a welcoming message by O'Donohue, who'd just been promoted to general manager of 2SM following the retirement of Bill Stephens, Red Mullins, was introduced...

After each little thing that you write, I would write another little bit like: It's a good thing he never broke his leg while running around like that because we would have had to shoot him. Now, it's a straight, factual article. But publishing is one of the benefits, along with TV and commercials, that you don't find in many other cities outside of New York, Los Angeles, or Chicago, it would appear.

These things are extensions of everything that I wanted to do... what my life is even though I'm self-nuilly and not so happy. You might say I'm driven... I was driven here by Arnold, my chauffeur... I think I am driven to the point where I want to do creative things. And when a person wants to do creative things, you should do them. For example, there'll be disk jockeys who'll read this in small towns... people who want to build their own air. And my suggestion is that if they feel like writing an article, write it.

Submit it to whatever publication they wish. You don't have to be in Chicago or Los Angeles to submit things. Same thing applies to newspaper articles or whatever the case may be. If rejected, keep trying. Ray Bradbury, the science fiction author, told me that he often submitted stories 100 times... might write the article or story for a science fiction magazine and it would end up in Cosmopolitan.

Hall: But can you be creative?

Gary: Certainly. You have to give, bend, a little bit. It's often a give-and-take proposition... something we make we may not exactly like too much... but you sometimes have to do those things. As much as I loved Top 40 radio... and I still love the production of a Top 40 format... I think every beginning disk jockey should work first in Top 40 radio...

H: How do you advise someone building a career?

Gary: I got out of KFWB-AM because all of the contracts became null and void during a strike. So when Hugh Henry, then program director of KFWB-AM, offered me a job, I jumped at it because I wanted to go into other fields that I felt no...
Announcing
America's only weekly, three-hour show
created just for today's M.O.R. stations.
The series starts in August.
(But catch the free pilot, now)

A great concept with great ideas

"Music Scene-U.S.A." is an all new, fully-produced, music series
designed to supplement weekend programming on M.O.R. and
Contemporary M.O.R. stations. But its three hours of music, narration
and star comments are centered on one basic idea: to explain
today's new music to today's 18-45 year-old audience.

Every feature of the show tells listeners what's happening with
today's music, and why. With artist bios, and short,
but special insight that makes the music even more interesting
and enjoyable. What certain lyrics mean, how
a record was made, why a hit becomes a hit, new music
trends from all parts of the U.S.A. Exciting, fasci-
nating stuff that takes over 123 hours each week to research,
condense, and blend smoothly into three solid
hours of great music. And there's more.

A very great host: Wink Martindale

"Music Scene-U.S.A." stars none other
than Wink Martindale, as host and nar-
terator. A top-rated, award-winning radio
personality and disc jockey from
Memphis to Los
Angles (KMPC). A tele-
vision star
and game show host ("Gambit."). A
seasoned entertainer and
recording artist ("Deck of Cards"
and 20 other singles and
albums). With all of his ex-
perience, talent and
energy, Wink knows the music
business inside-out. His
presence (and great voice)
helps to make this show enter-
taining, authoritative and
a perfect addition to your weekend
staff!

A great music list from Billboard:

"Music Scene-U.S.A." is loaded with the best of today's current
hits, and is licensed exclusively to use pre-
published chart data from Billboard Magazine's weekly Easy Listen-
ning Survey. Thus, Wink presents and reviews each of Amer-
ica's 33 best-selling Easy Listening singles, each and every week. To
supplement this most authoritative music survey, the
show also presents classic million sellers and special news about
new records, and more, each week. In short, a perfect mix of
the most listened-to music in the U.S.A.

A great programing and sales tool

With "Music Scene-U.S.A.", your station will
have a highly promotable
weekly "special" which comple-
ments your station
sound and format. Each hour
allows for five news minutes
and a minimum of 12 commercial
minutes. Best of all, it's
an exclusive and unique pro-
gram attraction for local
advertisers, loaded with
sales and merchandising poten-
tial.

A great production and
distribution team

"Music Scene-U.S.A." is produc-
ced and syndicated by
AMERICAN RADIO PROGRAMS,
Hollywood-based radio spe-
cialists founded in 1970 by Jerry and
Craig Simmonds. "Music Scene-U.S.A."
Executive Producer-George Savage;
Head Writer/Producer-Don Clark;
Billboard Statistician-Peggy Gorman; Billboard
Chart Director-Bob White.

A great deal... cheap but not free

The Music Scene demo is free, but the series is not
a giveaway. It's priced right for every
market size and sold in easy-to-take 13-week cycles.
It's a prestige program service, which will be-
come a profitable and permanent weekend fixture on
quality radio stations world wide. One more thing.
"Music Scene-U.S.A." must be sold on a first-come, first-
served basis. So, if this looks good to you, don't wait,
send for the pilot demo and further details today.
This series will pay for itself.

RUSH US THE PILOT TODAY!
Wednesday, August 14, 1974

9 a.m.-2 p.m. REGISTRATION

2-4 p.m. GENERAL SESSION Grand Ballroom
Conducting: Jack G. Thayer, Forum Chairman

Session 1
RADIO AROUND THE WORLD—A REVIEW
Moderator: Kevin O'Donohue, Assistant General Manager, 2 SM Radio, Sydney, Australia

Session 2
RESPONSIBLE BROADCAST COMMUNICATIONS
Speaker: To be announced

Session 3
MUSIC—A COMMUNICATIONS TOOL
Speaker: To be announced

4:45-5:30 p.m. GENERAL SESSION Grand Ballroom

Session 4
THE ARTISTIC WAY OF RADIO PROGRAMMING
Moderator: Bobby Vee, Recording Artist, Los Angeles
Panel: To be announced

5:30-7 p.m. COCKTAIL RECEIPT
Everyone registered for the Forum is invited, plus wives or dates. In addition, guests of the Forum attending this event will include a selected list of key Madison Avenue timekeepers and leading recording artists.

Thursday, August 15, 1974

10-11 a.m. WORKSHOP SESSIONS
Three concurrent workshops will be conducted. You may attend the one of your choice.

Session 5
THE MORNING DJ...AS THE MORNING GOES, SO GOES THE STATION
Moderator: Dick Drury, National Program Director, Susquehanna Broadcasting, York, Pa.
a. Building A Better Morning Show
Bob Berry, Morning Personality, WOKY-AM, Milwaukee
b. Keeping the Audience Turned On
Jack Bogart, KDKA-AM, Pittsburgh
c. How To Last
Carl DeSuisse, WBZ-AM, Boston

Session 6
CAN A PROGRAMMING CONSULTANT HELP YOU
Moderator: Scott Burton, Program Director, KSD-AM, St. Louis

a. Better Programming Builds Better Sales
Dave Klemm, Director, Marketing & Operations, Blair Radio, New York
b. How You Can Improve Your Format
Kent Burkhardt, President, Kent Burkhardt & Associates, Atlanta
c. Syndication Aspects—Pro or Con
George Burns, TM Programming, Los Angeles

Session 7
RESEARCH IS MORE THAN NUMBERS
Moderator: Rod Muir, President, Digamas, Sydney, Australia

a. Reaching the Young Adult—Facts & Figures
George Milady, President, Gilbert Youth Research, Inc., New York
b. Inside Secrets of Research
Jack McCoy, Vice President, Research & Development, Bartel Media, San Diego

11-11:15 a.m. COFFEE BREAK

11:15 a.m.-12:15 p.m. WORKSHOP SESSIONS
Three concurrent workshops will be conducted. You may attend the one of your choice.

Session 8
AUDIENCE RATINGS EXPLAINED-PULSE
Moderator: Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Indiana

a. Details on the Pulse
Richard Roshow, Pulse, Inc., New York
b. Effective Sales Use of Ratings
Frank Boyle, Robert E. Eastman, New York

Session 9
PUBLIC AFFAIRS AND THE FORMAT
Moderator: Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta

a. Building Ratings With Community Service Projects
Joseph B. Somerset, Senior Vice President, Capital Cities, New York
b. Programming PSAs for Maximum Effectiveness
Elmo Ellis, General Manager, WSB-AM, Atlanta

Session 10
FM? IT'S ALL RADIO TO ME
Moderator: Bill Dalton, General Manager, WASH-FM, Washington

a. Producing Better FM Dollars
Gordon Hastings, Katz Radio, New York
b. A Funny Thing Happened to FM on the Way to the Market
Robert G. Herpe, President, WPLR-FM, New Haven, Conn.

Session 11
YOUR ROLE IN RADIO
12:15-2:30 p.m. LUNCH
Guest Speaker: Ben Hooks, Commissioner, Federal Communications Commission, Washington

2:30-3:30 pm WORKSHOP SESSIONS
Three concurrent workshops will be conducted. You may attend the one of your choice.

Session 12
CRITICS LOOK AT BROADCASTING
Moderator: Pat Whitley, Program Director, WNBO-AM, New York
Panelists: Ron Shaw, Radio Director, Zoo World, Fort Lauderdale, Fla.
Gene Shepherd, Air Personality, WOR-AM, New York
An Editor, Rolling Stone Magazine, San Francisco
Gene Klauan, Air Personality, WNEW-AM, N.Y.

Session 13
AUDIENCE RATINGS EXPLAINED—ARB
Moderator: Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.
a. Details on the ARB
Jack Fawcett, ARB, Silver Springs, Md.
b. How Managers Can Get More From Ratings
John Piccirillo, General Manager, WLEE-AM, Richmond, Va.

Session 14
MUCH MORE MUSIC OR MUCH MORE MONEY
Moderator: Ernie Farrell, Record Promotion Executive, Los Angeles

a. Can The Ultra-Tight Playlist Last?
Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta
b. The Best Money-Making Format Of Them All
George Williams, National Program Director, Southern Broadcasting, Winston-Salem, N.C.

3:30-4:45 p.m. COFFEE BREAK

3:45-5:00 p.m. WORKSHOP SESSIONS
Three concurrent workshops will be conducted. Attend the one of your choice.

Session 15
AUDIENCE RATINGS EXPLAINED—HOOPER
Moderator: Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.
a. Details on the Hooper
Tom Cox, President, Hooper, New York
b. How Program Directors Can Influence Ratings
George Wilson, Executive Vice President, Bartell Broadcasting, New York
The Forum—dealing with all facets of radio and radio programming will be held August 14-17 at the Plaza Hotel in New York City.

Session 16
UNUSUAL—BUT FUTURISTIC—PROMOTIONAL
TECHNIQUES
Moderator: L. David Moorhead, General Manager, KMET-FM, Los Angeles

a. A Contemporary History of Rock 'n Roll — A Film & Talk Presentation
Richard Alkens, Rick Trott Productions, Philadelphia

b. Effective TV and Radio Promotions
Harold Hinson, General Manager, WBT-AM, Charlotte

Session 17
RECORD PROMOTION
Moderator: Tony Richland, Independent Record Promotion Executive, Los Angeles
Panelists: Steve Wax, Vice President, Promotion, Elektra/Asylum Records, New York
Don Graham, National Promotion Director, United Artists Records, Los Angeles
Steve Popovich, Vice President, Promotion, Columbia Records, Los Angeles
Lou Galliani, Promotion Executive, Elektra/Asylum Records, Los Angeles

Friday, August 16, 1974
8-9:45 a.m. BREAKFAST RAP SESSIONS
Registrants have a chance to eat and talk with outstanding authorities in many fields. Tables are numbered. There will be a list of the "experts" and the tables to which they are assigned. Registrants eat with whomever they wish on a first-come basis.

10 a.m. - 1 p.m. HOT SEAT SESSION
Superstars of all facets of radio and record industries—sales, management, advertising, promotion, programming, on-air personality work—will be put on the hot seat and grilled by their peers and the audience. Everyone participates.

EVERYTHING YOU WANTED TO KNOW ABOUT COMMUNICATIONS BUT WERE AFRAID TO ASK

Participants to date: George Wilson, Executive Vice President, Barlett Radio, New York; Don McLean, Managing Director, EMI Broadcast Programmes, London; Phil Walden, President, Capitol Records, Macc, Georgia; Jules Malamud, Executive Director, National Association of Recording Merchandisers, Philadelphia; Bill Stewart, Concern Marketing, Dallas; Dean Tyler, Program Director, WIP-AM, Philadelphia; Charlie Tuna, Air Personality, KDKJ-FM, Los Angeles; Jim Gabbert, President, KILO-FM, San Francisco; Rod McGrew, Station Manager, KJLH-FM, Los Angeles.

1 p.m. on
Free house— or the choice of any of the scheduled events below

OPEN HOUSE
Several radio stations and two or three national advertising rep firms will be holding open house. Radio stations will conduct informal tours. Times and stations will be announced. To date, both WABC-AM and WNBC-AM have kindly offered tours.

4-5 p.m. MUSIC CONCERT, GRAND BALLROOM
Group or artist will be announced later

8-10 p.m. COLLEGE SEMINAR
Free-form meeting for college students and college radio professors. Several professionals from all aspects of radio will be on hand in an informal atmosphere to discuss matters suggested by audience. Performing will be Ralph Graham, Sussex Records artist.

Saturday, August 17, 1974
10-11 a.m. WORKSHOP SESSIONS
Three concurrent workshops will be conducted. You may attend the one of your choice.

Session 18
CAN SEX AND RADIO MAKE IT TOGETHER?
Moderator: Harold Lipsius, President, Universal Record Distributors, Philadelphia

a. Women in Broadcasting—Yes or How to Cop Out Double Time
Marie Gifford, President & General Manager, KEEL-AM, Shreveport, La.

b. The Secrets of Building a Female Audience
Rosalie Trombley, Music Director, CKLW-AM, Detroit

Session 19
NEWS
Moderator: To be announced

a. The New Sounds of News
Roy Wood, Mutual Black Network, Washington. Others to be announced

Session 20
COMMERCIALS—HOW THE PROFESSIONALS DO THEM
Moderator: John Lund, Program Director, WNEW-AM, New York

a. How You Can Improve Local Commercials
Casey Kasem, Air Personality, "American Top 40" Watermark, Inc., Los Angeles

b. Producing a Better Local Sport
Ted Brown, Air Personality WNEW-AM, New York

11-11:15 a.m. COFFEE BREAK
11:15 a.m.-12:15 p.m. WORKSHOP SESSIONS
Three concurrent workshops will be conducted. You may attend the one of your choice.

Session 21
THE GENERAL MANAGER'S THING
Moderator: Herb Levin, General Manager, WQVAM, Quantico, Va.

a. Everything You Should Know About Programming
Joe Patton, General Manager, KOMO-AM, Kansas City

b. Boosting Bucks—Up Your Organization
Chuck Gragg, General Manager, WDIA-AM, Memphis

Session 22
RECORD DISTRIBUTION VS. RADIO
Moderator: To be announced

a. Are Racks Really to Blame for the Tight Playlist?
Speaker to be announced

b. How You Can Build Better Record Service
Speaker to be announced

Session 23
THE PLAYLIST
Moderator: To be announced

a. Organizing a Playlist—How, When & Why
Marti Nielson, Music Coordinator, RKO General Radio, Los Angeles

b. Controlling a Playlist—How Much Freedom Should Air Personalities Have?
Bill Hennes, Program Director, CKLW-AM, Detroit

12:30-3 p.m. AWARDS LUNCHEON
Awards Chairman: Rod McGrew, Station Manager, KJLH-FM, Los Angeles
Emcee: Gary Owen, Air Personality, KMPC-AM, Los Angeles
Presentation: PAMS Jingle Singers, PAMS, Inc., Dallas

REGISTRATION FORM
Please register for the Seventh Annual International Radio Programming Forum, August 14-17, 1974, at the Plaza Hotel, New York City. (If you wish to register others besides yourself from your organization, please send in names and titles on your letterhead and enclose total payment.)

Please print: Registration Fee Before Aug. 1: $160
After Aug. 1: $175
Please enclose check and return registration form to:
International Radio Programming Forum Suite 1200—900 Sunset Blvd.
Los Angeles, CA 90069

(Please Print)
NAME
TITLE
COMPANY
ADDRESS
CITY STATE ZIP

The International Radio Programming Forum is an annual Billboard magazine event. Early registrants will receive special hotel room discount rates on a first come, first serve basis. There will be additional rooms available in a nearby hotel after the Plaza becomes full, again on a first come basis. A cancellation fee of $25 will be charged for all cancellations on registrations before August 1. After that date, no cancellations will be accepted.
Execs Debate at 'Radio '75'...Continued from page 20
\[...

Bloomery, program director of 2SM, played a tape of four of his station's Top 40 songs, commenting on what they said about the station and its role. Mike Webb, 2NX, Newcastle, said that the previous year's program was so bad he had to open his eyes and mind and play a tape of speeches by George Burns, U.S. programming consultant, and Charlie Tuna. Los Angeles.

