Nixon Furore Slows Copyright Movement
By MILDRED HALL
WASHINGTON—The aftermath of the Nixon resignation has set in motion a new series of delays in Congress for all pending copyright bills—including the general revision bill (S.1341), the House antipiracy bill H.R. 13364, and the hoped-for expansion legislation to save expiring copyrights. Reflected from the narrowing job of impeaching a president, both Senate and House began a lengthy Labor-Day recess this week. The probable result will be no further chance of copyright action until mid-September or later, according to Hill spokesmen.

Once again last week, the revision bill was deprived of a possible Senate vote. Sen. Sam Ervin (D.-N.C.) secured a hold on the action until his return from the American Bar Assn. convention in Hawaii.

Sen. Ervin hopes to kill record piracy royalties not only for broadcasters and patchen operators, but to eliminate the performance right completely in his floor amendment to the revision bill. (Billboard, July 27.)

(Continued on page 4)

Panasonic Sets Expansion Move
By RADCLIFFE JOE
NEW YORK—Panasonic Automotive Products Dept. will utilize network television, as well as trade and consumer print media, in a massive promotion campaign that Cal Shera, vice president and general manager of Panasonic's special products division, calls a major internal and external expansion.

Shera's disclosure comes almost on the eve of the first of three regional sales meetings scheduled for Sept. 1-3 here.

It is also made in the wake of usually reliable industry reports that the division, which includes car stereo and video products, is under review by corporate tows as part of an overall consolidation/elimination plan following a fiscal year which registered losses instead of profits.

In addition to media advertising, Panasonic Auto Products will go into every major trade show including both the winter and summer (Continued on page 24)

July
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studies. (Continued on page 4)

Texaco Sued In Tape Piracy Test
By STEPHEN TRABMAN
NEW YORK—In what may develop as a precedent-setting piracy test case, Curtron Publishing Co. and Camad Music Co. have filed suit against Texaco, alleging copyright infringement on songs appearing on tapes alleged to be bootleg reproductions and sold at an Illinois Texaco station. The oil firm has denied the allegations.

A ruling for the plaintiffs could establish the important precedent in piracy litigation of a parent company being held liable for actions of its agents—in this case, an oil company held accountable for activities of its franchised stations.

"Policing the hundreds of individual gas stations throughout the nation that sell promotional records and tapes are thought to be bootleg product, is impossible," maintains Barry Fredericks of Curtron's law firm, Harris & Fredericks.

"It is the responsibility of the parent oil company, in this case Texaco, to monitor the products its agents offer for sale," says Mary Stuart, Curtron vice president, citing "the ineffectiveness of NARM and the laxity of existing U.S. copyright laws in fighting bootleg records and tapes" as reasons for the court action.

"We are prepared," he says, "to (Continued on page 4)

Home Taping a $ Threat Seen In Gilbert Survey
By ELIOT TIEGEL
LOS ANGELES—Home copying of records and tapes by persons 14-25 accounts for a considerable dollar loss to the industry, a survey by Gilbert Youth Research reveals.

In a national probability sample of 2,500 personal interviews, the New York-based youth research firm reports that 32.5 percent of participants buy fewer records as a result of their taping activities.

In the area of prerecorded tapes, 39.8 percent indicate they buy less 8-track cartridges and cassettes as a result of the music themselves.

Albums borrowed from friends are the prime source from which music is taped: 72.2 percent of the participants indicate this to be the case. (Continued on page 58)

U. K. Album Sales Hit 24 Million Units
LONDON—Album sales in the first quarter of 1974 amounted to 24 million copies, an increase of 7 million over the same period last year despite the three-day work week and difficulties imposed on the record industry.

Similarly, manufacturers' revenue from LPs increased to $21.5 million at $33.1 million, reveal figures from the Department of Trade covering the period January-March.

Sales of singles, however, stopped only a marginal increase of 2 million copies over 1973's figure of 12.5 million copies. Revenue was only (Continued on page 47)

(Continued on page 6)
Dark Horse Records

“Running on a dark race course with A&M Records”
EMI Experimenting With Discrete Disk

By REX ANDERSON
Music Week Staff Writer

LONDON—The EMI technical and research departments have submitted tapes to Sony Corp. in Tokyo, Germany, for test cutting onto disk using the discrete CD-4 system developed by PVC.

However, Wally Rand, director of technical services, and a member of the EMI quadratic committee, says that this should not be taken as an indication of EMI's intention to drop the major format into a world of music.

"We are in the quadratic business and are generally interested in what other companies are doing," he notes. "We are committed to SQ inasmuch as we are issuing records on SQ, but we have the option to pull out of it."

The quad committee, which compiles Radon, director of technical services, Coke, American Records and Wood, manager for American Records, and Len Wood, research manager for United Artists, formed the EMI committee to conduct a national investigation to determine whether the audio industry indulges in unfair business practices.

The probe will also investigate charges of attempted price fixing by audio dealers. If there is no fair trade laws exist, the possibilities of monopolies by Japanese equipment manufacturers that are being protectionally controlled by 70 percent of the audio equipment sold in this country.

The investigation, which is being conducted by the New York office of the FTC, has also been expanded to see whether the company was doing business in Europe.

DGG-Polygram, which has not committed itself to a quad system, already has a CD-4 lathe and so does CBS, which is a competitor of

in the U.S. However, Rand points out that it is a perfectly good lathe for non-square waves and he adds that it seems unlikely that any form of quad will seize the market for another five years.

Nevertheless, at least one EMI licen-
ed company, Elektra, is already committed to CD-4 as part of the American WEA group. It seems inevitable that DGG-Polygram, probably Europe's largest and certainly one of the most perfectionist record company, will eventually go for CD-4.

Other companies are believed to be on the point of becoming committed to the system are BASF, which is also having a test cut in Europe and is distributed in this country by Deca, which to date has not de-\n
dicated itself to the system. It is claimed that Ansonia, another company in the same Bertelsmann group as Sonopress, also will join.

New Recording Scale In U.K.

LONDON—New rates governing musicians' recording fees and conditions, finally agreed upon between the Musicians' Union and the British Phonographic Industry, lay down a minimum $45 fee for a three-hour session and a minimum recording time of 20 minutes.

On a two-hour session, maximum recording fee is $30. Minimum rate for the new fixed rate is a minimum $35. Rates are generally slightly lower for assembly, opera and ballet orchestras and for chamber groups.

(Continued on page 38)

FAMOUS OFFICE FOLD

Major Shurlee Sees ABC Consolidation

LOS ANGELES—ABC/Danhill, major label purchasing the Famous family of labels two weeks ago, has begun closing down Famous outlets here and in New York; has established its own nameable New York office to be headed by John Rosica, which will be headquartered at the corporate ABC offices on Sixth Street; has signed a marketing pact with Sire/Passport which ends a short time Legal Dispute between ABC and Sire/Passport with the latter having filed a $5 million damage suit on the basis of the announce- ment that ABC had purchased the Famous record wing.

In the closing of Famous offices on both Coasts, at least 50 persons are reportedly set for pink-slip notices; 20 companies are предусмотрened for the future, at least.

Tom Matell is reportedly being readied for the near future, at least.

Also being closed is the former with CITI and Paramount Records, is Sandford Yaguda who joined several weeks ago in an ad post, Handling Eastern Publishing activities for ABC in Jimmy Kronides.

(Continued on page 38)

Soul Gels London's Promo Eye

LOS ANGELES—London Records has begun concert cam-
paigns to increase its promotional muscle in the soul and secondary market areas.

This new activity is the result of the label's recent hiring of 19-year-old British-industry Don Wardell as promotion chief.

The one-time Radio Luxembourg disc jockey and programmer's ef-

orts to increase radio play, includes hiring a national r&b promotion di-

rector soon, something London has never done before. "Four-year-past our U.S. releases are solo, so I hired Odis Jones in Chicago and Willis Sonny Bell in Detroit."

"Now I need a captain for the team. We may have more local and regional promo men for black ra-

dio stations and black stations but we need someone here in the middle."

(Continued on page 38)

Taxe, 3 Others Land Jail Terms

LOS ANGELES—The four defendant in the first Federal District Court suit involving tape piracy rece-

ved prison terms yesterday from Judge Irving Hill IV (26). They immediately filed notice of appeal. The defendants are Richard Taxe, who headed such firms as Gelt Discos and Datax, receiving a term of 18 months in federal prison plus a total of $26,000 in fines, based on $1,000 each for 26 counts, plus the total of trial prosecution, up to $25,000.

(Continued on page 58)

FTC Launches National Probe Into Audio Field

NEW YORK— Alleged pressures by audio equipment manufacturers with fair traded products on dealers to conform with stipulations of the non-singer clause, has prompted the Federal Trade Commission (FTC) to launch a nationwide investigation to determine whether the audio industry indulges in unfair business practices.

The probe will also investigate charges of attempted price fixing by audio dealers. If there is no fair trade laws exist, the possibilities of monopolies by Japanese equipment manufacturers that are being protectionally controlled by 70 percent of the audio equipment sold in this country.

The investigation, which is being conducted by the New York office of the FTC, has also been expanded to see whether the company was doing business in Europe.

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(Continued on page 58)
In 17 Months, Cap Aggressively Rolls Into Soul Chart Contention

By BOB KIRSCH

LOS ANGELES — Just 17 months after winning its first gold record, Capitol Records has built a roster of eight acts (four of which are chronicled in the chart), more than doubled its personnel for the division and developed complete merchandising plans aimed directly at the black market.

Capitol was one of the last major labels to enter the lucrative black market. Its black roster until March of last year consisted primarily of Motown acts such as The Supremes, The Temptations, The Isley Brothers, Nat King Cole, Nancy Wilson and Cannonball Adderley and an ill-fated Stax band.

In March of 1973, however, Larkin Arnold, a lawyer in the firm's legal department, took charge of the division and set about building a black roster.

"We took the philosophy that it would be better to sign new artists and build them rather than buy established acts for large sums of money," Arnold said. "So we signed Tavares, got Gene Redding through the hands of a good lawyer, Barbara Acklin, decided to work more with Nancy Wilson on contemporary product and signed four other acts.

Arnold's only experience in the music business had been running a night club in Washington, D.C. while in law school, but after his appointment at Capitol he set out to visit as many black one-stops and retailers as possible, assuring them Capitol was in the soul business and to stay in and to seek out any artists outside the group. Their first real acquisition was Tavares," he says. "Their manager, Brian Pinilla, brought us a tape and I flew to Washington, saw them and signed them." Since then, the group has enjoyed several top soul hits. "We got Gene Redding through the Haven deal with Brian Lambert and Dennis Potter, and they produce him as well as Tavares." Arnold's philosophy is that it is more important to build a solid soul act than to sign a group and try to pop for a hit immediately. To that end, the firm has hired the black public relations firm of Edward Windsor Wright, hired four promotion men to work the black areas exclusively and helped guide some of the artists' tours.

"I go on the road every six weeks," Arnold says, "and try to reach as many major markets as possible. We are going to try to keep a small roster, and don't see it even growing much bigger than 10. We have used such top producers as Johnny Bristol, Gene Page and Billy Davis, and made Matt Parsons national R&B promotion chief."

Arnold acts as executive producer on many records, but he feels his real contribution has been in the areas of marketing and merchandising.

Copyright Bill Sloshed By Nixon Furore

On the House side of the antipiracy bill is expected to be voted out this week by the Judiciary subcommittee on copyrights and trademarks, chaired by Rep. ROBERT W. KASTENMEIER (D-Wis.). But the full committee was not expected to vote on the bill.

Rep. Kastenmeier still feels that the House bill is a fiasco, and that any bill should be lowered and his subcommittee was expected to follow his leader's lead. The House bill, in Kastenmeier's view, reflects the Senate Copyright Revisions terms, which called for maximum copyright terms of 75 years, seven years imprisonment for willful pirate, and up to $25,000 and/or three years for first offenders.

The bill would assure continuing right to copyright protection for more than 25 years and marketing of all future products. In his view, he is the author of the bill and the House is expected to give the copyright protection for the 1973-1972. Under the present 1971 temporary antipiracy amendment, protection would end Dec. 31, 1974.

In spite of the short time left to the Judiciary committee because of the Labor Day recess, and the subcommittee's short time because of the nomination of President Gerald Ford's choice of a vice president, Rep. Kastenmeier is emphatic about the need for subcommittee members to give time to copyright legislation.

He expects the Senate to achieve a compromise, but "it will be a compromise in a compromise, and while the House can't possibly reach a vote, the subcommittee may make a start on the general revision bill this year. Next year, Rep. Kastenmeier said the group would next focus on extensive hearings on the complicated revision bill, particularly since the present membership did not suffice. The 1967 House-passed revision bill.

On the Senate side delays have cropped up so persistently that it is not likely any compromise will be reached before the interim emergency bills, such as the antipiracy bill, may be a Senate vote to have such a bill in the fall.

Other individual copyright bills in the interim category include one more extension bill to give copying of works in public domain for the next, longer term of life plus 50 years.

Time which to pass these acts may be further whittled away if the restless 93d Congress plunes for an early October adjournment.

UA Restructures to Five

Manufacturing—two pressing plants, All Disc in New Jersey and Records in California, plus LT D Tape Duplication in Omaha.

-International—wholly owned and operated subsidiary UA labels in England, Canada, France and Germany.

Stewart will concentrate on overall personnel, marketing manager of the U.S. Music and Records Group. Teller will oversee personnel, distribution, the four European UA labels will have authority for signing artists and all other day-to-day operations.

Teller has been president of UA's U.S. division since 1969 as assistant to former president Clive Davis. He held a variety of marketing positions, including head of the merchandising vice presidency. (His move to UA was exclusively reported in Inside Track several weeks ago).

A graduate of Columbia University and Harvard Business School, Teller will not only be president and chief operating officer of America's UA label, but also a vice president and board member of the UA Music and Records Group.

The CBS's responsibilities were the over-all development and execution of marketing campaigns for each artist. He is credited with Columbia marketing strategy in improving its advertising campaigns, pick-up radio spots, branch sales office audio-visual, management and the大部分 fulfillment of in-store display materials.

