U.S. Cutouts Draw Canada's Complaints

By MARTIN MELHUISH
TORONTO—The Canadian Recording Industry Assn. (CRIA) and a number of managers of Canada's top recording artists are gearing themselves for a pitched battle with those companies in this country that deal in deleted records bought in the U.S. for sale in the Canadian market.

Specifically, the furor has arisen over albums by Canadian artists which have been deleted in the U.S., bought up by Canadian cutout dealers and put out on the market here at discounted prices.

The problem arises when the same albums, which have not been deleted in Canada, return here as "cutouts." (Continued on page 46)

Tape 'Hospital' Aids Retailers

By STEPHEN TRAMAN
NEW YORK—King Tape Repair Clinic in Menuchen, N.J., handles damaged cassettes and 8-track cartridges for customers of about 300 independent record/tape outlets in the metro New York area.

The company is operated by salesman Sam Weisstein and engineer Harvey Lenichner and has been providing this specialty service since last November.

Based on market data compiled (Continued on page 50)

Aussies Next In Line for Acceptance In the States?

By ELIOT TIEGEL

LOS ANGELES—America has successfully integrated contemporary music from England and Canada and now the Australians feel it's their time.

A number of top Australian rockers are gearing for an assault on the U.S. market, with the first "official" act centering around a recent Australian Government sponsored concert at Expo '74 in Spokane, Aug. 21.

Headlining that bill at the Opera House—and in the pivotal slot as far as being the Aussie rocker who could set the Australian wave in full motion—is Brian Cadd, singer-songwriter-chorus artist. Cadd is currently on the Coast for appearances with his group, the Bootleg Family Band, on "Midnight Special" and "In Concert."

Cadd and his manager Ron Tudor, owner of Fable Records and the subsidiary Bootleg label on which Cadd's product is released, emphasize that Cadd's recordings are done in Australia and feature original tunes.

The significance of Cadd's appearance in the U.S. is that he represents the state of the art in his country—professional on all levels and able to communicate with audiences outside his own country. Five years ago, Australian acts didn't have the

(Continued on page 14)

Shorter Disks Bring Longer Playlists: Drew

By CLAUDE HALL

LOS ANGELES—If the recording industry will shorten records, Paul Drew, national program director for the powerful RKO General chain of Top 40 operations coast-to-coast, claims his stations will feature longer playlists.

"I can guarantee that playlists will get longer if the records are shorter," he says.

Drew set off a storm a week ago when he was accused of stating that his stations would limit records to those less than three-and-three-quarter minutes long.

(Continued on page 24)

L.A. 'LITTLE GUYS'

Dealers Organize To Battle Giants

By NAT FREEDLAND

LOS ANGELES—Nearly 50 small retailers in Southern California have banded together in the new Organization of Independent Record Dealers (OIRD) and are now competing effectively against high-volume chains for record sales.

This summer, OIRD kicked off with discount promotions in television spots, radio campaigns and full double-page print ads.

Sales results reported by dealers

(Continued on page 14)
"THE BITCH IS BACK"

A NEW SINGLE ON MCA RECORDS.

FROM CARIBOU

www.americanradiohistory.com
SECRET IS OUT

Dozen Sansui QSS Issued by Capitol

LOS ANGELES--Capitol Records has quietly joined the list of labels releasing quad product in the Sansui QSS matrix system. Among a total of 12 albums released a little over a month ago without any notice to the "The Dark Side Of The Moon" by Pink Floyd.

First indication of the quadasonic release was during the recent seventh annual International Radio Programming Forum. A major quadasonic stereo label and no indication that it was quad, was demonstrated in a suite given the competition.

A spokesman for Capitol said last week that the release consisted of remixed product: the spokesman was unable to state that any quadasonic had been made or that the product bore "quadsonic" instead of "quadasonic."
Tiny Cleveland Shop a Winner
Melody Lane Grosses $3/2 Million Annually

BY JOHN SIPPEL

CLEVELAND—Imagine a neighborhood store that is only 60 by 12 feet in size and grosses $60,000 yearly! That's Melody Lane here.

The 10-flux turnover, according to manager Jack Springer, comes from having what a 14-to-30 clientele wants, especially being able to offer LP's. LP's are big.

The store, which dates back to World War 1 at this address, employs a 60 in a dozen alone in all forms of contemporary rock of more than 6,000 titles with a good selection.

"But we concentrate on new rock albums. LP's are 75 percent of our sales. We fill the need for a New Jersey import house especially helpful.

Quincy Jones Faces Additional Surgery

LOS ANGELES—Quincy Jones is recovering rapidly from brain surgery. He is at home, accepting telephone calls and feeling well, he says. The noted arranger-conductor must return to his office, but is expected to be back in"In October for additional surgery, however, as a result of an aneurism. The Jones LP's "Evolution" on A&M rose to No. 1 on the Top LP chart last week and will become the biggest seller of the year, according to A&M executives report.

Crossover to GRT

NEW YORK—GRT Tapes has acquired U.S. tape rights for Craw-Over Records. Crossover artists include Ray Charles, the Ralettes, Clydeone Jones, Jim Tuck and Sims Twa, Joel Webster, Jimmy Holiday and Leon Leon.

Chappell Retrieves Its Library

NEW YORK—Chappell Music has taken over national distribution of its background music library, a service that has been handled by Music- Corp. under license. Joseph L. Lashi has been named manager of the new division which is now slated to be expanded both in scope and service, according to Norman Wi- ser, Chappell president.

"With the establishment of an in-house division we expect to concentrate our control and strengthen our contacts in this area," Weiser said.

There are now more than 1,000 LP's in the library, which provides pre-recorded music for audio/visual productions, radio, television, commercial and educational films. The library was created by Chappell Ltd. in England more than three years ago, and is distributed in over a dozen foreign countries.


And since the first of the year these men have created an artist liaison system which is designed to expedite the flow of information between artist and company and vice versa.

The three general managers report to executive director Don Schmierer, who is also working with David Hirscher and Ron Goldstein.

Before the advent of these three general managers, Schmierer was general manager of Reprise and Clyde Balken was g.m. of Warner Bros.

But that's a long story and the company grew so steadily that more manpower was needed to maintain contact with the performers and their producers and managers.

So the talent roster—which now amounts to 60 acts—is divided among the three general managers, each g.m. as the contact man for any and all facets of the artists' involvement with the label.

The new system is designed to help in formulating single and LP promotional campaigns and a myriad of other activities.

Schmierer speaks of paying attention to the release schedule so as to balance LPs between new and established acts.

Approximately 20 percent of the label's releases are by new names of which one third are from England. At one time both labels had an exclusive pre-ponderance of English release.

The general managers and Schmierer stressed that in each matter of artists signing, working in concert with the company's two

chairs: Mos Ossin and Joe Smith. Ossin will be transferred to head- quarters in Burbank five months ago after working in New York as an LP promotion man. Goldstein just joined the company and Hercher has been with the label four years of which one-and-one-half have been working with Schmierer.

The formal division up the artist roster is being done by generating within the company "a more single-mindedness about what we're doing as a whole company for each artist," Schmierer says.

The general managers will work with the artist development depart- ment in helping an act which has no manager obtain representation.

The presence of persons at the company to be accountable for knowing what's happening to a performer. Each channels of communi- cation are the rule rather than the exception.

Formerly with Atlantic and Capitol Records, Herb Belkin has been ap- pointed vice president of creative operations at Motown Records, Los Angeles. Joining him in this new position as aides are Pete Senoff and Abe Hoch. . . . Changes at Capitol Records this week include Jim Mazza, a district sales manager, to the post of director of international marketing in the circular. Tower with Jerry B. Thomas switching to director of international administra- tion. Larry Hathaway becomes district sales manager for the Los Angeles area.

Fred Edwards has been made vice president of sales for the Symphonette marketing division of Leninges-Wittner Inc., New Rochelle, N.Y. The company specializes in mail order disk sales.

Tom Cusso has been appointed division vice president for promotion for RCA Records. . . . Joseph Llanso is the manager of Chappell's background music library. He's a former public relations consultant. . . . Toby Goldstein is named an account executive with Gibson, Stromberg & Julie in New York.

LENNY GOLDSTEIN GOODMAN

J. Kenneth Lenny has been promoted to vice president of Terre Haute Mfg. for CBS Records. He joined the firm in 1947. . . . Floyd H. Liberman becomes vice president of S.A.S., Inc., and will, in addition, boss the company's music administration company. Gloria Bell is new assistant to S.A.S. president Sidney A. Seldenberg and Peter Seldenberg will guide the firm's promotion and public relations activities.

In New York, Don Orlando is now East Coast professional manager of 20th Century-Fox, reporting to Larry Marks. . . . A Collection of Music in Los Angeles have a new professional manager in Fred Goodman, whose Sip-N-Set Songs firm will be administered by UFO Music, a B.M.I. company.

Changes at Shure Brothers Inc., Evanston, Ill., see Robert Fuchs in the position of manager of manufacturing and industrial engineering and James K. Le Mieux as manager of industrial engineering. Arman Manoel has joined Shure as chief design engineer. Ronald Thiemann is promoted to manager of design engineering while Edward Rusch becomes manager of design engineering. . . . The president of Telecor, Inc., Beverly Hills, Calif., Harold A. Hurley, has been elected chief executive officer, succeeding Mayer Greenberg who died Aug. 15.

Two new additions to the promotion staff at A&M Records are John Fer- ret, in New Orleans, and Peter Mollica for the New York area. . . . Howard Bloom becomes East Coast manager of public and artist relations for ABC Records. He is based in New York. Also in New York, Osinee A. Bobo, new publicity director, and Swets Wolowicz, assistant, Bloom, Moab and Ms. Wolowicz were formerly with Famous Music and all report to Christie Best.
See Larry Gatlin perform "Delta Dirt" in a hotel room near you.

We want as many Billboard readers as possible to meet and hear a man who's suddenly one of the hottest singer/songwriters around. Larry Gatlin's songs are being recorded by people like Kris Kristofferson and Elvis Presley. Larry even wrote Elvis' new single, "Help Me.")

So for the next two months Larry Gatlin will be appearing at private parties, in hotel rooms and suites, in fifteen major cities. He'll be performing "Delta Dirt" and other songs from his new Monument album, for disc jockeys, program directors, rack jobbers, wholesalers... Billboard readers. So watch for your invitation. Or, make sure you get an invitation by writing to Monument Records, 804 16 Ave. South, Nashville, Tennessee 37203, Attention: Dan Beck.

"Delta Dirt" is the single from the new Larry Gatlin album "Rain Rainbow." On Monument Records
Fach Roams, Signs Talent on the Run

By IS HORDOWITZ

NEW YORK—Charlie Fach already has his eye on the next big thing. As program/mercury vice president, he is ready to take off for places near and far in his search for new talent. In pursuit and nurturing of talent, in fact, he attributes much of his label's success to its willingness to meet with artists on their home territories.

"You can't sit in your office and just listen to demos and then try to negotiate by telephone," he says. "The record company has to play a key role in everything. It's not enough just to know how well a new group will work on your label." Fach, who specializes in travel with buttoning down a number of top deals that otherwise might have gotten away. Last spring, for instance, when Paper Lace began its ride up the British charts on the Bus Stop label, Fach got in touch with them by transatlantic telephone. But telephone contact didn't seem to resolve anything, he recalls, and three days later he flew over to London for a personal exchange of views. "If I didn't go there myself, we probably would have never gotten the group," he says. Paper Lace's new single, Gold Paper, has already been released.

The Billboard Headlines: "Widescreen Low Fares Available on Eastern Airlines' New Budget Service."

BARRINGTON, R.I. — (Wm. S. Samsung, 29) — Robert I. Samsung, a 13-year-old student of the Barrington High School Photography Club, was recently named to the Barrington Republican-American's All-State Academic Team. The team recognizes students who have excelled in both academics and extracurricular activities.

Local 47 Blacklabels Lists Clubs for $Nonpayment

Dear Sir,

Thanks to the recent favorable vote by Congress to eliminate General Motors' House Subcommittees, it appears that the IRS will soon begin to audit all nonpayment of taxes, both legal and illegal, than ever before. Yet Billboards through negative circulation reports have already been using these facts to weaken this characterized major victory as a virtual setback.

Billboard's Headlines: "Widescreen Low Fares Available on Eastern Airlines' New Budget Service."

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Piracy Charges Filed by RCA

INDIANAPOLIS—A copyright infringement suit has been brought by RCA Corp. in U.S. District Court here by Perfect Sound Inc., the record company's subsidiary, and Sidney Chare and Richard E. Miller.

Allegations charge that a number of copyrighted recordings, including those from Tapes-R-Us, Hansig Turner, Charlie Pride, Brian Wilson, and the New York White What records, were pirated by the defendants.

RCA asks statutory damages of $500,000 each, a permanent injunction to bar future infringements, the destruction of all existing and future copies, and reimbursement of court costs and attorney fees.

Stefaneli Pleads

MINEOLA, N.Y.—Anthony Stefaneli, proprietor of Sound Importers International, appeared in Nassau County Court on February 19, 1970 where he and Phonogram president Irvin Steinberg flew to New York for his first meeting with Randy Bachman.

That contact eventually led to the signing of Bachman-Turner Overdrive to the label with the label's third LP on the two, which have turned gold. But travel for the ad executive is not limited to signs deals. Each day it is important to visit with artists, producers, and arrangers who are working on recording sessions. And sessions will now be held anywhere in the country.

Each city with a population of 100,000 or more now boasts 16-track studio facilities, he says, and you can no longer stay in one place for very long. Instead, you can travel from city to city, meeting with talented artists and producers, while still keeping up with the demands of your job.

Fach also feels that much of his label's strong recent showing is due to a sharp increase in the number of singles released and new release rates over the past two years. The roster is now down to a tight line of 45 performers in a number of different categories, whereas the former figure was about 70.

Releases are currently at the rate of about three LPs and 15 singles a month. Two years ago the average rate was double in both formats.

"If we have confidence in the potential of a new band, we can get with them longer now to help them break through," he says. "The pressure to make it the first time around has been relaxed."

Another advantage of a compact talent roster, in Fach's opinion, is that it permits everyone in the company to be thoroughly familiar with the product on their lot.

Fach's immediate travel plans have him leaving for Vancouver next week, to be followed quickly by flights to London and Nashville. The schedule is not at all unusual for the peripatetic ad man. He recently completed a two-week tour of Central Europe, in addition to his neighbor, and found that he logged more air miles last year than the previous year.
MIAMI WAS A QUIET PLACE...

UNTIL THE JAMES GANG ARRIVED.

Palm trees swayed and graceful flamingoes toppled when Roy Kenner, Tommy Bolin, Dale Peters and Jimmy Fox strode into Miami's Criteria studio to record their new Atco album. But as they started laying down the tracks, Miami started to rock and roll to their dynamic, energy packed music. And now Miami will never be the same.

"Miami." From The James Gang.
On Atco records and tapes.
Produced by The James Gang and Tom Dowd.
In-terror entertainment.

In the introduction.

Records.

In the records.

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In the records.
We share Stephen Michael Schwartz's mother's pride that her son, the singer, has a smash debut single "Rock Me Away," which RCA predicts will make him a big success in life.

And it's from Stephen's first album, "Stephen Michael Schwartz," which BILLBOARD selected as a "First Time Around" pick.

The debut single by
STEPHEN MICHAEL SCHWARTZ
"ROCK ME AWAY"

Produced by David Kershbaum
Joe Cocker is one of the greatest artists of all time. Despite an uneven public appearance schedule in recent years, his unequalled vocal style along with his mystifying charisma still place him, uncategorized, among a very few.

The Sight & Sound of Performance!

Backstage:
Billboard goes backstage to bring you the full story of the lighting scene—the equipment, the companies that make it happen—special stage effects—the whole story.