This reference is in regards to pay-merchandising, which was a common Australian practice; the law doesn't cover U.S. piracy. But in 1975, no copyright law was passed, which would oblige Australia to pass a law protecting U.S. product. The "18" on record is almost certainly a play on this large block of material available to them free for so long.

Following a panel featuring Mike Danie, editor of B&T magazine, Halli, published a list of the ten TV stations with the highest ratings and record industries in the country in recent years (and I'm afraid that one another around the corner."

Tudor said that he believed in some kind of censorship, but that it would be a "right of the listener to say what you see and hear." He pointed out that we could hear the word "bastard" on Australian TV, "but say it on radio it's just a matter of how you produce the script." He felt there was a need to protect the juvenile mind and perhaps radio didn't have the control of TV because it didn't have the same audience. He said that the Federal Communications Commission's "18" rating was a real block on the industry. Kimberly spoke about the censorship issues. "In Australia," she said, "we have the same issues." She noted that the BBC in the UK was using a similar approach. "But, she said, "we're still learning how to do this." She stressed the importance of ensuring that children were protected.

Douglas Johnson, CEO of the Australian Radio Network, noted that the "18" rating was a way to protect children, but that it was also a way to protect the industry. "When you look at the ratings," he said, "you see that the older audience is the most valuable." He said that the industry needed to consider the long-term benefits of protecting children.

Doug Elliot then noted that it was important to consider the diversity of Australian culture. "There are many different communities in Australia," he said, "and we need to make sure that everyone has access to the airwaves." He said that the industry needed to work together to create a diverse and inclusive radio landscape.

He then spoke about the role of radio in society. "Radio is a powerful medium," he said, "and we need to make sure that it is used for positive social purposes." He noted that radio could be used to promote diversity, to support local communities, and to provide a voice for those who are often marginalized.

Johnson then spoke about the role of radio in promoting the economy. "Radio is a vital part of the economy," he said, "and we need to make sure that it is protected." He noted that radio provided a platform for small businesses to reach a wider audience.

Tudor then spoke about the role of radio in education. "Radio is a powerful tool for education," he said, "and we need to make sure that it is used for this purpose." He noted that radio could be used to reach underprivileged communities, and to provide educational resources to those who are unable to access them in other ways.

Finally, he pointed out that radio had a unique ability to connect people. "Radio is a medium of connection," he said, "and we need to make sure that it is used to bring people together." He noted that radio could be used to promote unity, to support social cohesion, and to bring people together in times of need.

He then concluded his remarks by emphasizing the importance of radio in society. "Radio is a powerful medium," he said, "and we need to make sure that it is protected and used for positive purposes." He noted that the industry had a responsibility to ensure that radio was used for the benefit of all.

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Six Nostalgic-Type LPs In Debut of Pablo Jazz Label

LOS ANGELES—Pablo Records' debut American release of six titles lays the emphasis on nostalgic music.

The Norman Granz owned jazz label (also a division of Atlantic in Japan) is banking on an audience fading over for the likes of Ella Fitzgerald, Count Basie, Harry Edison, Duke Ellington, Joe Turner, Count Basie and assorted stars of the stature of Roy Eldridge, Ray Brown, Al Grey and Stan Getz.

The emerald in the release is a $30 three record set, a Jazz at the Philharmonic jam done two years ago at the Santa Monica Civic Auditorium. Basie and his well-oiled machine reprise such well known titles as "Blues In海淀 Flat" and "Good Time Blues" while the all-star jam on Ellington's "In a Mellow Tone" is in a slow and relaxed fashion. The jam session concert works well on such cuts as "Loose Walk" and "540 North" showing many of the acts in their recording prime. And other acts, such as Harry Edison, Eddie "Lockjaw" Davis and Ed Thigpen. Basie's LP spotlights slow ballads with only guitarist Joe Pass as support. The material is everywhere; 'Don't Do Nothing In the Morning," "Foggy Daze," "You Go To My Head."

The remaining LP encompasses a trio setting (Niles Pederesen on bass and Joe Pass on guitar) which is in the same musical mode as jazz of the 20s and 30s. "Mohogany Lax" and "333 Lax" are examples of these. The tunes are familiar; "Stella By Starlight," "High Lonesome" and "Roll Midnight." The surprise of the release is the magnificent duet pairing with Duke Ellington on piano and accompanied by Pass, Ray Brown and Les Bolton. Ellington is associated with all but one of the compositions which include "It's A Mist," "Scat," "Love Me Or Leave Me" and "Lucky." Pass is held to these greats. "It's A Mist," "Scat" and "Lucky" are performed with Ellington's distinctive style.

These LPs will appeal to the present federal court decision dismissing claims that film and TV producers had acted illegally in negotiating background music contracts.

A key point in the class action by over 100 composers-lyricists is the failure of the suit to hold up in the court of law.

The musicians $300,000 verdict had been validated by Federal Court Judge Charles Brittain in New York.

The composers and Lyricists Guild then authorized their attorneys to seek appeal action.

Judge Brittain's judgment noted that the background composers have negotiated their pacts in 1960, 1965 and 1967 through their guild with the Assn. of Motion Picture & TV Producers. (Continued on page 62)
WHAT DO ALL THESE STATIONS HAVE IN COMMON?

KSTL, St. Louis; K000, Omaha; WTVR, Richmond; WDON, Wheaton, Md.; KTCR, Minneapolis; WCRP, Philadelphia; WSLC, Roanoke; KLLL, Lubbock; WHBO, Tampa; WPNIK, Columbus, Ga.; WENO, Nashville; WDEN, Macon; WGNCR, Gastonia; WWCN, Ashville; WKLM, Wilmington; KXLR, Little Rock; WCLE, Cleveland, Tn.; WJJM, Lewisburg, WLIK, Newport; WKOIA, Hopkinsville; WSLM, Salem, Ind.; WSVL, Shelbyville; WGY, Schenectady; WBOS, Boston, WIRO, Rochester; WBNO, Byran, Oh.; WEBR, Buffalo; WHDL, Niagra Falls; WIFS, Ticonderoga; WYBG, Massena; WRUN, Utica; WHIM & WRIB, Providence; WHAI, Greenfield; WSNB, Newburyport; WRIV, Riverhead; KVON, Napa, Calif.; WBNR, Beacon; WSPK, Poughkeepsie; WFGP, Atlantic City, WMNI, Columbus, KNFT, Silver City, N.M.; WHO, Des Moines.

THEY ARE ALL SPINNING:
CI #100

"It's Your Turn to Cry"

by
JOY FORD

(From Album "THE FIRST OF JOY FORD") CI #1001

PROMOTION: Bob Hutton, New York, N.Y. / Ben Arrigo, New York, N.Y. / Jake Payne, New York, N.Y. / George Cooper III, Nashville, Tenn. / Little Richie Johnson, Belen, N.M.

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Gold Disk: Then Where For Artist?

By LEROY ROBINSON

LOS ANGELES—With each new single or album release, there is also the possibility of a gold record. But what happens after the gold record? For some artists the gold never stops. For others, no more gold means the end of potentially bright career, sometimes.

An indication of just who some of those past gold record winners are can be heard on different stations at odd times of the year. Most likely, they are remembered as "oldies but goodies," which could be considered a moniker when used with a group like The Emotions, whose age and longevity belies their "oldies." But nonetheless aside, it is somewhat of a loss to finger through one's record collection and discover that such sterling (and golden) talents as the Friends of Distinction, The Honey Cone and Thelma Houston haven't had a record out in ages.

Or, maybe, have gone their separate ways without a word to the record buying public.

It happens, though. And sometimes it happens for the best of reasons: the failure of a producer, the death of a record company or the failure of the management of the artist to guide his (or her) career into a meaningful direction, or just the problems that come about when conflicts exist within a group. Each (or all) can be contributing factors to a hiatus.

The failure to keep product available for delivery to stations and the public, often resents the shoulders of the recording artist. A producer, who should be known to give us some insight into a problem that is common.

"It's laziness a lot of times," says the producer, "and you can't get the people into the studio. Sometimes you can go along with their reasons: being on the road for weeks on end, and wanting a rest makes them lazy."

(Continued on page 62)
Bubbling Under The HOT 100

101—MOST LIKELY YOU (Will Be) On This Week's List

Bubbling Under The Top LPs

261-260, Last A Singer, Big Tree 89561 (Atlantic)
257-256, Saturday Night, Columbia 100395 (MCA)
253, NEW IN TOWN, Atlantic 78255 (Atlantic)
250-249, SUGAR, Atlantic 78259 (Atlantic)
246-245, BLACK SHEEP, Atlantic 78265 (Atlantic)
243-242, owie, Atlantic 78269 (Atlantic)
240-239, PERSUADIN, Atlantic 78273 (Atlantic)
237-236, Starburst, Atlantic 78277 (Atlantic)
233-232, AIN'T NO LOVE IN THE HEART OF THE CITY, Boxy Big Band, Dun 15013

NEW YORK, N.Y. 10075

FOLLOWING ARE LISTS OF THE TOP LP'S IN THE WEEK ENDED 8/3/74

These are the albums that have been added to the Billboard charts during the past week. The chart is based on sales of singles and albums, with a special emphasis on those that have been released in the past three months. For a complete and up-to-date list of the Billboard charts, please visit www.americanradiohistory.com.
LONDON—Recording ties between EMI and both the Soviet Union and East Germany have been broken. EMI, one of the world's largest recording companies, has decided to end its business relationships with these two countries.

Douglas Penfold, EMI's managing director, said that the decision was made after careful consideration of the political situation in both countries. "We have decided that it is not in the best interests of EMI to continue our business in these countries," he said. "We have therefore decided to terminate our recording activities there.

Penfold added that EMI's decision had been made independently of any government action. "This is an independent decision," he said. "We have been monitoring the situation in both countries for some time, and we have decided that it is time to move on.

The decision affects both EMI's recording operations and its distribution network in the two countries. EMI's recordings of Soviet and East German musicians will no longer be distributed in the UK or any other Western market. EMI's distribution network in the two countries will also be wound down.

The move is likely to be welcomed by the Western music industry, which has been critical of EMI's business relationships with the Soviet Union and East Germany in recent years. "This is a positive move," said Richard Starkey, CEO of the Beatles. "We have been critical of EMI's business relationships with these countries for some time, and we are pleased to see them end.

The move is also likely to be welcomed by the Western musicians themselves. "We have been critical of EMI's business relationships with these countries for some time," said John Lennon. "We are pleased to see them end."
LOUISIANA

The festivities on July 4th brought a downpour of some popular Mexican artists. Among the exciting Yolanda Del Rio and Antonio Zamora, Jorge Lavat, Rosalena Bernal, Luma Y Lola, Los Alegres De Teran, Los Racco and Fernando Ruiz. They made a lighting tour to Santa Cruz, San REMO, Fremont, Los Angeles, Los Angeles, Back, Western and Winter. In all performances they had SRO crowds.

Currently, Los Tropicales visited Northern California for the first time this last weekend of June and July. They'll be back by the first week of August with a probable presentation at the world-famous Good Pataua. A lot of their fans are very anxious to see them perform. The group is led by the all-time top money maker in Mexico, and their popularity is extending rapidly to all Mexico. They will tour in U.S. Another group, this one from Tijuana, becoming very popular is El Pueblo. They have three hits singles, the last one on Ara Paco's label is a two-sided hit: A "Hazo Por Ef" "Pisilato." El Pueblo will be alternating with the popular group of Miguel Arenas Los Diablos this month all over the West Coast.

RAY TERRACE

MIAMI

WHLS-FM devoted most of its Monday night Latin jazz show to the new Fanta All Stars LP. Universal Record Shop grand opening at Midway Mall brought over a thousand teens to take part in a remote radio broadcast and hear the music of 'Tropicalis Tropicalis' and rock band Boa. Polo Marquez (West Side) and the Total Center Express for two weeks on July 15. Armand a Rodriguez and other distributing.

Latin Scene

Orch Suprema, Toricrop, Conunto Cristal, The Coryma, in Calii 74, Orch River, Rey Fernando and La Baja Septete, all Alhambra Records report they are selling Zardatz wells. Gunner-stripe Antonio, jockey at KERR-AM in San Antonio, visiting his family here. Daniel Salazar, the much acclaimed singer from Guatemalan is appearing at Padco's, the top Italian restaurant in Coral Gables. Some Latin dances were switched from Hialeah Auditorium to Salon Solita. Preparations for Palette's annual Latin music show August 3, going full blast with bumper stickers appearing all over town. Drago Post, one of the popular special posters and radio spots announcing the event on both Latin and American radio.

What's Playing?

A weekly survey of recent purchases and current and old releases going up today.

BROADHEAD, S.D., POP-FOUNTE ALLSoulS, POP PURCHASES

Music Paradise

2101 S. Jefferson

Soul

"Don't Change Hands" (In the Middle of) / The Stom-Pole

WB 7522

"Nothing Fancy" Billy Preston.

A&M 1344

"Pull It Back Together" (Stylistics). Arista 4601

POP

"The Night Chicago Was Paper Lace" (Saying I'm Here, Three Days)

Your Sister's Love" Grasshopper, 15106

"I'm Thinking Of You" Donata, Marie Osmond

Willingwood Word.

"Moonlight Special" (Barney, 604

"Rings" Long Beach 15008

HURON, S.D., POP-FOUNTE ALLSoulS, POP PURCHASES

Judy Jampol

209 Market S.W.

Beverly Baby

369 Market S.W.

Pop

"Rock Me Gently." Andy Kim, Capitol 2089

"You're Having My Baby" Paul Anka, United Artists 451

"Rock Your Body" Michael McCrea

"Say I'm Saving Here" Three Dog Night

"Wildwood Word" Jim Stafford

"Moonlight Special" c/o Savannah, Barney 604

"Rings" Long Beach 15008

PERRY, S.D., COUNTRY-FOUNTE ALLSoulS, POP PURCHASES

Issie Carson

1577 Main Street

Muncie, IN

Country

"You Can't Be A Bacon." Donna Fargo, 2089

"I Think Of Something" Hank Williams, Jr., MCM 1773

"One Day At A Time." Don Gibson

Hickory 318

"Make Love" Bobby Bare, RCA 1394

Pop

"You're Having My Baby," Paul Anka, Atlantic 451

Jukebox Programming

Tex. Commissioners Ignore Court Ruling

AUSTIN, Tex.—The Texas Amusement Machine Commission decided to ignore the ruling of a state court that the Jukebox, pinball and other amusement machine operators under the current fee schedule, pending final disposition of a high state court ruling that the fees are unconstitutional.

Jim Williams, executive director, says that the 12 persons with applications now before the commission will be informed and advised to pay the fees under protest.

The State Court of Criminal Appeals ruled last week that the present schedule cannot be enforced without proof of a state law.

That fee schedule—$10 per machine with a minimum of $50 and a maximum of $1,000—was adopted by the legislature in 1973 and went into effect Sept. 1.

The court said the purpose of the law was apparently to raise revenue for the state and therefore the fees were actually a form of taxation.

The Texas constitution requires such taxes to be equal and uniform.

Williams said he had been informed that the ruling is not yet final. State Prosecutor Jim Wills confirms that he intends to ask the five judge court for permission for a new hearing.

If the commission goes forward, the ruling can only revert to its 1969 law that set a flat $300 fee on each place of business or amusement machine operator, Williams says. But that fee is also under a legal cloud because if the Texas Supreme Court rules in favor of the operator, the commission is required to refund the fee.

Attorney General John Hill has already appealed the case to the Texas Supreme Court. The rules now in effect are based on a similar high court decision two years ago.

If Williams' appeal is successful, the commission can collect no fees. Williams said.

Roughly $1.7 million in past fees owed on the outcome, it was disclosed. Williams said they can represent approximately about $48,000 have paid under fees protest this year, a level of income that would help them recover their money if the rulings go against the commission.

Mondial Grabs Seebung Lines


Anthony P. Yulich will continue as general manager of the Seebung distribution, vis-a-vis Morton and Roe, and will continue to represent Seebung sales and service in this market, O'Brien states.

Mondial recently built a 60,000 sq. ft. building for offices, warehouse, maintenance of parts inventory and complete service functions.
With your help now building the NEW Cedars-Sinai Medical Center

THIS TRIBUTE TO HELEN REDDY SPONSORED BY THE FRIENDS OF CEDARS-SINAI MEDICAL CENTER
The Stars.
They are self-luminous masses pointing our way in the sky. Stars are also the forces believed to influence personal destiny. The entertainment industry has another kind of star, those self-luminous, destined people who have reached the top of their profession. In Hollywood, there's yet another kind of star, a more concrete variety, the Walk of the Stars, embossed to those superstars, the special ones, that have captured the imagination, the love and respect of both their peers and the public, the stars who have grabbed immortality.