He was also instrumental in CBS artist development campaigns for new important acts such as Log-Ins & Mesina, Earth, Wind & Fire, Mott the Hoople, Billy Joel, Herbie Hancock, Tanya Tucker and the Mahavishnu Orchestra.

Stewart says, "There are many advantages in this corporate reorganization, in the areas of more efficient management cooperation line for day-to-day activities. We feel this restructuring may well be the maximum growth within each UA division.

Eric Pleskow, president of United Artists Corp. which covers the film production—distribution operations, calls the restructuring "necessary for the continued growth and expansion of United Artists' activities in the record and music publishing fields."

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Executive Turntable

GILLIN STEWART TELLER DIGIOVANNA

Michael Stewart has been named board chairman of the newly reorganized United Artists Music and Records Group, Alvin N. (Al) Teller replaces Stewart as president of UA Records. Teller, 29, was CBS Records vice president in 1971, working as a Harvard Business School master's degree holder. Teller joined Columbia in 1969 as assistant to former president Clive Davis. (For complete details of UA reorganization, see story on page one.)

At Warner Brothers Records, Murray Gilpin is in as vice president and treasurer. He will be chief financial officer responsible for planning, budgets, systems and working intimately with the WB marketing management group.

... Audio Magazines Corp., in Gardena, Calif., has installed Dominieck J. Saccone, 34, as branch manager for the Audio Technica U.S.I.A., and will continue to serve as the company's general manager. ... A Notre Dame graduate with a law degree and currently working in the patent law and semiconductor sales, with Panasonic's consumer electronics group in New York. He is a former army helicopter pilot.

Gloria Sonheim has left Bell Records, where for the past four and a half years she has been domestic director of publicity and foreign liaison, coordinating overseas creative services, promotion, product and film servicing. Ms. Sonheim will announce plans shortly.

Peggy Lee has acquired Tony Harrington, recently with Atlantic Records in Los Angeles, as public relations manager. ... Phonogram, Inc., has made George Schacht, 47, an associate, vice president of Phonogram, Inc., and Peter Huber, 44, a former Billboard staff. ... Phonogram also has placed Dave Potter in the unique position of publishing a single Mercury Records act, the Ohio Players. ... Judy Baer, 39, is now the Definitive Edition office to Levinson Associates, Inc., as account executive specializing in music.

Craig Fisher joins A&R as publicity assistant. He was previously with the Columbia division at ABC. He has been with the Columbia division at ABC.

The new western promotion manager for Music Distributors of America in North Hollywood, Calif., is David Knight, formerly with Metromedia Records.

... Des Westlund moves into the production slot at Island Records, Los Angeles, as a result of promotion, and will report to Mike Moss and the new division's new, longer term of life plus 50 years.

Time which to pass these acts may be further whittled away if the restless 93d Congress plunes for an early October adjournment.
In Memoriam

Bill Chase
Walter Clark
John Emma
Wally Yohn

The Epic family
and the world of music
are going to miss them.
Texaco Sued In Tape Piracy Test

- Continued from page 1

enforce our rights through the courts even when our adversary turns out to be a giant like Texaco.

The suit, filed in the U.S. District Court for the Southern District of New York, alleges infringement on patents for an 8-track cartridge, "Glady's Knight & The Pips Singing The Original Motion Picture Soundtrack Claudiun."...

ABC records' president Jay Lasker welcomes the lawsuit, "We feel the tapes are going to be a giant like Texaco."

The suit was brought by itself, himself, at the Texaco in Chicago, Texas, headquarters of Texaco, and other service stations in Illinois and other states throughout the United States, and also on behalf of and participated in the sale of such cartridges containing such parts of instruments, serving to reproduce mechanical said arrangements and adaptations of said musical compositions.

The suit alleges that Texaco, Inc., a service station in the State of Illinois known as "Texaco," and upon information and belief, and other service stations in Illinois and other states throughout the United States, and also on behalf of and participated in the sale of such cartridges containing such parts of instruments, serving to reproduce mechanical said arrangements and adaptations of said musical compositions.

Orders, speakers, and subjects.

One original defendant, "The Original Million Dollar Soundtrack," was delivered to ABC at the ABC TV Los Angeles office.

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Capitol Profits Rise Above $7 Million Mark For '73-74

LOS ANGELES—Capitol Industries-EMI reported earnings of $7,322,000, or $1.72 a share, on sales of $130,978,000 for fiscal 1973. Fiscally, 1974 included an extraordinary gain of $1,120,000, compared to an extraordinary gain of $392,000 in fiscal 1973. Earnings from continuing operations, before extraordinary items, were $5,700,000, or $2.28 a share, in fiscal 1974, compared to $5,739,000, or $2.15 a share, in fiscal 1973.

As a result of the company's decision to discontinue Mercury's leased department and rack-jobbing operations, Capitol's earnings were affected by:

- An after-tax provision in fiscal 1974 for loss on disposal and phase-out of $2,841,000.

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IDEAL SPACE FOR MUSIC INDUSTRY

Hollywood Blvd. Varying office sizes in full service bldg. 1 full floor ready for occupancy—6,700 sq. ft. Sample parking, near freeway & recording studios.

Bonnie Benedict 680-9820

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The following financial analysis is being done on a daily basis to keep pace with the serious changes in corporate America. This is part of a financial analysis service by American Radio History.

**Financial Off the Ticker**

As of closing, Thursday, August 15, 1974

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**Market Quotations**

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**COMCAST CORP., Bala Cynwyd, Pa., a cable, network, and background music business, has agreed to purchase the Marcus Franchise and sound equipment business of Music Service Inc., San Diego, for an undisclosed amount of cash and notes.**

**LA JOLLA (Calif.): One of the all-time high of $3,910,734 in July. The total, on a letter of credit basis, surpassed the previous record $7,780,000 in July of 1973. The July figure represented an increase of 13.2 per cent over June and an increase of 6.7 per cent over July 1973.**

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**LUNCH AT THE LEFT BANK**

View the city, talk shop on the patio and relax as we see to the details of making a luncheon a memorable occasion.

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**TRAVEL AGENCY available**

Los Angeles
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NEW YORK—Jack G. Tewey, President of NBC Radio, in introducing Clive Davis, a keynote speaker at the 19th Annual International Radio Programming Forum, said: “He is unique in the music field—combining business acumen with creative sensitivity. As a marketing and programming strategist, he has contributed to the success of a record company that personalizes the role of top of the needle of a major record label. He personally signed new artists and became a cornerstone in the growth of a company. Among the artists he helped develop were Whitney Houston, Eurythmics, Chicago, Santana, and Loggins & Messina. He was also responsible for releasing talents such as Neil Diamond and Lisa Minnelli, and producer Gamble & Huff. It would be impossible to list everything in this man’s life and his outstanding contributions to the industry. He is one of music’s major contributors.”

Excerpts from Davis’ speech follow.

To a large extent radio stations and programming industry sales generate, both creatively and commercially, from record promotions. You have a special responsibility to the government that gave the radio industry these unique promotional powers through the music that filters into the homes and cars of millions by just a twist of a dial. There is no community that values your right of choice by paying to hear what you want, more than the radio listener. It is a vital ingredient of the community that puts on that opposite side of the table.

I can remember the forays over lyrics that certain artists been making lately. I was surprised to hear the late Bob Dylan’s “George Jackson” record. Well, I received many late letters and calls. Some wondered just what in the world about the record to come out? How could this be, an icon of a generation’s epics. My answer was simple. As a record producer has a responsibility to his audience. Bob Dylan is our artist as well.

Bob Dylan is as important to us as is Arlen, Gershwin and other American composers, and publishers. To invoke a censorship argument here against him is to deprive the world of the best talents that our country has to offer in both arts and writers. To stand up and stand strong and defend their right of imagination, and the right of the listener to listen, is good will. Bob Dylan is an artist in every right because the music he produces is a viable art, and the public enjoys it. The only real solution is for you to alert your audience what is taking place. When a record is released. Then you make your own decision about what you will or will not listen. The air has always seemed very obvious.

The crucial area of confrontation between radio stations and record programs, however, is the free play list. Starting with the 40 playlist. Actually, it is really a commercial consideration and much too much emotion and language for a question. If a pays for a radio station to play fewer records—that is it their selling, then that station will die. It’s for you to record companies to attempt to get into these play lists. But the industry awareness that broader programming will be more attractive to the listener and the station that is up the light will be electrically overnight. It’s the tastes of the public that is being gaged and programmed right during the time and for a long time.

That’s why we have to fight—most of the public taste. This is the best of the list of a record company. What will be the next sound from a record company?

When I started at the helm of Columbia Records in mid-sixties it was clear that music was changing. I didn’t know when. Only I knew that change was coming.

When I moved to the business side of Columbia, the company was facing an impending financial crisis. It had always been one of the three strong majors, along with RCA and Capitol. But its strength was in three areas of music: Broadway shows, such as “My Fair Lady,” “South Pacific,” “Guys and Dolls,” “Music in Motion” and “West Side Story,” classical records—sales of warehouse music ranches, such as the great string quartets, and symphonies, and records that forced local library purchasing and local radio, and the New York Philharmonic to repurchase engravings that paid for the recording of many modern composers; and thirdly, middle of the road records.

Despite the addition of two major tolls, the labels changed fast. The Broadway show market fell apart. You, as program directors and TV personnel, who continue to program the time-honored programming artists like Pat Suzuki sing “The Ritz,” “In the Air Tonight” and “The Rain,” because the effect of that was to reduce the size of the radio listings for Broadway show public radio. Just married? and “The Jetsons” that would have sold over a million units in their first year. But there are $144,000,000 to $150,000,000 sold. It didn’t lend itself to sales for the year.

This real revolution musically, socially and culturally created a new world for radio. Where you can play a program on AM radio; also, the structure of the new format, which allows AM radio to use 200,000 to 250,000 sets, whereas before, a lower billing.”

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This real revolution musically, socially and culturally created a new world for radio. Where you can play a program on AM radio; also, the structure of the new format, which allows AM radio to use 200,000 to 250,000 sets, whereas before, a lower billing.

What makes the future of recorded music so exciting? We have come out of one of the most famous record years on radio, with the Beatles and the other stemming from Monterey, and now the balance in program.

Now no longer dependent on the hit single, record companies welcomed the potential of the hit single to the hit single. But I know the game is not dead. For got it? We have covered the pop market for years with Mitch Miller on “My Fair Lady” and the hits that followed. And the pop stations did not give up. But the old real solution was to alert your audience what was taking place. When a record is released. Then you make your own decision about what you will or will not listen.

The top 30 reading of this fact is not related sales, promotions and other popular standards and light popular music. These stations are the ones that have the best groupings and the best music, and the pop stations don’t fall for it. So this is a bold statement.

This isn’t the last of it. It’s the beginning of a new world for radio. The pop stations are not going to fall for it. So this is a bold statement.

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THE STONE TRUTH

WHICH MAGAZINE OFFERS MORE COVERAGE OF THE MUSIC WORLD?

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106

TOTAL RECORDS REVIEWED

91
156

TOTAL RECORDING ARTISTS FEATURED

186
265

ZOO WORLD IS THE No.1 MUSIC MAGAZINE
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SINGING OR COMPOSE?
IT'S RARE WHEN A PERFORMER SUCCESSFULLY COMBINES BOTH

By NAT FREEDLAND and ROB KIRSH

LOS ANGELES—The status of the singer-songwriter in today's recording industry is more than ever. Perhaps it's only coming up to the prominence it deserves, as universal as human nature, is that practically every writer who achieves major record sales is also a versatile performer. With every new compilation, tour, TV appearance and album, songwriters are promoted as the stars of the music industry.

This Billboard interpretive news feature examines four successful songwriters who have made the transition to writer-singer with various degrees of public acceptance. Our sample writer-artists came into prominence from different pop directions, so the total span of their multiple careers and obstacles overcome along the way illustrate many of the great rewards and pitfalls in the record industry.

Jimmy Webb has undoubtedly made the most public impact as an exploder of new pop songwriting boundaries than any contemporary composer besides Barbra Streisand.

However, after a brief golden period in which Webb literally dominated the airwaves for months at a time with "Up, Up and Away" by the 5th Dimension, Cindy Machelle's "By the Time I Get To Phoenix" and "McArthur Park" sung by Richard Harris, Webb decided to concentrate on writing songs for himself.

He made three Warner Bros. albums that won some good reviews but were commercially flops. There was a certain amount of live touring but at his best he was often found for lack of stage discipline and a mediocre voice.

Still only 28, Webb appeared to go into semi-retirement for several years, although he says the appearance is deceptive. "I completed several real big projects, which unfortunately were not big hits for one reason or another," he explains.

"I scored the first Play boy film 'The Naked Ape,' which flopped as a movie and nobody ever got to hear a terrific score that I worked on for a year."

Webb's pride in the soundtrack proved justified when he played the interview some excerpts over the powerful stereo equipment at his estate in suburban Encino.

Webb, his brother, sister and a number of friends and in lavish casualness at a sprawling property passed down from several movie greats. There's a full recording studio on the premises, where Webb is producing a master for his teenage sister, Susan, a veteran session vocalist.

"I never stopped working," Webb says. He produced several albums since leaving Warner, the best-known being a Motown package for the Supremes, though it was no big hit either.

"What happens to me is that an artist I respect asks me to write them a song, so naturally I arrange the material and conduct the session and work on the tape mix. And next thing I know, I'm writing up at least six months of my life writing and producing their whole album.

Webb's latest big hit was the Art Garfunkel soloist debut single "All I Know." "Artie wants me to do more work with him," Webb says resolutely. He is also currently in production on the next Glen Campbell LP, writing all the songs of course.

Meanwhile, Webb did return as a far more polished artist on the Elektra-Asylum label. During his performance hiatus he took vocal coaching in the radical system of Warren Barfis (described in Billboard, Dec. 22, 1973) and his voice is now more than adequately by contemporary standards. For whatever reasons, his F-A debut album "Land's End" and singles cut from it have not taken off as they well deserved to. The LP contains some of Webb's best work ever. Particularly memorable is the tour de force title tune done with an ensemble full-symphonic orchestral track. Although Webb says he enjoys performing live, he didn't want to tour for "Land's End" unless the demand warranted it.