On The Road:
Go on tour with Billboard—get on a remote unit—check out campus lighting and sound today—a report on video remotes.

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

The Instruments:
The cosmetics of performance—new trends on stage—new uses.
If this is your market... call your local Billboard representative now.

Ad Deadline: September 20
Issue Deadline: October 12
Polygram People Proliferate

These are photos of the San Diego based Polygram convention at which executives from Polydor, MGM, and United Artists met to showcase new fall product.

From left: Dr. Werner Vogelsang, Polydor International president; Ira Beal, Polydor Inc. business affairs vice president; Nick Rabiecki Jr., Polygram corporate planning vice president; Robert Brockway, Polygram USA president.

From left: MGM Records artist relations vice president Stan Moress, Polydor Inc. president Gil Beltran, MGM artist Johnny Bristol.

Jim Frey, U.S. chief of Deutsche Gramophon classics.

From left: Polygram USA president Bob Brockway, Polydor Records president Jerry Schoenbaum, Polydor Inc. president Gil Beltran.

O'Neal Twins in Gospel Race

LOS ANGELES— Leon Russell has produced the O'Neal Twins, a gospel act, and the first LP will be out shortly—marking the debut of Shelter Records in the gospel field. Shelter is distributed by MCA Records and is operated by Russell and Danny Cardell. Ron Henry is general manager.

The O'Neals were featured in the 1974 Gospel Music Workshop at Cleveland's Public Hall Aug. 16-23, along with Ray Charles and Aretha Franklin.

The LP will be called “O'Neal Twins.”

A Trip for Jazz Buffs as Trip Reissues 20 Old LPS

NEW YORK—Fred Norworthy's Trip Records label has accelerated its jazz activity with an initial release of 20 jazz reissues in its 5500 series and a scheduled additional release of 10 albums every two months.

Norworthy says he plans to release more than 600 albums during the run of his five-year lease with Phonogram Inc., which gives him exclusive rights to their Emarcy, Mercury, Limelight and Phillips product.

This first release features classic product by some of jazz's biggest names including Dinah Washington, Sarah Vaughan, Clifford Brown, Roland Kirk, Art Blakey and the Jazz Messengers, Eric Dolphy, Maynard Ferguson, Cannonball Adderley, Lester Young, Max Roach, Coleman Hawkins, Erroll Garner and Quincy Jones. Also released are several packages including “The Charlie Parker 10th Memorial Concert,” “The Jazz Giants—The Piano Players,” “The Jazz Giants—Reeds.”

Many of these titles are among the most sought after by jazz collectors and musicians alike. There are several selections on each record that have become known through the years as jazz standards because during its day, these four labels were cranking out a multitude of product by most of the country's top contemporary jazz talent.

It is difficult for even the most critical reviewer to pick one particular album out from the pack, since all of them are equally impressive. One expects with an important list of sidemen alone worth the price of the album. An example of this historical value is the Art Blakey set which features the upcoming sidemen Keith Jarrett and Chuck Mangione.

Although all albums are reissues, Norworthy says that when he visited Phonogram several months ago he found enough unreleased material in their vaults to put out an additional 60 albums by jazz artists spanning all types of music.

List price for the series is $5.98 and Norworthy states that he sees a price raise to $6.98, only if the current financial trend continues.

Trip has been actively involved in jazz for some time with several other small projects prior to taking on this and these include albums by some of the contemporary jazz greats.

A distribution network has been set up by Trip in all the major markets and in many of these cities, the label uses MDA Distributors, which is owned and operated by Apex Records, Trip's parent company.

The original cover art of each album was reproduced for this series and Norworthy, a long-time jazz collector and listener, has enlisted some of America's premier jazz writers to turn-out updated liner notes for each package.

"A lot of the product was recorded in mono and we are releasing it in the same untouched way," notes Norworthy.
Aussies Next Craze In U.S.?

facilities or the skills to put together original homegrown product, Cadd says.

Today, the Australians have developed to the point where the government feels confident enough to financially sponsor them in concert at Expo '74, where vocalise Kerrie Biddell has landed a pact with the MGM-Grand Hotel in Las Vegas and to where such rock groups as Sherbert, Muddie Lake, Billy Thorp and the Ances and Dinos are confident enough to think about playing to international audiences.

In fact Sherbert and Billy Thorp and the Ances are reported coming to the U.S. this fall for concerts. Ms. Biddell shared the stage with Cadd at the recent Expo experience.

During the past several years such Australian acts as Helen Reddy, The Original Seekers, Rick Springfield, Lana Cantrell, Diana Truk, Rolf Harris, Frank Ifield, Olivia Newton-John, Bee Gees and Easy Beas have all had records released in the U.S. But they were generally cut in England or in the U.S., not in Australia.

Helen Reddy's hits have all been done in the U.S.

Concurrent with Cadd's TV appearance, Chicago has released the single 'Let's Go' cut from the new LP 'Moonshine.'

'This is the third single released by Cadd via Chelona and the Australian contingent hopes this country-popish tune will start spreading air-play-wise. Spokane-based KJIR-

AM has been playing the single as a result of the concert show.

Tudor and Cadd are hoping this single will gain national exposure and be helped by the TV show. They speak of the Australian industry having been informed about how graciously they were accepted by the Spokane audience and there is keen interest Down Under to see whether America responds to the tunes on a massive scale.

Cadd says there is enough good talent in home with which to 'mount a six-hour show' and that if American labels suddenly decide to go talent hunting in Australia, there would be plenty of good commercial box office waiting. As a result of the success of the Expo appearance for Cadd and Ms. Biddell, manager Tudor expects to suggest to the Australian Consul here that the prospects for other rock concerts in major U.S. cities—all with the goal of making this country more of Australia's musical exports.

'The U.S. is the logical market for us,' says Cadd. 'An American tour all of us have been on in the last six weeks, the singer adds. 'Sponsors break up and re-form back home because they have not been broken into.

Today, around 90 percent of the pop acts perform original tunes on their nation Tonight is a marked contrast from the days when American and British hits was in vogue.

'This is an Australian act breaks in the U.S. notes Ron Tudor (a 16-year veteran of the American record business), 'its acceptance in Australia will double.'

And for the first time, Cadd points out, 'artists are standing up and saying this is me. The bell with what we know and what American rock bands sound like.'

Bernstein Goes Heavy With a 10-Pound Album

LOS ANGELES—Columbia Records is preparing a Gargantuan release of 20 LPs, boxed, featuring the voice of composer-conductor Leonard Bernstein. Arranged in six volumes, each containing three or four discs, the Bernstein collection will comprise a compilation of his highly controversial Norton lectures delivered last winter at Harvard University. Blending with Bernstein's voice will be the selected music excerpts covering an enormous section of the world's musical development.

Columbia executives have set the price at less than $3.00 and most 'novel' in the label's history. Actual playing time, it is reported, will run long past the usual 15 minute performance of Wagner's entire Ring. 'We intend to have the massive isue on the market in time for the Christmas buying period,' a Columbia official says. 'It will retail for less than $10.00 and weigh almost 10 pounds. We believe there will be substantial demand for the package on high school, college and university campuses throughout the nation and possibly abroad.'

Motown Promotes 9 Anthologies

LOS ANGELES—Motown Records has designated September as the "Album-Promotions Month" with new promotion emphasis pegged around nine deluxe sets originally issued in 1973. Artists involved are Marvin Gaye, The Temptations, Diana Ross and the Supremes, Smokey Robinson and the Miracles, Junior Walker, Gladys Knight and the Pips, Martha Reeves and the Vandellas and the Four Tops. Each package contains either two or three discs and, according to the label's national manager Mike Lushka, they have sold more than 900,000 copies. Lushka says the "Album-Promotion Month" will extend through December.

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

L.A. 'Little Guys' Organize

size of the ad carried enough impact to make it highly profitable. We'd go double-page from now on, whenever possible.'

Any Southern California retailer interested in joining OIRD, please call Mike Abbe, 350 South Rust Street, Drive, Riverside, Calif. He will meet the following criteria: no more than six stores, minimum inventory of $2,000 and maintenance of a full line of tape configurations. Entrance fee and monthly dues are a minimum of $10.00.

OIRD has already become considerably more than simply a mass merchandising gimmick. It has evening meetings at a downtown Los Angeles restaurant every 60 days and an average of 53 members attends.

The meetings are free-swimming rap sessions about the nuts and bolts of retailing records. A particularly outspoken member OIRD member has been Steve Gaher, one of the two-stores Music Odyssey, whose Westwood outlet competes with a branch of the high voltage Listerite Pizza Restaurant.

OIRD's next big push will be a weekly series of print ads for the Christmas sales season. All OIRD advertising is identified by its logo, a high-interest store having a screen that displays 25% of retailer unity.

By next year, Neil—founded 10 years ago by Tom Hornan—hopes to offer OIRD members an even wider series of services such as discount printing, television advertising, ticket brokerage and T-shirt discounts.

Myrrh Moving Into New Areas

within several weeks whether Myrrh will have its own people in Nashville or in the ABC offices. His headquarters are at the ABC building in Chicago. He says the various labels will not compete for the same artists.

Word, Inc., founded by McCracken in 1952 and is now the largest producer of religious communications in the U.S., including music, sheet books, music, tapes, songbooks, a magazine and multimedia instructional material.

On the Price project, Bill Hearn, Myrrh director of ad and promotion, says "Wayland Smithfield will coordinate radio promotion of Price's material. Francis Heawood, vice president of marketing, will coordinate promotion, merchandising and sales activities of the new single. 'It's an Old Time Again.' Promotion will include radio spots, trade and consumer ads and in-store appearances and displays.

In other ABC Records developments, ABC-Dunhill will absorb the famous and historic label under its own banner, with Dot retaining its insignia. Site and Passport (distributed by ABC) will remain separate labels. Other Paramax artists now appear on ABC-Dunhill. The Blue Thumb logo will read ABC Blue Thumb.
GreatEars Go With Famous Music

Famous Music Publishing Companies

LOS ANGELES
6430 Sunset Boulevard
JULIE CHESTER, Prof, Mgr.
DON KREISS, Prof, Dept.

NEW YORK
1 Gulf & Western Plaza
BILLY MESHUL, Dir, Creative Affairs
DICK MILFRED, Standard Department
BILL CURETON, R&B Department

NASHVILLE
1225 16th Avenue
JIM FOGLESONG, Pres, Dot Rec.
MILTON BLACKFORD, Prof, Mgr.

LONDON
50 New Bond Street
TONY PETERS, Prof, Mgr.

PHIL GERBER
LOBO
GORDON MILLS
RON RICHARDS
RICK HALL
TOMMY CASTANO
DALLAS SMITH
SMOKEY ROBINSON
LYNN BARKLEY
BOB GUILLO
ART MARTIN
DICK HYNAN
STEVE BARRI
JIMMY BOWEN
BOB CREW
JERRY FULMER
BONNIE HOWE
RICK JARRAD
BOB MARCUCCI
WALT HEDDLE
RUSSELL MILLER
BOB TOMAKASHO
VINSONA
JIM BROWSER
BLISS REGAN
DON BURKHART
JOHNNY MUSCO
ARTE MOGGI
ED SILVER
TOM TEMPEH
JOE SANTINO
JACQUES MILLER
DICK GLASER
JIM HOOPER
STAN MORES
BRUCE GREENBERG
DICK GLASSER
RICHARD PERRY
FEED SALEM
MARC DAWSON
DANY GRIBSON
SHUFF GARRETT
DON COSTA
AL CAPPS
ERNIE FREEMAN
STEVE POLKOVICH
TED MACLEOD
Pete SPADINO
CHUCK GERBER
JIMMY HUNSON
BILL SIMON
DICK JACOBS
GENE LOWELL
BETTY COHEN
DON JOHNSON
GEORGE DEVITO
CRAIG CRUMMACKER
ETHR GABRIEL
GEORGE BUTLER
TOM SCOTTI
JIMMY WETHER
JOE DIAMOND
JANE JARVIS
ROLAND KLUGER
PETE CRAKE
MICHAEL LLOYD
KENNY KEENER
ROD WISE
RON CARSON
BOBBY HART
DANNY JENSEN
JOHN ARBOTT
CARL MARLLE
JACK GOLD
JIM VIEHNBAU
MICHI MARINO
JIM FOGLESONG
MILTON BLACKFORD
BILLY RICHARDS
LARRY BUTLER
STAN SILVER
STEVE HERTON
OWEN BRADLEY
BILLY SHERBILL
DON GANT

Marvin Cane, Chief Operating Officer
Sidney Herman, Vice-President Administration

www.americanradiohistory.com
Playboy's L.A. Jazz Policy Improves Its Business 20%

LOS ANGELES—The Playboy Jazz Festival at the relatively new Century City facility here has not only increased attendance 20 percent over previous attractions; it has brought in free-spending winemakers and diners who boosted total revenues nearly 35 percent over previous averages.

Appearing so far, in one-to-two-week engagements have been Jimmy Witherspoon, Cannonball Adderley and Joe Williams. Among the artists scheduled for Sept. are Stan Getz, and Supersax.

"The jazz series succeeded beyond our wildest hopes," says Butt Taylor club relations director for Playboy here. "We always hit our 1,400-capacity weekends but new reservations pour in all week. I think the key to our success has been putting big jazz names into a luxurious dinner room."

The Playboy Club has had to expand its menu to meet the demand, adding items like lobster or escargot.

Irwin Arthur, entertainment director of the Playboy Club chain, is seeking to move the jazz series concept into other selected cities, perhaps with a touring circuit lined up.

(Continued on page 21)

Beatle Fans at N.Y. Commodore For Two Days

NEW YORK—Beatle nostalgia buffs will have their moment here soon as "Beatlefest '74," a two-day convention celebrating the group's tenth anniversary in the U.S., is slated for the Hotel Commodore Saturday and Sunday (7-8).

The convention, organized by Mark Lapidos Productions, Ltd., will feature a number of films, guest speakers, a dealer trading room for Beatle memorabilia, a Beatle art room, and live entertainment.

Tickets for the convention are quoted at $6 per day or $10 for both days.

Which way is rock going to roll?

Find out next week.

Talent

Bad Co. New But Potent; First LP Leaps Into No. 3 Chart Spot

BY BOB KRIRSCH

SMASH NEWCOMERS—Bad Company's disk debut kicked off Led Zeppelin's Atlantic-distributed Swan Song label with one of the summer's hottest albums.

Talent In Action

MERLE HAGGARD
DOLLY PARTON
DON BOWMAN

Atlantic City Convention Center

Two of the hottest country music acts set Aug. 25 and put together what may be the California country concert of the year.

Merle Haggard, probably one of the two or three major country stars all of time, is working with the all-star band of the year, the Flying Burrito Brothers, and with the boys of his own band, the乡村生活, as well as the best of his own material.

Haggard, the "poet of the common man," is far more than a simple country performer. His music runs from straight country to blue to country-influenced rock and back and is a shining example of one of the most versatile artists to emerge from the field.

Dolly Parton, working her fourth solo disk, has done more in the last seven years than any other female star to emerge from the guitar to a mass audience.

Highlights were the excellent "I Will Always Love You," "Jolene," "9 to 5" and "Coat of Many Colors," "Sarce Memories," and the beautiful "I Believe."
Donny & Marie Osmond.

"I'm Leaving It (All) Up To You"

It's Gold Meets Gold As Donny & Marie Join Forces.

"I'm Leaving It (All) Up To You" (M 14735) is a smash single and now, the two solo "Hit-Makers" get together on a brand new album with more songs from their hearts. Donny & Marie Osmond – together for the first time.

Donny & Marie Osmond.

"I'm Leaving It All Up To You"
Signings

Jeannie C. Riley to Mercury, with Jerry Kennedy as producer. The "Harper Valley PTA" girl is now writing most of her own material.