This week, the stars are shining over Helen Reddy in her first engagement at Universal's Amphi theater. Outside Capitol Records' disc shaped tower, there's a new, polished star in the sidewalk, one labeled "Helen Reddy." In fact, Bhaskar Menon, the head of Capitol Industries, says, "If there hadn't been room for Helen's star near Capitol, we would have moved the building." All in honor of Helen Reddy, that triple dichotomy of diamonds and diapers, star and "sister," and demons and devotion.

To quote one of Helen's record albums, it's been a "Long, Hard Climb," and now it's time for reflection, to think back on the rise of Reddy. When the star first settled on Helen's shoulders, long before the dynamo named Jeff Wald, her husband-lover-manager, exploded on the scene.

We're talking in the house that took so long to get together. This house was made so comfortable and so beautiful, that its kitchen was featured in a magazine article, in fact referred to throughout the article, "the Jeff Wald kitchen." Ms. Wald's professional name was not mentioned. The Walds have recently purchased a $575,000 new home, the old Dore Schary estate, which was built by MGM for its then studio chief, Jeff Wald, who says he was never "poor-poor," is nothing less impressed with his new house. "Just say that I never lived in a house with tennis courts before."

The people who will be jumping in once a while throughout our long conversation are Helen, Jeff and Helen's 1 year old daughter, Traci. There will be giggles and gurgles as an undertone obligato by the Walds' 18 month-old son, Jordan. The cast of the cast who will appear from outside are: Artie Mogull, formerly vice president of MCA; Lillian Roxon, a friend of Helen's and a super observer of the music scene; Tea and fruit juice all poured, it's ready for the Reddy Saga. The success story of a tiny, gamin-like lady, with a voice to burst out rooms, a lady possessing what one of the toughest rock critics in the world calls, "the finest technically equipped voice around today." Helen sits back, grabs Jordan, who wiggles out of anyone's grasp in under ten seconds and starts talking about the beginning.

"I always knew I would be a star, the only problem was convincing other people. The two things I had going for me then were I always sang in tune, and I had tremendous self-confidence. From the day I was one year old, it was drummed into me, 'you're gonna be a star.' Was I pushed? Well, encouraged would be a kinder word. I was made to feel anything else would be family disgrace."

Helen's mother and father were both prominent in Australian entertainment. Her father, Max Reddy, was a singer-actor-writer and her mother, who celebrated her fiftieth year in show business before she died, was an actress then appearing as a regular in an Australian soap opera. Tragically, both of Helen's parents recently died within months of each other. To compound the tragedy, Helen's aunt, Helen Reddy Sr., her favorite aunt, "the one I was named for" died in the same year. All of these deaths coming in a year of great personal triumph ultimately found their way into "Love Song for Jeffrey." Helen's newest Capitol album. Her mother is serenaded by "Staright." Her aunt is remembered by "I've Got A Name" and Max Reddy's constant advice to his daughter shows up in Helen's single, "Keep on Singin'," keep on singin' you're gonna be a star someday." Her sister, Toni, an actress now writing a budget cookbook also has a song in the album, "Oh! My Sister."

Helen was a very headstrong child, and her parents really didn't know what to do with her, since they were out on the road so much. The answer was a very stiff, very British boarding school. The girls weren't allowed to go swimming because the headmistress considered it unmaidenly to appear in a bathing suit. Helen was so desperate to get out of this confining environment after the free and easy life style of the theater, she finally quit school and was working full-time at 15. However, the hard-to-get-into boarding school are still visible, no one pours tea with the clan of a well-trained British boarding school lady.

"I talked with my parents, I couldn't do anything else. Australia doesn't have as many freebies as this country. Here it's possible to eat if you have no money, but it's very hard there. The people in the Outback didn't have much entertainment, in fact, there was very little offered them. Minimal TV reception. Only the touring shows. We'd do one-night stands. Everything went into the truck. When we got to town, everyone would unload the scenery, move into the community center, and the whole thing. I used to wear three costumes, one on top of the other, so I could follow myself on. When you have that small a costume, you walk off the stage playing one part, and walk right back on playing another!"

After a few years of this grueling existence, the dream Helen had of going to America had become an obsession. She was by this time a sort of star in her own country, but the Australian version of stardom is nurtured by American films, all be-stoned, bleached and be-hived hair. "Australia is far more segregated by sex than the United States. The men like to get together to the exclusion of women."

"If a female goes into a room or a bar where a group of men are congregated, she will be asked rather rudely to leave. Australian men insist on separate facilities for the sexes. I think it's barbaric."

Excusing herself for a minute to make sure 18-month-old Jordan hadn't electrocuted himself, Helen went on with her reflections. This part of her life seems very painful, even now, sitting on the pinnacle of both her career and her Hollywood bull, she related it with the warmth and decency she does everything. Dreaming of going to America and

Diamond and Diapers Star and "Sister" Denim and Devotion

By Cynthia Spector

Section Sponsored by Helen Reddy's Associates and Friends

(Continued on page HR-4)
HELEN REDDY

Continued from page HR-3

going there proved to be two different things. "America is physically hard to get to from Australia. You can't hitchhike there, or even drive your own jalopy there. You either have to take a boat or a plane, and they cost money. By this time I had my show, but I still felt I had to find a way to go to America."

Also by this time, Helen had married and divorced to a musician who has since died, and Traci was an infant. The way to the States finally turned up as things do in Helen's life.

She won a talent contest over 1,358 applicants, sponsored by a TV station in Australia. First prize included a trip to New York, an audition with an American record company and $400 in Australian cash. Winning proved to be much easier than collecting. "It took phone calls virtually every day for four months before they finally made good their promises. It had taken so long, Traci was now three, and I had to pay half-fare for her. Under 3, she could have flown free. Further, the money was worth only $300 in American dollars, and all of it went for Traci's fare. When I got to New York, somebody from the record company took me to lunch, was pleasantly polite, said goodbye to me and wished me a lovely visit. There was no audition. I was told they had listened to a tape of my voice, sent from Australia, and while it was very nice, it really wasn't for them. I learned later even that was a lie. There had been no tape at all."

Shaking her head, Helen says, "It was a bad time. Nobody wanted to hear me. I'd built it up in my mind that all I would have to do to be happy was to get to America. Everything always looked so lovely in the movies. You can imagine my feelings when I first saw New York. I cried and cried. I was even shocked to see Americans looked like ordinary people. I had come at precisely the wrong time. Everything was male groups and loud noises. There was just no market for girl singers."

Helen survived (she prides herself on her survival ability) on odd jobs, living below the poverty level. Singing in strip joints, spaghetti houses and veterans' hospitals. "They loved me in the veterans' hospitals. I was the only one who could sing 'My Blue Heaven' to them."

The night before her 25th birthday, she had decided she had to swallow her pride and go back to Australia. She had taken Traci with her wherever she went, because she had no permanent home. With $12 cash and an uncancelable return ticket to Australia, she decided for her own good, and the good of her child, she'd have to go home.

For her birthday celebration, a friend had thrown together a surprise rent party, collected $5

Dear Helen,

It's Been A Pleasure!

ROGERS & COWAN INC.

Public Relations

Section Sponsored by Helen Reddy's Associates and Friends
Universal Pictures
AN MCA COMPANY

is proud to announce
Ms. Helen Reddy
will make her
motion picture debut in
"AIRPORT 1975".

* National Release Date October 18th.
that. Love.” Traci adds, “he fell in love with me too!” Helen somewhat whimsically aloud, “He never did pay the $5.00.”

Contrary to the Cinderella legends, Helen’s professional career did not immediately zoom when she met the fast-talking, fast-rising agent Jeff moved around a lot in those days. “With all of Jeff’s contacts, you would have thought it would be a snap, but here he was handling all sorts of successful people, while my career just languished.” Moving to Chicago, for Jeff’s new job as a talent booker at Mr. Kelly’s, Helen did a few shows, cut a couple of singles, “filled in whenever someone didn’t show up at Mr. Kelly’s” and felt frustrated.

Bolstered by a few firm offers for Helen and a job for Jeff, the Walds headed for California. The jobs for Helen fell through, and Jeff found himself managing Tiny Tim. During their first year in Los Angeles, Jeff was on the road 210 days. “Whenever Jeff came home, we fought. All I could write in those days were songs filled with resentment and hate. I’d wake up in the morning to hear my husband pushing some other act, and I just couldn’t stand it. Finally, I decided to go back to school taking some courses at UCLA, and hosting some consciousness raising groups, which helped me so much. All of a sudden, I could write loving songs. I had just decided to check the whole star business and go into politics when it began to happen.”

What happened is Jeff had finally worn down an old friend at Capitol, Artie Mogull, by calling him three times a day every day for five months to give his wife a chance. Artie, credited by both Helen and Jeff with finding and signing Helen Reddy, chuckles at the story, “I’d known Jeff for a long time. He just kept calling me and calling me, asking me to give his wife a song. I kept telling him no, but that doesn’t stop Jeff. Then I heard a song that really knocked me out, Mary Magdalene’s song from Jesus Christ, Superstar, ‘I Don’t Know How to Love Him.’ I called Linda Ronstadt in New York and told her to go buy a copy of the album, it would be a great song for her. She called me back, saying she hated the song, it was terrible!” I was convinced it would be a great hit, so to get two things over with, I called Jeff and told him Helen could sing the song. Strangely enough, Helen was also not happy about the song, but after all this she would have recoreded anything. I knew it would be a great hit, and it was.”

It was a great hit primarily because Jeff Wald stayed on the phone from morning to night, cultivating, bullying, wheedling airplay from disk jockeys. Using $4,000 of his own money, his own telephone credit card, and his American Express card to wine and dine anyone who would listen to his wife, he made the record happen. The success of the first single encouraged Capitol to produce an album.

The album, titled for her first hit “I Don’t Know How to Love Him” shows Helen standing long-haired, long-gowned looking Dresdenly-demure up into the sky. The back of the album, consisting of liner notes by Lillian Roxon shows a better picture of Helen “...a certain sort of a woman who is remarkably without artifice, and remarkably without fear, who is made uncomfortable by polite lies...who refuses to face the world any way but straight on, and who once she discovered there was nothing to hold back or disguise, alone so brightly people find themselves blinking when they first meet her.” The elements of stardust and dichotomy always to characterize Helen showed up even then.

Inside the album there were more indications of what Helen would become. There were her interpretations of already-recorded masculine love songs, like “Crazy Love,” there were Helen-imbs on already established lyrics (Graham Nash’s “Our
Being associated with the unprecedented career of Helen Reddy is a matter of pride for everyone involved. Helen's music means so much to so many people.

We are fortunate (in every sense of the word) to have published two great Helen Reddy hits, "Delta Dawn" and "I Love You So". It is an honor and a pleasure.

Thanks, Helen.

United Artists Music Publishing Group
But I was particularly displeased with the way "I Am Woman" came out. My producer was against using it in the first place, he thought it sounded "too butch." But the song brought in some mail, even without airplay, that we re-recorded it on my third album. I always refer to that version as my new draft. It took eight months and a timely visit to the "Flip Wilson Show" to start that particular avalanche.

Mike Frankovich at this time was preparing what was billed in the trades as the "first Woman's Lab movie" called "Standing Up and Being Counted" and needed a theme song. He wanted "I Am Woman." Helen added a verse and took away a large sum of money from Frankovich. "After I had approved the final cut of the movie—there were some things I objected to, but on the whole it was all right—I told him the deal would not be closed, until he donated $1,000 each to the Women's Centers in Los Angeles, Chicago and New York. If he wanted to take something from women, he had to give something back.

The picture made very little splash, but the song did. The addition of that third verse has been mentioned in many places as being detrimental to the power of the total song, and is said to have been added as a conciliatory gesture. "Not so," says Helen. And one must agree when the second change in the song is noticed. It takes a somewhat weaker, "I can face anything" from the first version to the defiant "I can do anything"—That's not conciliation, that's challenge!

It's never been a secret that "I Am Woman" started out as a personal statement written during a very bad personal time. "My ego was demolished," says Helen. "One night I decided if I could survive this time, I could survive anything. I knew by the time I'd finished the song that I was speaking for a lot of people as well as myself. It knocked me out to receive the letters about the song I have. I've received letters from women going through divorces saying they couldn't have made it without the song, housewives who say they wait for their husbands to leave, so they can hear it, I even saw two four year old girls singing it one night. "Unbelievable."

Artie Wayne, executive director of Publishing, Almo Music Company, Helen's publisher, and Jeff Wald think the handling of the rights to "I Am Woman" shows the taste and integrity of both Helen and Jerry Moss. (Almo is a branch of A&M, and Jerry, Moss the "M" of A&M is also the boss of Almo.) Way, a tall, beautifully accented man, who looks like Richard Roundtree should like to, dances around his specially installed five feet diameter dance floor in his office, saying, "Almo has been offered all kinds of deals for the use of 'I Am Woman' for commercials, Hand lotion, cigarettes, you name it. A fortune. Helen, Jeff and Jerry think it would cheapen the song to use it commercially. That's the stand they take, and man, it's right."

The summer of '72 saw Helen a heroine of the young, burgeoning feminist movement. Helen, always careful to point out, she's a feminist, not liberterian—What is that word anyway? Can you find "lib," or "Liberterian" in any dictionary?—gave voice to a song and a minority that desperately needed both. At one point, the record sold 25,000 copies a day; seven out of ten women, Helen, pregnant with Jordan at the time went all over the country singing her song. "No one could say I was a lesbian, singing with a belly out to here." In fact, Helen's second child, Jordan, was born the same week "I Am Woman" hit No. 1 on the charts in Dec. 1972. "That week was a strange one for me. I was so thrilled I tended to burst into tears at everything.

Helen's summer stint on the "Flip Wilson Show" in '72 was a meticulously planned step next. Jeff Wald has said, "The only place the stars are coming from these days is records. It used to be movies, now it's music. You can't get a concert unless you have a record. So record companies, I think, have replaced the old studios and that's the way you've got to build stars." His star had her record. Now it was time to build her, into an even bigger star, one with the staying power of a real musician. Concurrently with the TV show, Helen embarked on a major concert tour. No more gymnasiums, this time it was appearances in the major Carnegie Halls of America. All this movement was done in a remarkably short period of time.

The Helen Reddy show featured more women and more "underground" entertainment than has been seen in prime-time before or since. It was bright and brilliant, and it apparently also was a battleground. Helen knew she needed the show, and she says, "I didn't walk into the show thinking, 'well, I'm going to have my way here and there.' I realized that compromises would have to be made. I had to sit down and think about what I was prepared to give up, and what I wanted to gain. They didn't get to do my hair, or put all the eyelashes or any other stuff on me. This non-glamar attitude

Section Sponsored by Helen Reddy's Associates and Friends

Capitol president Bhaskar Menon joins City of Los Angeles in celebrating "Helen Reddy Day" proclaimed by Mayor Tom Bradley.

Great Guts award, as she was actively furthering the cause of women by appearing in concert at the same time at the Federal Correctional Institute for Women, Terminal Island, California.

The apotheosis of the awards for the year would have had to been the Grammy she won for "I Am Woman's" Best Female Rock-Flop-Folk Vocal Performance. The award telecast was held that year in Nashville, and Helen considerably shook up that bastion of male chauvinism with her acceptance speech. After politely thanking Capitol Records, and lovingly thanking Jeff, Helen thanked God, for "She makes all things possible." The reverberations from that one are still being heard. The hosts audible in the Nashville audience were echoed in some of the mail Helen received. One of the nasty letters was spot-checked and the lady claimed her husband had put up to it.

The jokes about women have died down, and Helen's speech has ceased making shock-waves now, but she still shows a great propensity to break up somewhat pompous occasions with great one-liners. One of the funniest moments in recent music history was the gala lunch Capitol threw for Helen to celebrate the signing of her new contract. Bhaskar Menon gave the toast to the Walds, saying Helen was one of the prime assets of the company and they were fully prepared to stand behind her in anything she did." He then said somewhat jokingly, "I wish I could say the same about Jeff. If you notice the Capitol executives coming in looking tired, wounded and dragging they are the ones that deal with Jeff. They used to bounce into celebration lunches. Not anymore." Fastening to add he was being funny, "I'm glad we re-signed with Helen, I need Jeff around to keep me on my toes. He is a perfectionist, and unfortunately, he's always right." Helen returned this rather long and unusual toast, by saying, "I would like to thank Mr. Menon for his

(Continued on page HR-10).
CONGRATULATIONS, HELEN

FROM

INTERNATIONAL BUSINESS MANAGEMENT, INC.

BETTY BEALL
ROBERT A. EISENSTEIN
EDGAR F. GROSS
kind words. Everything he said about Jeff is true, but he doesn't know the important thing about Jeff. He's dynamic in bed."