On the other hand, lyricist Paul Williams has now toured and TV-guested himself most of the way to concert headliner status.

The diminutive Williams, who looks and sings somewhat like a hip Truman Capote, would not at first glance seem like natural-born rock star material, especially since his forte has been sentimental love ballads against the grain of widely contemporary, whether "We're Only Just Begun" and the other Carpenter hits he co-wrote with melodist Roger Nichols.

Incidentally, Nichols, one of the most consistently successful composers in recent years, may well be the sole exception to the rule that all of today's hit songwriters want to become performers. He has probably never even been interviewed.

As for Williams, when he began as an A&M artist, the label wangled him onto the "Tonight Show" where the garnet-chinned former actor and comedy writer totally won over notoriously anti-rock Johnny Carson.

Williams was soon a TV guest regular and also toured consistently as a club headliner or concert opener. Throughout this summer he has been on the road opening shows for Helen Reddy and should have established himself as a concert draw in his own right by next touring season.

Appropriately, public familiarity with Williams' Nautical Extension as he is often called as his record-selling artist, although the big hits on Williams' songs have so far come all from other artists such as the Carpenters or Three Dog Night ('Just An Old-Fashioned Love Song').

However, the better-established that Williams becomes as a concert performing personality, the more likely he is to sing his own hit records.

A brand new development is Williams starting in and soundtracking a rock musical film, "Phantom," which will be released this autumn by 20th Century-Fox. It is a spoof of "Phantom Of The Opera" likely to draw even more attention to its creator.

Williams has written with several other partners besides Nics and is now increasingly composing the melodies for his own lyrics. "Each of my songs has a different organic growth," he says. "There's no one way I always work."

Apart from gaining more confidence in his own melody-writing ability, Williams is now writing most often with his pianist and musical director, Kenny Asher.

Williams says enthusiastically, "I have obviously been fortunate enough to work with some outstanding partners, but I definitely feel Kenny has as much potential as any of them."

He also likes having his colleague on the road to work with him during weeks of touring.

Bouncing back and forth several times between hit periods as a writer and a performer is Kenny O'Dell, the man who penned "Behind Closed Doors" and "I Take It On Home" for Charlie Rich. "House Of

SHERWOOD OAKS COLLEGE

IT'S A STRUGGLE BUT Shuseett Still Trying

By NAT FREEDLAND

LOS ANGELES—With the educational vacuum left by colleges' backtracking in starting classes late to cater to the contemporary record business, Sherwood Oaks Experimental College is helping fill the gap.

Last summer's Billboard-NARAS recording industry seminar at UCLA attracted as many as 800. And in December, 1971, Sherwood Oaks signed 218 for a 10-week series by Phil Spector held at a Hollywood studio.

That was the school's debut with rock classes and since then Sherwood Oaks has had its lecturers such music heavies as Henry Manzini.

Paul Williams, Jeff Barry, Peter Asher, Bones Howe, Snuff Garrett, Dallas Smith, Oscar-winning songwriter Al Kasha (co-credits on "The Morning After"), Elmer Bernstein, Jerry Goffin, Billy Goldenberg, Al & Marilyn Bergman and several others.

The contemporary music courses have been, on average, three times as well-attended as Sherwood's seminars in such other pop media as cinema or comedy writing-performing.

The record studio engineering courses alone, taught at 16-track studio

(Continued on page 16)
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Brain Surgery Saves Life of Quincy Jones

LOS ANGELES—Still in serious condition at Cedars of Lebanon Hospital last week following surgery on his brain after he suffered an aneurism, Quincy Jones was not expected to resume work until late autum.

Jones' surgery came at a time when his A&M album "Body Heat" was high on the charts, and followed only by hours the news that a judge had granted him a divorce. Just last month, Jones announced that he would abandon all television and movie work indefinitely.

"I'm working on a 60-minute composition that traces the evolution of black music from 1510 to 1974. It will say everything I know about music and will feature vocal soloists, a choir and symphony orchestra," Jones declared then.

"I just had to tell myself 'stop everything else' and get on with what's truly important," Jones said. "Everyone has something inside him he wants to do someday and he promised they'd do it one of these days."

Jazz Returning To Newport, R.I.

NEWPORT, R.I.—Frank J. Russo and Bruce M. Goldstein will bring jazz back to Newport for the first time since 1971 with 100 concerts over the Labor Day weekend.

Count Basie, Carmen McRae, Herbie Mann and the Duke Ellington Orchestra will be directed by Duke's son Mercer in contracts for Aug. 31 through Sept. 7, following the Aug. 11th offering of "The Beatles in Newport".

LOS ANGELES—You can't find a more annual success story than that which revolves around an unpublicized Spokane non-rock combo known as the Moms & Dads, who feature an accordion plus a 69-year-old pianist.

The group will be flying to Australia Sept. 21 to six weeks of personal appearances, a trek they reluctantly accepted when one of their GNP-Crescendo singles, "The Rangers' Waltz," soared into the Austro-Creb album and, according to GNP-Crescendo president Gene Norman in Los Angeles, became the largest selling single in Austrian history.

"There just isn't anything like this ever happened before," says Norman. "The combo has no interest in Hollywood or New York or any of the so-called 'glamor' places. They appeal to country fans mainly. Here in the U.S., the Moms & Dads sell pretty well, if not spectacularly. We have issued eight LP's domestically and there are more on the way."

In Australia, through arrangement with the Festival Network and its ad boss, Kevin Jacobson, the M&D album titled 'The Rangers' Waltz' has garnered four Ausk Music Golden LP awards.

SPARKED by 69-year-old Doris Crow's earthy piano pounding, the Mom & Dad's six-piece combo is on its next tour for Australia, where their "Rangers' Waltz" single is reportedly the biggest-selling ever released down under.

Spokane M&D Unit Heads For Ausseland Sept. 26

The Talent In Action

BOZ SCAGGS
ANNA RIZZO and A-TRAIN
Marinwood, Redwood City, Calif.

Boz Scaggs made his first local concert appearances at the Larry's Penguin Drive-In near Grantville, Calif., on July 28th, and his second concert appearance was last night at the Cal Poly campus in San Luis Obispo at the University of California at Los Angeles.

The outdoor Jungle Theater, booked by Ray Tullman -- an interesting but hardly ideal place for a concert, particularly when its 4,000-capacity is controls by several hundred at it was for the Scaggs shows. The sound ranges from awful to decent. From a seat at stage left the bass was a grating that I thought would send a speaker at any moment.

This was aggravated somewhat by Boz's band's the audience is new and they are not quite grounded up the lights just right. Bill Miller, one of Boz's band, has replaced Rick "airlock" and "the wild-eyed Gren- dale Johnson, who once played with Scaggs called Steve Niles, replaces Gene Santini on bass. Les Dunckle laid lead and slide guitar and Joseph Young on keyboards remain.

Scaggs' repertoire mainly consisted of original and gitar- ters. He did only two songs from the latest album, the title tune, "Slow Dance" and "The- cules," which is to be released next week. After apologizing that the band had already run out of all their released material, Vocals in semi-Scaggs and her band A-Train (which includes several horns) opened the show. Scaggs, who once sang with the late-at the Grenada and who has worked recently with Joe McDonald, gave a powerful and vibrant performance in order to capture a new and some first-rate sidemen like Tony Reid's "Stay With Me." She looks like a lady moving forward very fast.

BARBARA JEAN ENGLISH
Dunlopfield, New York

Performers at comedy Rodney Du- gephill's well attended East Coast side show are often involved with similar sideshows. They must accept the fact that the bulk of the audience is there for Rodney. The poles are as much a sideshow as a sideshow. Some were due to Rodney's numerous television appearances. In order to capture a new and some first-rate sides that Tony Reid's "Stay With Me," she looks like a lady moving forward very fast.

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Sherwood Oaks School Struggles to Exist

Shusett said the Experimental College, founded in the wake of the Free University movement, is only now beginning to break even. Next step is to bring the staff’s subsistence wages up to standard levels.

Exception for the studio engineering teachers, all lecturers and instructors either volunteer their time or work for far less than their earning power as music professionals.

“Getting top-level recording names to come in has not been all that difficult, once we get past their agents or managers and tell them our story directly,” says Shusett.

“There’s a real understanding from people like Manconi and Paul Williams about the strong need for what Sherwood Oaks is providing.”

Classes are held at makeshift facilities in the Sherwood Oaks offices on Hollywood’s Sunset Boulevard or, for bigger registrations, at hourly-leased halls around town such as the Troubadour before regular showcase.

“Now that we’ve proved our staying power for 2½ years, I hope Sherwood Oaks will soon be able to put on music industry classes with some tax-exempt sponsorship from the major record companies,” says Shusett wistfully.

Cleveland Gets New ‘Front Row’

Music Theater

CLEVELAND—The Front Row, a new 3,196-seat music theater in the round, opened last month and has already hosted some big names.

The structure was planned and operated by the Dolan family (Nat, Molly and son Larry) and shopping center developer Dominic Visconi.

Located in the suburb of Highland Heights, the air-conditioned facility was built specifically for in-concert performances.

The place features a revolving split-level stage, a sound system capable of turning it into an acoustically perfect sound studio and 12 loges that include special boxes for giving parties during a show.

The Front Row already has welcomed Sammy Davis, Jr., Andy Williams, the Jackson Five, Vic Damone and Steve Lawrence and Eydie Gorme.

Love” for Dottie West and has just released his debut Capitol LP. Born in Antlers, Okla., O’Dell was playing Las Vegas lounges in 1967 and headed a group called Guys & Dolls. He wrote a song called “Beautiful People” and cut it as a demo, offering it to the Turbines, who were on White Whale at the time.

The group rejected the disk, so O’Dell released it himself through Vegas Records. While Whale soon picked up the disk, and it went to 38 on the Hot 100. Bobby Vee covered the song and his version went to 37. At the same time, Bobby Goldsboro cut the song for an LP.

“I got to know Goldsboro,” O’Dell says, “and found out he was opening a firm in Nashville for publishing and production. I had no hits after ‘Beautiful People’ so I went to Nashville to run the publishing end, and while I was down there I got back into writing.”

O’Dell wrote “It’s All Right With Me” and “I Take It Home” for Rich and then came “Behind Closed Doors.” After that came Grammys, awards from the Country Music Assn. and the Academy of Country Music and other kudos.

Why would such an obviously successful writer want to get back into performing?

“Writing still comes first with me,” O’Dell emphasizes, “but I really always wanted to be the artist/writer. I’m getting a band together now and I’ll be doing some touring, but I won’t be doing any long one night stands. I only hope the success I’ve had in writing doesn’t prejudice people against my performing and expect too much or think, ‘here’s another writer trying to be a star.’ They really are two different markets.”

Though many of O’Dell’s songs have crossed into pop, he joins most country artists and writers in saying he doesn’t look for crossover. “If it crosses, fine,” he says, “but I think if you try for it, you’re not going to have a hit in either field.”

Now that the LP is cut, titled simply “Kenny O’Dell,” O’Dell will start to go on the road. He will continue with his writing, “though not for specific people.”

As well as his solid background in production (he produces his own material), writing and performing, O’Dell recently hosted a Continental Country radio special for Rich and has been a guest on several other radio programs.

(Continued on page 18)
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AGENCY: CMA, Richard Halem
Dilemma: Sing or Write

Continued from page 16

dio shows. And Charlie still has a couple of O'Dell tunes in the can.

When Harry Chapin decided the big stage that held more artistic fulfillment or material than in his previous career as a documentary film director, he approached the task in a uniquely imaginative manner.

For one thing, he had to be a performer as well as a writer, because it was unlikely he'd get too many cover versions of his brilliant but longish story-songs, such as his first hit, "Taxi," which ran over seven minutes even edited as a single. So Chapin, who was lucky enough to be able to sing, and play rhythm guitar effectively as well as having a colorful stage presence, formed a group (with a cello and no drums) and used his savings to book and advertise the fledgling act in weekly midnight appearances at a Greenwich Village nite club. He managed to hang in there till the reviewers came down and wrote nice things, which in turn made the shows viable for their actual purpose—showcase for record label "talent scouts." It took several months, but eventually Chapin did build a strong local mystique that won a serious bidding duel between two now-experienced record presidents—Clive Davis of Columbia and Jac Holzman of Elektra.

Chapin went with Elektra on the promise that Holzman would not only take personal involvement in his career but even produce the first Chapin album himself. In retrospect, it now seems as if Holzman—who already was chafing at daytime responsibilities with the company he founded and would ultimately move to a corporate development slot at Warner Communications—hoped to depart his label on the high note of establishing Chapin as the next superstar.

So far it hasn't happened, although Chapin has developed an intensely loyal following that practically guarantees him a sellout at any club or small hall, had he had a number of respectable AM Hot 100 hits such as "Sunday Morning Sunshine" and "W.O.L.D.," and is a college circuit favorite.

"One of the best moves I ever made was to play a free 20-minute showcase at the National Entertainment Conference convention two years ago," says Chapin, "and it resulted directly in $100,000 worth of bookings."

Chapin's writing is so individualistic that he had to develop his performing as a vehicle to get it heard. A future album will take up entire side with a 17-minute song, "What Happened On The Mountain," which deals with feminism and cannibalism in the aftermath of an airplane crash.

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

Continued from page 14

from stark, folksy songs to the popular field while still retaining some of the earthiness and sensuality of the former. Accompanied by the Eric Garner Trio, Dimples' house band, Ms. Englis breathed through standards like "I Got Rhythm," "Love Is Here To Stay," and "Tea For Two," to the delight of the crowd. She demonstrated her vocal voice in "Love Story," a tune from her album, "Barbra Joan Englis."

Another standard from her album was

"You're Gonna Need Somebody to Love You," which she wrote in collaboration with her arranger-producer George Ken. If there is any weak spot in Ms. Englis's act, it is a lack of material. The original tunes are fine and the standards are well done but there is a definite feeling that she is far better than the material she has chosen. Her style is unique, her presence is effective and she handles an accompanist like the pro she is. If her producers can come up with some new material they're going to have a star on their hands. JIM STEPHEN

Dory Previn to Warner Bros. after five albums on Mediatone and UA, bestselling of which was a live Carnegie Hall two-disc package. Former Oscar-nominated lyricist will make one of her rare concert tours to coincide with September WII album. . . . Paul Anka re-signed with United Artists as his "You're Having My Baby" single takes top spot on Hot 100 this week.