Arthur Lee and Love to RSO Records and Skip Taylor for production-management.

The Alleys, family of five teens, are signed to "The Time of My Life," debut single, "High Tide," was written and produced by Osmond.

Doo Ho to Mega. The Hawaiian singer will release a country album on the Nashville label.

Major Lance, soul veteran, to Playboy... All Rich, 19-year-old son of the Silver Fox, to Epic... Wayne Shorter, Weather Report saxist, to Columbia for solo work.

Together, soul & gospel group over four years old, to Atco... Peck... Buddy Causey to write and record for Jerry Fuller's Moonchild Productions.

The Eagles, Joe Walsh, Danny Feder¬ berg and REO Speedwagon, all clients of Frank Azar's Front Line Management, to American Talent International for exclusive booking.

Stephen Michael Schwartz, sax, to A&M. Now, the saxophonist who played with Steve Cat and David Mann, acoustic duo, to Blue Gowns Records.

Tony Orlando & Dawn's first original, "Asylum" with Hank Redress continuing as producer. Three Chronic's singles, including "Bell," was topped with "The Yellow Ribbon" by The Old Oak Trees... Here's signag activity: Eagles re-signed... Tim Moore to E/A from Famous Music, with deal including E/A takeover of debut album with burning single "Second Avenue." Ray Price to Mym Records, purchased this week. Abba and Elton John to A&M via Vogg Records' purchase of A&M Publishing... Dan Browne, Israeli-born writer-singer, to 20th Century Music. He's done TV spots for Mazda and Suzuki.

Tony Orlando and Dawn to Elektra. Group was formerly on Bell with its hits included "The Yellow Ribbon" and "I'm Your Special Gypsy Rose." Hank Medress will produce the group... John Fogerty and Traffic to Asylum. Fogerty will record rock music with his own group. Traffic's music will be recorded in England. Fogerty was formerly with Fantasy... The Eagles has re-signed to Asylum where their hits have included... On The Border," Eagles"... The Eagles handle their own material and personnel.

Fleetwood Mac re-located to Warner Bros. after winning injunction against former manager Clifford Davis banning use of group name by another non-original members. Mick Fleetwood, Bob Welch, John and Christine McVie. Upcoming for September is their fourth Bell LP, "Heroes Are Hard To Find" and start of 69 days intensive tour. Group's total W利 sales top one million during five years.

Fresh Flavor to Buddah Records. The group is frequently joined by former manager Raffaello C．Bucoleon, to Manhattan Transfer for long-term personal management agreement with Aaron Russo... Wayne Fontana and the Mindbenders to Apostrophe Entertain¬ ments for exclusive management.

Singer/songwriter, Janeway to Mid¬ land International Records, the new RCA-distributed label. The Emmy Award winner for his role in "That Certain Summer," is the first artist to be signed by the label headed by Bob Renzo.

Talent

At 64, Mercer Cuts First Solo Vocal LP

LOS ANGELES—Johnny Mercer, at 64, one of the world's most respected pop song lyricists looks to a new reactivated career.

Home after almost a year in Italy and England, where he composed 22 songs with Andre Previn for the British & American films, Mercer arrives the release of the first solo LP he's ever made as a singer.

The Savannah-born Mercer recorded two albums in London recently for the Pye label. "I told the Pye people my vocal range was down to about five shaky notes," Mercer laughs, "but they were anxious to record anyway. They are all my own songs, never made so the mid-1930s are recent." The classic Mercer titles he sings range from "Laurel" to "Moon River." 

London reviews of "The Good Companions," based on the famous J.D. Priestly novel, were mixed. But the $575,000 production is still filling the famous London Palladium. Bernard Belfonti hopes to transfer the show to Broadway next year.

After winning his musical fame as a writer-singer with classic 1930s big bands, Mercer became a Warner Bros. staff writer of memorable film themes and then founded Capitol Records in 1942 along with Music, John Staebell, and fellow songwriter and movie producer Buddy DeSylva. 

Mercer served as Capitol's first president and A&R chief before exiting in 1949.

Talent In Action

BILL GAVINS POP SLEEPER OF THE WEEK!

Published By: BUCKHORN MUSIC
Written By: MARJORIE WILKIN & KRIS KRISTOFFERSON
Produced By: CLARENCE SELMAN MARJORIE PRODUCTION

Published Exclusively On MEGA RECORDS

Sincerely, Marilyn Selman

BILL GAVINS POP SLEEPER OF THE WEEK!

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IRV AZOFF
GIBSON STROMBERG JAFFE
Talent

Songwriting a Chore? Not For N.Y. Team of Levine and Brown

By JIM FISHEL

NEW YORK—While the job of writing songs day after day can become a grind for many, the award-winning team of Irving Levine and Larry Levine has been riding on the heels of their most enjoyable activities. With songs like "Knock Three Times," "The Right Number," "Sweat and Tremble" and "Ole Oak Tree" and "Say, Has Anybody Seen My Sweet Gypsy Rose," these tunes have been making it to the top of the charts and have given Tony Orlando & Dawn a remarkable series of smash singles.

Levine was asked if he felt the success of "The Naturals" that disbanded after high school graduation. This experience led him toward the field of songwriting and his material was recorded by Tom Jones, Roy Hamilton and the Shirelles, Gene Pitney, and Blood, Sweat and Tears, before teaming up with Al Kooper to write "This Diamond Ring" for Gary Lewis and the Playboys.

The man Levine credits for teaching him about the art of writing hits is Phil Spector. These two teamed up with Tony Wine and wrote the hit "Black Pearl." Music also teamed up with Levine in several other hits including his "Husky's Feeling Blue." Brown on the other hand gained his musical roots while serving in the Army, where he learned how to play guitar and was a professional bandleader. Bob Crewe signed him after his discharge and it was during this association that Brown wrote Mitch Ryder's hit "Detroit Girls." The Detroit Wheels' "Sock It To Me Baby." Other songs which he had success with were The Four Seasons '"Come On Marianne" and "Watch The Flowers Grow." Levine has been decided to combine forces several years back, and they are exceptionally pleased with the success of their "reggae-rock" tunes.

Levine says: "Larry and I just sat down the other day and said why not put a band together and play some of these tunes, we're just sick of playing for our own pleasure. They're not just for our own pleasure. They're for someone else's pleasure. We put on a show and we're not just playing for our own pleasure."

The Levine-Brown team has also written for other artists including Glen Campbell, Johnny Mathis, and the Bee Gees. Levine is currently working on a new LP and will be signing autographs at this week's "Electric Ballroom," an extravaganza in the fair and rodeo market with the Jim Halsey Co.

Based in Tulsa, Halsey has a country roster including Roy Clark, Tommy Overstreet, Hank Thompson and Jerry Lee Lewis. They've already booked over 200 fairs last year with their artists.

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35,000 at Twilight Concerts

NEW YORK—The Twilight Concert Series on the Lawn at Music Inn in East Hampton has just completed another successful season. The schedule for next year will be announced soon. The series is one of the most interesting and provided top entertainment for over 35,000 music fans, according toticketers Azaroff. In the 10 show series, one of the most striking features was the mix of musical diversity and the wide range of programs featured at the Music Inn.

Among the acts appearing were Dee Dewon, Steeleye Span, Tom Rush, Janis Ian, and the Four Tops. John Prine, David Bromberg, Little Feat, Lead Redmond, Mose Allison, Eric Anderson, the Rev, Bishop, Roy Buchanan, Marshall Tucker, Thur Na Na, Bonnie Raitt, and Al Kooper.

Azaroff, in his next series plans to bring in more up-and-coming artists and will be announcing the lineup for next year soon.

Also, from New York, the Vegetable Orchestra, to play at Twilight, the Vegetable Orchestra, is a band composed of vegetables, and they are known for their humorous and unique approach to music.

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Continued from page 18

Flew, and economy. The band's original line-up included lead singer and guitarist Paul Rodgers, bassist and rhythm guitarist Paul Rodgers, and lead guitarist Ron Wood. The band's sound is characterized by a driving rhythm section and a bluesy guitar style, and they have released several albums, including "Bad Company," "Can't Get Enough," and "Hogwild." Their live shows are known for their high energy and connection with the audience.

FRANK ZAPPA

Saxophone: Joe Zawinul
Singer: Don Everly Bros.
Keyboardist: Frank Zappa's concerts are far from predictable and are always entertaining, a tightly wound, ferocious attack on rock and roll. A lot of Zappa's songs are based on complex rhythms, and his music is characterized by a deep sense of humor and satire.

Zappa was known for his eclectic style, which combined rock, jazz, and classical elements. His music often featured humorous and controversial themes, and it was often subject to censorship in some countries.

One of Zappa's most famous and controversial songs is "Call Girls," which features a satirical take on the music industry and celebrity culture. The song features a character named "Mystery Girl," who is a singer on the radio and is considered to be a "hot" celebrity.

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Massive Market for Record Research Report

JOEL WHITBURN

Record Research Report

JOEL WHITBURN's Record Research Report

John Denver is taking aim at the "bottom of the barrel" with his latest album. He has released 2 albums and 2 singles this year, and all have hit the Top LPs and Top 100 charts, respectively. Congratulations, John ... it's a tremendous achievement!

4 other artists, besides John Denver, have scored with both a 1° album and a 1° single this year. Barbara Streisand, Paul McCartney, Gordon Lightfoot and Eleno John, Eric Clapton are making it a 4-hitter to join this group.

Paul Anka's great new 3° single "I've Heard It But My Baby Has" has given him the distinction of being the first recording artist to have Number 1 singles from both the '50s and the '70s. His last #1 record was "Lonely Boy," from 1959. And now, 15 years between 1 hit. Frank Sinatra holds the all-time record for number of years between hits. The "Try Me, Mr. Kelly" hit from 1944 to "Strangers in the Night" in 1966.

Three Day Night has smashed an American record set by only one other artist, Elvis and the Beatles. The Top LPs' Top "100" hit "That'll Be The Day," was written and recorded in just over 3 weeks, and everything after that has made the Top 10. They are truly one of today's few "home run" hit stars.

Trio Question #22:

John Denver is not the only artist to have written 2 hits this year. Name the team of British writers who also had 2 hits this year.

(Top 10 hit, top 100 hit)
The group, comprised of Peppe Marchelli, lead vocals, Joe France, lead guitar, Leroy Koth, bass, Mickey Marchelli, rhythm guitar, and John Gallo, drums, had it together from the outset, displaying good musical tightness and rock-oriented material.

The key ingredients, without a doubt, were the Marchelli brothers, with Peppe’s voice working over the material with strong and vital intensity and brother Mickey laying down solid guitar backup. Credit should also go to Rockie and to France for strong performances.

Musically, the only weak link seems to be on drums, as one couldn’t help getting the feeling that Gallo wasn’t working on the same wave lengths as the others. A number of times he seemed to falter behind the energy level the rest of the group were pulling out. Make no mistake, though, this is one group which clearly should be scoring market success in the coming months, both on record and in concert.

Formed in 1963 in New York, their time seems to have come. Best selections for the night were “Popo Popa,” “Tiger Joe,” “Fireball Express,” “Tasty” and “Songwriter.”

JIM MELANSON

JVC CUTTING CENTER

CD-4. The new generation of phonograph records.

In playing length, disc durability and channel separation, CD-4 equals or exceeds any other quadraphonic system on the market. Then there’s the sound. The only truly discrete 4-channel system for disc. Bringing new worlds of creative excitement to artist and producer. And new worlds of pleasure to the buying consumer. JVC Cutting Center can help you discover CD-4. Our job is turning your 4-channel tapes into CD-4 discs. We cut reference lacquers and masters. And we offer the most experienced consultation possible on optimum equalization and levels, because we invented and patented the CD-4 process in the first place. We can also show you recent breakthroughs in CD-4 technology.

Like the JVC Mark II Modulation System. The Bonded Shibata Stylus. The CD-4 Demodulator IC Chip. We’re so sure that you’ll turn on to CD-4, that we’ll cut test lacquers free for your evaluation, from your company’s ½-inch 4-channel tapes. No other obligation. Just bring your tapes. And an open mind. Maybe you haven’t committed to a quadraphonic system. But we have. And we’ve been joined by over 24 record labels and 47 hardware manufacturers who have become CD-4 licensees. Come and hear the reasons.
Texas seems to be a real hotbed of studios today. In the Houston area, Hucy Mena's Sugar Hill Studios (formerly Gold Star, where hits by the Kinks and the Bobby Blue Bland, George Jones, the Poco Sesco Singers and others were cut), is now involved primarily in location work. ABC uses it extensively, and Lee Young, former president of the Los Angeles NARAS chapter has been producing sessions. Mena has two 16-track studios.

At Jones Sound, co-owned by Mickey Gilley and Doyle Jones, labels such as Astor, Stoneway, Atlantic and Columbia do work there. The studio has its own production and engineering staff. Brothers Two Studio, featuring 16-track and quad operation, owned by Joe and Jim Johnson, has been cutting custom work and material for Atlantic, Glades and Jewett-Pauls, while Daggett Studio, owned by Ray Doggett, includes a 16-track board and handles mainly custom work. Doggett has renovated the building to look like an old barn, and a great deal of Texas country music is cut out of it.

In Dallas, Sunet-Burner is busy, with its 16-track facility featuring Don White. There's a small army of engineers on staff, and another football star Ed Burner who owns the studio is also a busy booking work. Helen Reddy, Waylon Jennings and Bob Wills have cut there, at January Studios, owned by Chuck Mandersack, Bob Pickering and Whitley Thomas, many of the Showco-affiliated artists are there. The studio is also heavily involved in film. At Autumn Sound, owned by Glen Pace and Ray Dewey, features a boxendarod grand piano, a full-line of other musical instruments, amps, 24-track capability, mixing capability and an MCI light meter board. Pace built Applewood in Denver, United Audio in Santa Ana and worked on Valentine in North Hollywood. The studio has its own music staff and voice group. At Sundance, where Ross Bedley is president and Tom White is vice president, 16-track capability is featured.

Gail Freda has been named studio and traffic manager of Electric Lady Studios in New York, Ms. Freda, who was previously production coordinator at Buddah Records, is responsible for studio bookings, scheduling and client relations at Electric Lady. Ms. Freda, recently appointed bookkeeper, will be involved in studio accounting, budgeting and personnel activities.

Available in the listings below. An asterisk preceding an entry mark is marked as an asterisk.

** EAST

BILLY ANDERSON (MCA): Paradise Ranch, Delmont, Pa. Sept. 1; Williams Grove Park, Mechanicsburg, Pa. (22)
ECLIPSE RECORDS (Mercury): 117 north, Chicago, Ill.
ELVIN BISHOP (Capricorn): Weismann New York, Century, N.Y.; 6 Palace Street, N.Y. (9-6-12)
JOHN A. BISSELL (Mercury): 1351 w. 46th street, New York, N.Y. (9-12-12)
BARRY ROBINSON (Capitol): Rock and Roll Hall, Cleveland, Ohio, Sept. 2
HUGH ORMSBY (ASCAP): St. Louis, Mo. Sept. 1, 7
HENRY MCCAIN (RCA): Pin Knob Theater, Bloomsburg, Pa.; 1-3-12
JANE MURPHY (Capitol): State Fair, Dubuque, Ia. Sept. 2
OLIVIA NEWMAN-JOHN (RCA): A 2000 Fair, Topeka, Kansas, Sept. 8
OHIO PLAYERS (Mercury): Cincinnati Gardens, Ohio, Sept. 13
KENNY PRICE (RCA): Bradford, Ohio, Sept. 1
HELEN REDDY (Capitol): State Fair, St. Paul, Minn. Sept. 1
MARTHA REEVES (MCA): Ambassador Theater, St. Louis, Mo. Sept. 6; Happy Medium, Chicago, Ill. (9-10)
MARTY ROBBINS (MCA): Aurora Drive, Ill. Sept. 1
HANK SNOW (Sentry): Shelburne, Ont., Canada, Sept. 1
SOUTHERN-HILL-FURAY (Elektra): St. Paul Civic Aréna, Minneapolis, Minn. Sept. 1
STATER BROS. (Mercury): Huron, S.D. Sept. 1
TANYA TUCKER (Columbia): Ponderosa Park, Dallas, Okla. Sept. 8
DOTTY WEST (MCA): Montrose, Tex.; 2 Unionville, Mo. (5)

** SOUTH

BILLY ANDERSON (MCA): Barnett Co. Fair, Fairbury, Neb. Sept. 5, 7; 7; 1; Wheeling Jambooree, W. Va. (28)
JIM ED BROWN (RCA): Garfield Co. Fair, Cedar Rapids, Iowa, Sept. 6
DOBBIE BROS. (Warner Bros.): Portland Stadium, Va. Sept. 1

CAMPUS appearances by artists are incorporated into the listings below. An asterisk preceding an entry mark is marked as an asterisk.