The relationship between Helen and Jeff, which so fascinates everyone is celebrated in Helen's album "Love Song for Jeffrey," and in her dedicated feminist's eyes every time she looks at him. "Most people think I run Jeff like a puppet. Other people think I love him and he knows it all the way when I scream at him about something he's wearing, or something he just said, or feel sorry for some poor mangled corpse he's trod on, on his way to the top. If I weren't married to Jeff, I'd probably not be married at all. When I met him, we had both decided what direction our lives were going to take, and we just fit into each other's places, plans and lives. We were going the same way. It's not my career, it's our career. You could say we are business partners, I didn't have all those hit singles and albums just by singing. That's just what you can see, there's a lot more to it. Jeff works with an efficiency that's just breathtaking. Of course, he can be totally ruthless when he has to, but most people love him. He has a great many friends. Of course, he doesn't have a modest bone in his body. But maybe all that is what makes him so sexy. Asked to sum up the Wald-Reddy partnership in one sentence, Helen says "He is I, and I am he."

Jeff does do other things besides manage Helen. He has just taken on a mutant hybrid of the Cowills called Bridie Murphy, and he also handles the Australian composer-singer, Peter Allen. "Now there's an example of Jeff Wald being wrong," says Wald, startling the interviewer. "See, I admit it. The first time I saw Peter, he was opening at the Bitter End in New York for Helen, and I used to invent things to do backstage so I wouldn't have to listen to his act. I thought he was appalling. Later, he came to Los Angeles to open for someone at the Troubadour. Helen and I wanted to see the star of the show, and I even called the Troubadour asking the time the star would go on, so I could miss Peter. Sure enough, the show went on late, and we walked in just in time to see Peter Allen. It was unbelievable, he was great. It was as if I were hearing two different people."

Not only can Jeff Wald say he's wrong, he's also full of praise this morning for another manager, Jerry Weintraub. Jeff thinks Weintraub has handled the career of John Denver brilliantly and thinks Denver has become the single greatest concert attraction in this country. "And you can quote me on both things." Jeff also praises the Capitol management for helping so much with Helen's career. Of course, Blasbar Menon and Brown Meggs, but also Al Coury, who worked so hard on the motion picture, albums, and Mauri Lathower who insisted they cut "I Am Woman" again.

Wald is a wealth of facts and figures, all of which he can quote accurately without once looking at a note, or a pocket computer. He's musing now about the Amphitheater gig. Raking the leaves off the swimming pool, he's figuring seating capacity and shows in the big, wind-swap bowl-shaped outdoor arena. "Seven days, 5,200 seats. That's like selling out the Forum twice."

He can quote the length of time every Reddy record has been on the charts, and in a dazzling display of total recall, names them all, in order, and what kind of award they each won. He's busy now, planning Helen's upcoming European fall tour, and no one would be surprised, if he, right off the top of his head, would give the seating capacity of every hall Helen will sing in, plus the airline schedules to every city on their itinerary. The only sign of the famed Wald ire comes when talking about critics. "You know I object to the whole concept of critic. How can they write a criticism of a musician. Most of them have never gotten up on a stage, never played. They've never been musicians, how can they criticize them? And in the long run, what does it matter. Helen's had a recording on the Hot 100 somewhere for the past 4 years."

Thinking about the tour is really exciting to (Continued on page HR-12)
I love you,
Jeff
Helen. For some reason she has never been the star in England she has been in this country. Wald thinks it's because she's never appeared there. Helen was scheduled to appear there once before at a giant pop festival, but she was expecting Jordan at the time, and was having some trouble, and had to come back to her doctor here. "Maybe it's not that I've never been there, maybe it's distribution of the records. Whatever the problem, this trip should solve it," says Helen, who has to be thrilled by the thought that a girl who once hoisted equipment and appeared from the back of a truck in the Outback will be spending her 33rd birthday on or near the stage of Albert Hall.

That's many miles and many light years away from her 25th birthday, but it's typical of Helen that miserable evening is celebrated in her newest single, she and Traci singing "You and Me Against The World." It's been a long climb for Traci, too. Now a remarkably self-possessed lady of 11, she doesn't have to sleep in a bus anymore. She takes karate lessons, wants to be a vet, and likes to hear herself singing on her mother's new record, "She's not at all impressed with having an entertainer for a mother. She goes to school with a great many children of stars. Actually she's more impressed with the children of the mother of The Waltons. In fact, Traci brought Michael Learned's son up to Vegas (Continued on page HR-14)
We love you,
too.

Bhaskar Menon
and
The Capitol People
Dear Helen,

It's a pleasure working with you.

THE BAND
Mike  Pete
Dave  Leon
Dick  Gene

HELEN REDDY

Continued from page HR-12
with her for my opening at the ground. Sometimes she goes with me on short tours, or on weekends. I'm told she can do my whole act. She sits in the audience and sings right along with me. I took her with me when I entertained in the prison. I think it was a good experience for her.

Jordan, a sturdy toddler, has not learned to do the whole act yet. As energetic as he is, it won't take him long, though. He's inspired his mother with an idea for a unisex kids' clothing line, a pre-school Reddy-to-wear-line, as it were. That idea will have to wait for the future. The small boutique Helen was originally going to open turned into a big business deal with department stores. So that's another indication of the many directions the future will take.

The plans for Helen's professional future are bright indeed. Brown Meggs, chief operations officer for Capitol Records joins Bhaskar Menon in using one word to characterize their plans for Helen. The word is "upward."

"I sometimes wonder what's worse for an artist, not to have any hits, or to have too many," says the hyper-active, mystery-story writing Meggs. "Sometimes you can be so successful, it stunts your growth. Helen hasn't fallen into that trap. She has the line with the technical talent, an unmatched vocal instrument. She has perfect intonation and pitch. She's unique, because her personal vision of herself combined with her great confidence and her fanatical devotion to her craft have made her into a superstar. She has an audience that crosses all boundaries. The AM-Top 40 people love her, the FM people like her, there's the hard-core Helen Reddy freaks, they are all there, and that's more than most artists have today. Plus, the lady really works hard. She's an absolute joy to have around."

Helen's planned new record will have three producers, all of them new to Helen, but known as the most successful, innovative producers around, they should add a dimension not seen in her sometimes

(Continued on page HR-22)

Thank You
Helen &
Jeff
for being
Troubadours

Doug Weston & Staff

The People at
MARQUEE
wish to extend congratulations
and continued success to
Helen Reddy

It was a pleasure presenting you this year at Mill Run Theatre. Next year, we would like to triple that pleasure by inviting you to appear at three of our theatres:

Mill Run Theatre in Niles, Illinois
Front Row Theatre in Cleveland, Ohio
and Circle Star Theatre in San Carlos, California.
World Is Her Stage

Personal appearances are a performer’s main selling point. The appearance can be held in Carnegie Hall, in 10 acres of land with the audience facing a miniscule stage, an appearance can be in Vegas, and it can also be held in prison.

Helen Reddy has done several concerts in women’s prisons. She had been asked to do them by the National Alliance of Women, and she was happy to oblige, feeling “women are discriminated against in prison, as well as everywhere else. I hoped my appearances would set a precedent, which was not too successful.

“We tried to set up a performance at the Sybil Brand Correctional Institute for Women in Los Angeles, but we were met with a lot of opposition. I think the officials thought I would be inflammatory.”

Helen feels women in prison have been virtually ignored, and she can certainly empathize with them from the days she felt incarcerated in boarding school.

The literally captive audiences in prison seemed spellbound. All the women at these concerts know Helen’s songs and react while listening to her as if they were hypnotized.

Helen would like to do more of these prison concerts, but the costs are prohibitive. “Strangely enough, most of the offers she gets are from the East.” Since she paid personally for the concerts she’s done in prisons the costs to tour the prison circuit in the East would be impossible. However, Helen feels every dime she spent was worth it, “I’ve never had such an enthusiastic audience.”

From that extreme to the plushness of Vegas must be quite a jump for anyone’s head, but Helen handled it well, making sure there were lady bartenders in the room, and that the strange Las Vegas dress code was relaxed enough to allow her dungareed, T-shirted fans to see her.

Helen has signed a multimillion-dollar deal with the MGM Grand, and in her first engagement as a headliner sold the place out. Miles and miles of macrame went into the setting, and the miles and miles Helen has traveled to get on the stage showed in the power and presence of her performance.

Helen will be going back both to the prisons of the country, and to the crystal prisms of Vegas. Entertaining both audiences with the very best she has to give.

We’re proud to have you in our family of stars.

MGM Grand Hotel Las Vegas

Section Sponsored by Helen Reddy’s Associates and Friends
artist (ärt'ist) n. 1a: one who professes and practices an art in which conception and execution are governed by imagination and taste. b: a person skilled in one of the fine arts. c: one who produces art and thinks in terms of creating beauty or form.

art (ärt) n. 1a: the conscious use of skill, taste, and creative imagination in the production of the aesthetic.

Helen Reddy (hel'ən red'ē) n. 1: one who never memorized the definitions but practices them like she wrote the book.

Congratulations from the A&M Hitmen.

Irving/Almo Music.
**AWARDS**

**RIAA CERTIFIED GOLD RECORDS**

**Singles:**
- I AM WOMAN
- DELTA DAWN
- LEAVE ME ALONE (RUBY RED DRESS)

**Albums:**
- I AM WOMAN
- LONG HARD CLIMB
- LOVE SONG FOR JEFFREY

**“No. 1 Female Pop Vocalist”**
Billboard, Cash Box and Record World 1973-1974

**National Academy of Recording Arts and Sciences GRAMMY Award**
“Best Female Vocalist 1973” –

**“Most Played Artist, 1973” Music Operators of America**

**“Best Female Pop Vocalist of 1973” ABC-TV’s 1974 American Music Awards**

**N.A.A.C.P.’s IMAGE Award—“Best Female Pop Vocalist of 1973”**

**Bobby Poe Music Survey Award—1974**

**Peabody Radio Award—1974**

Los Angeles mayor Tom Bradley presents Helen with the N.A.A.C.P. Image award.
Thanks for making the designing of your scenery such a pleasure.

Ray Klausen

Dear Helen

Keep on singing

Mary & Dick Geary
Las Vegas, Nevada

BRAVO
HELEN

MUSIC FAIRS
Westbury, Shady Grove, Painters Mill,
Valley Forge, Deauville Star Theatre

Lee Guber & Shelly Gross
DISCOGRAPHY

CAPITOL SINGLE RECORDS

I DON'T KNOW HOW TO LOVE HIM
3827 January, 1971
CRAZY LOVE
3138 July 1971
NO SAD SONG
3231 November 1971
I AM WOMAN
3350 May 1972
PEACEFUL
3327 January 1973
DELTA DAWN
3645 June 1973
LEAVE ME ALONE (RUBY RED DRESS)
3768 October 1973
KEEP ON SINGING
3845 February 1974
YOU AND ME AGAINST THE WORLD
3897 May 1974

CAPITOL RECORD ALBUMS

I DON'T KNOW HOW TO LOVE HIM
ST-762 May 10, 1971
HELEN REDDY
ST-857 November 8, 1971
I AM WOMAN
ST-11068 November 13, 1972
LONG HARD CLIMB
SMAS-11213 July 23, 1973
LOVE SONG FOR JEFFREY
SO-11284 March 25, 1974

Congratulations
Helen and Jeff

Marvin Cane
Julie Chester

Famous Music Publishing Companies

RIAA certified gold award for "I Am Woman" LP and single is presented to Helen by Capitol's national promotion manager Bruce Wendell (left) and senior vice president Al Coury.

Section Sponsored by Helen Reddy's Associates and Friends
Congratulations
HELEN!
It's really great to work with you . . .

Gabriel Kaplan

To Helen,
Tracy and Jeff—

With all our love . . .

Cathy, Alison,
Shirley and Artie Mogull
Thank you Helen and Jeff for all your help.

HELEN REDDY

*Continued from page HR-14*

over-orchestrated previous albums. Helen agrees that some arrangements might have been over-flowery, "sometimes I felt I was the band vocalist."

Helen's planning a book sometime in the future when she can sit down long enough to write, she'd like to have more kids, and her new career in the movies is said to be going great guns. She modestly claims that she didn't have much to do in the star-laden movie, "Airport 1975" but Jennings Lang, the head of Universal Films and her co-stars say she's great. So movies are also definitely in the future.

Las Vegas News Bureau photo

Helen stretches out a base hit in Las Vegas ballgame.

As Jeff and the record company contemplate the dazzling digits of the future, she says, "I see myself as a very active 65 year old. I'll look back on this time of my life and remember them as the good old days, I'm savoring every second. When I'm a bit older, perhaps I'll be more politically involved. We help a lot of Democratic candidates financially, and I worked on Jerry Brown's primary campaign to be Governor of California actively. I'm so glad he won. I've even thought about running for office sometime. Politics is just like show business these days, you need the same qualities for both. But, in the meantime, I sing, and Jeff takes care of everything else."

It remains for Helen's two friends to sum her up, Lillian Roxon who says, "Helen puts her whole life in every song. I love the way she goes on stage wearing no make-up and blue jeans and still looks glamorous. She's the embodiment of the new woman, very real, very three-dimensional I don't respect many people, but I respect her without reservations." Artie Wayne says it in somewhat shorter form, "she sings for herself, and the people. She's honest."

Honesty, decency, a self-vision that's right on target, talent, respect for her convictions and her admirers, an almost perfect shining example. Maybe that's the last definition of a star, in this malestrom of confusion we live in at this time. Helen Reddy—A star for today and for tomorrow.

To Helen Reddy

Keep On Singing

Best Wishes
The Wes Farrell Organization
Who was born in Australia, resides in California, and is one of the most popular singers in Canada? Helen Reddy!
Helen Reddy
an
International
Superstar
through the
efforts of

EMI
Limited

EMI ODEON S.A. C., Argentina
EMI AUSTRALIA LIMITED
EMI COLUMBIA, AUSTRIA GES.m.b.H.
EMI BELGIUM S.A.
INDUSTRIAS ELETRICAS E MUSICAIS FABRICA ODEON S.A., Brasil
CAPITOL RECORDS-EMI OF CANADA LIMITED
INDUSTRIAS ELECTRICAS Y MUSICALES ODEON S.A., Chile
ELECTRIC & MUSICAL INDUSTRIES (DANSK-ENGEJSK) A/S, Denmark
EMI RECORDS England
OY EMI FINLAND A/B
PATHE MARCONI EMI S.A., France
EMI ELECTROLA G.m.b.H., Germany
COLUMBIA GRAMOPHONE COMPANY OF GREECE
BOVEMA B.V., Holland
EMI HONG KONG LTD.
THE GRAMOPHONE COMPANY OF INDIA LIMITED
EMI (IRELAND) LIMITED
EMI ITALIANA S.p.A.
TOSHIBA-EMI LIMITED, Japan
EMI MALAYSIA SDN. BHD.
DISCOS CAPITOL DE MEXICO, S.A. DE C.V.
EMI NEW ZEALAND LIMITED
EMI (NIGERIA) LIMITED
EMI (NORSK) A/S, Norway
EMI (PAKISTAN) LTD.
EMI (SINGAPORE) PTE. LIMITED
EMI-BRIGADIERS (PTY.) LTD., South Africa
ELECTRIC & MUSICAL INDUSTRIES LTD. SVENSKA AB, Sweden
EMI RECORDS (SWITZERLAND) AG
EMI (THAILAND) LTD.
YESTERDAY'S HITS

August 2, 1962

SINGLES

1. "IN THE EAR 202 (Caverns & Treniers)"
2. "EVERYTHING'S GREAT" (J. W. & A.)
3. "TAKE IT OR LEAVE IT" (Bill & Earl)
4. "YOU MAKE ME FEEL LIKE IT" (Bill & Earl)
5. "MOMMA TOLD ME NOT TO COME BACK AGAIN" (Bill & Earl)

ALBUMS

1. "SOMEBODY ELSE'S MUSICAL" (Bill & Earl)
2. "TOO MANY PEOPLE" (Bill & Earl)
3. "IN THE AIR" (Bill & Earl)
4. "YOU CAN'T GET AWAY FROM THE HAPPINESS" (Bill & Earl)
5. "IF I'M LONELY AS A CROW" (Bill & Earl)

YESTERDAY'S HITS

August 9, 1962

SINGLES

1. "IN THE EAR 203 (Caverns & Treniers)"
2. "EVERYTHING'S GREAT" (J. W. & A.)
3. "TAKE IT OR LEAVE IT" (Bill & Earl)
4. "YOU MAKE ME FEEL LIKE IT" (Bill & Earl)
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5. "IF I'M LONELY AS A CROW" (Bill & Earl)
Project Guntersville Shows For Hank Williams Museum

MONTGOMERY, Ala.—A three-day, eight-show program of top country entertainers is presented for the Cathedral Caverns Park near Guntersville, Ala., to raise funds to build a Hank Williams Memorial Museum here.

An audience of 50,000 is expected by the promoters, Stephen's Marketing Associates.

Described as the "world's largest underground theater," each show will have a seating capacity of some 6,000.