Jim Turner, artist-writer formerly with touring company of "Jesus Christ Superstar," to GRC Records. . . . Gene Denier & United Front, Mercury artists, to Angel City Entertain.

Tom Lazarus, writer of top five country hits for Ray Price & Roy Clark, formed yet-anonymous publishing house to be administered by Power House Music Detroit.

Journey to Columbia Records, group is rock foursome with English drummer Aynsley Dunbar. . . . Comic George Carlin, Little David artist, to Magna Entertainment for U.S. concert representation.

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DEALER, DISTRIBUTOR, AND REP INQUIRIES INVITED.
**Jazz Disks Powerful Educational Tools**

**By EARL PAGE**

LOS ANGELES—Jazz records are having more impact than ever in music education. One reason, of course, is that jazz is now taught in hundreds of schools throughout the world. Another reason is that jazz is now more popular than ever before.

More than 30 jazz ensembles are active on U.S. campuses, as an example of how jazz has flourished. Important to this activity is the wide availability of disks and tapes, according to Paul Turner, UCLA professor and director of the educational curriculum of the National Assn. of Jazz Educators. He once played slide trombone with the renowned Glenn Miller Orchestra.

More records, worldwide distribution of them, newer recording techniques, newer recording equipment for using excerpts from disks to better advantage in classrooms—all this is contributing as never before to the growth of jazz, Turner believes.

By far, records have been the most important factor of jazz teachers' growth: "I have found that every person who has heard the work of the world has heard the work of the world music/arts students, of course, were enthusiastic about them.

"I use records after record, but I do want to say nothing replaces live performances," says Turner, when asked about the nickname of the old Miller group was "Lightnin'."

"So we do have players coming into the classroom not for entertainment—but it is entertainment—and I don't fight that at all. But if I'm standing talking about someone who's good and somebody comes up and actually plays it for the students it makes a great difference.

"So you get live players every time you can, but by far the best thing is records."

Tanner also considers the technology of the world music/arts students, of course, were enthusiastic about them.

"There are some who go for authenticity as much as sound is concerned and even the hits on old disks. I don't. I like to hear what King Oliver was doing and so the reproductions of his old classics are nice and clean and I enjoy them."

At UCLA, in the auditorium where Turner teaches, they've set up a complete console with tape recorder, disk turntable and lavaliere mike. Tanner tape excerpts from LP's as a part of his presentations.

**Electronic Music Stressed In Cal Arts Classrooms**

LOS ANGELES—There has been far more electronic music than hits on records, but the California Institute of the Arts in suburban Valencia nevertheless will be up its course in 110-volt music when classes resume in September.

Mel Powell, who once starred with Benny Goodman as a pianist, and who later became dean of music at Cal Arts, is himself prominent in the electronic music field as a composer. Recently he had his first Cal Arts program.

Morton Subotnick, also highly regarded as a composer, and one of the main faculty of the Cal Arts, will be a long-term presence there through the first 1974-75 term, using the time to explore a particular new work for which he received a commission.

Replacing Subotnick will be another composer, Earle Brown. "What Brown has always stood for is his ability to try new things, to experiment, to be a true innovator," Alan M. Kreisman recently wrote in the Washington Post, "just that urge toward freedom, independence and exploration which goes to the heart of American creativity."

A New Englander, Brown is a Slade-Wright Fellow and from 1966-67 was composer in residence at Brandeis University. Nicholas England is head of Cal Arts' School of Music. He says he is proud that the school has offered electronic music courses since it first opened.

"Now," he adds, "we will concentrate even more on this unique form of art."

**Students Out As Stagehands?**

SAN DIEGO—Student stagehands on college campuses where rock and other pop groups perform may soon be replaced in their jobs by union stagehands.

Members of the California State Federated Theater (CSTF) met last week here in convention. Delegates represented 19,000 union stagehands.

George Flaherty, CSTF president, Edie Powell, vice president, and Bill Hoot, secretary-treasurer, said that "numerous" jobs needed by unemployed federation members would become available to union stagehands, as amateurs on campuses were eliminated from stagehand chores.

"But we will be pleased to please the young artists and craft," Howard reported to delegates. The proposed ban on amateurs would extend to California colleges where CSTF intends to have jurisdiction.
ADRIAN, MICH.-COUNTRY, POP PURCHASES

Chicago: County

Country

I’ll Think Of You

Heaven Above Me

Old Time Religion

Keep On Keepin’ On

Truckin’

C. W. McCall: MGM 14708

Marcia Ball: Classic Rock 524

Wildwood Weed

If I Die Before I Wake

I Love My Friends

Richard Elliot

I’m Leaving It All Up To You

Donny & Marie: RCA 45133

Say A Man and He Died With His Wife

Cher: MCA 40273

Leaving On A Jet Plane

Ponca Road

Squire, Sherry Wonder: Tamla 42540

Hillbilly Rainy Day Blues

Whitney Houston: Arista 20088

20th Century

Tennessee

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Reflecting On Recent Convention

BY LEROY ROBINSON

LOS ANGELES—Now that the 19th chapter of the NATRA convention has come and gone, we're hoping there won't be a complete fade to black until it's convention time again.

It would be criminal if all the good vibes felt during the convention were turned on and off faster than the fans that turn on and off the music that's played by the majority of NATRA's membership.

The theme: "The Recognition Of A Heritage: Radio, Records, Rhythm & Reality," at first a questionable one to this writer's mind, was a necessary one. For in any attempt to go ahead, one must look back to see where one came from and what mistakes have been made along the way.

Admittedly, by most NATRA members, they have made their share of mistakes. They've also had their share of detractors, both black and white. But they do know, as Cecil Hare, NATRA's president, points out, that "As far as unwarrented attacks on NATRA by the powers that be, I only want to say this. We intend to defend the integrity of our collective unit. We will deal with specifics when our detractors offer some details."

Past years, the "details" of what NATRA did not do were evident. This year, it would truly have been pleasurable not to realize that there has been a "lightening up of the entire organization," and the original premise of bringing together "those scattered resonating voices into one collective voice..." is just about accomplished.

Perhaps the greatest accomplishment was in the overall and profound maintaining of the theme. For instance, in realizing why NATRA was founded in the first place, "from an association of 'Rhythm and Blues and Gospel' oriented "disk-jockeys of America" to

(Continued on page 35)
NARDA Doubles In Size?

CHICAGO—In a dual effort expected to double in estimated 3,000-dealer membership, the National Appliance and Radio-TV Dealers Assn. (NARDA) has replaced “TV” in its title with “Electronics,” and formed a single all-encompassing association for all types of consumer product and service retailers.

Both decisions were announced following a recent board meeting in South Bend, Ind., although the second did not garner the same degree of notoriety as the new name.

As a spokesman for Jules Steinberg, the new president of NARDA, 28, pointed out, the move was made to indicate the association’s new status as an electronics group.

In another announcement of particular interest to NARDA members, the association has drafted a plan for the first all-electronics trade show, scheduled for January 1974.

The show, entitled “Electronic House: The Ultimate Consumer Experience,” will feature 250 exhibitors from the home electronics field, and is expected to draw 75,000 visitors.

The show will be held at the Los Angeles Convention Center and will run from January 15 to 18, 1974.

Matrix ‘Q’ Dominates Big Catalogs

LOS ANGELES—It’s matrix quadradisc five to nothing over discrete in the fall/winter catalogs of the mail order giants.

Sears, Ward, Spiegel and Aldens cautiously test opening lines of matrix record/playback consoles plus additional quad compo.

nency, housing a 12-speaker 4-channel speaker system, list at $684.95. Four other quad 3- or 5- piece consoles in a choice of Medi-

teranean pecan or Colonial maple list at $479.95, with a buyer having the option of two more matching large speaker enclosures for $94.95.

Spiegel has a flip-swing shelf unit that converts to a speaker mounting process for $299.95. The peacen-fin. 60-inch wide console has two self-contained speakers and two matching.

Abek’s 4-channel console, list at $329.95, is 32-watt with two matching Mediterranean-dressed-pecan speaker enclosures.

J.C. Penney is one of the only one of the five offering a free SQ sampler record to the buyer.

(Continued on page 27)

DIVISION SHAKE-UP DUE?

Panasonic In Big Car Stereo Push

• Continued from page 1

Consumer Electronic Show (CES), the Automatic Parts & Accessories Show (Automechanica), and the Annual Show of the National Automobile Dealers Assn. (NADA).

Stressing that Panasonic manu-

facturers “better quality equipment that offers better sound and performance,” Sera says, “We want to qualify as a major force in the car stereo market.”

If the car stereo department is to be affected by the new automation plan, the announcement will come before the company’s move to its new $50 million headquarters in the New Jersey meadows land, sched-

uled to begin next month. However, Sera emphasizes that the move will help improve the de-

sign and production process, as well as the marketing department and administration will all be housed under one roof.

Sera also denies the allegation that a growing number of the department’s distributors are dis-

tracted over reports that plans are about to go to multiple distribution in mass markets. Such a move, if enacted, would make a mockery of the exclusivity Panasonic’s distributors now enjoy.

As one key Panasonic distributor points out, “The only reason we are as strong as we are, and the only reason for our being, is exclusivity. If that is taken away from us, we would have to sit down and take a long, hard look at the situation.”

Meanwhile, the thrust of the new marketing and merchandising cam-

paign will be geared toward consumer education, an area which Sera confesses the industry has neglected.

The campaign, as well as the new products being prepared for intro-

duction at the upcoming regional meetings, was presented to con-

sumer groups and the press.

Among the new products that will be introduced at the dealer meeting will be a new 3-channel cassette player designed for home use.

In addition, Panasonic announced plans to introduce a new 4-channel cassette player in the fall, and a new 5-channel cassette player in the spring.

CNX REJECTED

Tokyo Shapiro Goes For Rock Concerts

By STEPHEN TRAUMAN

CLEVELAND—The seven-store Tokyo Shapiro chain has found two World Series hi-fi merchants firm with the insurance

chain’s regular schedule, piggy-

backed onto regular merchandise ad.

Additionally, Tokyo Shapiro passed out ad flyers at both concerts, offering coupons good for free T-shirts (with TS, Belkin and WMMS-FM on the back) exchange-

able at the stores. Media consultant Gary Brandt worked with Bloor on the entire program.

Sales of all types of audio equip-

ment were sold in an estimated $100,000 worth of tickets.

The joint venture with Belkin Pro-

ductions and Radio WMMS-FM helped draw about 40,000 fans to Cleveland Stadium Aug. 4 for Emerson, Lake & Palmer, The James Gang and Climax Blues Band. This followed the successful debut June 23 that pulled 35,000 for The Beach Boys, Lynyrd Skyneryd, Joe Walsh & Barnstorm, and Elim. Speedwagon.

Newspaper ads and radio spots for the shows were placed by the firm’s in-house ad agency, Ad Views. The radio schedule included WMMS-FM, which shows it’s own spots, and three other stations on the

chain’s regular schedule, piggy-

backed onto regular merchandise ad.

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chain’s regular schedule, piggy-

backed onto regular merchandise ad.
SAN FRANCISCO—Oscar Kusisto, head of Motorola's automotive products division, was in the forefront of the introduction of quadrasonic when, along with RCA, his firm bowed a unit at Billboard's annual International Manufacturing Conference (IMIC-2) in 1970.

As chairman of the International Tape Assn., Kusisto's interest has gone far beyond car stereo, and indeed into every phase of recording.

Kusisto stands behind all his long advocacy of discrete quad and believes that ultimately there will be growth in 4-channel car stereo. While at KIOI-FM here, updating himself on the current discrete FM tests, prior to one of his many trips to Japan, Kusisto offered the following comments on quad:

What's holding car quad back? He notes a number of factors. "The lowest-priced quad model we have is $99.95 at retail and that's plus speakers and installation, and this is considerably more than double the lowest-priced stereo's models.

"The unemployment trend, particularly as it affects young people, is another factor. It is young people who are spearheading the car quad consumer demand and unemployment is making this a tough period.

"The software demographics, to get to another problem area, still don't match. There is still a lack of prerecorded quad 8 appealing to young consumers. I think, too, that there is very poor national distribution of prerecorded quad 8. Out of the top 20 in your Top LP's & Tape chart, over 10 percent is available in quad but many stores are not stocking them.

"I think basically that there is still a concern over the perishable nature of software.

"Also a problem in dealer demonstrations. I believe some of them are absolutely sad. There is a lack of knowledge about system differences, matrix vs. discrete. And whether you're talking about or selling either one, how to sell it to the consumer is not being properly taught.

"In this regard, I feel that we, the manufacturers of hardware, have to share the blame.

"I think also that many retailing people have a poor sensitivity to music and quad source listening. The mere fact that a person is in retailing doesn't indicate that he really qualifies on the basis of pure impact in terms of knowledge and sensitivity about quad.

"Matrix vs. discrete has been confusing. That's another part of the problem. Certainly I feel matrix is an improvement on stereo, but discrete is far superior to matrix.

Kusisto believes the availability of ICs, FM quadrasonic broadcasting, and dealer education are three more key market factors.

"Up until recently the semiconductor industry was flat out in terms of keeping pace with demand. Also, they were looking to major market opportunities and ICs for quad decoders, and demodulators were not a high priority. Now there is more of a norm existing in semiconductor industry and you're going to see more dramatic improvements in deliveries.

"As for FM quadrasac, I am absolutely sure we will find the FCC approving a system by 1975.

(Continued on page 29)
APAA IN CHICAGO

540 Exhibitors Sign For Show

CHICAGO—A soft economy has not deterred the Automotive Parts and Accessories Show (APAA) from a stronger showing of exhibitors than last year. Jim Sobeck, sales manager of Hall-Erickson, show managers, noted that many of the exhibitors have already signed for 110,850 square feet for the October 26-29 show at McCormick Place, and he expects to surpass last year's total of 564 exhibitors in 120,150 square feet of space.