** WEST

ELVIN BISHOP (Capricorn): T-Car Speedway, Carson City, Nev., Sept. 1
BLOOMINGTON (pre) (Mercury): Bloomington-Illinois Stadum, San Diego, Calif. Sept. 7
JAY AND THE SISTERS (Parts): Reno, Nev. Sept. 7, 8; Seattle, Wash. (9-12)
DRAKMATION (Capitol): Amphitheatre, Los Angeles, Calif. Sept. 1
FOUR TOPS (ABC): Disneyland, Anaheim, Calif. Sept. 6
HUES CORP. (RCA): Circle Star Theater, San Francisco, Calif. Sept. 5; 7; 1
JONI MITCHELL (Elektra/Asylum): Red Rock Casino, Lake Havasu, Ariz. Sept. 1
OHIO PLAYERS (Mercury): 1351 w. 46th street, New York, N.Y. (9-12-12)
HELEN REDDY (Capitol): Brigham Young Univ., Provo, Utah, Sept. 6; San Francisco, Calif. Sept. 5; Expo 74, Spokane, Wash. (24)
HANK SNOW (RCA): Salt Lake City, Utah, Sept. 1-2

** MID-WEST

BILL ANDERSON (MCA): Colliton Ballroom, Wthaca, Kansas, Sept. 7
BAD COMPANY (Swan Song): Maple Leaf Gardens, Toronto, Canada Sept. 6
*BEACH BOYS (Warner Bros.): Univ. of Mich. Int., Ann Arbor, Michigan, Sept. 2
JIM ANDERSON (RCA): Village Square Mall, Ellington, Ia. (Sept. 1)
CHICAGO (Capitol): Canadian National Exhibition, Toronto, Sept. 1; 2; Monarch Music Festival, Cuya- ble, Ill. Sept. 2; 1
DRAMA STREET (Capitol): Quarter Grand. Des Moines, Iowa, Sept. 1
EAGLES (Asylum): Univ., Gunnison, Colo. Sept. 5
HEARTFIELD (Mercury): Elgin Community College, Ill.; Sept. 6-7-12

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Jazz For Hunter College

NEW YORK—The Hunter College Center for Lifelong Learning is offering a weekly documented course on the history of jazz during the coming fall semester.

Beginning Friday (13), the school will offer a 12-week series of lectures and discussions, with both live and recorded musical illustrations. Topics chosen for this course include: survey of jazz, jazz piano from ragtime to the avant-garde, the roots, the blues tradition, class in jazz, New Orleans, and broad jazz of Louis Armstrong, the big bands, Duke Ellington, Charlie Parker and the 50's, an contemporary trends and jazz on film.


Jazz Interactions Inc., a non-profit, educational, membership-supported cooperative educational project in course in cooperation with Hunter to foster a greater interest in and deeper understanding and appreciation of jazz.

Campus Briefs

At the University of Maryland, a new auditorium under construction will be known as the Ella Fitzgerald Auditorium. Ella Fitzgerald will fly from her home in Beverly Hills, Calif., to assist in the dedication ceremony Oct. 27.

At the Philadelphia Musical Academy, President Joseph Castel directs the annual Doctorate of Music degree for his "contributions to the world of music."

The University of Colorado at Denver through its chancellor Harald Horditzky, has been officially dedicated and highly praised for its beauty and function.

Arizona State University will offer distinguished composer Krzysztof Penderecki, his and Malcolm Williams' work on art as-men in residence when the fall semester opens. Violinist Martha Kuda of Indiana University, winner of the $1,000,000 Grammy Annual Brit Young Artist Award...Eli Colombo in Las Vegas will present the band of Gerald Wilson, Woody Herman and Count Basie on campus this fall and winter with the Yank Lawson "House Band." Ball Haggen's "World's Greatest Band" also booked for next Feb. 20...

Florida State University will offer distinguished composer Krzysztof Penderecki, his and Malcolm Williams' work on art as-men in residence when the fall semester opens. Violinist Martha Kuda of Indiana University, winner of the $1,000,000 Grammy Annual Brit Young Artist Award...Eli Colombo in Las Vegas will present the band of Gerald Wilson, Woody Herman and Count Basie on campus this fall and winter with the Yank Lawson "House Band." Ball Haggen's "World's Greatest Band" also booked for next Feb. 20...

Insiders at UA feel that substantial personnel changes may be forthcoming now that the university has been named to replace former UA President Mike Stewart, who was recently elevated to chairman of the board.

It is understood that Teller will be out to change UA's market image in an effort to improve the school's national reputation in the contemporary music field.

Midland Intl Using Indie Promotional Music

NEW YORK—Midland International, a New York-based firm, has obtained the services of four independent promotion men in major markets throughout the country. The label, which is distributed by RCA Records, will be used in the North-Eastern, WestCoast, and overseas market. Alan Minnick in the South-East and Rich Paladino on the West Coast have been added in the near future.

Manhattan: We -- Programing in the small city has undergone sharp changes in recent years, according to Louis Piacek, president of the Big Music Company, here.

Now the older stationers of eastern Kansas jockey operations, with more than 35 years in the field behind him, Piacek feels that programing is more important than ever, particularly with the advent of 2 for 1 records.

The customer who used to toss his change into the jockey after ordering a drink at the bar now inclines to be far more selective, particularly with such sharp changes in musical tastes, ethnic shifts in popula- tion, and, of course, the general economic situation.

"Our programing is a combination of a young man's knowledge and route supervision," says Joe Sexton, in charge of the jockey division.

"Route men continue to pick records for each location from a selection of new releases which have been chosen for their appeal, in a pre-selection process which means that all bases have been laid for full and local promotions.

"With the recent price hike in records we have put every emphasis on the sales effort. The goal is to keep total record costs at 10 percent of the operator's total share of jockey promotions. The 25 cents per plate to 2 for 25 cents has permitted us to keep up with the hum of the operator's customers. Now that record costs have caught up, we must be ultra-selective, in the assurance that all of the play possible on every record-buying dollar.

"We are away from the standard five new releases every two weeks is an effective way of controlling costs, we have learned. During periods when new releases are few and far between, the number of releases per customer is lowered. However, when there is a supply of good, attractive records on the market, the stations who were accomplished during the bad periods by cutting the number of changes can be补t by one."

Bird Music, like its big-city counterparts, has been forced to work hard to keep up with marginal locations, and to trim down on the amount of promotion. With every cost involved, including salaries, gas, maintenance and repair, there is a serious issue to maintain marginal locations. In the larger markets, Bird Music can no longer afford to attempt to maintain marginal locations in the change that perhaps they will develop into better-paying spots.

An important step which has been taken to provide better control has been the decision to keep a record of all disks given to each location, to in- sure that there is no duplication.

The past year has been too many times a failure to a record buying error, too many copies of the same record were purchased for the same location. This happens during the new cost-control program.

Another step has been better coordination of the account-receiver program with the record owner requests, which are now handled by one designated person rather than two or three. As a result of this, the co- collector now merely turns in the request along with his receipts, and the record in the actual record, places it with the next record changes for the location involved. The collector now tracks the record, and even makes total play before the final report.

Jukebox Programming Small City Programming Undergoes Major Changes

by ROBERT LATIMER

MANHATTAN, Kan.—Programing in the small city has undergone sharp changes in recent years, according to Louis Piacek, president of the Big Music Company, here.

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"We are away from the standard five new releases every two weeks is an effective way of control-
Radio-TV Programming

1975 Radio Forum Tagged For Mariott Hotel In L.A.

LOS ANGELES—The eighth annual International Radio Programming Forum will be held next year at the Mariott Hotel here, according to George Wilson, executive vice president of Barrett Radio.

Wilson was announced as Forum chairman in the closing ceremonies of the Forum last week at the Plaza Hotel in New York by Jack G. Thayer, president of NBC Radio and outgoing Forum chairman.

The Forum features 1,022 rooms, including 178 suites and 117 parlors. In addition, the hotel has seven restaurants and lounges, including a plush lobby lounge and the Harbor Room on top of the hotel. There is also a swimming pool with swim-up bar and a hydrobath. All guest rooms are equipped with AM and FM stereo radio.

Wilson is lining up a committee of Forum advisors from both the radio and record industries.

His responsibilities will include not only the awards program and competition in all categories, but the agenda for the four-day meeting. Current plans are for keynote general sessions on August 5, 6, 7, and 8, which will be followed each day by a workshop session. Aug. 9, a Saturday, will be devoted to extracurricular activities such as a trip to Disneyland, Universal Studios, the race track and the beach. The Awards ceremonies will be held Saturday evening and there is a strong possibility the event will be televised on network television.

Wilson also announced that the scope of the Forum for 1975 will be broadened to include an even greater international radio aspect. This past year, for the first time, an international member, Kevin O'Donohue, general manager of radio station 2SM in Sydney, Australia—was on the advisory committee this past year and has accepted a position on next year's committee. Other members will be announced in the near future.

Wilson is a veteran program director; he has programmed more radio stations into a No. 1 position than any program director in the world. Many consider him the best Top 40 program director in the world, today, as executive vice president of Barrett Radio, he is responsible for managing the network's programming.

NEW FORUM CHAIRMAN: George Wilson, executive vice president, Barrett Radio

Winners of Forum Competition

1975 FORUM SITE: The Mariott Hotel in Los Angeles with swimming pool and 1,020 rooms.

Best College Radio Stations: KUOR, University of Redlands, Redlands, CA; WONG-FM, North Central College, Naperville, Ill.; KCBS-FM, Pasadena City College, CA.

Best Local Documentaries: Bob Lecke, WCHM-AM, Green-

Best Regular Series: The Question of Impeachment.

Best Syndicated Programs: "Good Rock" hosted by Scott Ross.

BEST MUSIC PROGRAMS: "Fame Rock" (Continued on page 26)

But Drew says the initial idea came from Herb McCord, general manager of CKLW-AM in Detroit. McCord admits that he has had "a few ideas" during meetings at the recent seventh annual Billboard Radio Program Forum in New York.

McCord and his program director Bill Hennes had long discussions with Drew, who still consults CKLW-AM regarding working and reworking a programming "clock.

"It has gotten to the point where the Top 40 format clock doesn't work anymore because of the length of the records today," McCord says.

"I'm not making a declaration that we won't play records over three-and-a-half minutes long, but if it's longer it'll have to be the second single," he says.

McCord points out that records by Elton John and other artists of similar stature would be considered for airplay regardless of length, "but one of the factors that we will weigh heavily in regards to exposure of new records is the length."

If the record industry wants exposure of new records on CKLW-AM, particularly product by new and upcoming artists, they'll have to make the records shorter, he says.

Paul Drew, interviewed personally, says he thinks the long record is working to a ‘vicious cycle’ and mentions the rotation pattern used by most RKO General radio stations: "the record is played six times and there's no further play of it until a later date, the longer the record, the less chance of playing more records.

He also points out that "Bill Drak cleaned out Top 40 radio nine years ago when he reduced the commercial load at KUW. We're not playing any more commercials now than KUW did six years ago."

Yet, because records are longer, people think we are.

"Another problem is involved is that the cost of radio time has not kept pace with inflationary trends across the nation. Radio today is a darned good buy! We can't, however, reduce commercials any further."

Thus, the music that must be flexible.

"I don't say that recording artists have to go back to the old way of records - back when the Beach Boys released records over 2.5 minutes long and when the early Beatles had short records."

"And I would encourage artists to continue making long album cuts, but the singles that go on jukeboxes and on radio should be shorter."

Drew says that Mick Jagger told him last week that henceforth the B sides of his singles would not be available on any of his albums. "I'm John is doing the same thing. (A phone call to MCA Records reveals that they have cut the last few sides exclusive to his singles. Bad Co. is also doing the same thing now.)"

Obviously, Drew says these artists are trying to help boost their industry... "here's a novel way to rejuvenate singles sales and I think it's working.

Drew thinks a 3-30 minute on singles is realistic. "Most program directors of Top 40 stations will tell you that their hot clocks are hinged to a three-minute record."

"I've been asking people in the record industry for a long, long time to please stop it now. Obviously, if a given record is four minutes long and a half, it's too long, we'll play it. But those records get played on radio stations and for some record companies who say they have no control over their artists and it's not their fault how long the records are. I want to think that the economics of the record business would entail them having a say about the length of records."

Herb McCord claims that today there are 10 records on the air that are this long. "Five years ago, we used to be able to play 20 records in an hour. Logically, it was four minutes long and you have 48 minutes an hour for music, you can only do it with a shorter record.

If the average average three minutes each, you can play 16 an hour, leaving 12 minutes for commercials."

The playlist is being forced shorter and shorter by the longer records and it's not our fault.

"Now, if a 'Hey, Jack' comes out, obviously we will play it. But length of records will be a factor in determining whether or not we get aired on CKLW-AM or not.

And CKLW-AM will be strongly reluctant to editing records personality. "Who's CKLW to chop down an Elton John? We just won't do it."

Not every radio chain is adverse to the longer record, nor willing to make it fit into "not play" statements about long records.

For instance, Rochelle Saab, national music director of Bartell Radio, says that length won't be a factor. "You just have to make acceptable and then run them out.

If there's a 15-record minute record out now. You can't construct a radio station around a three-minute record. You're there to serve the public, not to serve a hot clock. And the public deserves to hear hits regard-

90 per cent of the length, they say."

---

What's happening in the world of radio...
The King Biscuit Flower Hour presents: Bachman-Turner Overdrive and Les Variations, Sun., Sept. 8, 1974

On Sept 8, the King Biscuit Flower Hour will present a taped live radio show featuring Bachman-Turner Overdrive and Les Variations. The show hosted by Bill Minkin (on FM only) is in Quadrophonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations. For further information, contact Bob Neyros or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

A radio show sponsored by Scotch and Macleans

Recording Tape

The Whiskey Thieves
Storer's KGBS-FM
To a Country Format

LOS ANGELES—KGBS-FM, stereo operation here owned by Storer Broadcasting, switched to a country music format featuring female personalities Monday (3). General manager Ray M. Stanfield also manages the KGBS-FM talk-formatted daytime station.

The FM format is billed as "Gentle Country" and focuses on a playlist featuring such artists as Glen Campbell, Charlie Pride and even the Carpenters.

Stanfield describes the format approach as "wall-to-wall with personalities, actually, female announcers." The music will be tightly co-timed, he adds and features pop country and folk ballads.

KGBS-FM was country several years ago, simulcasting, then changed formats. The FM side has simulcast some of the talk format and is separate after the AM goes off the air.

Storer is one of the first major chains to become involved in country music, switching its then-owned FM in Cleveland to country and later an AM station in Detroit (now known as WDEE-AM and owned by another firm) to country.

Later, the chain went country with WHN-AM in New York, which is doing quite well.