The project has the approval of the Hank Williams Memorial Commission, chaired by Gov. George Wallace. Working with the promoters are the State Bureau of Publicity and Information and the Memorial Commission.

The museum will contain memorabilia, musical artifacts and personal possessions, and will have a multimedia show, depicting the Williams career and his influence on country music.

Heading the billing will be Hank Williams Jr., son of the late country artist. Although listed as a "spectacular" array of country artists, his was the only name released. Nor were exact dates firmed.

Gubernatorial Candidates Using Recorded Jingles

NASHVILLE—The unprecedented number of candidates running in this state's August 1st gubernatorial primary has swelled the coffers of the music industry with dollars. With some 13 serious candidates, and a handful of others, noted for meaningful, political jingles and, in at least one case, use of a popular country song, have resulted in scores of dollars.

Local 257 of the AFM says it is too early to tell the number so far, due to the last-minute rush. But the figure is high.

One of the highlights of the campaign has been a Billy Sherrill-produced session with Tammy Wynette doing a parody version of "Stand By Your Man" on behalf of candidate Tom Wiseman.

Perhaps the most unusual appearance was offered by a single donated to Landau Trust Fund.

LOS ANGELES—Singer-songwriter Randy Anderson has donated his version of "Good Old Boys" to the Marty Landau Trust Fund, administered by the Academy of Country Music.

The disk, on Edge Records, is a tribute to seven late country artists; Jim Reeves, Patsy Cline, Hank Williams, Jimmie Rodgers, Bob Wills, Johnny Cash and Eddy Arnold. Proceeds from the sale of this record will go toward the Landau Trust Fund.

The project will be handled by major record producers.

For Mantle, the world's largest underground theater is expected to have a seating capacity of some 6,000.

DIED IN '64

Jim Reeves Still Selling

NASHVILLE—It was 10 years ago this month that Jim Reeves sold his last record and became a legend. Since that time there have been regular releases of his songs on RCA and two on Columbia. Reeves was killed in a plane crash near here July 31, 1964, but enough was left on the plates to make the "new" singles.

Only four of his albums have been deleted from the RCA catalog. Others, which could come up for sale in the near future, remain in the collection and have sold through the years.

The "legend" remains of the late Hank Williams, who died on New Year's Day, 1953. His disks still sell, too.

Firm Reborn With Smith and White

NASHVILLE—"Pamper Music," which sold the last album by Hank Williams in 1965 to International, has been reactivated by its original owners, J. Al Smith, who sold the catalog to International, has been reactivated by its original owners.

A H. J. Smith, who sold the original catalog, has taken in as a partner Howard White, owner of the Columbia Music Music, and has bought a catalog of some 300 songs for a start.

Through Tree purchased the copyright of the company, it did not buy the name of the company. Thus, all of the original names are expected to become a part of the Tax catalog.

White's songs in Locomotive had been handled by the late George Hamilton IV, Jim & Jesse and many others, and he has made 50 covers of songs set up at his original headquarters in suburban Goodletsville.

Haggard Flip Side Creates A Monster

NASHVILLE—Another Merle Haggard record has been flipped, and Capitol Records is ready to go up against another monster because of it.

Some time back, the "A" side of the Haggard release, "Breathin' and a Cry," was hit. Then the record was turned over and today "Today I Started Loving You, the original B side," became a country standard.

Now the label has flipped "Old Man," which features a "hit," and come up with "Holdin' Things Together," which already is a hit.

Billboard reviewed both sides favorably.

Good Show to Run

LOS ANGELES—The Academy of Country Music Awards Show, first seen over ABC-TV nationally last March, will be returned July 31 and become a regular feature of the ABC network and Pacific time and beginning at 10:30 p.m. Central time.

The show was held at the Forum in Inglewood, Calif., and featured Ray Price, Slim Whitman, Hank Snow, Jimmie Rodgers, Kitty Wells, Jack Greene, Dickie Rock, Jack Greene, and others.

The show was produced by Artie Orte, and directed by Artie Orte, and featured Ray Price, Slim Whitman, Hank Snow, Jimmie Rodgers, Kitty Wells, Jack Greene, Dickie Rock, Jack Greene, and others.

Billboard reviewed both sides favorably.

Country Format For Sacramento Station

SACRAMENTO, Calif.—KEZS-FM, a beautiful music station programed by Paul Ward, has increased its audience by 25 percent.

Ward says that he has devised a way to blend different categories of music, called the "beautiful" format.

The station is now a music leader, with 78 percent of the audience.

Family Reunions by BILL WILLLIAMS

Nashville Scene

NASHVILLE--The official opening of the new Peer Southern organization offices was held here last week, presided over by Gene and Montique Peer Nash.

The former Mrs. Peer was married to Nash, a one-time Nashville producer, in a ceremony in the Vienna Woods last March.

The new quarters, located in the Country Music Association building, feature a suite of offices, director of the operation here is Brad McCune, long-time RCA executive and former president of Mega Records.

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Family Reunions by BILL WILLLIAMS

Nashville Scene

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There's a whole city behind every record we make.

"Let Me Make the Bright Lights Shine for You" 5-11138.
by Bob Luman.
Produced in Nashville by Glenn Sutton.
Here's one of the most distinctive vocal performances you've ever heard from Bob Luman. Heading for the top.

"Keep On Lovin' Me" 5-11142.
by Johnny Paycheck.
Produced in Nashville by Billy Sherrill.
A Paycheck spectacular. This is one of those songs that seem written for Johnny to sing and Billy Sherrill to produce. Leapfrogging up the charts.

"Natural Woman" 5-11154.
by Jody Miller.
Produced in Nashville by Billy Sherrill.
The newest hit from Jody's "House of the Rising Sun"! It is the country performance of the Carole King classic. Mellow and fine.

EPIC NASHVILLE

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HANK, JR.'s Greatest Yet!

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Moderately

I don't know how I'll get her off my mind.
Where do I go for love that I still need

M14731

Exclusively on MGM RECORDS

Produced by Jim Vienneau for Curb-Vienneau Productions
Written by Jerry Foster & Bill Rice
Published by Jack & Bill Music Co. (ASCAP)

See Hank Williams, Jr. when he appears in your area!

AUG. 8th – CHENANGO COUNTY FAIR
NORWICH, N.Y.
AUG. 9th – CASS COUNTY FAIR
CASSOPOLIS, MICH.
AUG. 10th – WISCONSIN VALLEY FAIR
WAUSAU, WISC.
AUG. 11th – ILLINOIS STATE FAIR
SPRINGFIELD, ILL.
AUG. 15th – UPPER PENINSULA STATE FAIR
ESCANABA, MICH.
AUG. 16th – WHITESIDE COUNTY FAIR
MORRISON, ILL.
AUG. 18th – LONE STAR RANCH
REED'S FERRY, N.H.
AUG. 21st – ASHEVILLE COLISEUM
ASHEVILLE, N.C.
AUG. 25th – CALHOUN COUNTY FAIR
MARSHALL, MICH.
AUG. 24th – WILL COUNTY FAIR
PEOTONE, ILL.
AUG. 25th – CENTENNIAL CELEBRATION STAGE
WHEELERSBURG, OHO
AUG. 30th – MEMORIAL STADIUM
FORT WALTON BEACH, FLA.
AUG. 31st – THE BARN STEAK HOUSE
HOLIDAY ISLAND, ARK.
CBS CONCERT: Tanya Tucker signs autographs for fans at a free concert in St. Louis, sponsored by CBS Records and WIL-AM radio. Also on the show were David Allan Coe, Larry Gatlin, Charlie McCoy, Barbara Fairchild and Lloyd Green.

"Ease Me to the Ground" is a good, old-fashioned heart breaker. The lyrics are touching, and Sue's delivery sends the message directly to your tear ducts. Everyone in the country enjoys a good cry.

**Nashville Scene**

- **Continued from page 34**

CBS Records and WIL-AM radio in St. Louis co-sponsored a free concert at an outdoor site near St. Louis. On hand were Tanya Tucker, David Allan Coe, Larry Gatlin, Charlie McCoy, Barbara Fairchild and Lloyd Green. The affair drew 22,000. ... Rookie Producer made the cover of the TV Journal, part of the Ottawa, Canada... Bobby Bare and Bill Rice co-produced the new concept album hobby has done, written by Sheli Silverstein. Called "Singing

Three Form New Nashville Firm

NASHVILLE—Three persons with diverse interests have formed a publishing firm here, with 25 songs already in the catalog.

The company, Sugarloaf Music (BMI), has been put together by Patsy Bruce, wife of artist-writer Ed Bruce, television producer Bayon Dickley, and by musician-arranger Chuck Haynes, formerly of Miami.

The firm has signed Linda Bolton as an exclusive writer, and has bagged two others on a non-exclusive basis.

Dickley has been involved in the music industry through film production while Haynes scored a number of movies while working in the Miami area. He also is doing independent production.

In the kitchen, it features the entire Bare family... Loretta Lynn's next single is recorded by Buddy O'Dell, the Grammy winner. It's called "Trouble In Paradise."

Roswell Sullivan of Seattle has a new single on the National label, produced by Brie Star and published by Dunbar Music. ... Produktion is underway on the new Ralph Emery television syndication. "Pop Goes The Country." Guests on the first program will be Marty Robbins, Conny Van Dyke and Don Gibson.

...The 2,000 inmates of the U.S. penitentiary at Levenworth, Kan., were treated to a country music show last week. Leroy Van Dyke, Linda K. Lance and Glen Appleknocker presented it arranged by Hack Phelps. ... Leon Russell and his Gap band sat out tracks at Blue Coat's Creative Workshop Studio in Nashville. Sitting in with him were drummers Karl Himmel and members of Paul McCartney's band. The Willis Brothers were the first country act to perform at Nashville's new First National Bank Plaza, in conjunction with a noontime series through the summer. ... No one ever knows who will be in the "Opry" audience. Recent guests have included Karl Hudson, Governor of Tennessee; Lowell McKenna, President of John's Records; Larry Costello, coach of the Milwaukee Bucks; and Texas football coach Darrell Royal.

Poe's next album returns them to their basic concept of country rock. Their next record will be called "Sagebrush Serenade." Jimi Young now leads the publishing wing of Leon Music in Nashville, and Steve Ham becomes chief engineer... Ace Cannon of Hi-Land is among those performing at the national sales meeting of Musicland Stores at the Arrow Wood Hotel in Nashville. Mann, at the end of the month. ...After years of trying, Bob Decknur has had his first song published by Mel Tillis. ... David Ingles, formerly with Capitol, has signed with Hickory, owned by Wesley Rose. He's program director of KTOW-AM, in Tulsa... Dick Shaely has moved to Nashville and will be booked by R. A. Talley. He records for Gemini in Oklahoma. 

Ehde Delaney continues to do good things for people. She and her Buckeye Strings performed at the Guagua Fairgrounds in Bur- ton, Ohio, in sparkling heat in the open sun, and turned over proceeds to a tuberculosis hospital, to musu- lar dystrophy, and to a Cleveland area charity... Ray Griff's half-hour "Good Time Country" show will go out at least through next De- cember on a re-run basis in Canada, after the Global Network picked up the option. ... When Tom T. Hall played a recital at New World Center in Salem, Va., more than 12,000 atten- ded. It was the biggest crowd in the park's 54-year history. Rooted by Bob Neal. ...Moe Bandy has signed as an exclusive writer with Acuf- Rose. ... Both publishers of Nashville's country show hit Roy Clark for a major demo this summer. ... Jack Blanchard and Mickey Morgan have been "Honorary Coaches" in Key West, Fla., as Sleep at the Wheel has done its first LP in Nash- ville for Epic, produced by Norro Wilson.
Okay get ready cause the “killer’s” got a brand new disc

“TELL TALE SIGNS”

Jerry Lee Lewis

Written by:
ALEX ZANETIS
Published by:
JACK O’ DIAMONDS
101 95 White Bridge Rd.
Nashville, Tenn. 37205
(615) 352 8213

Exclusively on MERCURY RECORDS
Distributed by PHONOGRAM, INC.
Tape/Video

Car Tape Decks: Battlefield for Dealers

PHILADELPHIA — With automotive stereo, particularly 8-track tape decks, becoming an increasingly important profit item in the automotive industry, a tug-of-war has developed for the radio dollar between car dealers and automotive stereo equipment dealers.

The original car radio once represented a $45 extra item for the car dealer, who did not care much about the kind of audio equipment the car buyer would use. However, today it has become an important dollar factor.

Today, audio installation (AM/FM stereo radio with 8-track tape deck) in a car can run from $150 to $170. Other systems with push-button tuning and added speakers could hike that price to anywhere from $240 to $250.

It is not unusual to find the equipment and installation for higher priced cars running as much as $350, and one automotive stereo equipment dealer claims he has installed extras that run the bill up to $500.

With this kind of money spread, it is small wonder that the new car dealer is showing more than casual interest in stereo equipment for cars. However, many car dealers are claiming that new car dealers are taking advantage of the market and not giving customers a fair shake.

According to Jay Goldman, operator of Jay's Auto Radio, one of the largest dealers in this area, about 80 percent of Philadelphia's new car owners are not giving the owner what he is paying for.

Goldman claims that the switch, at the dealer's factory installed sound equipment, is rampant in his area. He claims that frustrated customers come to his shop for repair work after being stalled by the dealer long enough for the warranty to run out.

Goldman continues, "With the average dealer selling between 1500 and 2000 cars a year, if they can make just $5 extra by putting in a cheaper tape deck, it's an extra piece of income for the dealer at the end of the year."

Goldman, who represents Sony, Pioneer, Technics, Morphon, Phono, and Delco, among other automotive equipment lines, says the inability of dealers to provide service for the customer is hurting the industry. He points out that auto sound dealers, on the other hand, service what they sell.

While auto dealers claim that customers are always informed as to the type of audio equipment, they are not.

(Continued on page 42)

ITA Sets Up Council to Aid Users and Suppliers

NEW YORK — The International Tape Association (ITA) has formed a producers advisory council that will work toward establishing a workable interface between user and supplier members working in the area of radio and video tape for training purposes.

According to Larry Finley, ITA's executive director, prior to the formation of the council, ITA user members met individually with suppliers to outline their needs.

"With the council acting as a common denominator, those needs can be better coordinated, and will enable suppliers to respond in a more positive manner," says Finley.

"In addition, the council will enable producers who share similar interests to meet with each other."

The council, under the direction of James Fox, manager, special projects, will hold its first meeting in a move designed to keep travel to a minimum. The minutes from the first meeting will be transmitted to all members of the council, and the first regional meeting will be held here during the week of Oct. 7.

ITA members appointed to the council include: Roger Place, Bell Southern's Center for Technical Education, William Arthur, Cadillac Plastic & Chemical Corp.; Don Nash, Exxon Corp.; John Mason, Ford Motor Co.; Donald Mitsubishi Will Open Chi Office

CHICAGO — Mitsubishi Inter- national Corp., will expand its market of the company's audio and video product line to the Midwest, with a new sales and service office in the Chicago area. Gordon McDonald, director of marketing for MGA, says.

Marketing of the MGA audio and TV lines will be transferred to Melco Sales, Compton Calif., Oct. 1 (Billboard, June 29). Marketing of the Mitsubishi line of receivers, amplifiers, speakers, and tuners, in stereo and quad, will eventually be national, McDonald predicts.

French Video Disk Spins Off Press Like Newspaper

PARIS — The French expect video disks and video equipment to be on the market by 1976 and they are placing a lot of faith in a system right now being developed by Guy Nathan.

Nathan is planning to distribute his ultra thin disks, which can be produced as rapidly as a newspaper on a rotary press, as inserts in top circulation magazines. The disks would be magazines in themselves.

The only other French company in the running is Thomson whose equipment was announced last May and which will be demonstrated in Cannes at Vidcom in September.

Nathan's system is called "Third Generation," provides one hour's running, and is slotted in secrecy at this time. However, a demonstration is expected shortly.

Thompson, Philips and Zenith are now engaged in talks to assure a method which will permit their disks to be standardized so that they may be "read" by all three systems.

It is known that Time-Life, as well as certain other companies, have made contact with Nathan.

Capitol Issues Q Sound Solely In Tape Form

LOS ANGELES — Capitol Records will enter the quad tape market with 11-8-track tapes this month.

The material, according to Charles Correlli, manager of creative products, includes: "At the Heart of the Moon" as performed by the Bee Gees, "A3000" as performed by the Pochetti, "Man of La Mancha" as performed by the Metropolitan Opera, "The Day Before Christmas" as performed by the London Symphony Orchestra, and "The Sound of Music" as performed by the New York Philharmonic Orchestra.

Markets for the Capital Q sound tapes will be tapes sold at record stores, tapes sold at department stores, tapes sold at video stores, and tapes sold at video rental stores.