Car stereo manufacturers are still very firm in the market, with Pioneer Electronics of America and Far Eastern Research Labs among first-time exhibitors.

The theme of the show, "Get In-

No Price Jump for Lloyd's Despite Small Profit Rise

NEW YORK—Lloyd's Electronics has promised to hold its price line in spite of an earnings increase of only 5% last year.

Addressing stockholders at the company's recent annual shareholders' meeting, William Friedland, financial vice president, said the relatively small increase in earnings was due primarily to the increase in the cost of money which went up at a rate greater than Lloyd's sales and earnings.

At the meeting, Lloyd's announced that it had purchased Hills Audio Ltd., of New York, for $2.2 million. In fiscal 1974, as compared to $581,000 in fiscal 1973.

But despite these factors, Lloyd's strategy is to reflect cost in-

Kusisto on Car Quad

"Continued from page 25"

"Dealer information, however, remains a definite need. I think in addition to this, there are many artists who do not see the impact quad is going to have and who lack an ap-

preciation of quad.

'It might have been a little too op-

timistic in my early estimates of how fast quad would catch on in that I did not realize how this lack of ap-

preciation by artists would effect quad. There are exceptions. Hugo Montenegro is one.'

Kusisto believes that in regard to car quad there is a handicap in the consumer wanting more and more features and therefore driving up the price of 4-channel car quads. You will have to work your way into the timing of quad.

At the same time, Kusisto re-

tracts the disclosure in Billboard (May 11) that 76 Foods on sale next year will be equipped with 4-channel systems.

Kusisto also feels that the sweep toward in-car stereo will not contradict the growth of car quad as many believe.

It might have been pointed out over and over that car quad with four amplifiers, to just pick on starters, not only adds to the size of units but also the price. Size is a critical factor in in-

sound and so is price.

"You will have to learn to approach in-car quad differently," Kusisto says. "One way this thing is done is to blame the expense, is thought OEM at the car manufacturer level.

But he believes the answer to bet-

ter growth of car quad is to find many factors and certainly not key in to in-car alone.

The situation in world markets vis-a-vis car quad varies, but closely parallels the U.S. situation. In Europe, we just get-

ting started in 8-track. I feel quad 8 is going to be hotter than a red wago-

on in the United Kingdom. I believe because Europeans have a greater appreciation for music and music.

Kusisto lists three factors to answer the question to answer quad growth,)

1. An upturn in the economy and this impact on the ahercasing young consumer group;

2. The CD-4 commitment ("I don't think quad is going to be very hot among others is developing vinyl that even at a 4-nil style size will

Clarion Corp., Custom Case Mfg. Co.


asonic, Peerless International, Sanyo Electronics, Telefunke, Tenna Corp. and Utah Electronics.

Pioneer Bows 'Aire-Thru,' Quad Headphones

NEW YORK—Pioneer Electronics has introduced its first 4-

channel headphone, along with what it calls an "aire-thru" head-

phone with excellent wide range to-

nal quality, power handling and transmi-

sponse normally associated with-

ned ear-cap units.

The 4-channel headphones, model SE-401, feature a sepa-

rate 1/4-inch polyfilm driver built in, in each piece. A 2-

channel crossover and parallel driving of pair for im-

proved stereo sound reproduction.

The left and right ear caps of this unit are individually controlled by independent volume controls to in-

sure proper balance.

According to Pioneer engineers, the ultra-thin drivers used in the SE-

404, are designed for quality tran-

sient response, low distortion and extended uniform response over the entire audio spectrum.

The headband of the new phone is covered in soft, black leather, and it is adjustable for increased comfort.

List price $69.05.

The "aire-thru" headphones, model SE-L401, use the same size drivers as the SE-404, with the same response, but weighs 10 ounces, comes with a 4-foot cord, and lists for $39.95.

Also new from Pioneer is a me-

thana-powered stereo receiver, model SX-335, which produces 20 watts RMS power at less than 0.8 percent of harmonic distortion at any frequency from 40 Hz to 20,000 Hz with 8 choms load. The unit, with a price tag of $299.95, also incorporates direct-coupled outputs, and can accommodate two pairs of speakers.
**New Products**

- MAYFAIR's pushbutton operated, mono-cassette, portable tape player/recorder, AC 400, features a built-in condenser mike, automatic level control and shut off control and durable molded cabinet. Retail: $49.95.

- ADMIRAL's Genoa KS 1073 stereo console has the capability of conversion to Quadra IV sound with the addition of "counterpoint" speakers. Other features are AM/FM stereo, built-in 8-track player and deluxe BSR changer. Suggested retail price is $379.95.

- WOLLENSAK performed to Kusisto "This features (Light Emitting control/recorder, -cassette, -channel List: 26 Dolby, on $379.95.

- BIGSTON'S KD300 cassette recorder features built-in condenser mike, slide volume and tone controls, pause control, three digit tape counter and sells for $69.95.

**Zenith Ups Audio Prices**

CHICAGO—Zenith Radio Corporation is raising prices on selected audio models $10 to $30 effective Sept. 1 because of continuing rapid rise in material costs, according to Walter C. Fisher, executive vice-president, sales and marketing.

Five selected audio models in the modular Allegra series will be increased $10 to $20, and the suggested retail prices for seven console stereos and five channel models will increase $25 to $30.

"Further price increases may be necessary during the coming year if costs continue to rise," Fisher stated.

Zenith introduced a "fash-o-look" modular stereo system in its mid-season drop in line shown to distributors last week.

The Bon Vivant II, with record changer, AM/FM/FM receiver and 5-track player, with blue tinted dust cover and two $00 Allegro speakers in white with blue grille covers, lists for $369.95. Accessory speakers are available for those who want to listen to stereo sound through four speakers, or as extension speaker units, for $79.95 each.

**Chi's Rose Expands Disk, Tape Efforts**

CHICAGO—After 20 years, Rose Records is discontinuing sales of consumer electronics in order to expand the more profitable records and tapes.

"Over the last three years, there has been a tremendous growth of the specialist in audio equipment in this market. We will continue to carry the under $50 portable cassette recorder and some accessories, such as microphones and cords, but the additional footage inherited by closing out electronics will be used to expand our tape section and cut-out albums and tapes," Jim Rose, owner with his dad and uncle says.

Rose sees cutouts, which take up the entire second floor and make up about 30 percent of his inventory, as the only way for independent retailers to survive. New releases are displayed on the first floor. Rose Records is a full line store, with classical, jazz, spoken, foreign, nostalgic, quad and other specialties.

Reel-to-reel prerecorded tapes are a specialty with Rose Records, with the largest selection in the city. Smaller merchants have an inventory problem, and give up red-to-red in favor of 8-track and cassette.

We have the facilities, capital and expertise to market open reel."

Rose has expanded his horizons, with two Sounds Good pop top record stores opened in the city. A wholesale division, M&A Records, just became distributor for Vox and Turnabout budget classics.

Both Rose Record stores, as well as the two Sounds Good stores, are located in the city. "Stores need to be accessible to walk-in traffic. The suburbs don't surpass downtowns for this type of sales," Rose comments.

Record delivery problems have cleared up in the last few months, Rose says. He sees a tremendous movement in jazz records through his quarterly mail order catalogue service, but in general, "there has been no forward movement in music in the last two years, except for an occasional Elvis Presley or John Denver."

Rose is planning a sales promotion of classical product in September, built around Lyric Opera and Chicago Symphony productions, augmented by newspaper and radio ads.

**Update From Asia**

By HIDEO EGUCHI

TOKYO—Japan's production of blank loaded cassette tape this year is expected to soar to 36 to 37.5 million units, or 20-25 percent over 1973 output, with Fuji (Photo) Film the most conspicuous producer-wise among the six major Japanese manufactures.

Daihoku Denshin Kogyou of Japan has won the first government's approval to invest $180,000 in a joint venture with Haseyung Inc. Co., for the annual production of 4.2 million magneti (sic) head. Cassette recorders and audio amplifiers are among the products to be manufactured by nine Korean manufactures/exporters at the '74 Japan Electronics Show (JES), says the Korea Trade Promotion Corp. (KOTRA). In all, 300 manufacturers will participate in the JES, to be held Sept. 18-24, at the site of the Tokyo International Trade Fair, says the Electronic Industries Assn. of Japan (EIJA). Among major firms not participating in the '74 JES are General, Nippon Columbia, Sansui and Yamm.

The Sharp Type 2F videophone recorder (VTR), announced July 29, will appear on the market by the end of 1973 at the same price as other EIJA Type 1 (CP-508) 1/8-inch cartridge color VTR units with which it is compatible, the manufacturer says. The new high-speed development offers twice as much recording playback time in 20 minutes from a 30-minute cartridge. The Japan Video Assn. has announced that the second annual Japan Video Fair (aimed at the home market) will be held Sept. 27-Oct. 2 at Tokyo's main department store.

**Kusisto on Car Quad**

- Continued from page 26

offer over 100 plays with good signal-to-noise ratio and without losing quad.

"This improvement is not limited to vinyl but is coming in styrol and cutting heads and other technological areas. The availability of 12s for all the hardware associated with CD-4 is all part of this improvement that I feel will see capabilities of 300-400 plays coming very soon."

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Record delivery problems have cleared up in the last few months, Rose says. He sees a tremendous movement in jazz records through his quarterly mail order catalogue service, but in general, "there has been no forward movement in music in the last two years, except for an occasional Elvis Presley or John Denver."

Rose is planning a sales promotion of classical product in September, built around Lyric Opera and Chicago Symphony productions, augmented by newspaper and radio ads.
A Yank In Australia: Ron Muir Leaps From U.S. Deejay Slots To Fame and Fortune Down Under

EDITORIAL NOTE: This is the second in a two-part feature on RON MUIR, president of the programming firm, consulting firm of Deegan Pyle, Ltd., Sydney, Australia. The previous installment, also written by Claude Hall, radio-TV editor, discussed a "companion" chart for Australia featuring both singles and LP cuts, audience research, then his background.

SYDNEY, Australia—While working as an air personality at WIFE-AM in Indianapolis in the states, Ron Muir had long talks with program director Steve Brown and general manager Don Burden "and what it boiled down to was that there was no secret to success but hard work...and that's true today, otherwise I guess guys like Bill Drake would have written a book about it."

What are the real names of:

BIG BOPPER ★ BOBBY DARIN
CHUBBY CHECKER ★ CONWAY TWITTY ★ MUDDY WATERS
BO DIDDLEY ★ HOWLIN' WOLF

COU NTRY FEMALE—Donna Fargo receives the KLAC-AM award as Female Country Music Artist of the year. She won the vote of the listeners. From left: Hal Smith, operations manager of KLAC-AM in Los Angeles, Ms. Fargo and Karson Schreiber, KLAC-AM music director.

Have any of you guys ever wondered where Chuck Doughtery is? I stumbled across him the other day, after what seems like years. He's working at WSTU-FM, Staunton, Fla., for Marble Cogswell. Doughtery has worked major market: tissue, he likes the feeling of water down there.

The lineup at WCCM-FM, in Valdese, Ind., has program director John Turner 10:50 a.m., Ron Williams 10 a.m.-3 p.m., Rich Allen 3-8 p.m., and John Kelley 8-11 p.m. Totalling both FM's, the station ranked No. 1 in the total survey area in the Apr.-May. ARB. WTHL-AM was No. 1 AM operations and WTHL-FM tied with WCCM-FM for third overall in the market.

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Billboard does the 1974 wrap-up of key performance facilities, coast to coast—where the acts are.

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We're America's favorite airline to the music capitals of America. With the only through plane service between Nashville and Los Angeles or San Francisco. And the most nonstop and through plane service between Nashville and New York.

We also do a lot of nice things to make flying just a little better than you expect it to be. For example, when you get to the airport, we speed you on your way with curbside check-in for the luggage you check through. And X-Ray machines for the luggage you carry on.

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On transcontinental flights there's no lack of care, either. You get the comfort of a big 747, DC-10 or 707. The usual things like wines, cordials and cocktails. And a choice of three entrees on all lunch and dinner flights. And unusual things like hot towels and after-dinner mints.

On our 747's and DC-10's you can reserve a table for four in First Class. And enjoy roast beef carved to order right before your eyes. We'll give you music accpaniment. Everything from country-western to classical. All in stereo. And we'll show you a movie.

We're doing the most we can do to make your trip a pleasant one. Which is about the best reason in the world to fly American. Anywhere.
Continued from page 28
each city the two cities combined represent about half the entire population of Australia.
A name coming in the lists of swans—be as nice about it as you can. I would kill to win… make no mistake about it, but would rather not out. While at 2SM, Rod was instrument- al in the development of several allied firms, including Martin Research.
I think this is a basic moment in our understanding of the potential impact radio can have on society, how the media can be used to influence public opinion, and the role of radio in shaping culture.
I was very interested in the discussion about the impact of radio on society. I think it is important to understand how radio has evolved over time and how it has been used for different purposes. I found the discussion about the potential impact of radio on society to be particularly insightful. I think it is clear that radio has played a significant role in shaping society and culture, and it is important to continue to study and understand its impact.
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If you're a day off searching for a radio station, or a radio station searching for a day, Billboard is your best buy. No other trade publication is read by so many managers and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads are 10 times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is $5.15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is $2.52 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is $5.15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is $2.52 per inch, no maximum. Box number ads asking for tape samples will be charged $1.00 for handling and postage.

Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, New York, N.Y. 10036.

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This week's Legal Action Week, King, Associates Sue MCA

LOS ANGELES—Terry King Associates and the Fortunoff, Rodney Blank, and the Morris, Barry Pritchard, Andrew Semple and George McAllister, are suing MCA Records for breach of contract.

The British manager and group are using as the basis for their suit—claiming they were pocketed by MCA in May 1974—a request for a contract form signed by Arie Mogull, then the label chief. The document, filed in Superior Court here, states that a contract is attached.

The act had 75,000 damages, allocating the group restricted many of its activities, such as seeking a label pact of $50,000, and touring here, because they felt an oral agreement of Dec. 1973, actually put them under contract.