Country FM operations have been quite successful to date in the Southeast and Southwest. It will be one of the few stereo country stations in a major market. WJJO-FM in Chicago continues the regular format after WJJD-AM goes off the air, but it is not a stereo country station per se.

New Florida Station

NAPLES, Fla.—WROL-AM-FM is set to hit the air here Oct. 1. The chain is owned by Wrol-AM, according to the new operations director Mike Anderson, previously production director of WHEN-AM in Syuecuse, N.Y. The 1,000-watt daytime AM station will be referred to as Radio Gulf Island.

Portland Picks Up Clark Show

PORTLAND, Ore.—KEX-AM is now carrying the syndicated "Dick Clark Music Machine" three-hour regular show Saturday nights. The show is produced by Diamond P Productions in Los Angeles and features Clark with an hour of oldies and reminiscences with the aid of the artists who made them hits, an hour of hits singles, interviews with today's artists, and an hour of LPs that are hits today with comments from these LP artists.

Beginning Sept. 14, KEX-AM will also launch the syndicated "Music Scene U.S.A." three-hour show from American Radio Programs, hosted by Wink Martindale.

Military

Best Air Personalities: Pete Fuenlen, Alaska
Kenneth R. Regge, San Vito, Italy

U.S. PROGRAM DIRECTORS

Program Director: Tom O'Hair, KSAN-AM, San Francisco
Contemporary: Frankie Crocker, WBLZ, New York
Soul: Roland Bynum, KGBS-AM, Los Angeles
Jazz: Sd Mark, WWD8-FM, Philadelphia
Oldies: Jim Bettler, KRTH-FM, Los Angeles
Jim Nettlwton, WCAU-FM, Philadelphia
Country: Hal Smith, KLAC-AM, Los Angeles
MOR: Victor Ives, KEX-AM, Portland, Oregon

Top 40: J. Robert Dark, KOMA-AM, Oklahoma City

U.S. AIR PERSONALITIES

Top 40 Personalities, large market: Ted Delikie, WDRF-AM, Hartford
Steve Landy, WNBC-AM, New York
Bill Gardner, KKI-AM, Dallas

Philhy's WYSF-FM

Air's "Q" Rockers

PHILADELPHIA—In an effort to compete with growing coterie of quad music fans, radio station WYSF-FM is now billing itself as "Quad Rock."—Program Director-Carl Finley

Finley says the station is now "featuring a string of the 4-channel records plus putting regular stereo records through a 4-channel encoder. Finley claims the encoder adds "untold dimension" when played back on a 4-channel receiver.

Winner of the 1974 Award Winning Radio Special "Goodnight, Duke"

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Bob Leckie

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"Bonus" Could Solve Impasse

LOS ANGELES—An end to the long impasse in negotiations between the American Federation of TV and Radio Artists (AFTRA) and America's record companies was in sight Friday (6) when union leaders reported a proposal that would give AFTRA background singers "bonuses" paid on album sales.

The formula would call for singers to receive an additional 10 percent of sales of single records and 5 percent of sales of multi-record albums.

Contract talks have repeatedly stalled since the earlier binder expired last May. The union demands a raise in royalties similar to that which musicians receive.

Disk companies assert that payment of royalties to non-name background singers would be unfair and they view it as an "economic impossibility."

Bob sided against a resume negotiations Sept. 10.

WSCP-AM Aims Country Format

SANDY CREEK, N.Y.—WSCP-AM has gone on the air here with a modern country music format, according to program director Rick Benjamin. The station is located at 1070 on the dial and is operated by the Swee-Jefferson Broadcasting Corp., whose president is Stephen Satter. General manager of the station is James Feoeder.

Air personalities besides Benjamin include Tom Kennedy and Rodney Boudreaux. Benjamin is currently seeking to build up a library of promos and station IDs from country artists.

Chicago Opera To Beam In SQ

CHICAGO—For the second year, all eight opening nights of the Lyric Opera here will be broadcast live in SQ matrix quad, according to a joint announcement by WFMT-FM, Metropolitan Opera Association and Chicago Opera, which is a Pabst-Winner-Peabody Young girl. The station will again produce and host the series, which is a Prudential-Winner-Peabody Woman winner for over-all excellence.

"The controversial aspect of the broad- casts is Mitchell Heller, who will be working with a sound system uses four daylight microphones and four microphones within the audience. The broadcasts get underway Sept. 20 with Giuseppe Verdi's "Sonnor Rossinier," starting at 7 p.m.

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The Australian Highline Radio Newsletter, compiled and edited by Kirk Anthony, has a new address. The new address is: P.O. Box 2206, Mt. Isa, QLD 4825 Australia. Cost is $32 Australian for 32 issues a year. Kirk also has a version for members. The New Zealand page should be addressed to: The New Zealand Highline Radio Newsletter, 93A Rope St., Auckland, New Zealand. Cost is $6 New Zealand Dollars per year.

Radio TV Industry

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The Family Unit: It Keeps Music Alive, Swingin'

By LEROY ROBINSON

LOS ANGELES—One can easily say that "A family that sings together stays together." One of the reasons that black music is unquestionably together and cookin' these days is because of family groups.

It's relatively easy to assess the reasons why. But it seems that "Black Unity" is making its first major breakthrough in the entertainment field. But that's not new. There's always been black families together "doing their thing" and "makin' do," as the elders would explain it, as a unit. The reasons are simple. Survival.

Yesterday's families were particularly cognizant of this need. They were also fully aware of their special talents to entertain, as were those who supported the idea. And, in a family, the look and style of the Miller Brothers, and the Will Martin Trio, starring Sammy Davis Jr., to name a few, were what was happening.

Today, the family look is the happening. It is a more youthful look, it is full of extraordinary flair, and it boasts such family names as the Jackson Five, the Pointer Sisters, the Sylvers, and many more. They are not only making a lasting impact on the recording field, but they have enough of a family reserve at home that it's doubtful we'll see the last of these family affairs anytime soon.

And at a time when there are hit family shows like "The Waltons," and "The Good Times," and the new season called "That's My Mama," on television, the recording industry is happy about its blessing in disguise.

The television family success has very unobtrusively overflowed into the recording industry. It's making money, and nobody turns down a good thing.

But more important than these family groups making money for record companies, there is a new reason.

(Continued on page 31)
CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

It Keeps Music Alive!

Continued from page 28

ion for being young black people. For some of us who can remember there was, years ago, a similar surge of interest by young people to get into smooth jazz. There were radio stations then and as the 1960s, saw many groups that "doo-wopped" daily on street corners and backyards of the Mills Brothers. Again, for those of us who allow a little nostalgia to enter the bond to remember, the Mills Brothers were once pretty hip.

The hipness we have today is very hip. Now that the Jackson Five have multiplied to eight, they have become a revue. This song has drawn successfully from its ranks and is continuing as winners.

The same can be said of the Syl-
L.A. Philharmonic Meets Its Money & Music Obligations

Classical

L.A. Philharmonic makes its money & music obligations. By Dave Dexter Jr.

L.A. Philharmonic, an association of a lucrative and aggressive executive director, this week reviewed the association's ambitious 1974-75 schedule, which begins in London's Royal Albert Hall Sept. 4. Nineteen cities will hear Mehta and the orchestra in Europe in 32 concerts, a trek globe which climax at the New York Philharmonic in a triple-decker that will mark the start of an annual New York series.

"The concert's are merely a preview," says Fleischman. "In California, in November and December, we appear in a series of concerts throughout the western states. Our regular season in Los Angeles will comprise 22 subscription concerts, up from 40 a few years ago--and we're booked for a total of 35 additional performances throughout Southern California, plus 60 concerts for juvenile auditions.

"The children's concerts are supplemented by a docent (teaching) program organized by the Philharmonic's management."

Los Angeles--While virtually every artist is facing an extraordinary trough of publics and heavy expenses, the Philharmonic, too, is experiencing a difficult time. But, as with other orchestras, the Philharmonic is determined to continue its ambitious schedule for the 1974-75 season.

The orchestra's financial problems are well known. In recent years, the Philharmonic has struggled to maintain its position as one of the leading orchestras in the country. The orchestra's recent financial difficulties have been exacerbated by rising costs, declining ticket sales, and increased competition from other orchestras.

In light of these challenges, the orchestra's management has taken steps to streamline operations and reduce expenses. One such step was the decision to eliminate the orchestra's education program, which had been a significant source of revenue in recent years. Additionally, the orchestra has reduced the number of performances and concerts it presents, and has sought to increase ticket prices.

Despite these efforts, the orchestra's financial situation remains uncertain. While the orchestra's management is committed to maintaining the orchestra's artistic integrity, it is clear that the orchestra will need to find ways to increase its revenue and reduce its expenses in order to ensure its long-term survival.

In conclusion, the Philharmonic's financial situation is a stark reminder of the challenges faced by many orchestras today. While the orchestra is determined to continue its ambitious schedule, it is clear that significant changes will need to be made in order to ensure its financial stability.

Top-Price Product Surges in England

BY EVAN SENIOR

Top-Price Product Surges in England

LONDON--Upsurge in sales of top-price classical recordings by all major companies has been a feature of the past 12 months of trading. Since all LPS, whether full-price or at mid-price or budget level, use the same amount of now scarce and expensive raw material, large top-price sales mean large cash inflow and larger unit profit.

EMI Records deputy classical manager, John Smarr, says: "Our top-price ASD HMV label is at the moment showing a 28 percent rise over last year with a significant increase in the more expensive multiple additional box sets, which already have high sales with us, up to just over 10 percent."

"Excluding the boxes, an overall rise in sales of all in the classic category, which shows an increase averaging 14 percent."

"Times of economic uncertainty," he comments, "always seem to turn more people towards home entertainment, and nowadays it's not unusual to dinner out for two people could cover a price of a large box set which last a long longer and can give home pleasure for years."

Photograph classical manager, Peter Smarr, adds: "Eagerly, in the earlier part of this very three-week period we cut down to our monthly classical releases, but in the end we found this an advantage since our sales had more time to concentrate on fewer items; and though we are now back to normal releases, we will not go back to the inflated ones we used to have. A quick glance shows our top-price classical sales of the past 12 months are, in spite of the three-week day, up over-all by some 35 percent."

Decca classical promotion manager, Peter Smarr, divulges report on overall classical sales 20 percent up on last year's, with the full price bracket at an even higher figure. RCA's classical sales for the past year indicates a strong rise in top-price Red Seal sales. "That's where the profit line lies," Decca's classical manager, Ralph Mace. Paul Myres, CBS director of Masterworks, says: "Our top-price classical catalog is now particularly healthy. Last year we showed a rise in sales of 40 percent, and this year we have the same figure, 40 percent over last year, and there has been an upsurge in sales of all price categories."

In spite of the earlier three-week we are now, after only just over six months of the year, well on our way to passing our budgeted classical sales for the whole year."
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www.americanradiohistory.com
Texas Music: Pride Unsurpassed Anywhere

By BILL WILLIAMS

Texas is, of course, many things. Aside from being a big slice of America, it is the West, and it is the Southwest. It also is the South in many respects, and many insist it is still a nation within itself. It is so sprawling, so diversified, so much of everything that generalizations at once go out the window.

Yet, whether in Dallas or Houston, Waco or Fort Worth, Tyler or Amarillo, San Antonio or Corpus Christi, Panola County or Austin, there is a common denominator: a pride that is unsurpassed anywhere, matched only by its genuine warmth and friendliness.

The grip of a Chicanito hand in South Texas is as meaningful as the handshake of a country picker in Abilene. The outward (and inward) feeling of a songwriter in Dallas is as sincere as that of an oil tycoon in Houston.

Texas always tingles with excitement, and each year with the bringing together of what we call a Spotlight on Texas, there are new avenues of that elusive yet always present awareness of the happening of music.

Music is so much a part of Texas that it permeates the hills and plains and valleys. People live and die by it, and swear by it. They dance to it, sing to it, clap hands to it, and absorb it.

Despite its size, there is more creativity per square inch in this marvelous state than perhaps any other anywhere.

There is, as everyone knows, a great deal of money in Texas, from many sources and resources. Yet, almost paradoxically, little of the "big" money has been invested in the music business. However, it's beginning to happen, and it could be the capital that really turns things on.

Dallas and Houston still carry on their friendly rivalry in all fields, and this includes music. But there are scores of intervening cities which will match them, or perhaps surpass them, in this regard. The new Dallas-Fort Worth airport has brought the latter city out of its cow-town image, and Austin is about as exciting as anything can be. Waco quietly makes a tremendous noise with its religious heritage, and the Tex-Mex music makes converts of everyone who will take the time to listen and partake. Tyler, one of the most beautiful of all cities anywhere, also takes pride in its sound, and rightfully so.

Now, the newest thing on the scene is the film picture, with its musical scoring. It has developed a brand new form of excitement, and outsiders are looking at it with amazement. With a little nudge here and there, it could be astronomical.

Huge structures continue to go up, in all parts of the state, and the great Astrodome won't be the only building to which people alude. Rock concerts are moving into the baseball parks for the first time, and Willie Nelson's "Picnic" on the fourth of July was a sight to behold.

The operation of a firm such as Showco in Dallas stagers the imagination. So does that of the still-building Summit operation in Houston.

Texas still ranks as the number one consumer spot in America for record-buying. Get a song going in Dallas and Houston, and it's likely you have a hit on your hands. Distribution becomes a major part of this, along with the powerful and influential radio stations of the state.

There is one disconcerting note, yet Texans have a way of overcoming adversities. Despite all of that money in Texas, the Dallas Symphony is without enough funds to continue as a year-long orchestra. It hasn't performed now in a couple of months, and it will take about $1.7 million to get the symphony off the ground next year. So far, even with the help of such greats as Lily Pons and Phyllis Diller, only half of the needed money has been raised. There has been a shuffling of management, and some of the more prominent musicians have resigned. At this writing, there was no conductor under contract. This, one of the 8th largest symphonies in the nation, can be a great loss to Texas. It needs a rally, and help from everywhere.

This is the only set back music has seen in Texas. The (Continued on page T-7)

Texas' music diversity clock: Fred Piro, Good News Records president, Research Craft general manager Chuck Donnelly and regional marketing manager for Word, Inc., Cy Jackson (from left) talk religious records and tapes at Waco. Bob Grever and Jay Fletcher record Latin music at San Antonio. Tony Bennett with the North Texas State Univ. jazz lab band program in Denton. Familiar sign every July 4th at Austin. A fresh new country star, Johnny Rodriguez, TM Productions' jingles girls recording in Dallas. A new industry, film making, and composer of sound tracks Earl Box (left) and Mulberry Square Productions president Joe Camp. Texas' summer long self-celebration at Canyon State Park with musical 'Texas,' written by Paul Green.
Texas Ain't Just Country Rock Has Deep Roots

B. W. Stevenson (left), Doug Sahm (above) and Jerry Jeff Walker. Photos: B. W. (RCA); Sahm (Warner Bros.); Walker (MCA).

By BOB KIRSCH

T
o many people, the music of Texas means country, blues or Latin. Yes, there has long existed a major rock scene in Texas, and many top artists who launched careers in the Lone Star State still find it the most enjoyable place to live and refresh themselves musically.

Geographically, of course, is country, blues and Latin. And the rock scene has developed from just this "melting pot" atmosphere that has long characterized the state.

Geographically, Texas is a natural center for music. Many major country artists have lived in Texas, including such as Texas, Monty Millican, Ray Price, George Jones, Johnny Horton, Waylon Jennings and, most recently, Johnnie Rodriguez.

Just as country grew up in the South and Southwest, so did the blues, felt by most to be blood brother to country. Texas’ most famous blues is probably the great Robert Johnson, whose songs and styles influence rock giants like Eric Clapton more than 40 years after his passing. Bobby “Blue” Bland, Blind Lemon Jefferson and Junior Parker are just a few of the many blues greats from the state.