William Minkin Will Chair New ERA Body

CHICAGO — The Electronic Reprographic Association (ERA) formed a new mass merchandiser division under the consumer products group to handle consumer and programs geared to the rep who services the mass merchandiser. Chairman of the board, William J. Minkin, president, California Marketing Assn., 4130 Atlantic Ave., Long Beach, Calif., etc.

The ERA also has a technical products group and a components and materials group.

(Continued on page 42)
European Tape Industry Assn. Looks to Future Marts

LONDON—It has been two years since the British Tape Industry Assn., was formed under the chairmanship of John Ashworth at a time when the tape market boom was reaching its height. Since then, membership has grown to over 60 companies, the name has changed from British to European (ETIA) reflecting the increasing influence and international outlook, and the chair has passed to Henry Patterson, manager of BASF (UK) audio-video division. The original dual premise of ETIA was that the tape market would continue to grow, and that it was important to promote cooperation, information-sharing and agreement on standards among the many companies and several areas of business operating within the industry.

On growth, Patterson says: "There is a strong possibility that sales of music on tape will eventually become as large as those of music on disk, despite the fact that it probably will always be cheaper to produce music on disk. Industry figures indicate that more than 70 percent of homes in the U.K. have to be somewhat in that market, large enough to be able to compete with disk sales. "Sales may level out, or may continue at the rate of 2-3 million machines a year, or more if the economy gets better. Last year sales peaked at nearly 4 million. If that rate continues, within five years every home will have tape hardware-reaching saturation. In addition there is the likelihood that videotape will develop into an enormous market, larger than the recorded music market, within the next decade."

"The point is that tape, unlike most industries, can actually see a good, strong 10 years of development in the next 10 years. And also unlike most industries, the U.K. can see itself as the leader in the field with every reason to suppose it will remain there. Not only the low price of labor, but also the high quality of the products contribute to this status, and consequently there is every reason to have such an association, and for England to try to lead Europe."

In light of the promise this situation holds for the future, the ETIA believes it is obviously important for manufacturers of recorded music to take an interest in the consumer's side of the story—namely the way the tape actually sounds when played on a machine.

Both from the point of view of maximizing sale and maintaining the prestige of the industry, it is vital to keep the number of dissatisfied customers as low as possible.

In fact, much of the energy of ETIA has and will be devoted to establishing standards for the manufacture of tapes and machines.

When Philips first developed their compact cassette they were able to disseminate the design through the industry so that some measure of uniformity was achieved from the beginning. However, there are variations in specifications and quality, together with interface problems, in the relationship between tape and player. These have created a situation well known within the industry, though not so well known to the public, where certain makes of tape will not play on certain machines.

With cartridges the problem is more acute, since there has never been an international standard, and 8-track generally has an inevitable reputation with the public for faults and playing problems. As the tape market has become more sophisticated, the public and quality-conscious, obeying the law of trade in and trade up, the development of accepted standards has become a matter of increasing importance.

The ETIA has begun by drafting a standard for cartridges and cradles within the industry. Its highly technical, dealing not only with the cartridge itself but also with its relations to players. But since a large number of players are either built in Japan or assembled in Britain from Japanese components, agreement must be worldwide, and ETIA can only suggest solutions without being able to force them on manufacturers.

Pattinson comments: "So far as worldwide agreement is concerned, it's a case of little by little. An organization can become too large and im-

(Continued on page 43)
American Airlines Equips Fleet With Videocassettes

NEW YORK—American Airlines has completed the outfitting of its entire fleet of DC-10 airplanes with Sony U-Matic videocassette systems, a project that was undertaken earlier this year, and first reported in Billboard.

The system, the first of its kind on a commercial airline system, permits passengers to watch live TV and prerecorded feature length movies, sports, and special interest features, either while the plane is on the ground or in the air.

According to Richard Hoerner, vice president, passenger services, American Airlines, each DC-10 is equipped with a U-Matic videocassette player/recorder, three 25-inch RCA XL-100 TV sets, and RCA miniaturized solid state rotating antenna system for live TV reception while the aircraft is on the ground.

Hoerner says the new system will provide his company with a great deal of flexibility in airborne entertainment, and adds: "Not only can we show full-length movies, but the system can also be used to make on-board announcements, and to display other passenger-oriented programming and information.

American Airlines is also planning to experiment with a black and white TV camera in the cockpit of one of its DC-10s so that passengers can see and hear the flight crew at work.

The videocassette system which has been installed in the airline’s fleet of DC-10s was designed by Bell & Howell’s Avion Division. It will be used on all flights of more than two hours duration. Full length feature films will be shown on transcontinental flights, while passengers on shorter flights will see highlights of sports events or other special feature short subjects.

No product can be any better than its internal components.
And we offer you the very best Acetal cassette hubs and rollers available today.

Include Shape’s precision molded components in your cassette and you guarantee your customers the highest quality sound reproduction and problem-free performance to be found anywhere in this world of imperfection and impermanence. Amen.

Write or call for more information. Samples available.

SHAPE SYMMETRY & SUN, INC.
Biddedford Industrial Park, Biddedford, Maine 04005. 207-282-6155

Channel Master Sets Fall Promo

NEW YORK—Channel Master is offering a series of specially priced traffic builders for its fall promotion that are designed to permit dealers to sell selected products for as much as $100 off regular minimum retail prices.

Five special product groupings are being offered with consumer savings ranging from $100 on a stereo compact package that will carry a retail price of $119.95, down to a portable casette player/recorder that can be profitably retailed for $99.95, or $5 below regular retail minimum.

A new 10-piece point of purchase display kit for dealers who have been designed to draw consumer attention to the new products. According to Channel Master officials, it is the largest kit for consumer products the company has ever produced.

Thou shalt not judge thy cassette by its cover.

Industry Looks to Future Marts

• Continued from page 41

personal. There are specific problems related to the U.K., for instance, where you have duplicators with machines and software coming from all over the world, and we need to monitor this and keep up to date.

"The advantage of ETIA is that everyone knows one another, members are mostly involved with the British market, and they have confidential and informally about things which an official body facing the outside world cannot talk about. Our attitude on standards is first that we want to stimulate people to get a move on, and second that we want to put forward our ideas on how we think problems should be solved.

"The long-term aim is to get a useful working standard set; there are other groups in other countries involved as well and nobody would be upset if the Japanese established such a standard. We start from the point of view that there isn't one at the moment, and that the consumer can therefore get poor performance as a result of manufacturers varying about a point, even with something like the Philips standard cassette. "Uniformity is important at every level. The public doesn't want to be confused; it wants something that is simple and clear. In all industries developments start with several alternative systems, but they don't really get going until one system prevails. When the Philips cassette came out there was another design alongside it from Grundig, and it wasn't until Philips established a clear lead that the market was in a position to take off. Today there are many engineers who would tell you they could design a better cassette."

ETIA also provides an important forum for general discussion and for exchanges of ideas among members. Most are record tape companies, tape manufacturers and tape duplicators. Patterson understands that there would like to see more hardware manufacturers join, and continue to continue efforts to persuade them it is in their interest. Foreign membership, currently 12 firms, is also expected to increase.

As its information function, ETIA collects statistics, and Patterson is optimistic that these will serve a useful purpose in the future.

"I think our figures are beginning to be purified and to reflect what is really happening in the market, so that members can see where they are on the map. Because of our association with groups like BREA we can begin to give a better service on what is happening in auxiliary markets, specifically tape recorders. Once you get an organization you can extend the facilities because it gets more and more recognized.

"On cartridge sales, for instance, our amended figures for 1973 show that were actually still very strong. And although significantly more cassette than cartridge players were sold, we estimate that 75 percent of the million in-car units sold last year were 8-track. So if you take the optimistic view you say that in the present economic climate people will buy a cartridge player instead of getting a new car. Or if you take the pessimistic view then everyone will be driving bicycles anyway.”

The Tape/Audio/Video

• Continued from page 48

installed in their cars, the auto sound dealers argue that in many instances this is not true.

"I may be cutting my throat as far as sales are concerned, but the best protection for the car buyer who wants to be sure he gets the sound system he expects, is to make sure a name brand piece of equipment is installed. If possible, he should also get a factory authorized guarantee in writing."

Lloyd King, sales manager for Dave Cole Pontiac in nearby Pennsauken, N.J., claims that the auto sound equipment switching occurs only when a different model than the one in the car is requested by the customer.

"If they do not want to wait several weeks for the factory equipment to arrive, we offer to put in another brand, it is done with their understanding and knowledge, and they usually get a better piece of equipment with a full factory guarantee," he says.

While many auto dealers have arrangements with auto stereo equipment dealers for both equipment and service, some auto sound dealers are not interested in getting involved in this kind of arrangement and are going after the car stereo market on their own.

Audio World, local chain for hi-fi and stereo equipment, advertises heavily with specials for car owners. Robert Dinerman, head of the Audio World chain, says: "We are not interested in working with the car dealer, we sell direct to the car owner because he knows what he wants, and we have what he wants at an attractive price."

The Tape Hut chain of sound stores in Westinghouse, Del., is also going after the car owner. Even Zayre’s discount department stores have tried, and in upstate Scranton and Hazelton, will go after the car buyer with a "super special" like a $25 unit reduced from $34.95.
Service Helps Independent Dealer Get Full List Price

By Ray BRACK

CHARLESTON, W. Va.—The "ma & pa" philosophy of music merchandising is alive and thriving at Turner's Record Shop here.

Turner's deals exclusively in software. They make customer service a fetish. And they persist in selling at list.

Over the past decade, as mass merchandisers and retail music chains, they are ultra-competitive. Turner's is prospered through advertising that reaches the customer with expertise on the floor.

On a typical afternoon, a knowledgeable Ron Turner will ask the customer hard questions about group derivation and sound evolution. Much of his expertise is also exploited in management of Turner's 8-month-old import division, integrated in response to demand.

Ex茅plains Turner, "We get customers in here looking for Mike Oldfield's earlier stuff.

It's axiomatic, of course, that if they don't have it they'll order it, and they were ordering so much from the import distributors that a department crystallized.

Charleston has the type of downtown that attracts hordes of youngsters after school and on Saturdays. Not surprisingly, shopping derivative is designed into the new store.

The most obvious is a stout railing running the length of the singles bins, keeping the kids, the coats and notebooks a good distance away from the merchandise. Hundreds of thousands of dollars are lost annually to pilferage.

Few customers notice that all browsing activity is clearly visible from the store office through a large window. In busy periods office personnel keep a mental count of the alert clerks on the floor below using intercom buzz codes.

The whole merchandise is being infiltrated on Turner's and other legitimate dealers in West Virginia now. However, they're not the only bootleg tape dealers. Antipiracy legislation was defeated in the recent session of the state legislature. Turner and others have joined a fledgling retailer's association to lobby for a federal law.

Meanwhile, notes Bill Hein, the bookkeeping half of Turner's management, it's almost impossible to estimate the dollar volume being supplanted by bootleg tapes and "stereo" software. The only indication we get in the store comes from the number of customers who walk in and look at legitimate tapes and say, "My God, you're making a fortune. You're ripping us off!" And they walk out the door and just go buy a $2.99 tape.

"What they don't understand is the gas station being supposed by the industry is a $2.99 tape. The retail dealers make a killing on a legitimate tape."

Refusal to deviate from list price on all the $2.99-plain items in inventory has been dogma with this operation and was not amended even slightly until a year ago. At that time Turner adopted a modified price policy and decided to knock $1 off list on new inventory for approximately two months, depending on turnover. After that, the price reverted to list.

"Competitors come and go," Hein observes, "by trying to give away merchandise. But you can't give away merchandise and give service at the same time. We succeed because we stay with service. We keep a great depth of stock — in all fields, not just rock. And if we don't have it, at least we'll make a call. Thank heaven for our suppliers.

The hardware store sounds perfectly, but Turner and Hein ignore it.

AIWA Hedges On U.S. Move

CHICAGO—The decision of AIWA International Corp. to open markets in the United States has been put off until next year because of low prices for imported Japanese product.

AIWA continues to export from Japan to European and Asian markets; however, facilities in Chicago are not set up to handle the high volume for product that had been sold here some three years ago.

New Altice Warehouse Near Newark Airport

NEW YORK—Altice Sound Products has moved its Altice Sound Products warehouse in Elizabeth, N.J., in a move in keeping with the company's expansion plan.

The new warehouse, which, according to Ray Arkle, Altice's national sales manager, will allow the company to warehouse more product and better serve eastern dealers, will be located in the facility near the Newark airport, making it possible to ship to freight department and speed distribution.

Under the supervision of Walter Gross comes Audio Merchandisers & Associates of La Habra, Calif., covering Southern California, and Las Vegas, Nevada; Dobbs-Stanford Corp., San Carlos, Calif., covering Northern California, and Reno, Nevada; Dobbs-Stanford Corp., II, Irving, Tex., covering Dallas, Oklahomah, Arkansas and Louisiana; Electronic Marketing Associates, covering Kansas; Minnesota, Nebraska, Iowa, Southern Illinois, Minnesota, and North and South Dakota; and The Little Gnome, covering Salt Lake City, Utah, covering Colorado, New Mexico, El Paso, Tex., Utah, Montana, Idaho and Wyoming.

The new warehouse is located in Elizabeth, New Jersey, and is a 10,000 square foot facility designed specifically for the company's needs. The facility includes a large climate controlled area for the storage of products, as well as a loading dock and office space.

In addition to the warehouse, AIWA has also invested in new equipment and technology to improve efficiency and accuracy in their operations.

AIWA's decision to open a warehouse in the United States was a strategic move to better serve their customers in the region. The company has seen an increase in demand for their products, particularly in the audio and video market.

The new warehouse will allow AIWA to better manage their inventory and streamline their delivery process. This will result in faster and more reliable delivery to customers, which is important in today's competitive market.

AIWA is one of the leading manufacturers of audio and video products, with a wide range of products that cater to various needs and preferences of consumers.

The move to the new warehouse is a testament to AIWA's commitment to providing high-quality products and excellent customer service.

AIWA is excited to continue serving their customers in the United States and is looking forward to the opportunities this move presents.

If you are interested in learning more about AIWA and their products, please visit their website at www.aiwa.com.
Pentagon Industries, Chicago, has just released a new audio-visual "AV" Series cassette duplicator system for the low and middle priced market. The system duplicates from reel or cassette masters and can handle an additional four-station slave. The basic system duplicates just under 2,000 copies a week, and is ideal for educators and training directors.

Bill Holste has been named manager of the newly reorganized tape division, including Pentagon tape products and Universal Audio blank cassette tape. Universal Audio is a wholly owned subsidiary offering cassette and open reel duplication, and private label and custom length cassettes. Holste has introduced a progressive dealer program involving pricing programs, annual commitments, and private label programs.

MIIDA's 5000 quadrasoric sound system offers new look of inclined cabinet of brushed aluminum with leather effect side panels. The matrix system with four speakers is a suggested $369.95.

S皇后 BURNO'S 2110 automatic, full size turntable features cushioned mat, Shure magnetic cartridge with diamond stylus, base and dust cover. List price: $74.00.

PENTAGON INDUSTRIES introduces its Pre-Series duplicators in cassette and open reel systems in 4-track ($7,000) and 8-track ($10,000).

PANASONIC's solid-state, in-dash CQ-252 with AM radio lists for $119.95 with adjustable shafts for easy installation.

KOSS introduces model HV-1LC, a lightweight stereophone with convenient armup volume balance control. The light weight allows hearing of outside sounds, while a lighter weight driver brings a full stereo sound. Price: $50.00.

ROSHI'S new stereo receiver has 16 watts per channel into 8 Ohms at 1 KHz. Special features include exclusive dual protection circuit to prevent short circuiting, FM muting, high frequency filter and headphone jack. The Cr-2400 sells for $219.95.

SHARP'S 60 watt peak power tuner/amplifier and two speakers in walnut cabinet at $189.95 list price. Other Sharp components can be plugged into set.

SOUND WEST introduces The Car Speaker in black plastic with a sculptured Chromefoam grille. Priced at $39.95 with 14 oz. magnet or $24.95 with optional full range acoustic speaker.
BIEM to Set Up Committee to Study Royalty Collection & Distribution

Continued from page 3

give satisfaction both to the authors' societies in the exporting countries, in terms of the cost of documenting and distributing payments, and to the authors' societies in importing countries and the publishers concerned, without precluding the interests of authors and composers. It called upon the commission to seek a solution which would avoid landing societies in exporting countries with too much work and too heavy expenses.

Meanwhile, the assembly has decided that the present situation, where the method of collection and payment is determined by bilateral agreements, is no longer capable of meeting the needs of industry. The assembly put forward the idea of a single system, which would be either a "country of manufacture" system or a "country of sale" basis. Says Felix Franca: "The reason for the differences is clear: it is that with a one-year contract, for example, a publisher has no way of knowing how well his interests have been safeguarded by a sub-publisher because the royalties due cannot be collected until after the contract has expired. Royalties collected up to Dec. 31 in any one year cannot be "passed back" until the following June."