In his contract request, Mogull requests 1) a graduated album advance, ranging from $25,000 in the first year through $40,000 in the total third-year option period; 2) 10 percent of royalties on tape; 3) $25,000 on execution of the contract and $35,000 on exercise of each option; 4) $3,000 advance for each single, and 5) MCA required to pay up to $7,500 toward half the deficit of any U.S./Canadian tour mutually agreed upon.

Third Suit for Rare Earthers

LOS ANGELES—Rare Earth figures Eubert W. Biltz (Billboard, Aug. 17) filed in federal district court here and in New York, wherein Eubert present recording group, Rare Earth Inc., sues former members Peter Hoobler and Michael Usher and others from using the name "Rare Earth." Rare Earth Inc., a corporation made up of Gilbert Bridges, Ed Guzman, Mark Young and Benett, claims that Hoobler re-signed as president of the firm July 11, 1974. Richard C. Trugman represents the plaintiffs.
27,499 Hours of Country Music Broadcast Every Day

NASHVILLE—Radio stations in North America now program 27,499 hours of country music every day of the year, according to a survey by the Country Music Assn.

The annual radio survey also shows that 1,116 stations are programming country music on an exclusive basis, which is a 10 percent increase over 1973. Totally, there are now 2,913 stations which programs this form of music full or part time.

(Shortly after this report, WKLCC-AM, in St. Albans, W. Va., reported that it has just changed its format to country music.)

More than 6,600 questionnaires were sent to all radio stations in the U.S. and Canada. They brought a 57 percent return.

The figures listed do not include airplay of country crossings on non-country stations, or country music specials also programmed by such stations.

The entire listing, including additional information, is available free to any member of CMA, simply by writing to Margaret Benskau, at 1151 16th St., Nashville, 37203.

Non-members also may obtain the listing for a $20 fee.

Session Returned But No Problems With Jimmy's Jug

NASHVILLE—Because of a 50-cent Jew's harp, an entire recording session had to be re-run.

Jimmy Riddle, a session musician as well as a part of the Roy Acuff Group, says his inexpensive harp was tuned in-f-l-t, and there was no way to adjust it. Because of this, all other instruments in a "very expensive session" had to be brought down a half tone to get in tune.

Fortunately, the singer also played on the session was adjustable.

Owens Expands Pub Firms

HOUSTON—Moon Mullican Music and Full Moon Publishing, established by the late Moon Mulli- can in 1947, has been expanded into many facets by John E. Owens, nephew of Mullican.

The firm now deals in production, promotion, personal management, and literary and musical publishing.

The companies handle various types of artists, including J.P. Swee, an American Cherokee and Choctaw Indian country singer from Nederland, Tex., Sweet Ladi Grace, a rock gospel singer from Nashville; Bacon Blitz Band, a country rock band from Austin; and Gene Culli- nane, of Houston, now working as a studio musician in Nashville.

Owens does his recording at Mercury Studio with Swift? She's Loved by Tyros

NASHVILLE—Twice in a row now, MCA's Jeanne Swift has done the unusual in regard to recording. Her first big hit for the label, "Satin Sheets," was written by an amateur songwriter from Min- neapolis, John Vollinkas. The record, according to the label, has sold $800,000 copies. Vollinkas had never written a song before, nor had he recorded since.

Her new recording, "Sweet Baby Jane," was written by another unknown, a copper-miner from Colorado named Ray Wilkin.

Full House at Memphis Bash

MEMPHIS—Country Memphis Style, Inc., a recently-formed non-profit organization dedicated to the promotion of country music here, held its first free concert at the Over- ton Park Shell, attracting a full house.

Appearing on the bill were Ace Cannon, Jerry Jaye, Tommy Ruble, Beverly Willes, Bill Black's Combo, Paulette Tyler, Jack Crocker, We Too, and Johnny Morris.

Mayor Wyeth Chandler pre- sented a proclamation to Jim Queen, president of CMS, Inc., declaring that day Memphis Country Music Day.

The group has also been instrumental in showcasing a local talent each week on a program called "Spotlight on Memphis" on Winter- 101.

Memberships in CMS, Inc., are being sold for $15.00 (active), $10.00 (associate) and $25.00 (business). Life memberships are sold for 10 years at the yearly dues of the category.

Paul Click has a winner, "SMOKEY, TRUCKS & CB RADIOS" # NR 4709

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BOOKING: By Joe Taylor Artist Agency 24611 White Plains Nashville, Tenn. 37204 (615) 385-0035

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The STATLER BROTHERS
FOR WRITING AND RECORDING
"THE BLACKWOOD BROTHERS
BY THE STATLER BROTHERS"
ON THEIR LATEST MERCURY ALBUM,
"THANK YOU WORLD."

Also thanks country and gospel D.J.'s for playing it—D.J.'s who don't have it, write us for free copy of the single—and for BLACKWOOD BROTHERS latest album, "A FATHER'S PRAYER," and single, "ONE DAY AT A TIME." Write: BLACKWOOD BROTHERS 829 Mt. Moriah Memphis, Tn. 38117
"DANCE WITH ME (JUST ONE MORE TIME)"

The Most Requested Song From The Current Hit Album "MY THIRD ALBUM"

JOHNNY RODRIGUEZ
HEADED FOR NUMBER ONE

JERRY WALLACE

"My Wife's House"

All wives should be #1 and that's where Jerry's new single is headed.*

MCA 40248

Look for Carl Belew's new single in all the Trades "Welcome Back To My World".*

MCA 40276

*exclusively on MCA Records

Booked by:

JOE TAYLOR ARTIST AGENCY
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STAR MUSIC CO.

AUGUST 24, 1974, BILLBOARD

<table>
<thead>
<tr>
<th>TITLE-Arist</th>
<th>Week</th>
<th>Chart</th>
<th>Label</th>
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<td>9</td>
<td>1</td>
<td>25</td>
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<tr>
<td>Swing</td>
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<td>9</td>
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<td>The Want-To's</td>
<td>10</td>
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<td>Dance with Me (Just One More Time)</td>
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<td>25</td>
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<tr>
<td>AS Soon As I Hang Up</td>
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<td>11</td>
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<tr>
<td>The Phone</td>
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<td>13</td>
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<td>You Can't Be a Beaver (If Your Light Don't Shine)</td>
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<td>16</td>
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<td>25</td>
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<tr>
<td>I'm Gonna Let My Life Turn Me Around</td>
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<td>7</td>
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<td>I Never Knew (What That Song Meant)</td>
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<td>Annie's Song</td>
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<td>The Man That Turned My Mama On!</td>
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<td>10</td>
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<td>Big Four Poster Bed</td>
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<td>Tell Tale Signs</td>
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<td>Old Home Fillin' Up and Keep On A-Roadin'</td>
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<td>This Song Is Driving Me Crazy</td>
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<td>We Loved It</td>
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<td>Keep On Lovin' Me</td>
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<td>The Wrong in Loving You</td>
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<td>Let Me Make the Bright Lights Shine</td>
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<td>Mama's Best of a Bad Situation</td>
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<td>Mary Laver</td>
<td>17</td>
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<td>1</td>
<td>25</td>
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<tr>
<td>I'll Come Back</td>
<td>9</td>
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CAL SMITH
BETWEEN LUST AND WATCHING TV
MCA-40265

Cal's new single from his album "Country Bumpkin"

MCA-424

(Bill Anderson, Stallion Music Inc., Nashville, Tenn.)
Porter Wagner
is really moving with a fast-selling hit that's headin' for the top. Watch it go!

'HIGHWAY HEADIN' SOUTH'

(APR-00-028)

by BILL WILLIAMS

Dick Feller has made his first appearance on the "Grand Ole Opry" as a featured performer. But it wasn't his first time on the show. He was there several years ago as a side man for Mel Tillis... A 25th wedding anniversary celebration for George and Mary Feller brought a great many people, including the five children and two grandchildren. ... Emma has appeared in his first movie, shot in Decatur, Ala., along with Penny DeHaven and Zane Clements. ... She Phillips has formed an entire new band, but she still calls them the Balladeers. One of the prettiest members is Louise Mayberry, little sister of Barbara, who not only plays bass and fiddle, but sings with them. ... When comedian Jerry Lewis made a special appearance on the "Opry" he either forgot he was on the air, or didn't care. His exploits should have been deleted.

Karen Wheeler has a family story to tell. The RCA artist reports that her father, Otis, has cut a new album of his old hits, which will be released on his own label. Her brother, Danny, also has done a session, which will be leased. Her mother, of course, also used to record for Columbia. ... Gordon Terry, now a part of the Johnny Cash show, has done his first cut for Granite Records. ... Connie Smith is making no road appearances this year except in evangelistic crusades. She is cutting a album of Gospel songs for Christmas. ... Charlie Walker and Bud Wendell have been invited to a big One Shot Antelope Hunt in Wyoming, with a group of Western governors. ... The Carol Lee Singers are doing the background singing for the movie "Nashville." ... Alex Harvey has joined the Don Light Talent Agency, and will be changing labels.

Jeanne Pruett, Johnny Paycheck and Ferlin Husky did a show in Grand Rapids, Michigan, for the Fraternal Order of Police, and drew a capacity house of 6,500. Jeanne then flew in to do the "Opry," and went right back out to Pennsylvania for another show. ... Caja Joe Douglas worked four shows with Mel Tillis, including one at the Astrodome which was before a baseball crowd of some 50,000. ... Cal Smith, who got laryngitis in Phoenix in 118 degree temperature, went right on performing, and promptly lost 25 pounds. ... Moe Koffman is observing his 20th year in the country music field. ... Members of the Japanese Diet were guests of the "Grand Ole Opry." The first GRT release by Bobby Lewis is from his last Ace of Hearts Album. The single is titled "I See Love."

RCA's Brian Shaw performed for WHIM Radio's 2nd annual Country Music Festival in Warwick, Rhode Island, last week. ... Dolly Parton set for the CMA awards show from Nashville this October. ... Mike Shepard has resigned Warner Brothers and will do independent promotion. ... Rusty Adams broke attendance records at Hurley's Tavern in Chester, Pa. ... Tony George has departed the Chuck Glenar operation. 

... Jim Wagner of American Management has announced a series of TV shows for Barbara Mandrell, which include four syndications and the "Wayne Newton Special."

TOM KAYAKOSSI, executive VP of Playboys Records, has signed country artist Eddie Weaver to the label, signaling expansion. His first release was written by Spooner Oldham and Freddie Weller. ... John Riggs has departed WSM's "Opry Star Spotlight" show after five years. He'll now devote full time to writing and pursuing a recording contract, and possibly independent promotion. ... WCEB AM in Asheville, N.C., needs records with emphasis on the " outlaw" type of country music. ... LaRea Van Dyke has terminated his contract with MCA and is negotiating with another label. Meanwhile, he has cut an album of his own which he will sell at personal appearances and by mail order. ... Darrell McCull and his business manager, Craig St. John, are moving from Texas back to Nashville. Stew art will still spend half of his time in his San Antonio talent agency office.
The Artists
& Staff
WELCOME

Mickey Gilley

Whose last record of “A ROOM FULL OF ROSES” was a #1 hit and now his latest release

“I OVERLOOKED AN ORCHID” is shooting to the top on Playboy Records!

Loretta Lynn
Conway Twitty
Cal Smith
Karen Wheeler
Nat Stuckey
Dickey Lee

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Linda Plewman
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Michael Twitty
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SEE US FOR YOUR TALENT NEEDS!
EMI $2.8 Mil Expansion In Brazil, Mexico Slated

LONDON—Expansion projects totalling more than $2,800,000 have been announced by EMI for its recorded music businesses in Brazil and Mexico, in a bid to maintain its leadership in the two markets.

Approximately $1,900,000 will be spent in Brazil, where EMI has its own local production company, new publishing subsidiary, Industrias Musicais Fabricao Odeon S.A., newly opened and recording studios will be built in Rio de Janeiro and tape duplicating equipment will be installed alongside the company's existing record pressing plant in Sao Paulo.

The new tape duplicating facility will serve EMI's Latin American recording market for prerecorded tapes in Brazil, which has been increasing at a rate of 20 percent per annum in recent years.

In Mexico City, where EMI's well-known record subsidiary Discos Capitol de Mexico, S.A., has a turnover of approximately $1,100,000, an additional $1,500,000 is to be spent on new office premises, new recording studios, installation of a new stereo recording equipment and the provision of a tape duplicating facility.

EMI's director of international operations, P.A.D. Duffell says: "Both companies already command prominent positions in their respective territories. They record local music, as well as handling international product, and are both serving market segments where the demand for prerecorded tapes is growing upwards. It is important, therefore, that the two companies have the most modern equipment and facilities made available to them."

U.K. WB, Spectro In Deal

LONDON—Warner Brothers Records (U.K.) has acquired Phil Specter's new label, following a similar deal in the States which will encompass both labels and new product.

The label, which will be called Warner-Spectro, will appear under its own logo, and the launch is planned for Summer 1977. Warner-Spectro will acquire distribution rights to Spectro's own Philips label, which has an extensive back catalogue, from Crystal, Ronettes, Righteous Brothers, Ike and Tina Turner and Darlene Love. The first four artists are expected to be "Da Do Ron Ron" and the Ronettes' "Be My Baby."

Spector has re-signed Darlene Love and written new material for her, which will be recorded in the next few weeks. Another signing is Jerri Bocchio, who is working on several Specter songs. Spector has also recently been re-tracking tracks he recorded two years ago with John Lennon, Cher and Nilsson.

WB is also making a major move into the black music market with the U.K. acquisition of Kwanza, the Chicago-based independent soul label.

Kwanza Records was launched Friday (23) with three single releases by Black Ivory, The Classics Sullivan and Spyder Turner. Although basically a singles-oriented label, Kwanza is also planning its first album release, a collection of gospel numbers by new discovery Arnold Blair. It will be produced by Ed Townsend who has previously done work for Marvin Gaye and the Impressions.

The label was formed 18 months ago by its president, Murray Schwartz.

D.J.M Hits Film Output

LONDON—J.M. has strength- ened its alliance with the company's most ambitious product to date: "Three For All," a full-length feature which is being entirely financed by D.J.M. which is also acting as executive producer.

Last year, the company started diversifying into movies with the acquisition of the distribution company Divertion Films.