Texas was also one of the breeding grounds for rockability, the sound most significantly popularized by Sun Records in Memphis in the mid-’50s through the likes of Elvis Presley, Charlie Rich, Jerry Lee Lewis, Roy Orbison, Carl Perkins and others. While the aforementioned names were not Texans, stars such as Buddy Holly, Jimmy Bowen, Buddy Knox and Charlie Feathers were.

The general consensus is that rock is a direct outgrowth of rockability and rhythm and blues, just as these two musical forms were direct outgrowths of country and blues, probably the two most purely "American" types of music. So, the impact of rock in Texas today should come as no real surprise.

Who are some of the current rock stars headquartered in Texas and what has been their contribution to the national rock scene?

Certainly one of the top Texas rock bands, and one of the top bands in the nation, is ZZ Top. This trio of hard rockers are not the most flamboyant band in the world, but they have grown into one of the more successful. The group’s current LP for example, “Tres Hombres,” has been on the charts more than 60 weeks, is now in the top 20 and is gold.

Located in Houston, Z. Z. Top offer a chugging, driving brand of rock that has made them strong concert draws throughout the nation and they are tirelessly touring. While they have never had a major AM radio hit, their constant touring and reputation has made them almost certain draws around the nation. Much of their music represents just the combination of country and blues mentioned above.

Perhaps the Texas artist who has enjoyed the most commercial success on AM radio through hit singles and FM radio and in concert through live LPs is B. W. Stevenson. Stevenson was first heard in Texas by RCA staffmen some three years ago. Since that time he has enjoyed major hits like “Shambala,” the top 10 “My Mama,” and “Little Bit of Understanding” as well as four critically acclaimed LPs.

So, Texas music can perhaps best be summed up as a combination of country and blues. Many of his themes are country and his strong voice is a mixture of the country and blues formats. B. W. acknowledges that he gained much of his experience playing the clubs in Texas, hanging out in Austin and learning and playing with a number of other performers.

Doug Sahm came out of San Antonio in the mid-’60s at the peak of the British musical invasion, heading a group then called the Sir Douglas Quintet. His first major hit, “She’s About a Mover,” was a blues influenced rock tone that climbed to the national top 15.

Since then, Sahm has developed a large cult following around the nation and from time to time still enjoys a major hit, such as “Mendocino.” His work consistently offers interesting mix of country, blues and rock.

In recent years, recording with Atlantic and Warner Bros., Sahm has used country flavored bands and is blurring up one of the more distinctive styles in rock. He is a source to rock people on country music and vice versa.

Sahm paid his dues in the Texas clubs and has developed into a top flight club attraction around the nation today, headlining and filling up those spots as the Troubadour in Los Angeles. He has had the assistance of people like Bob Dylan and Tony Joe White on his LPs.

Tony Joe White headquarters in Corpus Christi. His music is an interesting mix of swamp music, country and rock. With one

(Continued on page 7-2)

Austin Combines Traditional And Progressive Sounds In Bid To Become Nashville II

By Townsend Miller

T
he fame of Austin, as a new third national center of country music continues to spread and the description is justified. Yet Austin, to date at least, lacks the commercial elements that would place it in the same category as Nashville and Bakersfield.

Austin, rather, has become a musical colony, a gathering place and home base for several hundred talented musicians. And it is safe to say that there is more country music played live, night after night, in Austin than in any other city anywhere, regardless of size, for Austin also is the home of the most numerous and rabid country music fans in the world.

These fans, who pack up to three dozen clubs nightly, make it possible for scores of country musicians to live and make a living in Austin while enjoying the quiet, non-commercial companionship of their fellow musicians.

The musicians, themselves, describe Austin’s importance as a “way of life” for musicians, a “feeling” that nurtures creativity. In print and talk around the nation, Austin most often is cited as the current mother lode of the new “progressive” brand of country music. Musicians even speak of the “Austin sound.” There is good reason, for the Austin based musicians who have attained the most success as recording artists tend to break from the traditional. These include Jerry Jeff Walker (MCA); the “cosmic cowboy,” Michael Murphey (Epic); B. W. Stevenson (RCA); Doug Sahm (Atlantic), the Texas Tornado; and Bobby Bridger (RCA). Even the recent work of veteran singer-songwriters Jimmie Rodgers (Atlantic) leans toward the progressive sound.

However, there is still plenty of traditional country music in Austin, led by the talented young Asleep at the Wheel group, an Austin import from the West Coast, which specializes successfully in the western swing of Bob Wills while touring the nation for concerts and dance halls. Asleep at the Wheel just cut its first album for Epic after switching from United Artists.

Austin’s enthusiasm for the traditional has meant a new career for the city’s “grand old man” of country music, 64-year-old Kenneth Threadgill, who has been yodeling and singing in the Jimmie Rodgers tradition for all but a half a century. And both of the two most successful young groups to originate in Austin, Freda (Marcia Ball) and the Fredos and Alvin Crow’s Neon Angels, stick close to the traditional.

The country dance halls certainly have not suffered from the progressive movement. Dancers continue to patronize Austin’s older clubs like the Broken Spoke, Skyline, Dessau Hall, Big G’s, the Rockin’ M, and Girl’s, while flocking to three giant-sized new dance clubs opened the past year, Texas Opry House, El Paso Country Club and the Continental Club.

Although traditional country music is growing in popularity in Austin, progressive truly has been the trend. Although the progressive movement has had a bumper crop, the Austin scene has boomed. Jerry Jeff Walker was one of the first migrants, along with Bobby Bridger, Walker came because of the relaxed

(Continued on page 7-9)
FROM DEEP IN OUR HEARTS
TO THOSE
FROM DEEP IN THE HEART OF....

Tom Brock
I Love You More and More

Leon Haywood
Patti Dahlstrom

Harriet Schock
Bob Jenkins
Neely Reynolds

Barry White
Tom Brock
Bob Buelow

Where Their Friends Are!

Copyrighted material
Texas Film Industry Growth Sparks Music Scoring Activity

By BILL WILLIAMS

Midnight Special crew and also one from La Paiz Film in Houston surround stage in filming of the Willie Nelson picnic.

Clubs On Upswing Throughout Texas

There are generalizations spoken about the club scene in Texas. If we can agree: the clubs of Houston are, for the most part, discotheques giving way from rock, white that city is heavy in rock concerts. On the other hand, Dallas leans heavily toward television production, with clubs, emphasis on country. All of the other cities and towns can be broken down in this generalized way, but there are always major exceptions.

The most knowledgeable man in this field is C.W. Kendall, who headquarters in Dallas.

When Camp had to make his own decision to distribute, he found it no different from producing. Both hard work. He hired a couple of former UA people, formed his own company, and the film has done the box office far better than any family picture released to date. It was held over, at this writing, into its second month in such places as Amarillo, Shreveport and Lexington, Ky. It will show initially in all primary markets except New York, New England and Los Angeles. The film has grossed over $1 million at the box offices after playing in only 200 of some 5,000 scheduled dates.

Camp already has a new film in production for feature picture a year. As in the case of "Benji," the music is being written even before the film is totally scripted—to fit the emotions of the story. Camp formed his own publishing company, Mulberry Square Music (ASCAP), along with the company is specializing in music film.

Flower Films of Austin is an entirely different sort of company, making low budget music and pictures, mostly documentaries. Through grants from the American Film Institute, the firm has been able to get on location doing films of some 38 to 44 minutes' length, for rent or sale to college libraries and public libraries.

Among his films are "The Blues According to Lightning Hopkins," which shot in Houston, "Spent Life," honoring Mance Lipscomb, the Texas blues master; "Dizzy Gillespie," "Christopher Tree," "Dry Wood and Hot Pepper," a Carl Wilson music score; "An Evening at Threadgill's," which is about country music; "Clifton Chenier," and many others.

The firm is run by Fontain and John Harms, whose "Ike" is out on location shooting. Their films are from 30 to 100 libraries. The Happy Shahan Ranch, Alamo Village, has been the scene of four films, and it's where "The Blues According to Lightning Hopkins" was shot. Joe Renteria has done a big feature film in El Paso called "Toke." Other big budget films recently include "The Great Waldo Pepper," "Sugarland Express.

Martin Jones of Jefferson, Tex., has done a number of low budget films, and now is moving into the major feature business. One going at a big budget feature now, with all of the money provided in Dallas. Called "The Pyramid," is also will be scored in Texas.

In Fort Worth, Crescendo Cinema is doing a number of low budget films. Warren Skulson, the first director of the firm, has started his own film production company in Austin, and it will all be Texas oriented. Among its projects is "The Dances and Times of Xaviera Hollander," a major film with score, was recorded at Dallascope, with Ker Sutherland producing and doing the arranging. The same is true for "The Black Rider."

The Sundance Studios in Dallas specializes in background music for television films, and is the largest motion picture facility in the

(Continued on page 7-15)

Mulberry Square Production photos

"Benji" is a unique story told from the dog's point of view, which meant building camera equipment like a dog. The music was just as unique, believes composer-conductor Euel Box, who points out that the jazz side of Charlie Rich, singer of the opening theme.

(Continued on page 7-15)
Pride Unequaled Anywhere

Clubs are alive and booming. The concert halls are filled. Six Flags over Texas has drawn record crowds with its musical performances. A lot of the native sons and daughters have returned. New studios are going up and others are being expanded. Something is always happening.

One of the more popular people in Texas is a non-Texas named Russ Regan, the West Coast-based record executive who seems to have given a helping hand to most of the people in the music business in Texas. His name, along with words of praise, is heard everywhere.

Texas, where seldom is heard a discouraging word, is still booming in its almost conservative way, and yet retains its charm and its easy aggressiveness.

Some feel that Texas still needs an inward move by a major label to really get things going. Robin Hood Brians is one of these. He says that if a major should locate in Texas, it not only would have all of the obvious advantages which are apparent in these pages, but would stimulate investors, talent and others to get on the bandwagon, and elevate Texas to its proper place in the music world.

Blue Band To Z. Z. Top

of the most distinctive voices in rock, White has broken through with AM hits from time to time, such as "Pork Salad Annie" and "Roosevelt & Ira Lee." He has turned out a number of exceptional albums, has worked on motion pictures such as "Catch My Soul," and has written a number of hit songs for others, including "Rainy Night In Georgia," done by Hank Williams, Jr. as a country hit and by Brook Benton as a pop and soul hit. It is this type of activity that exemplifies the scope of the board music feeling in Texas.

Another major Texas name is Jerry Jeff Walker. Coming out of Austin, Walker first gained attention as a member of a rock group called Circus Maximus, but it was as a songwriter that he jumped to fame, penning the classic "Mr. Bojangles." As a solo performer, he has been categorized as rock, folk and country, and has become a staple of the Austin "cosmic cowboy" scene. He has enjoyed other hits as a performer himself, the most powerful probably being "I'm So Free," and has thrown into a top club and concert draw.

Michael Murphy is another artist who gained initial fame as a songwriter, through his often covered "Geronimo's Cadillac," a damning indictment on the treatment of Indians whose land yielded oil. Considered by many as a country act, Murphy also appeals to rock audiences and, like Walker, plays clubs and concerts on a regular basis throughout the country.

Sam Neely, another Corpus Christie native, gained his first fame with the hit "Loving You Just Crossed My Mind." A talented writer and performer, he has recently scored again with "Sadie Take A Lover." Like many of his Texas compatriots, Neely has a strong country flavor in his work but is felt to be primarily rock.

Freddie King, the "Texas Cannonball," is recognized as one of the premier blues guitarists in music. While basically a blues artist, King also appeals strongly to rock audiences and has toured extensively with superstars like Leon Russell. His "Hide A Way" is still considered a classic soul cut.

Perhaps the most commercially successful blues artist operating out of Texas today is the great Bobby "Blue" Bland, Bland, originally with Don Robey's Duke Peacock label and now with ABC/Atlantic, has had the Top 100 hits, with the operations consistently on the Hot 100 and soul charts, and recently began playing clubs like the Whisky in Los Angeles that are primarily known for white hard rock acts. His reception, both critically and from the audiences, was strong everywhere.

Shawn Phillips, a guitarist and sitarist from Texas, is difficult to categorize. He has not yet reached the stardom many predict for him, but he is always well received critically and was at one time a major influence on British folk rock star Donovan.
Gilley, Rodriguez Spread Fame Of Texas' Country Music Heritage

By BILL WILLIAMS & BOB KIRSCH

As long as anyone can remember, Texas has been country music. The country music of the state has become legendary, and so have its performers, both of the past and present.

There are the obvious names, of course: Bob Wills, Ernest Tubb, Floyd Tillman, Dale Evans, Stuart Hamblen, Johnny Horton, Roger Miller, Leon McAuliff, Moon Mullican, Roy Orbison, Buck Owens, Ray Price, Jan Reeves, Tex Ritter, Hank Thompson, Ted Daffan, and more.

There are names such as Jimmy Dean, Al Dexter, Johnny Dol-lar, Goldie Hill, Waylon Jennings, George Jones, Willie Nelson, Billy Walker, Charlie Walker, Johnny Rodriguez, Tony Douglas, Lefty Frizzell, Claude Gray, Dewey Groom, Leon Payne, Justin Tubb, and others.

All of these are native Texans. So is Cindy Walker, the great lady songwriter, singer-dancer and actress, whose grandfather had been a hymn writer in Texas long before her.

Ironically, although the state has produced such raw talent, the history has been one of being forced to keep them down on the farm. Fame and fortune came elsewhere, and Texas could only boast of the various institutions. Now that has changed.

There is a going home exodus to Texas, an in-migration of its talent. And with reason. Willie Nelson is back, Roy Price is back, and Ray Price is also. Daffan, Henry, and Tillman were outstanding composers and artists. Dewey Groom still runs a club in Dallas, named after his old band, and there are even some non-native sons (Chas-ity Pride, for example), who have sought out the Texas plains.

And now, a man named Mickey Gilley is seeing the fruition of his ambitions realized after more than 15 years of trying. An "over the hill" success, he has been called. When it happened, he was still in Houston where he was born. By now, though, he has almost given up on recording. He is back to the "Country Minor" label, on Dot, on Paul, and finally, on Astro, which he owned himself just to get out a record for home-town consumption. And then Playboy came into his life.

He reached back into the vaults for "Room Full of Roses," which has been recorded by almost everyone in the business, and went into his own studio (Jones Sound of Houston) to put it down. Actually, "Roses" was the flip side. The plug side of the record was "She Called Me Baby," another from the archives.

Suddenly, too, the big band outlets in Houston were playing the "Roses" side, and Gilley couldn't press fast enough to keep up with the demand. Cheered but cautious, Gilley made a trip to Nashville, where the record was rejected by all major labels. (Despite being on the Astro label, the record got a "pick" in Billboard.)

About to return to Houston, Gilley sold a few old friends to Kinky, who took the record to the West Coast, pitched it to Playboy Records, and went to work with Kilroy and Joe Rufino. Suddenly Gilley was on top, and promptly followed with a strong album.

Meanwhile, back in Texas, Gilley had bought a club four years ago (the picture of the place is on the back of his new LP), and it has become one of the great showplaces of Texas. With a room that seats more than 2,000, Gilley has been there about seven nights a week. Now, it still showcases country music every night, but with different names artists coming in. Busy on the road himself, and too much time there as he would like. Gilley is not unlike a good many Texans who had to struggle to make it all the way up, but there is a uniqueness about him. The same can be said of many others. Willie Nelson has now established his own enterprises in Austin, where he has his horse ranch near Dallas, where he remains close to the earth. Daffan makes his home in Houston, and Tillman is still out there performing and writing, doing his standards such as "It Makes No Difference Now," and "Slippin' Around," or "I Gotta Have My Baby Back," or "I Love You So Much I Hurt." (Continued on page T-16)

Brians Still Studio King In Tyler and Now Looks to Films

Robin Hood Brians is the miracle worker of Tyler, Texas, who collects mementos from Sherwood Forest, grows roses, and turns out hits.