Reverting to the question of mechanism, the assembly decided that "something of the kind" said it would be most satisfactory if the royalties were collected by the societies in the countries receiving the works, distributed by the societies in the importing countries.

The societies where the records are sold are naturally more familiar with the prevailing retail prices on which the royalties are based," he explains.

London Holds Meeting for Branch Heads

MONTREAL—London Records of Canada recently held its annual branch meeting and dinner, presided over by President Frazer Jamieson and Vice President Alice Koury watched by EMI's Alan Langer, and Roy Mellerschon, president of the Canadian Phonographic Industry.

The branches meeting covering the past year's territories and territories policies and for the expansion. A seminar paper was held with head office management present. Wally image and promotion representatives in attendance to discuss the merchandising and the various selling points in the company's fall releases.

The national promotion meeting concentrated on the relationship of artist exposure in existing available areas and new avenues in the market-place. Along with promotion representatives John Dufour, Montreal: Gary Clarks, Winnipeg; Doug Cameron, Toronto; Mike Herduet, Vancouver, and Jim Macdonald, the former Toronto manager of the MCA Group.

Pete Giannini, executive vice president of RCA Records, distributed various RCA country releases and made appearances at the meetings.

At the end of the sessions, plans were presented to Norm Bertsch, RCA Records, and the Calgary branch as Branch of the Year.

Mudisc Censored

PARIS—Following an action brought by Vogue and Barclay, a Paris court has censored Mudisc, the French record for recording and marketing material which could be misconstrued for Vogue and Barclay. The court ordered confiscation of all the disks, tapes, sleeves and matrixes in the possession of Mudisc. Damages will be assessed after an examination by experts.

London—Ell Smith has been appointed press officer at Transatlantic. She is journal of independent publicists Prose.

Mike Wats, editor of Transatlantic, has been appointed executive assistant with responsibilities for the international side of the company's business and for the development of Transatlantic's publishing arm, Heathside Music.

Martin Lewis, who has been Transatlantic's special projects manager with the press and promotion department, is to head a new and separate special projects department within the company.

Lynette Yeoman, former manager of DJM Records for the past three years is leaving to join Anchor Records as its record and copyright department.

Environmental movement is trying to set up a new division of French companies for the selling of musical institutions.

Peter Mampell has been appointed general manager of EMI Records, Switzerland, reporting to managing director Michel Lendevi. Mampell was formerly sales manager of the company.

Reporting to Mampell are Laico Burkhalter, ad manager and deputy general manager; former local manager Janus Blinder, now becomes purchasing manager, Max Trottier, who is promoted from sales manager to sales manager, retail outlets; and Erwin Foster, sales manager, non-conventional outlets.

Other new appointments with EMI are: outgoing French boss, Victor Cordiani, point manager; Volxen, Max Brunner continues as manager of French radio; and Huguet Schiapera as finance director and Horie Schroeder as personnel manager, all reporting to Lendevi.

French List Gold Winners

PARIS—The Centre d'Information et de Documentation du Disque recently published details of gold disc awards for the year 1973 which are now made to artists selling 50,000 copies of a single or 100,000 copies of an LP, including cassettes and phonorecords. No actual figures are quoted, but among the single gold disc winners were "Le Clochard," "Joy de Boys" by Denis Roussou, "Un Fils" by Dario Boccaccio, "La Maitresse de Rhins" by Yves Montand and "Dernier des Années." Among the album awards were nine for Phonogram artists and six for Diva artists. A new award for the French national disc was won by "La Probante," "Fille des Mers" by "Melle" and "Dernier des Années." Other awards went to "Café de Paris," "Un Fils" by "Joy de Boys" and "Dernier des Années."
French Recorded Output
$210 Million in 1973

PARIS—Turnover from the sale of French manufactured records and pre-recorded tapes in 1973 was more than 1,000 million francs ($210 million) before deducting royalties and fig-
ures published by the Centre d'Information et de Documentation (CIDIGA).
In 1973 the industry manufact-
tured 119,243,522 records, 5,621,151 cassettes, 729,637 8-track cassettes and 3,283, pre-recorded reel-to-reel tapes.

Disk sales before tax, includ-
ing home and export markets, amounted to 88,643,413 francs (about $910 million); cassettes and

FIDOF Beefing Up Planned

LONDON—Plans to give a new
impetus to FIDOF—the Inter-
national Federation of Festival Or-
ganizations—were outlined last week by the Federation's president,
Augusto Agulho.
Founded more than five years ago
with the aim of co-ordinating song
festivals on an international basis, raising standards, harmonizing rules and regulations, FIDOF was
largely the brainchild of its general
secretary Armando Moreno of Split,
Yugoslavia, and its administration
council comprises representatives of
the Sopko, Tokyo, Brasilia, Athens,
Mapora, Sofia and Split song fest-
ivals, plus Bernard Chevy of MIDEM and Billboard regional publishing director Andre de Vekey, represent-
ing the International Mu-
sic Industry Conference.
Although the organization has
been successful in terms of promot-
ing better communication among festivals and in raising the
world's awareness of those festivals, it
world, it badly needs far more effec-
tive support from the international music industry and it is Agulho's aim to mount a promotion campaign
aimed at drawing industry's at-
tention to the riches in creative
opportunities offered by festivals in membership with FIDOF.

In a letter Agulho met with Ron
Randall of Acrilic Rose, who re-

CBS Singles Streak U.K.

LONDON—The impressive adv-
ances made by CBS on the singles
front continue. One example, which at one point in May gave the American company 13 Top 50 entries, is clearly reflected in the British Market Research Bu-
reau's market survey covering the
period April-June. Not only has CBS further strengthened its lead-
ship as the top label, but its pace-
setting gains are such that EMI is possibly only a week or two behind. The figures, facing a serious challenge to its traditional domination of the singles market.

The figures tell the story—in the last quarter of 1974, the CBS label accounted for 21.1 percent of the market, which has doubled its share of mar-
et to 9.1 percent in 12 months.

While CBS, Bell, Phonogram, I-

International Czech Writers
Ask Better Radio Needletime Pay

PRAGUE—The Czechoslovakian Communist leadership is de-
manding a better deal from Czech
radio over needletime payments.
The Czechoslovak Radio, and even
radio in the city, is increasing its broad-
casting of music yet still paying the
Czechs a pittance. Czechoslovak Radio
To Be Lovely?" It is being backed by
advertising in the national press and
local radio throughout the country and
local radio. The campaign is aimed at
for publicity material. Manager of
public affairs, Rodney Burridge,
says that the campaign is based
for a second year. The argument is
for a second year. The argument is
that the present rate is not sufficient

You might also consider the following texts.
The Bell family in London would like to wish...

Larry Uttal and Irv Beigel

Every success and happiness in their new venture.

Love - David Bridger, Hobbit, Sue A, Sue G, Anne B, Anne D, Kathy, Terry, Lesley and Dolly (the Dog)
A NEW LABEL!
A NEW GROUP!
A NEW ALBUM!

"TWO WORDS, THREE WORDS"

DISTRIBUTED AND PRODUCED BY:
TENTAM RECORDS
884 DUPONT ST. WEST
TORONTO, CANADA

THE ROBERT TENNISON TROUPE

AND NOW! [TENTAM RECORDS]
PRESENTS A SINGLE RELEASE FROM
THE ALBUM. ("TWO WORDS, THREE WORDS")

"JUST LIKE A FOOL"

GAINING FAST
NATIONAL ACCLAIM.

TORONTO—Nominations for three major awards to be presented by the Central Canada Broadcasters' Association at their Annual Convention in October were announced by awards chairman, George Jackison, of CHM-FM, Thunder Bay, Ontario.

Two of these awards have been presented annually for a number of years, however, the third award is new and unique for 1974 and will honor the late Ralph Hancock and will be known as the RUTH HANCOCK MEMORIAL AWARD to "A FRIEND OF THE INDUSTRY.

This award is to be presented annually by the CCBA to an individual who has been recognized as a true friend of the broadcasting industry and who will have demonstrated by exemplary conduct and action, helpfulness and ability in assisting newcomers to the industry, working successfully in the interest of the broadcasting industry and contributing assistance on committees and other assignments performed above the normal call of duty.

The award is open to CCBA members and associates members or persons employed outside the broadcasting industry.

BROADCASTER OF THE YEAR is awarded to someone from a CCBA member station who has contributed to the wellbeing of the broadcasting industry and/or to the community, province or country through broadcasting.

HOWARD CAINE MEMORIAL AWARD is presented to someone from a CCBA member station who closely emulates the late Howard Ca ine in his unfailing dedication to public service has led him to make a significant contribution to his community or his broadcasting in a way outside of, and apart from the broadcasting industry.

All three awards will be made at the CCBA Convention, at the Bonaventure Hotel, Montreal, Deadline for nomination is Aug. 31.

From the Music Capitals of the World

THE ROBERT TENNISON TROUPE

two words
three words

CFRA and CJRC plus CHAM.

20th Century Records will handle the distribution of Mahogany Rush's new album "Child of the Novels" in the U.S. The album was released on July 15 and a promotion campaign has been launched with the unveiling of a gigantic billboard ad on the Sunset Strip in Hollywood. The LP will be on the Nine Records label. KoFl Records, who handles the band for Canada, reports sales of close to 18,000 during the first week of release. KoFl is distributed in Canada by United Artists. Chuck Berry will appear at St. Clair College on Aug. 11 followed by the Getz, Who, Wolfman Jack and Max Webster on Aug. 18. Musicana Records of Waukegan, New York has released two instrumental singles in Canada, "Canadian Falls" by Horoscope and "Energy Grass" by the Gas, Oil and Electric Company. The first release in Canada for Al Rubin, the president of the Musicana Corp was "I Has Red Roses" by Johnny Desmond on Quality Records. The Canadian Top 40 (CTF), a weekly chart program, originating in Vancouver and tabulated according to the charts of RPM Music Week, is scheduled to go on the air on 34 stations throughout the country and is now being adapted for Canadian distribution by Canadian National Association. National sponsorship is by Coca Cola. Lifesavers and Sterling Drugs, who are responsible for two of the 12 minutes of advertising in each of the three hours the show runs, with the rest to be locally acquired by individual radio stations. The show, hosted by Vancouver radio personality Michael Morgan, in addition to providing a rundown of the top 40 hits in Canada, includes information on random artists and fills the Canadian content quota by including the necessary amount of Canadian product. The Guess Who are recording their 13th album for A&M, in Toronto, at the Nimbus Nine studios in Toronto, with Jack Richardson producing. The band is doing an extensive summer tour Friday 2 to Hampton Roads Coliseum in Norfolk, Va., and end up at the West Auditorium in Anchorage, Alaska. The single "Pepper Box" by the Funnies is breaking out in Canada with sales already past the 20,000 mark, according to Mark Hodges of Polydor. The CFTL, Montreal, recently added the single to their playlist after CJM5 gave it its initial exposure. CFRB in Toronto's program director John Sprague has announced the addition of Paul Kellogg to the station's staff of on-air personalities. Donald H. Hartford, president of CFRB Ltd. and vice chairman of the Canadian Association of Broadcasters, presented the CBA Half-Century Award to Bill Baker, the recently retired operations manager of CFRB. Edward Bear along with New Potomac have been giving local radio-sponsored free concerts this summer in markets such as Pittsburgh, Kingston, Sarnia and Ottawa. These dates in tie with promotion of the Monday 29 release of The Stallion. The Capitol Records-EMI of Canada will release a show with the first album recorded in 1965 entitled "Favourite Things." Em will make a short introduction promoting the label's upcoming debut album on Capitol entitled "Pride of Man." Barclay will release the David Allan Coe single "Rhinestone Cowboy" which is the No. 1 on the British charts. A&M Records of Canada have booked Merle Haggard in Canada with Herb Otto's single "Song For Anna" due to the success the single has in the U.S. Please note that the American number for the single is AM 1505 whereas in Canada it is AM 346. Another Canadian debut has been added to Keith McDonald's tour--the Victory Theatre, Toronto on Aug. 12. She will visit Edmonton, Calgary, Kamloops, Vancouver, July 27; and is set for the Jubilee Auditorium, Calgary, Edmonton, Aug. 17; the Exhibition Pavilion, Lethbridge, Aug. 18 and the Board of Trade Auditorium, Winni-peg, Aug. 20.

Dave Geddes is the new program director of CFOM, Vancouver. Otie Kornelson replaces Lou Blair in sales and promotion for WEA in Alberta. American Federation of Musicians has approved a new two-year contract with the Queen City Symphony, a vote of 393 to 49. The two major goals sought and achieved by the two-year contract with the Queen City Symphony include: a minimum increase in local and syndication; and assurance that all programs produced and by the network or independent producers in the U.S. or Canada. "If scored, shall be scored in the U.S. or Canada."
Vanelli Making Big Waves

BY MARTIN MELHUISH

MONTREAL—Few artists have achieved as much success and visibility as Vanelli in his career. A native of Canada, Vanelli has been living and working in the United States for many years. His first album, "Power, Love, and War," was released in 1977 and has been described as a "powerful" record. His second album, "Power, Love, and War II," was released in 1979 and included the hit single "She's Not There." Vanelli's third album, "Power, Love, and War III," was released in 1981 and included the hit single "The View of the World." Vanelli has also released several live albums, including "Live in Concert," released in 1984, "Live in Japan," released in 1985, and "Live in Australia," released in 1986.


Vanelli has also released several singles, including "She's Not There," "Power, Love, and War," and "The View of the World." His music has been featured in several films, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A." Vanelli has also released several music videos, including "She's Not There," "Power, Love, and War," and "The View of the World." Vanelli has been a member of several musical groups, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A." Vanelli has also been featured on several television shows, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A."

In addition to his music career, Vanelli has also been involved in several business ventures. In 1990, Vanelli founded his own record label, "Power, Love, and War Records," which has released several albums by Vanelli as well as other artists. Vanelli has also been involved in several charitable organizations, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A." Vanelli has also been a speaker at several conferences, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A."

Vanelli has been recognized for his contributions to the music industry. In 1991, Vanelli was inducted into the "Legends of Music" Hall of Fame. In 1993, Vanelli was inducted into the "Legends of Music" Hall of Fame, and in 1995, Vanelli was inducted into the "Legends of Music" Hall of Fame.

Vanelli has also been involved in several philanthropic efforts. In 1990, Vanelli founded his own non-profit organization, "The Outsiders," which has been involved in several community service projects. Vanelli has also been a speaker at several conferences, including "The Outsiders," "The Outsiders: The Ride," and "The Outsiders: The Beast of L.A."
Serendipity Singers Booked For 5 Television Specials

BY JACK McDOUGAL

SAN FRANCISCO—The Singers, president of Theatrical Corp. of America and of Stanton Productions, will bring the group to New York in August on the first of five TV specials featuring the Serendipity Singers.

Stanton, who will produce and direct the specials, also has plans to produce a regular Serendipity Singers half-hour series for television.

Stanton owns the name, Serendipity Singers and personally manages and records the groups. His first LP, in 1964, produced one TV special with them, in San Francisco, that was syndicated to 216 channels across the country, all of whom aired it in prime-time.

The show garnered a number one rating in San Francisco when it was aired on KRON (Channel 4) and a number four rating in Los Angeles when it was heard on KTAL (Channel 5).

The follow-up specials, all based on a "Serendipity Singers Discover the Country" theme, will be filmed in Chicago, Atlanta, and Texas. There will also be a "Queen Mary Special" filmed on board the ocean liner and a "Great Fairs Special" which will include scenes from the Pacific National Exposition, the Texas State Fair, the Minnesota State Fair and the New York State Fair.

LP Price Rise Headache

Continued from page 3

sings, Mich., and Brent Platt, Almar Record and Book Stores, St. Louis, estimate that more than 100 pages of charted albums have been relayed to their stores.

Horning, who has closed his Jack- son, Mich., store in favor of a new mail order store in Mt. Pleasant, to where he will soon move his head- quarters, is charging $1 on LPs and $1.50 on the horizon. Horning is striving for a full-fledged inventory in the future.

Platt, who has 40 outlets, some in record/tape only and some in books and record/tape, is getting $4.99 (or $5.98 LPs and 2 for $9.88 in albums.)

Like his contemporaries, Platt says the multitude of price charges has his bookstore in an orderly audit checking accounts and spending double the time previously to cut down on billing errors. Platt

Ken East Will Visit U.S.

Continued from page 3

in January, 1939, obviously recognizes that a young man with a price tag on his chest, even though he stresses that he has no retirement plans.

Sir Edward Kasenye, who had been looking for some time to appoint the first managing director of Decca, has stated that the man he had been seeking has been found. The fact that the man has been identified as Sir Edward has been difficult to find the right person.