The film, which stars DJM artists Adrienne Posta and Graham Bonnet, together with Paul Nicholas, Cheryl Hall, Chris Neal, Lesley North, Bob Lindsay and Shawdysuddy, is being directed by Martin Campbell and produced by Harold Shannon, whose publishing company is represented by W.E. and Tudor Gates.

Gates has also written the script from an idea of his own. After a week's filming in Brighton and London, the movie is now being shot in Spain for release around Easter.

The label was formed 18 months ago by its president, Murray Schwartz.
FOR THE RECORD!!

Highest Box Office Gross in Australian History
Highest Ticket Price Scale in Australian History
Highest Live Concert Television Audience in Australian History

IN OTHER WORDS, THE MOST SUCCESSFUL CONCERT TOUR IN AUSTRALIAN HISTORY

"THANK YOU FRANK"
**Canada Concept 376: Agency With Finger On Pulse of the Talent Industry**

TORONTO—Booking agencies and specifically, booking agents have always been at the foundation of the music business. Generally, they have a great deal of control over the music scene and can often spot trends and emerging talent quicker than those people in the industry concerned with the music business. The agency in question is a booking agency in Canada called Concept 376, an agency headed by a man who is considered to be a leader in the field of talent management. Concept 376 recently reported a substantial profit increase, with an estimated $2 million worth of work for Canadian rock musicians each year.

**Judgment vs. Two Pirates**

TORONTO—The Canadian Recording Industry Association (CRIA), long concerned with the $315 million lost annually through piracy in the music industry, has obtained a significant victory in Supreme Court of Canada, on copyright infringement.

In the case, the defendants were Emil Klein and the Libera Importing Co. Ltd., operating under the name L K International Ltd., and Benny Klein and Sam Berkel, who carried on business under multiple names, including Klein Record Import Ltd., S & Associates, Trade Importers, Triangle Importers and Cantride Ltd.

The defendants prohibit both sets of defendants from producing, reproducing or importing tapes — specifically 8-track tapes — for the purpose of sale without first having the express consent in writing by the owner or copyright of the works.


Some 1,400 tapes seized by the Royal Canadian Mounted Police were turned over to the plaintiffs.

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**IF YOU'RE READING THIS YOU SHOULD BE READING**

Wilson has always had a rare perspective on the talent booking industry, working as a musician himself on the late '50s and '60s scene. He started out playing in bands that had such emerging new talent as Robb Robson, who is now with the rock band Rush. They were playing at clubs like the Marquee and the Cunliffe in the '60s, Wilson acted as roadman for Little Caesar and the登登 Pioneers, helping to promote Canadian bands of the day and ended up playing bass so that he could have his own band. At some point during this time, he decided to turn to his passion for music and the business world, taking on a job working in the Columbia Records' warehouse, where he was responsible for the storage and shipping of the records. He then moved on to a similar position at the band management company, coming up with a hit single, "Hang On Sloopy." As an appraiser in the booking field, Wilson worked with a number of other agencies from the time he got interested in 1961. There was a brief stay with the Ron Scriber Agency-Scriber was now Wililam & Wililam, Inc. and Stamos textile International Agency — and then he moved on, working later as an agent for RCA Records and ultimately for Wilson & Wilson, who was quite well known in the business. Soon after, he opened his own agency.

In 1969, Wilson had formed his own agency, a collectivist agency, one of the largest in the Toronto area. He bought out the other partners and has since become the general partner of the Toronto office. He moved to 376 Wellington St. in Toronto in 1976 and established it as Canada's top agency. Wilson, in the end became the majority owner of the business. For the past 15 years, he has run the business with Don Hunter, the manager of the group of Who and Jim Keil, the group's usual role, playing under one of the three of the six members of the group.

In 1971, Wilson took over a year's subscription from the agency to manage the group, which he has held for many years. He just recorded a Gene MacLeod album, "Put Your Hand in the Happy Thyme," and immediately became a multi-million seller.

A year after away from the booking business, Wilson returned to the agency business in 1974 and then established subsidiary offices in Montreal and Toronto and the subsequent capability of booking some of his top-tier acts such as the Who, The Stompers, Crowbar (formed in 1973), by April Wine, John Thomas, Wilson and others, across Canada. Steppenwolf, who was first heard, is booked exclusively in Canada and the Who, whose largest booking concerns, Wilson is outspoken about many of the problems that he feels need to be considered in the Canadian music industry. He is one of his major concerns. States, "You ask me what the compensation and professional managers on the fingers of the Who? They are Don Hunter of the Who, Steve Doucette, with Anne Murray, John Allan, Wilson, who is the only manager in Canada, Al Labin of Gordon Lightfoot, Mel Shaw, who handles the Stompers, Both are one or two others, but they are few and far between. It is getting so that record companies are even considering setting up management divisions to supervise their operations. As far as our agency goes, we have decided to cut all promotion for the acts that we feel will not benefit from the investment."

Another of Wilson's pet peeves is the current state of the laws for Canadian artists crossing into the U.S. Wilson explains, "If Canadian artists earn an H-1 visa, they're all right. But the laws say that any American presence proves that they are unique and necessary and not going to put any American performers who could possibly do the same job, out of work. Going through regular channels could take six weeks to eight weeks to get clearance. As a matter of course now I hire a lawyer for each artist for each country."

In 1979, Wilson had a significant win at the concept 376. Wilson issued the first promotional record album of the year, "The Watchman," containing a sample of some of the material of the bands hired by the agency. Two albums released so far, a third is planned for the fall.

Wilson is using the U.S. as a possible market for the Who, who has a record that he believes it must be done slowly and with a firm financial foundation. He is considering a tour of Los Angeles and New York.

**Naja—Label With Convictions**

TOYONTO. One of the most exciting aspects of the Canadian music industry is the development of a number of independent record labels. Such a company is Naja Records, an enterprise set by Canadian folk-musician Gordon Lightfoot after he had decided that the larger record companies in Canada were "little one-sided." The label was formed with the help of A&M Records.

Hasek is not a restaurateur in the music business. For about five years he played folk and coffee house circuits both in the U.S. and Canada. While he was based in New York, Marilyn Lynskey, who at that time ran the material coffee house circuit, liked his material and put him on tour, an excursion that ended in 1972. It was then that Hasek realized that he had to take another step up the ladder and that meant coming up with record work. Says Hasek: "I first had no point in coming unless I had an album to put me in various discos and clubs performing, doing music, radio, TV, film, you name it. I had to go back and negotiate with a number of Canadian record companies and did not know where to start. He turned out, last year a couple of friends, Chuck Peterson and Rob Younis, who among others, the recording label. They ordered another 10 and they went by the end of the same week. I had been promoting an album from the stage for quite awhile and I guess they had been waiting." Radio play for the album came in quite a roundabout way. Benji Karsh of CHUM-FM, Toronto, who dropped the Naja Record's store one day, heard the record playing and became interested. He heard about this and went in to see Karsh about play the band and the people. The band came back and negotiated with a number of Canadian record companies but didn't get anywhere. "We turned out, last year a couple of friends, Chuck Peterson and Rob Younis, who among others, the recording label. They ordered another 10 and they went by the end of the same week. I had been promoting an album from the stage for quite awhile and I guess they had been waiting." Radio play for the album came in quite a roundabout way. Benji Karsh of CHUM-FM, Toronto, who dropped the Naja Record's store one day, heard the record playing and became interested. He heard about this and went in to see Karsh about play the band and the people. The band came back and negotiated with a number of Canadian record companies but didn't get anywhere. "We turned out, last year a couple of friends, Chuck Peterson and Rob Younis, who among others, the recording label. They ordered another 10 and they went by the end of the same week. I had been promoting an album from the stage for quite awhile and I guess they had been waiting."
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International

Middle of Road
Old RCA Group Forms New Label

LONDON—Middle of the road, the former RCA hitting group, will soon be releasing records on a new British label, Midas, under the auspices of Jonathan Fowle, who is leaving the sales side of the business to make his name in the field of record production. The label will be operating under the auspices of Fowle himself, who is a former member of the group.

The label will be launching its first album, "Midas," on July 1, with a special record release party at the Midas Club in Soho. The album will feature the group's biggest hits, including "Midnight," "Swing," and "Living in a Dream," and will be produced by Fowle himself.

The label will be distributed through RCA Records, and will be available in record stores throughout the U.K. and Europe.

The formation of Midas is seen as a fresh start for a group that was once a household name in the early 1970s, but has struggled to maintain popularity in recent years.

The new label hopes to tap into the nostalgia market by releasing a series of greatest hits albums, as well as new material that pays homage to the group's classic sound.

The label's inaugural tour will begin in late July, with dates in major cities across the U.K. The group will also be playing select shows in Europe later in the year.

In other news, Brian Clapton has released a new album, "From the Music Capitals of the World," which features cover versions of songs from across the globe. The album includes tracks from South Africa, Japan, and Brazil, among others.

The album has received mixed reviews, with some critics praising Clapton's vocal work, while others feel the covers lack originality. However, the album has managed to chart well, reaching number 10 on the U.K. album chart.

Clapton himself has expressed his pride in the album, saying, "I wanted to do something that was a little different from my usual style. I thought it would be interesting to explore different musical landscapes and see how they could influence my work.

The album is available now through the label's official website, and is also available on streaming platforms.
BUCHNER-RAINER OVERDRIVE--Not Fragile, Mercury, SHM-1-004 (Phonogram). With their third LP, Backman & Turner have evolved into what is quite possibly the best of the American groups of the time, and they've become considerably involved with excellent live sound and performance. However, they've not quite taken over pure rock without tricks. Yet the group possesses such fine guitarists as Randy Bachman and Blair Thornton, such excellent vocalists as Bachman and Turner, and numerous new unexampled songs in Bachman and Turner that their simplicity be a basic guide to what current rock is all about. BTO have been building up their LPs through their SFM presence, and this is one of the best efforts yet to truly rock out. My recommendation: LP: Backman & Turner. LPs: You won't miss with this one.

BOTTLE ROCKS--Singles, Mercury, SHM-1-004 (Phonogram). With their third LP, Backman & Turner have evolved into what is quite possibly the best of the American groups of the time, and they've become considerably involved with excellent live sound and performance. However, they've not quite taken over pure rock without tricks. Yet the group possesses such fine guitarists as Randy Bachman and Blair Thornton, such excellent vocalists as Bachman and Turner, and numerous new unexampled songs in Bachman and Turner that their simplicity be a basic guide to what current rock is all about. BTO have been building up their LPs through their SFM presence, and this is one of the best efforts yet to truly rock out. My recommendation: LP: Backman & Turner. LPs: You won't miss with this one.

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The past was just a beginning.

Few of rock’s early stars have been able to move out of the past and beyond the nostalgic. Paul Anka has not only made that transition, he has established himself as one of music’s major contributors.

From “Diana” in the beginning, to “My Way” for Sinatra and “Johnny’s Theme” for The Johnny Carson Show, Paul Anka has been writing standards. His latest are on his new album, “Anka.” Including “You’re Having My Baby.”

“ANKA.”
On United Artists Records and Tapes.
CAROL KING--Comeback (4:35); producer: Lou Adler; writer: Carol King/Prince; publisher: CDM, ASCAP. (CDM 6141). First single release in some time appears to be one of the most commercial demos this superstar has yet turned out. Slightly more uptempo than other hits, backed by strong stringwork and powerful backup vocals. Watch it. A must for all Carole fan and FM stations. Single is soon to be released on LP.

DAVID ESSEX--America (2:28); producer: Jeff Wayne; writer: Dennis Judge; publisher: Warner, PolyGram, ASCAP, MCA. 89029. But for the stronger single British successes have ever come up with, as she walks the earth's way through a powerful rock cut backed by soulful strings. Perfect AM cut with its pounding instrumental good use of the title here a hook and the catchy, upbeat sounds of Ms. Dee.

MusicRaspberries--Overnight Sensation (3:38); producer: Jimmy Werber, E. Carmer; publisher: C.A.M., BMI. Capital 3469.

ROGER McGUINN--Same Old Sound (2:24); producer: Bill Halperin; writer: Roger McGuinn; publisher: Blackwood & Pa., BMI. Columbia 3 1019.

FATI DHAMEH--He Did Me Wrong, But I Did It Right (3:22); producer: Bob Rice; writer: Fati Dhameh; publisher: Fati Dhameh & Comp, ASCAP. 20th Century 2233.

BOBBY GOSLORD--Rolla S㎜tter (2:22); producer: Bob Montgomery & Bobby Goldsboro; writer: Bob Montgomery, R. Greenaway, B. Sacker; Davis, ASCAP. United Artists 5029.


J. CALI--I'll Be There If You Ever Need Me (2:22); producer: Audio Analogue; writers: R. Calabro, R. Price; publisher: Ernest Todd, BMI, Shevron 4549. (MCA).

JOHN DAVISON--Have A Nice Day (2:52); producer: Herb Anton; writer: Herb Anton; publisher: Lady Jane, BMI. 20th Century 2173.


Bobbie KoLtt--You're Gonna Love Yourself In The Morning (2:25); producer: David Paul Briggs; writer: Donna Fanta; publisher: Combex, BMI. Vanguard 1445.

LARRY GALLOW--Dirt In (2:11); producer: Fred Foster; writer: Larry Gallow; publisher: First Generation, BMI, Monument 928 822.

MICHAEL MURPHY--You Can Only Say So Much (2:24); producer: Bob Johnson; writer: M. Murphy, D.B. Castlemain; publisher: Screen Gems-Columbia, BMI. Epic 8-50014.

The Ohio Players--Sleep Talk (3:15); producer: The Ohio Players; writer: The Ohio Players; publisher: BIolland, BMI. Westbound 2223. (Frasier). From their former label, this is still one of the most powerful cuts of the week from one of today's hottest soul groups. Useful strong instrumental arrangements with great change of pace and well as vocal parts.

Puff The Magic Dragon--Kiki Dasu (1:42); producer: Gene Simmons, Kiki Dasu; writer: Kiki Dasu; publisher: Straight, BMI. Western 11389.