First of all, he has what is generally recognized as one of the finest studios not only in the state, but anywhere. He built it all himself, attached to his home. He is recognized as one of the finer producers in the business. He also has a strong reputation of what they can do, and a knack for uncovering talent.

But most of his concentration is on the studio, where he records everyone from Tony Douglas to ZZ Top.

Robin has, among other things, an all new console, a new 16-track machine, an MCI; a new gain brain, a Kepex, a Dynamic Ballance Controller; new monitor amplifiers with voiced speakers; active traps in the ceiling and walls; a rustic decor which provides a feeling that's easy on the eyes and offers a great sound. Brian's has always been heavy on sound, and he has devised a new drum sound now which gives all sorts of tones.

All of this is nothing new for the soft-spoken Texan, who has been turning out hits in his place for a long while. In many cases he has helped produce them; in others he just lays back and cooperates.

Remember John Fred's "Judy in Disguise" of a few years back? It was cut in his studio. So were all of those early hits of Nat Stuckey and David Houston. So, as noted, have the ZZ Top hits for the past four years. "Salt Lick" was the first of these, and it was Brian's who got them their original deal with London. Brian's is somewhat reluctant to talk about those sessions, points out that they are very "closed." They are private people, and I respect their privacy," he says. But he makes it abundantly clear that they love to work with them. "They're totally relaxed in the studio, and they work hard on their sound. They have a definite sound in mind, and they've been very consistent in what they want, and so they do all in very few takes. It's all tightly controlled. No one else is in the studio, and there are no hangers-on. They're just great people."

Brians worked with the Gladesmen for a couple of years, took no pay for it, built them into a major act, and lost them. This he regards as one of the tragedies of the recording business.

But far more people have stayed, and keep coming back. Tony Douglas not only does his own recording there, but is producing several other artists such as Jim Chesnut and Tony Williamson. Michael Taylor produces Bobby Jenkins there for 20th Century, Jr. of studio freedom and his Swamp Fox recording at the Robin Hood Studio in Tyler. So do countless others.

Brian's interests also now lie in a young lady named Jan Holly, whose composition he sold to a writer a year or so ago, but who now has recorded her for the Cass...
Austin Bids
As Nashville II

*Continued from page T-4*

...group joined the steady flow of musicians moving in from all over the nation. The Lost Highway Band came from Montana, Buckinders Choice from Massachusetts, and Uncle Walt's Band and the Duck Shed Band from the Carolinas.

As Austin's musical colony grew, its local audiences, bolstered by 45,000 young University of Texas students, expanded and continued to follow their old favorites, such as Allen Darman, Rusty Wier (ABC), Kenneth Threadgill, and Sammy Alfred and the Gezins Bats (RCA), already based in Austin, but the enthusiasm increased in amazing numbers to embrace the newcomers.

By far the most important factor at the start of the boom was the Wilson and his appropriately named Armadillo World Headquarters, a furtive converted armory which began to lure growing young audiences to hear "name" country artist such as Wilson, Waylon Jennings, Tom T. Hall, and Doug Kerns. The Armadillo also was among the first to lend support to talented young local groups who pioneered the Austin scene like Gooch, Freda and the Findigos, and Great Scott, which eventually evolved into two of the city's most popular groups, Alvin Crow and the Neon Angels and the Bronx Brothers.

The growing number of local and imported musicians and the expanding audiences also found haven in smaller symphonic non-dance clubs like Castle Creek, the Saxon Pub, the Cricket Club, Scoop Creek Saloon, and Sh什y's Pizza Parlor. The dancing audiences grew, too, and the dance bands led by such established musicians as Aubrey Loven, Billie Bowden, and Bert Silver, were joined by new groups. The Means of Country Music, Johnny Lyon and the Country Nut Notes with Janet Lynn, and Jess Demaine and the Country Music Revue, among them.

Recently the Armadillo was the site of the first major progressive country music festival, a two-day event that included the following bands: Jerry Green, a vocalist who appeared on the Grand Ole Opry a few years ago, organized a successful listening-dancing band, Plum Nelly, featuring vocal harmonies led by Jerrie Jo Jones, moved to the forefront in popularity, and Gooch, young co-owners of the nearby ghost town of Luckenbach, became one of the first artists to attract the attention of the modern progressive country music fans.

Now the commercial aspect is beginning to bud. About two years ago, bright energetic young Larry Watkins came along to establish a much-needed booking and management agency, Moon Hill Management, Inc. The firm, under Watson's guidance, is an efficient staff headed by Tommy White, Patti Ricker, and Sherri Nelson. It has grown to include some of the personal management of Michael Murphy, B. W. Stevenson, Rusty Wier, Sleep at the Wheel, Kenneth Threadgill, Steve Forcht, and Bill and Bonnie Hearne. Moon Hill also books Willis Alan Ramsey, Don Sanders, Buckinders Choice, Plum Nelly, Greezy Wheels, Brushy Creek, the Lost Highway Band, Denim, Ace in the Hole, Billy Jim Baker, Cedar Frost, and Dogbooth Violet.

Moon-Hill's publishing arm also expanded, and the firm recently signed a cooperative agreement with the publishing section of Leon Russell's Shelter Records. Recently Larry Moeller, who grew up in his father's Nashville-based Moeller Talent, Inc., moved to Austin with his singer-composer wife, Dee, to establish an agency of his own and to take over the bulk of the management of the fast-growing Willie Nelson Enterprises.

Wille, himself, has found the Austin musical climate rewarding since moving from Nashville two years ago. He switched to the Atlantic label with a more progressive sound about the same time with good results. He has staged three successful outdoor country music concerts of great proportions, and, with friend Leon Russell, has moved into television production. His performances now command about triple the fees he received two years ago.

Dreams of Austin as recording center still seem far removed. However, Odyssey Sound, Ltd., boasts a fully equipped 24-track studio. Jerry Jeff Walker recorded about half of an RCA album there almost two years ago and recently taped another to be released soon. (Wenneker recorded another RCA album before a live outdoor audience at the location of the Austin Symphony Orchestra.) The Odyssey studio also has been used for partial albums and demos by Willie Nelson, Lee Clayton, Steve Fromholz, and Dee Moeller.

Non-country musicians also are using Odyssey with accelerating frequency. Recording albums there recently have been such diverse groups as Sunstar (rock), Techniques Four (soul), Electrons (country-rock), and the Electromagnetics (jazz). Jay Podolnick, owner of Odyssey with Steve Shields, feels that Austin's reputation as a music center is being enhanced by having albums from various musical forms "coming out of Austin," and he is convinced that this trend is necessary to expand Austin-based markets.

Shunning all studios, Commander Cody and the Lost Planet Airmen long ago found Austin's young audiences so receptive that they recorded their recent Paramount album "Live From Deep in the Heart of Texas" at Armadillo World Headquarters.

Despite the dominance of country music in Austin, rhythm and blues continues to attract a strong local following for

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Latin Music Creators Organize And Adopt Seminar Programs
By LUPE SILVA

The leaders of the Spanish language music industry of Texas display a serious willingness to consider potential solutions to a variety of inter-industry problems. As part of this, Billboard organized a Latin-Chicano seminar July 23-25 at Corpus Christi. There was ample discussion on topics ranging from the effects of current inflationary pressures on this industry to the problems of lack of airplay and distribution encountered in their attempts to penetrate markets outside the state of Texas. Plans were also laid for another seminar, possibly around February or March of next year.

Perhaps the biggest problem facing this growing industry is the ever increasing squeeze on production and manufacturing costs, in particular the rise in pressing costs brought about through the shortage of PVC. “Our pressing costs have increased some 30 percent over the past year or so,” says Johnny Gonzales of El Zarape Records. Freddie Martinez, of Freddie Records, stated that his suppliers have raised their prices three or four times within the same period.

The industry’s problems were compounded by the closing down of Tanner and Texas’ pressing plant in San Antonio around the start of the year. “We had been pressing with them for some 25 years,” states Armando Ramirez, Sr. of Falcon Records. “Then all of a sudden we were left out in the

Latin Distribution Adds PX’s Worldwide
By CHARLIE BRITE

Doors that have so long been closed to the Texas Chicano record manufacturer are beginning to open widely through more publicity and better service, according to Manuel Rangel, Jr., of San Antonio’s Rangel Distributors.

What better proof can be offered than the recent agreement between Rangel and military post exchanges to provide Latin product to all United States bases. This agreement opened up a virtually untouched market for Texas Latin product.

Rangel Distributors have long been the one larger distributor that prided itself in handling the elusive Tex-Mex music market since the music began emerging on the scene, and now with the music so widely accepted, the company is considering expanding its operations to New Mexico, Arizona, and Colorado.

“It’s never been easy to deal with Chicano music,” Rangel admits, “but now we are a well respected industry and an integral part of the over-all entertainment scene.”

Rangel was instrumental in opening up large discount chain to Chicano music with the help of Western Merchandisers of Amarillo. The late John Bullock felt that a large business

Chicano Groups Blossom

In spite of the vinyl shortage and its attendant headaches for the industry, Chicano groups flourish in Texas. The abundance of quality material produced by these groups results in wider exposure for the Chicano sound through increased airplay and popularity in the dance hall circuit.

Perhaps the biggest influence on the Chicano scene during the past year was Guerra Company Productions’ release of the LP “Que Bonito.” Featuring arrangements by Rudy Guerra and vocals by Jimmy Edwards, the album continues to be the top seller in GCP’s catalog. This is according to GCP’s A&R Director, Albert Esquivel. The popularity of this production is evidenced by its long duration on the Billboard charts.

Sunny Ouna, Key-Loc Records, continued his high selling consistency with “El Preferido” and “El Orgullo de Texas.” This year, according to Key-Loc Business Manager Johnny Zaragoza, Key-Loc added two new strong Chicano groups: El Ruco Villarreal and his band, and Luis Ramirez and his Latin Express.

New groups appeared on the scene which promise new directions for the Chicano sound, based on their recent releases and their performance in the dance halls. These would include: The Royal Jesters (GCP), Los Kinos de Cecilio Garza (Uniko), The Mexican Revolution (El Zarape and Revolution), Los Bandidos (Freddie), Tortilla Factory (Falcon), La Raza (Raza Productions), Sangre Aria (Primero and Bego), and Kris Bravo and his Band (Falcon).

Other established groups, such as Augustine Ramirez (El Zarape), Los Unicos (Uniko and El Zarape), Carlos Guzman (Falcon), Carlos Miranda (Falcon), Joe Bravo (El Zarape), and Los Fabulosos (Falcon) continued driving top crowds at dances and presentations.

There was also new interest generated in pushing the Chi

(Continued on page T-20)

No Hay Amor

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Tiny Morrie

The number one song in Mexico

(Continued on page T-20)
Latin Seminar Programs

- Continued from page T-10

cold." Matalin Productions, Inc. was faced with the San Antonio plant's shutdown at a time when demand for their Sonido Internacional label artists, especially Angelica Maria, was mushrooming in Mexican and United States markets.

With the closing down of Tanner and Texas, Houston Records remained as the single major pressing plant in Texas. However, it could not meet the increased demand due to the shortage of PVC. Some Texas labels had to resort to out of state pressers. There were also some cutbacks in production. In addition, some major productions were late in being released.

In spite of the rising costs, Texas manufacturers have been hesitant to increase their prices. There are those who feel that their principal consumer, the lower to middle-class Mexican American, has been badly pinched by the current economic situation. A rise in record prices, according to some, would deter sales of the product. On the other hand, there are those who feel that they have no choice but to raise their prices. Pressing, printing, and other production costs have increased to the point where there is a very slim margin between producer costs and the prices at which records are sold to the distributor.

In polling the individual participants of this seminar, it was felt that price increases were imminent. A major portion of the industry has been considering a raise in price for some time, at least in the price of singles, which could go to $1.25. This would be in line with recent price increases of English language product. The industry was somewhat cautious of increasing the price of their albums.

The price of Spanish language LPs has been at least a dollar behind that of English language product for some time in Texas markets. This includes recordings produced in Mexico by major companies and those produced in Texas. This situation is a throwback to the days when stereo was introduced. English language LPs were price differentiated on the basis of whether the product was mono or stereo. It was felt at that time that the Mexican American consumer could not afford the sophisticated stereo equipment. Furthermore, the struggling Texas labels could not afford to produce stereo LPs due to the smallness of the market and the lack of adequate channels of distribution. By the time some major channels were opened, most Texas labels were already producing in stereo. However, no efforts were made to increase the price of Spanish language LPs.

At this time, there is an apparent desire on the part of Texas manufacturers to raise the price of their albums. However, most would prefer to wait for a decision from the major distributors of Mexican product, noting that their prices also lag behind the prices of the English language LPs.

In discussing the piracy situation in Texas, the participants felt there was a need for a stronger state law and for more anti-piracy action on the part of major manufacturers. Al Sanchez, of Hurricane Enterprises, who traveled from neighboring New Mexico to attend the seminar, noted that the New Mexico anti-piracy statute had recently been declared unconstitutional. He urged the Texas manufacturers to work with New Mexico authorities for a new statute, since the bulk of Spanish language product pirated in that state is of Texas origin.

Noting that the Texas statute is a part of civil, rather than criminal law, the participants stressed that most anti-piracy action had to come from the manufacturers themselves. This could prove costly, since prosecution of cases could detract from the day to day operations of the companies. "If the big guys can't do anything about it, what can we do," queries Armando Ramirez, Sr. of Falcon Records, "we're as helpless as small fish in a big ocean."

As the Texas labels attempt to penetrate markets outside the state of Texas, they are confronted with problems in the areas of promotion and distribution. Progress has been made to some extent in those areas of the Mid-West and Northern States, where Texas farm workers migrate every summer. Attempts are now being made within the complicated L.A. market.

Some Texas labels have had distribution outlets in L.A. for some time. Others have been moving in within the last year. And yet others visit the L.A. area periodically with the hopes of boosting their sales. In general, the seminar participants felt that the airplay given their product over the dominant Spanish language radio stations was not in keeping with the demand for their product in that market. It was noted that touring Texas bands usually draw packed houses when playing L.A. Those companies with offices in L.A. have accomplished more through their marketing efforts than through airplay over the major L.A. stations.

The point was made that Texas labels have had an image problem over the years. Some companies have been, and continue, producing material that could fit within any of the various Spanish music categories. Yet, this material has often been classified as inferior only because it was produced in Texas. Texas labels, it was brought out, have produced such top stars as Cornelio Reyna, Gerardo Reyes, Chelo Silva, and Angelica Maria, among others. Yet, these artists have had to make the proof in Mexico, where they received their due recognition in the United States.

The importance of increasing airplay of Texas product over the dominant L.A. Spanish radio stations was one of the key topics at the seminar. Participants at this seminar expressed the feeling that their product has gained ample acceptance in the L.A. area. Yet, the airplay given to the Texas product was felt to be somewhat low.

(Continued on page T-15)
Linoleum on the floors, a small waiting room with metal folding chairs, a jukebox, the bedrooms out back. No drugs, no liquor, no teen-age girls, no fancy extras. That's Edna's Fashionable Ranch and Boarding House, better known to the people of La Grange, Texas, as "the Chicken Ranch."

"The little ole band from Texas" has made La Grange one of the best known cities in today's music.
Billy Gibbons, Dusty Hill and Frank Beard... "the little ole band from Texas." Doing their namesake proud.

This year, "La Grange" became a hit single. "Tres Hombres," the album it was taken from, turned gold, now heading for platinum.

"Rio Grande Mud," the previous album, is once again becoming one of the most programmed albums on FM radio. And, "ZZ Top's First Album" is now ripe for re-discovery.

The ZZ Top phenomenon is spreading!