In East, wide and regarded as one of the best managers in the history of radio stations, he says that he has been "forced by the efforts of the performers to work out of Decca's head- quarters. Sir Edward evidently believes that he can be the person to smarten up Decca's image and maintain its status as a major force in the record industry.

From his Sydney home, East told Billboard that once his tour of duty in Australia was over he had intended to return to London and waited to concentrate on the record side.

Adding that he regards it as a "great compliment" to be offered the chance of working with one of the only job in the world in the record business for which I would have left the BBC, the fact that he had been possible to return to EMI in London made the decision even more appealing. In fact, Sir Edward said that had he not returned to EMI he could have offered three jobs in the business. He himself was one of theClearance confident that the only job in the world could be had only by Sir Edward. He feels it would have been impossible to return to EMI in London. In the decision as to what would be done with the London EMI, Sir Edward says he and Sir Felix will have to be consulted. All the other jobs, he feels, could have offered him a choice between the two.

"This is one of the best jobs in the business in the world. Everything is there—good resources, good distri- bution, good people."

He also says that the future for the new EMI is bright. He says that Sir Edward believes in the future of the new EMI and that the new company will be a success. He feels it will be a success because of the new management and the new line-up of artists.

The Temptations' "1990" on Motown; disk is the group's sixteenth consecutive gold record since signing with Buddah.

AFTRA Demand Stymies Acknowledgement

LOS ANGELES—Should background singers on record dates receive royalties?

The American Federation of TV & Radio Artists (AFTRA) says yes. Record companies say no.

So a stalemate situation engulfs the contract negotiations between the two parties. Talks have been in progress since March with the current contract having expired at the end of May.

Sales are currently working on a day by day basis.

AFTRA admits that it is asking for a radical proposal. The record producers have offered a residual situation which the union has rejected.

THANKS FOR THE RIDE—New York WEA salesmen George Solovich, right, enjoys his new 1974 Pontiac Firebird as winner of a national sales contest sponsored by Warner Bros. Records on his album, “Silverbird.” Waiting for their first ride with Solovich are, from left to right, George Rosi, WEA branch manager for New York; Nick/Maria, WEA sales manager, Detroit; and Bob Scherschel, WEA assistant marketing manager; Ed Rosenblatt, WBE vice president and director of marketing.

Beacon Theatre’s Concert Series Affected by Closing

NEW YORK—A series of concerts was called off at this city’s Beacon Theatre after the New York City Dept. of Consumer Affairs refused to issue a license for live music shows.

A department spokesman says there is a “discrepancy” in the musical-statutory statements and that when this is cleared up the license will be issued. However, Beacon The- atre owners Barry Kern and Step- phen Singer say that this information has been open to the department for some time and that they have been told that they will open the theatre on March 15, 1975.

Mersey Takes Ampex to Court

NEW YORK—Ampex has been named defendant in a $243,000 breach of contract suit brought in U.S. District Court here by Robert Mersey Productions and its principal, Robert Mersey.

The suit, filed by Abele, Clark & Zuberberg, attorneys for the plain- tiffs, argues that the defendant failed to perform in the contract in that it failed to pay monies.

It also claims that because of Amer- pes’s failure to make contract pay- ments to the plaintiffs, said plaintiffs were forced to use their own funds to further the requirements of the contract.

The plaintiffs are also charging that they were forced to forego accep- tance of other contract offers in anticipation of the defendant’s per- formance of its contractual obliga- tions.

AFTRA Records Series

LOS ANGELES—ABC Records will hold sales and promotion meet- ings at the Beverly Hilton Hotel, Aug. 23-24.

Meets will feature a presen- tation of released for August and September, and a performance by Bob ’Crest’ Crockett.

Meetings will include: publishing, chaired by vice president Gerald Teller; radio promotion, chaired by vice president Otto Smith; publicity, chaired by vice president Hary Hel- fer; personnel manager; national branch manager, Lou Se- bok; and international affairs, chaired by international director Helen Pine and vice president Howard Red- ward.

In other activities, Ian Kallfani, managing director of Anchor Records, and Martin Wyatt, his managing director will play new product from that label. Blessings and Claire Hamill will also perform.

Other sessions will include pop promotion, led by Artie Green, and a sales meeting chaired by Sebok, Bobby Bland, Ruffus and others will be held prior to the following meetings.

The meetings are being organized by Craig Bowers, director of ABC creative services, and Maxine Hay- way, assistant director of creative services.
Six ‘Twinsies’ Cover Rock Through MOR and Country

LOS ANGELES—Paramount Records has issued the latest installment in its “Twinsies” series, this time made up of six double sets which offer an almost universal appeal from early rock to easy listening to country.

Opening the series is “Time,” a hit from Eddie Fisher. Fisher was not only an early giant of pop, he was a prophet of things to come. Including such songs as “Dancing in the Dark” and “Dunce Cap Dolly,” the set should please MOR fans and collectors of those interested in that period of musical history. While most fans might find the transformation from straight pop to folk fine.

Five ‘Time Polka Hits’ from the Six Fat Daddies serves an exceptionally popular group who captured the hearts of many during their day and should awaken the spirit of nostalgia in all of us. Two fine albums in thisHeight comes next. ‘Roy Clark’ gives us a glimpse at some of the earlier material of everyone’s “entertainer of the year,” including “The Cried” and “Family Man.” Hank Thompson brings us a man who has recently enjoyed quite a resurgence. Handling such country classics as “There You Are” and “Crazy Legs,” he delights the listener with such numbers as “Boogie Woogie” and “Kiss Me.”

The Heartache Boys’ album has gone over two million in sales and the group recently flew to England where they won the number one spot on the MOR radio market. The Hues Corporation’s single has now gone over two million in sales and the group recently flew to Holland where they will appear on the country music show “Top Pop.”

The Sailboats With Boat’s Exploration

NEW YORK-RKO Radio and the Coast Gaminan Union Corp. have launched a nationwide campaign building The Gaminan Union’s “The Hobie Cat” people, known for their marketing campaigns, will give away six of their Hobie 12 “cats” in Rock The Boat” promo, one in each of the RKO radio markets.

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This listing of LP/Tape releases is designed to enable retailers and radio programmers to be up to the minute on all new releases to the market. The following is a selection of LP/Tape releases and track manufacturer number. The release date is also given in parentheses where available. Track manufacturer numbers are usually printed in red on the label of the record. In the case of tape releases, the numbers appear on the back of the tape. Tape duplicator/markets appear in parentheses following the tape manufacturer number, where applicable.
Cher's Opening Tar

METICULOUS

Steven Wonder—You Haven't Done Nuthin' (2:32); pro-
ducer: Steven Wonder; writer: S. Wonder; publisher: Stevie

CHOOSING

STEVEN

Steve Wonder: Black Bird (2:41); producer: Thaddeus; publisher:

21st Century

SEYMOUR BRION—Lone Song (2:43); producer: Larry

BRAVING

Murphy; writer: S. Brown; publisher: BMG, ASCAP

WATERS

STEVIE NAGLE—Four Old Friends' Hand (3:29); pro-
ducer: David Andrull; writer: D. Navas; publisher: BMG,

TAR

ASCAP

MAURICE McGOVERN—Give Me a Reason To Be Gone (2:45); pro-
ducer: Doug Bagot; writer: M. Cap; publisher: A Song/

SHAKA

Casablanca; ASCAP

20th Century

SCHWARZWALD

SCHWEITZER

DIPLOMAT

JOY THOMAS—Begins Ain't Better (but Cfftin' Down) (1:50); pro-
ducer: Mark Ham; writer: R. Thomas; publisher: Roter, ASCAP.

STONED

ASCAP

70119.

JOE HISON AND TERRY TURNER—Tiny Girl (Part D) (3:03); producer:

HAYDEN

T. Turner; writer: C. J. Black; writer: J. ASCAP, King

JOE

James 201. Good, solid cut.

ROBERT UPCHURCH—The Devil Made Me Do It (2:33); pro-
ducer: Don Erle; writer: K. Russell; publisher: Golden

RARE

Fierce, Mighty Three, BMG, Golden Frenc

MACRO

3504. Powerful dance record should break right

AUGUST 17, 1974

now and have no difficulty becoming top

volume.

ROBERT WARD—You're The One (4:52); producer: Rick

Korven; writer: R. Ward; publisher: ABC, SSL, ABM

1974

1967.

ROBERT WARD—You're The One (4:52); producer: Rick

Korven; writer: R. Ward; publisher: ABC, SSL, ABM

1974.

ROBERT WARD—You're The One (4:52); producer: Rick

Korven; writer: R. Ward; publisher: ABC, SSL, ABM

1974.

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ROBERT WARD—You're The One (4:52); producer: Rick

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1974.
FRUITY, FRIENDLY

Col Gamblers on Wombles, Stars of U.K. Television

By JIM MELANSON

NEW YORK—Will the Wombles, those furry imports from the U.K., be a super-shot in the current sales phenomenon for the record industry this summer? Columbia Records thinks so, and is giving the national promotion and merchandising campaign to support what is being called the "Wombling Mania."

What are the Wombles, you say? It all started in the U.K., as a story-line idea for a children's book by Elizabeth Baden. Friendly and furry, the Wombles were an animal community which helped clean up the Wombling environment. From book form, the next step for Wombles in BBC television, where for some 15 weeks an animated children's program was aired seven times a week. The musical theme for the show was written, arranged and performed by Michael Brooke.

In the U.K. now, according to CBS executives, the rest is history. Several Womble dolls have made it to the other side of the English Channel, and Womble dolls, puppets, T-shirts, buttons, etc. are the new in-item.

Now it's the U.S.'s turn. A single, "Wombling Summer Party," has been done, and an album, "Remember You're a Womble," is due out shortly.

Picking up on the ecology theme of the album, the Wombles will tie-in with a number of radio stations throughout the country, stressing a cleaner environment and plugging the disks, says Steve Popovich, vice president, national promotion.

First on the agenda is a tie-in with radio station WRKAO-AM in Boston Aug. 12. Ed Hynes, local Columbia Records promotion man, says that the campaign will be designed to clean up three local parks, in conjunction with the station and a local city commission.

People participating in the clean-up will be given Womble singles, bumper stickers, buttons, etc.

On the West Coast, an ecology tie-in has been set up with the station KHJ-AM in Los Angeles for Aug. 17. Terry Powell, West Coast Columbia Records promotion man for Columbia, says that the station is airing a song for the public to turn over to him. The song is a million-dollar-a-half of the Huntington Beach.

Points Pointer To Tenn. Promo

LOS ANGELES—With the Pointer Sisters' latest single, "Fairytale," breaking on the Billboard country chart, the Blue Throat act is en route to Nashville for an Aug. 16 Motor Speedway show and promotion appearances at the Country Club.

Adding the country promotion of the Pointer Sisters in Larry Baunach of Los Angeles, which is like Blue Thumb a Famous Music label.

General News

New Companies

Mayfield's Curtom, Gemigo Labels Roar

LOS ANGELES—Curtom Records continues to be far more than just a production deal trademark for Curtis Mayfield, the "Superhero" writer-producer.

Curtom has Chicago's only 24-track studio, its own building, seven full producers, and five artists under contract.

In addition to Buddah-distributed Curtom, Minpsa is done by business administration, Martin Stuart has a recent Famous Music label deal under the label of Gemigo.

"We decided it was a good idea to have several outlets for our product," says Stuart, explaining the reason for Gemigo. "Famous wants black product and made us an excellent offer."

Stuart, Mayfield's manager for seven years, spoke to Buddah while in Los Angeles to confer with record company presidents about Curtom's upcoming free agent status. Its Buddah contract expires shortly.

Curtom is reportedly seeking multimillion-dollar guarantees if it departs Buddah.

"Our Curtom '74 release so far has hit the chart, including two gold albums," says Stuart.

Funded in part by the Curtom moved into its own Chicago factory two years ago. Its $250,000 studio with two-staff engineers available to the label's producers and artists 24 hours a day. "If anybody on the road is having a problem, no matter what, we can be in the studio working it out on tape within the hour," claims Stuart. "We do all our Curtis Mayfield product at our own studio."

Mayfield's personal project this summer is a black film adaptation of the opera "La Boheme" with Al Green, Melba Moore and Lola Falana.

"Carson" Soundtrack Gets Para Promotion

NEW YORK—A Paramount Records label promotion department will follow the recently released soundtrack album "The Education of Sonny Carson." The movie was scored by Corderidge-Taylor and features vocals by Leon Ware. Paramount is working closely with Paramount Pictures to set up "Sonny Carson" screenings for primary outlets and recordable organizations in Washington, Philadelphia and Detroit.

RCA Classical Push

NEW YORK—RCA Records is launching in August a month-long merchandising campaign covering the "Real Sounds of Classic" catalog. An added incentive of the campaign, which will highlight the 200 all-time best selling RCA albums claimed to have had cumulative sales of more than 20 million albums in the U.S., will be the 20 percent discount on all orders during the month.
"Love Song" by Severin Browne.
A Love Song for the Seventies.
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<th>#</th>
<th>Artist/LP Title</th>
<th>Music by</th>
<th>Label/Number (Dot Label)</th>
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<td>1</td>
<td>BUDDY HOLLY &amp; THE CRIKETES</td>
<td>Buddy Holly</td>
<td>Scepter SPS 1088</td>
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<td>Buddy Holly</td>
<td>Scepter SPS 1088</td>
<td>July 29, 1958</td>
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Note: The table represents Billboard's Top LP's & Tape chart for the week of July 29, 1958, showing the top records in the industry at that time.
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- Total number of weeks on charts.
- Label and record number.
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ON BLUE THUMB RECORDS AND AMPEX TAPES
BLUE THUMB RECORDS, INC.
A Subsidiary of Famous Music Corp. A Gulf+Western Company
New Orleans—Although primarily intended as a site for sports events and conventions, the new Superdome opening here April 1975 will have an equally strong appeal to pop music groups and solo acts.

That's the opinion of Dave Dixon, prominent New Orleans businessman, sports promoter and former exec director of the gigantic Superdome. He admits that Elvis Presley will look like a giant ant to thousands of spectators seated 16 stories above the stage, but accounts will be "perfect," Dixon promises, and there will be six television screens visible to all attending indoor music events.

Conceived in 1966 with an allocation of $25 million, the New Orleans Dome will open at a cost close to $65 million. It is on 52 acres. The capital Louisiana Purchase cost the U.S. $12 million in the 19th Century.

Mayor Moon Landrieu is in accord with Dixon in planning future music events. The Dome, record executive recorded that a gargantuan structure will become number one venue for all facets of the Civic Center's activities.

KSBM welcomes inquires from the music trade.

Tuesday Shops Held

Los Angeles—A workshop stressing the business aspects of the music business is being broadcast through four Tuesdays in August by Clear Light Productions at the Avalon Carus Community Center.

Suppliers are invited to speak each week.

Gold Disk Then Where

Continued from page 28

But you gotta get that product out there.

In a past column on Bill Wills, we dealt with his delay at putting the time and the effort into such a surefire song that its overdue recording has been well compensated for by his performance on the hit chart as it has evolved.

But what of the acts that were beginning to flourish? Why haven't the Howards, the Larks, the Impressions, the "Who Can I," or the Friends of Distinction, a "Give Us A Kiss" or Edwinn Scurlock, Booker T. (formerly with the M.G.'s), or the Undisputed Truth, or the others who are so young and talented to be placed on the shelf with all the other "oldies" but good.

NY NARAS Elects 15

Continued from page 12

Brooks Archer, Stephen Schwartz and Tom Shepard who are entering the business in their second year of their year terms. The New York Governor's election is being handled by Selma Bron, Frank Rosenthal, Abe Kaplan, Arich Lustberg and David Jaffe. The New York and New York City terms end next year. They join Horowitz, whose term ends next year.

Composers' Panel

Continued from page 26

The composers claim they have negotiated individual contracts, not through their union. Judge Briant rejected this position. He also rejected the composer's contention that the producers had compromised just as they did with A&M, an opportunity to make better assignments to them to their own publishing firms.

Former Beatle John Lennon, who plans to appeal his record suits from the U.S., will have to face trial in New York, a judge has ruled, for alleged breach of contract. Suit was brought against the singer by Allen Klein, former manager of the Beatles. The judge ruled last week that he will transfer the suit to England because he feels the case was made there.

John Denver had their first child last week. They adopted an American Indian boy. Rod McKuen gave in to pressure and filed for divorce.

CBS Los Angeles record operations moving this autumn from Hollywood radio-TV to own building on Robertson Blvd., Beverly Hills. Younger's Onda Nuova Festival canceled and impresario Alfredo Romero now in Spain.

Whitburn's early entry into the field, shortly to be heard on Clear Light Spot on England. . . . England's first rock album, "W.T.S.," by the Builders, is now earning a kind of success.


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