CORNELIUS BROTHERS & SISTER ROSE--Get To Touch (1:48); producer: Bob Archambault; writer: Cornelius Brothers; publisher: Heart/Stage Door, BMI. Artists Wax 1953.

CHOREM OF THE BOARD--Let's Have Some Fun (5:03); producer: Jeff Tabor; writer: General Johnson; publisher: Gold forever, BMI. Invicta 1271 (Janus).

LA ROBERTS--Laghter In The Rain (2:08); producer: Dayton Daniels, Speaker Profile; writer: La Roberts; publisher: Don Knister, BMI & KEC, ASCAP. United Artists 379.

PAKISTAN BROTHERS & BEAUFRRE EXPRESS--Dragon Fly (2:43); producer: Pak Min, writer: Pak Min; publisher: Pak Min, BMI, ASCAP 15413. From his latest LP, Dave busts out the title tune from one of the more popular movies of the year. Uses the samegae with his distinctive voice from the man many Feel is the best entertainer in the world.

Penny Guino--Templegate (1:04); producer: Nick Peles; writer: Penny Guino; publisher: Acapella, BMI. ASCAP. RCA 10145. Coms a sure bet for the charts, and this Latin flavored disc could easily cross to the pop market. Quite commercial, and while he releases few singles, they generally get play. Appeals to all audiences.

Sanny Davis, Jr.--That's Entertainment (1:44); producer: Mike Card and Don Godd; writer: H. Dietz-A. Schwartz; publisher: A&M, ASCAP, BMI 14738. From his latest LP, Dave busts out the title tune from one of the more popular movies of the year. Uses the samegae with his distinctive voice from the man many Feel is the best entertainer in the world.

SAMMI SMITH--Look Black Veil (2:02); producer: Jim Mathey; writers: Waymore Cook, Donn Eldrd, BMI; MCA 14738. From his latest LP, Dave busts out the title tune from one of the more popular movies of the year. Uses the samegae with his distinctive voice from the man many Feel is the best entertainer in the world.

Easy Listening

Milt MATHIS--All Time Changes (3:27); producer: Milt Mathis; writer: Milt Mathis; publisher: A.G. Leipzig. ASCAP. Rydell 1007. Good soul cell featuring strong vocals, a arrangement and strong lyrics. Shoul ML soul players easily.

Ferri GIANNI--Templegate (1:04); producer: Nick Peles; writer: Penny Guino; publisher: Acapella, BMI. ASCAP. RCA 10145. Coms a sure bet for the charts, and this Latin flavored disc could easily cross to the pop market. Quite commercial, and while he releases few singles, they generally get play. Appeals to all audiences.

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PAPER LACE'S PREMIERE ALBUM. GET READY FOR A BARRAGE OF BULLETS.

Featuring these top hits: "The Night Chicago Died," "Billy, Don't Be a Hero" (original English recording) and other dynamite tracks.

Featuring these top tracks:
- "The Night Chicago Died"
- "Billy, Don't Be a Hero" (original English recording)
- and other dynamite tracks.
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<thead>
<tr>
<th>#</th>
<th>Title-artist</th>
<th>Publisher</th>
<th>Label &amp; Number (Distributing Label)</th>
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<td>The Time - Don't Do It</td>
<td>Epic Records</td>
<td>CBS 6174</td>
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<td>B. B. King - Don't Let Me Be Misunderstood</td>
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<td>MCA 9877</td>
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<td>75-1094</td>
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<td>Paul Simon - Sound Of Silence</td>
<td>Columbia</td>
<td>35125</td>
<td>08/24/74</td>
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**Billboard Hot 100 Chart**

*FOR WEEK ENDING AUGUST 24, 1974*

**Chart Bound**

*AMERICA®-David Essex (Columbia 3-10009)*

*PSP®-The Music Of The Most Important Orchestras (MCA 10025)*

*See Top Single Picks page 10*

**STARR PERFORMERS** Stars are awarded on the Hot 100 chart based on the following upward movement: 3.10 Strong Increase In Sales / 11.00 Upward Movement of 6 positions / 21.00 Upward movement of 6 positions. (Stars indicate by bullets.)


**HOT 100 A- (Publisher/Licensee)**

*Published Licensee*

*Billboard Hot 100 Chart - For Week Ending August 24, 1974*

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
This baby's a hit!

This week...

40 to 31 in Billboard
43 to 29 in Cash Box
46 to 38 in Record World

"BEACH BABY." The summer single
by THE FIRST CLASS.

Coming soon - the debut album
by THE FIRST CLASS.
This baby's a hit! Too.

Distributed by London Records.
<table>
<thead>
<tr>
<th>THE WEEK</th>
<th>ARTIST</th>
<th>TITLES</th>
<th>LABEL</th>
<th>VOLUME</th>
<th>RANK</th>
<th>CHART WEEK</th>
<th>NEXT WEEK</th>
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<th>WEEK SOLD</th>
<th>SUGGESTED LIST PRICE</th>
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<td>ERIC CLAPTON</td>
<td>Slowhand</td>
<td>Reprise</td>
<td>9</td>
<td>6.19</td>
<td>7.01</td>
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<td>7.30</td>
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<td>1.74</td>
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<td>Epic</td>
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<td>7.60</td>
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<td>3</td>
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<td>BOB DYLAN</td>
<td>The Band</td>
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<td>7</td>
<td>DOLLY PARTON</td>
<td>Coat of Many Colors</td>
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<td>8.78</td>
<td>7.00</td>
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<td>7</td>
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<td>8</td>
<td>BOSTON</td>
<td>Don't Look Back</td>
<td>CBS</td>
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**STAR PERFORMANCE/LP** means the chart position of the LP itself as well as the singles from that LP. **VOLUME** is the rank of the LP itself. **RANK** is the rank of the single.
TRIUMVIRAT triumphant!

Out of their shell—this fast breaking new group has busted wide open!

The album:
ILLUSIONS ON A DOUBLE DIMPLE
(ST-11311)

The single:
DIMPLICITY (b/w A MILLION DOLLARS)
(#3947)

The trades:
Record World-FM Sleeper of the Week
#2 in Billboard FM Action
Record World-Chartmaker of the Week
Cash Box-Newcomer Pick
Walrus-Radio Reaction & Merit Album Pick

PREMIERE AMERICAN TOUR THIS FALL.

Triumvirat. From Germany. on Harvest Records and Tapes
Distributed by Capitol Records

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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Dot Label)</th>
<th>Week</th>
<th>Channel</th>
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
CTI/KUDU
Explodes
On the Scene
with
MOTOWN'S
Massive
Marketing
Machine

Contains his hit single
"Night on Bald Mountain," plus
"In The Garden" and
"Feel Like Makin' Love"

Contact
Your Local
Distributors

ABC Record & Tape Sales/Seattle
All South Distributor/New Orleans
Almar Music Merchandisers/Denver
Alpha Distributing Corp./New York
Heilicher Bros. of Minnesota/Minneapolis
Heilicher Bros. of Florida/Miami
Heilicher Bros. of Texas/Dallas/Houston
London Records, Southeast Dist. Corp./Atlanta
London Records, Midwest Dist. Corp. (Ohio)/Cleveland/Pittsburgh
London Records, Midwest Dist. Corp./Niles, Illinois
London Records, Northeast Dist. Corp./Mountainside, New Jersey
Associated Distributors/Phoenix
Stan’s/Shreveport
M. S. Distributor/Chicago
Music Trend/Detroit
Record Sales Corp./Nashville
Memphis
Record Merchandising/San Francisco
Los Angeles
Schwartz Bros./Philadelphia
Washington, D.C.
Baltimore
Music Craft/Honolulu

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**Soul Gets London’s Promo**

- **Continued from page 3**

The Rocky Horror Show," produced by Ode Records, premiered at the London Palladium on Oct. 12. Tim Curry will play his character Dr. Frankenstein before the cameras this fall before opening it at the London Palladium. The Rocky Horror's "Fugly" recording for six months and the Ode original cast album is due this week.

Steve Warrell, a former "Night Special" tape segment for his Atlanta stadium concert for NBC- TV airing Sept. 8. ... Frank Sinatra shows his new album to Universal Studios employees and Sinai Medical Center. Tickets sold to $20,000.

Steeley Dan drummer Jim Hodder and guitarist Skunk Baxter bugged out. Group goes on with writer-singers Warren Zevon and Al Kooper, who has been courted by the Greek keyboardist they chose to replace Rick Wake- man due to no-go from England Musicians union. Zevon's backing with Robin Trower Band in place of Reg Isdow, who departed for "personal reasons," ... Saunders McDonald, for D'Archee's, will oversee new Los Angeles Free Clinic public service announcements on KRLA-AM.

Joe Cocker's new backup foursome is titled Cokk 'n Bull. ... Armand Bolusan, president of Detroit's Chess/Janus-distributed Westbound Records, enters the concert promotion field this fall. Some hint of headline Westbound hitmakers Funkadelic.

Elton John tied Jermaine Jackson's Los Angeles record career with 54.8 percent, the added to the Oct. 4-3 dates that sold out in eight hours. Gross for 75,000 tickets will be over $500,000.

James last year held the New Hudson Market Square Arena Sept. 15. ... Dick Gregory won NATRA "International Humorist Award." ... Bobby Womack and Bill Withers duet on a Workout tape "It's All Over Now" popularized by Rolling Stones.

- **Continued from page 1**

Prerecorded tapes of all configurations are used by 20.2 percent of the respondents as the source from which they tape.

As for others, 41 percent use their record collection, a surprising number—15.4 percent—are smuggling tape recorders into concerts for their own live performances on tape.

Overall, 43 percent of the persons surveying reported they tape music and/or music-related recordings. There are more men than women taping: 48.3 percent to 40.6 percent. The highest taping percentage comes from the 14-17 age group, with 54.8 percent and this is reflected in the music preferences of school students: the highest average taping group (43.4 percent) in an educational setting is high school, college, and non-school. But colleges are close behind with 44.8 percent.

In a geographical breakdown, there is an increase in the South (53.5%) than in any other part of the nation. Second is the North with 41.9 percent followed by the North Central region of 40.8 percent.

Racially, 54.8 percent of non-whites tape while 41.5 percent whites tape. As a contrast to the taping group, 57 percent indicate they do not tape.

In the taping of records, college (87.3%) lead the educational groups, with persons 22 and over accounting for 85.2 percent of home-taping respondents.

Persons not in any school accounted for 83.1 percent of the disk tape—a slight drop from the traditional school bookings to 70.1 percent.

The most disk taping activity is in the office, with 16.9 percent of the respondents reporting this as their main listening center. The North Central part of the country reports 79.5 participation and the North East 73.7 percent. There are more (80.2 percent) taping whites than women (76 percent).

The survey also found the men surveyed tape off all tapes of all configurations. Women responded with a 16.9 percent participation. And persons in the 20-21 age group accounted for the highest percentage of tape sales: 23.5 years old and 14.7 years old: 21 percent.

The South, with 22.8 percent just edging out the West (22.6 percent) as the top tape taping area among youngest recorded sources.

In the important area of taping of a radio broadcast, 50.3 percent of the 14-17-year-old boys in the survey said they were involved, followed by 39 percent of the 18-19-year-old survey.

The North East region led the nation in radio taping with 51.7 percent—considerable span over other parts of the country which checked in at 48.4 percent in the South; 45.2 percent in the West; 37.5 percent and South. Racially, whites and non-whites tied with 41 percent in the radio taping area.

In the live shows category, 18-19 year olds accounted for the highest activity: 18.4 percent followed by 14-17 year olds: 17.2 percent. Ten percent five percent of the persons 22 and over reported reported from live shows.

Regionally, 20.2 percent of the persons surveyed in the North East tape the most—23.3 percent in the South and 14.4% in the West.

Responding to the question, "To what extent would you say that recording your own music has affected the music you purchase, record, and/or tapes?" this is the breakdown: 24.8 percent: men; 20.8 percent: women; 14-17: 20.8 percent; 17-19: 30.4 percent; 20-21: 36.7 percent and 22 and over: 33.8 percent.

The nation-wide range of 55.2 percent in the survey indicate they buy about the same number of records and tapes.

In a breakdown of percentages showing a decline in buying prerecorded tapes, this is the gener- al breakdown: 40.7 percent: women; 38.8 percent: men; 14-17: 33.9 percent; 18-21: 30.2 percent; 22 and over: 42.6 percent.

Despite the home taping activity, 49 percent surveyed report they buy about the same number of prerecorded tapes.

George Mihaly, President of Gil- bert Youth Research, says the same was taken last May and June.

Mihaly notes there are 43 million college students, including 9 million in high school and 9 million in college. This group has an annual income of over $130 billion, according to Mihaly, whose firm has been surveying this market group since 1945.

- **U.K. Gigs Fees For Musicians**

- **Continued from page 3**

An important part of this agreement, backdated to May 1, and oper- ated for the next four months, is an agreement between recording union, the Writers Guild, and the U.K. music unions. As part of the new agreements, a new union, the Writers Guild, has been formed to handle freelance work.

The U.K. recording industry has seen a decline in the number of recordings in recent years, and there is concern among musicians that this trend will continue. As a result, the new agreement is seen as a positive development, as it provides a framework for the industry to address the issues surrounding freelance work.

The agreement covers a wide range of topics, including rates for freelance work, and it is hoped that this will help to ensure fair compensation for musicians in the future.
BACHMAN-TURNER OVERDRIVE'S THIRD ALBUM, "NOT FRAGILE!" GET A LOAD OF IT.
Now Here's A Feast You Can Format!

Stax brings you a summer sound festival that features more variety than a seven-course meal...more excitement than a family reunion...and airplay potential hotter than a Sunday in August.

*COLD BLOODED*  THE WARRIOR
The Bar-Kays/VOX-5934  Ipi 'n Tombia/STS-5516

*THREE*  TRUCK TURNER
The Temprees/XPS-1905  Isaac Hayes/EMS-27507

*SOUL STREET*  IF YOU LOVED HER
Eddie Floyd/STS-5512  G.B. McClinton/EMS-7501

*CITY IN THE SKY*  CHAIN IN THE SKY
Staple Singers/STS-5516  Staple Singers/STS-5516

Stax Records are distributed through Columbia Records. The Stax Organization, Memphis USA.