Latin Label Survey Points Up Vitality

By LUPE SILVA & CHARLIE BRITE

Grever International
Charley Grever and his son, Bob, are a perfect combination. Charley knows the music business in and out and feels the song was great, even before it broke in the United States. Grever returned home and had the song translated to Spanish and acquired a Mexican singer to record the song. As a result, the company's "Estas de mi vida" by Jorge Duarte has become a big hit in both Mexico and the United States and started a new trend in the Latin market.

Just completed is the company's Latin cover version of "Billy Don't Be A Hero." "We never do the songs exactly like the English version," the youthful Grever explains. "We always change something in the arrangement to make the song sound a bit different for variety.

In line with this trend, Chicano artist Freddie Martinez recorded his own Spanish version of "Hooked On A Feeling" and is getting a wide amount of airplay and sales. Being trend setters is nothing new to Charley and Bob Grever, and they now see the Latin market as wide open to anyone with enough courage to try something different.

"We have to stop asking why our product is not getting played outside Texas," Charley Grever explains. "Instead we have to ask ourselves why we can't produce records that will be played.

Marsal Productions
Marsal Productions, Inc. has had an exciting year. Largely responsible for this excitement is the success they have obtained with Mexican Movie and TV star Angelica Maria. A year or so ago, the star decided to switch from recording Mexican popular songs to recording modern songs in the ranchera style. Her first LP for Marsal's Sonido Internacional label reflected this switch. Within a few months, the album broke out in Mexico and to this day has become one of the top sellers in Mexican and U.S. markets.

But it will not end there, according to Marsal's Production Director Mel Moran. Sonido Internacional will release within a few months another Angelica Maria LP which Marsal hopes to convert into another top seller. The time the popular star, who has been christened "La Novia de Mexico" (The Sweetheart of Mexico), will record an LP in bilingual country style. Several country standards have already been selected for this album, and the star will do them completely in English and then completely in Spanish, according to Moran. Furthermore, the LP will be produced by Marsal in Nashville, utilizing the talents of the heavies in Nashville studio musicians.

In addition to Angelica Maria, Marsal's Sonido Internacional label has released other top selling recordings by Mexican stars Jorge Lavat and Cha Cha Saavedra, as well as top Chicano composer Joe Maja and his band, Maja, whose "Te Trago Estas Flores" was popularized by Freddie Martinez and later recorded by the top names in Mexican and U.S. music, was sponsored by Sonido Internacional when he participated at the 1973 International Festival of Latin Music in Los Angeles.

Other labels in the Marsal family include: Tex-Mex, which has produced several top sellers by Conjunto (accordion-based) artist Ramon Ayala, as well as Magda, Del Rio, Dominique, and El Topo. Marsal also maintains an office in the Los Angeles area.

Joe P. Martinez is President of Marsal Productions, Inc., headquartered in San Antonio. Mel Moran is in charge of air and production, while Chano Elizondo is involved in the sales and distribution operation.

El Zarape Records
At the time of Billboard's Latin-Chicano seminar in Corpus Christi, Johnny Gonzales of El Zarape Records was looking forward to the month of August. He was anticipating heavy sales due to the recent recording of "El Zarape Album." He was also looking forward to the date of the Texas State Fair in Dallas when El Zarape would once again be presenting a minimum of 8 top groups during "Mexican Day." He noted that these presentations have in the past drawn crowds of up to 17,000 persons to this affair sponsored by the State Fair of Texas and handled by Special Events Coordinator Jim Skinner.

Presently, Gonzales is working with Texas Governor Dolph Briscoe and his assistant, Rudy Flores, on plans to have some top Conjuntos and Chicano Bands put on a show during the annual Texas Prison Rodeo at Huntsville, Texas in October. By the end of the year, El Zarape Records hopes to have its own recording studio. This label's artists have previously recorded their material at such studios as Freddie Martinez' studio B, Manny Guerra's Ameno Studio, Dallasonic, and Jason Studio of Houston. In addition, Gonzales has started using his own photography in LP jacket covers.

Ever since he began recording in a Dallas bedroom in 1963, Gonzales' El Zarape label has sponsored some of the top names in Chicano Music. These include, among many others, Little Joe and The Latinaires, Augustine Ramirez, Los Unicos, and The Mexican Revolution. To continue this tradition, Gonzales has just signed one group which he feels will do well in the Chicano music field. He has already released two singles by this group and an LP is on the way. The group is called The Music Makers and have produced one LP, "El Zarape," recorded in English and Spanish. A new LP is scheduled to be released during the month of August. Los Peppers de Victor Garza have also been signed for El Zarape Records.

Promotions are also a big part of El Zarape Records. Gonzales has big plans for this year.
Brian Tyler Studio King

- Continued from page T-6

biana label (Warner Bros.), and describes her as "cuckney country," because she is as British as the Beatles and as country as Emmylou Harris. Her recent release, "Falling for a Star," was co-written with Jimmy Rabbit, and co-produced by Robin and Randy Fouts, with their R.H.B. production company. Both feel she has the ability to go all the way. Brian is close enough to Dallas to be blessed with outstanding musicians, and yet far enough to have the isolation which many individuals and groups prefer.

Byrds, the way, does some recording of his own in his spare time, and has had out some singles and LPs. He would rather, however, discuss the studio and the sounds of today, which he feels has changed drastically. There is less overdubbing, he notes, and more ambience. A lively sound is the result. It lets the instruments speak, and lets the sound happen in the studio.

Brian is always thinking ahead. While he has been actively working in the singles business for sometime, he now is looking into the film scoring, and is involved in some mobile facilities. But they can't be just average ones. That wouldn't satisfy him at all. They must be of studio quality first, have that right sound, and will make them the best. He feels that's why he has made no rapid moves in this direction.

There is another studio in Tyler, but there used to be two others. Steve Wright has gone out of the studio business and is now into full-time production. Wright, who has recorded for several labels, kept his studio active for fans. Still in existence, however, is the Custom Sound studio, run by Curtis Kirk, who has been in the recording business for some 22 years. His studio has experienced a lot of growth and is doing it successfully. But he is Brian's biggest booster, and they are close friends.

Brians, who flies his own plane to get where he wants in a hurry, rarely looks back. He will talk with some reticence about the gold LPs he has had, or the million selling singles, but he would rather talk about the joys of Tyler specifically, and Texas in general.

And he knows whereof he speaks.

Clubs On Upswing

- Continued from page T-6

To flock in. There also are game rooms in the clubs. He also is planning to build some discothecues, adding to his current Old West in Dallas.

He is really the only big national agency headquartered in the city, but he "doesn't limit his acts to the clubs. He also has been known to have some appearances.

But clubs are his mainstay, and he also is in the process of buying five more established clubs in the U.S.

Other clubs in the area are in abundance in Texas, where people like to go out to be entertained. One of the big things happening in both Houston and Dallas are the apartment clubs; those built specifically for that purpose. It is a phenomenon primarily for its residents (most of whom are young singles), but which also open up to outsiders. The Village Inn Pizza Parlors of Houston, one of the biggest in the country, has a club where you can enjoy the music of the U.S. and U.K. It provides jazz and blue chip artists, has always been a success story in Houston. The Winchester and the Stag's Hall provide live country music. So does Mickey Gilley's place, "Gilley's," that has been an outstanding rock club. Houston also has, for concerts, the Coliseum, Jefferson Stadium, the venus universites, and Liberty Hall. The Adams Apple club is coming into Houston. The Sports Page is a popular club, incorporated with the professional Oilers. Babe Haverock has just opened a new four-level club in the area, a 16,000 square feet complex.

In Dallas, the Fairmont Hotel is still a leading entertainment spot.

Austin Bids As Nashville II

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groups like Southern Feeling, featuring Angelia Strathy and W. C. Clark, the Night Owls, Johnnie Wright, and many others. The city has a nationwide reputation for its folk music. A lot of music is done in the city, and some is sold in the Mexican and U.S. markets. Charles and Bob Greer, of A.L. Records, introduced the song "Tonto" with Irene Rivers. The song has been covered by a host of Mexican artists, in the Mexican and U.S. scene. Freddie Martinez, of Freddie Records, and Sunny Ozuna, of Key-Lock records took part in a Mexico-produced television series titled "Fantasia Mexicana," and is now shown over some 160 TV stations in the U.S. Rudy and Manny Guerra, of Guerra Company Productions, boosted interest in the Mexican music by using it on their hit LP "The Return of the Latin Breed" and "Mas Latin Breed." These events can only serve as indicators that the Texas Latin Music scene is a progressive scene.

Texas Film Industry

- Continued from page T-6

city, it can do a 16 or 35mm mix, and does mixing for other production companies. Bill Zimmer's musical capabilities cannot be denied a background in the film business. Bill Stokes, the president, started with documentaries for the government. Considering sound is done by Euel Box and Phil Kelly of Dallas.

At the January Studio in Dallas, films are being recorded for, among other things, the Atomic Energy Commission. John and Frank Simo do considerable television work as well as do considerable jingle work for Century 21 and the Toby Arnold company. The Simos feel that the film industry is just beginning in Dallas.

Skip Frazier at Sound Techniques is installing a time code system for films. His studio is so swamped now it is adding personnel all the time. He is busy here for film work. In Dallas, there is a need for more publishers to keep up with the new and updated studios. Just recently, in cooperation with the Hispanic American Recording Co., Frazier conducted a two-week Spanish Language Radio and Film Training course on studio operation and engineering, done in cooperation with Gary Taylor.

Gene McDade at Joe Products, which has been building portable boards and a line of recorders called the Master Rooms, sees the move toward film. Both Bill Hall and John Dye, the owners, are experienced engineers who installed equipment for January Studio in Dallas, in Panigot in Arlington, and for others, and now is in the business of upgrading equipment for the film houses, installing several reverbs and the like.

The film industry seems to be on its way in Texas, and the scoring opportunities believed phenomenal.

Latin Seminar Programs

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In calling the program directors at KWKW-D and KALM, the two leading Spanish stations in L.A., Billboard was told that the percentage of Texas music played over these radio stations was in the neighborhood of three or four percent. Pepe Rolon, Program Director for KWKW states that his station's programming is centered around some 40 current Spanish hits. Selection of the playlist is based on several factors, including commercial appeal, quality of production, and popularity among the station's listeners. He adds that the Texas product has indeed been gaining in popularity and that some airplay, though limited, is given to the Texas sound. At KALM, Program Director Juan Rafael Mejia states that his station's musical aim is to capture the Spanish-speaking 18 to 35 age-old audience. Thus, this station's programming consists mainly of modern sounds, especially Spanish versions of American top 40 hits. He added that those Texas companies who produce the "youth" sound have a better chance of obtaining airplay on that station. He agrees that both L.A. major stations play the sound to the same percentage of Texas music.

Participants note an image problem. It was felt that those outside the state of Texas seem to have the impression that only one style of music is produced in Texas. Thus, a Chicano, or Tex-Mex artist, might release an album with ballads, ballinas, rancheras, or tropical sounds but not all cuts will be listened to simply because he is classified as a Texas artist. Some stated that occasionally a song may be recorded by a Texas artist and not be played in the U.S. until after the song breaks in Mexico. In other cases, the song may have to be recorded by a Mexican group before it receives airplay in the U.S.

The success Texas groups have when they tour the West Coast was criticized by an insider who felt that the Texas sound in that area. Texas has for many years been the source of touring musicians, it was noted.

Those Texas companies that have established offices in the L.A. area have a better chance of increasing the amount of airplay for the Texas product. But it was stressed that the situation is not going to change overnight. Thus, the companies marketing effort in areas other than airplay will have to be strengthened in order to establish a foothold in the L.A. market.

Manuel Rangel, of Rangel Record Distributors, and Bob Snyder, of Western Merchandisers, commented during the seminar that Anglo distributors and record dealers are becoming more aware of the distinction between the various artists and are properly using this new awareness in their display and promotional plans.

As brought out before, the seminar ended with a note of cooperation and plans to meet again soon. Tentative plans for an industry wide meeting in Houston during the early part of next year have been set.

Even through the industry has experienced some growing pains, magnified due to the decline of the economy, there have been some notable successes during last year. Marsal Productions, Inc. obtained the recording rights for Mexican Movie and TV Star Angelica Maria, changed her singing style, and produced a high volume seller in the Mexican and U.S. markets. Charles and Bob Greer, of A.L. Records, introduced the song "Tonto" with Irene Rivers. The song has been covered by a host of Mexican artists, in the Mexican and U.S. scene. Freddie Martinez, of Freddie Records, and Sunny Ozuna, of Key-Lock records took part in a Mexico-produced television series titled "Fantasia Mexicana," and is now shown over some 160 TV stations in the U.S. Rudy and Manny Guerra, of Guerra Company Productions, boosted interest in the Mexican music by using it on their hit LP "The Return of the Latin Breed" and "Mas Latin Breed." These events can only serve as indicators that the Texas Latin Music scene is a progressive scene.

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Gilley, Rodriguez Spread Fame

Continued from page 7-8

So impressed, in fact, is Rodriguez with the Latin music audience, that he says he is "thinking of cutting an entire Latin LP sometime in the future, primarily for distribution in the Latin countries and in areas of this country with heavy Latin population."

The fact that Texas is a hotbed of all kinds of music at the moment is also important to Rodriguez, and he has several ideas to explain this activity.

"For one thing," he says, "there is a healthy attitude toward music there. The club scene is good, particularly in places like Austin. And the audiences are good. In these kinds of clubs you can see country, rock and other types of artists working together, and the audience is exposed to the different music and dig it all.

"Another point," he stresses, "is that the press has given a great deal of coverage to Texas music scene and I think this has helped to stimulate interest. You may pick up a magazine and see Willie Nelson, Leon Russell and Jerry Jeff Walker in the same picture. Now, a rock fan may know Leon and Jerry but not Willie. But they may get interested in Willie simply because he is with these other guys and pick up on some of his things. The same may be true in reverse for a country fan.

"Finally," he continues, "you get the chance to hear all kinds of music. I like most music and I don't hesitate to put a good song on an LP, whether it's pure country or not. I've written or not. This is why I can do a 'Something' or the Alman Brothers' 'Rumbling Men.' That's a song that could have been written by Hank Williams. So Texas is a good melting pot for the exposure of all kinds of music.

Since he left Texas for Nashville (though he still lives in Texas), Rodriguez, of course, has been one of the major success stories of country music. He has enjoyed huge "hits" on all the major country charts and has been very successful in the country scene, recently playing a dramatic role in TV's 'Adam 12' series, planning on moving to the future and is now planning a special show of his own.

"I'm putting together a new show," he says, "with band and several guest acts. But I'll try to offer a variation in the supporting acts. Rather than take the same show around the country all the time, I'll pick up different artists in different areas. The idea is to find out who the most popular local artists are.

"I'm also going to be playing mainly auditoriums," he adds. "I'll still do a few clubs, of course, but the large auditoriums are a must. But I feel there is something very special in a country music auditorium. The audiences are not the same and there is an extra bond relating to the audience, no matter how big they are, if you have a good show ready. I'd like to play some areas of the country where country music does not have such a strong foothold, like the Northeast."

Another project Johnny has up his sleeve is a rock LP. "I'll always like rock as well as country," he says, "and I really don't feel there is any such thing as rock country. It's one or the other. Now, I do songs like 'Johnny B. Goode,' 'Whole Lot of Shakin' Goin' On' and 'Good Golly Miss Molly' in my show, but I always say, 'Now you've heard some country and now you're going to hear some rock. This part of the show never fails to go over well.' So I decided to do a rock album. We've got eight sides cut already and this is my way of saying that rather than simply add a little rock flavor, I'll go all the way."

Besides his TV debut, movie, rock album and other plans, Rodriguez is thinking of several other ideas for the future. "It would be nice to have a crossover hit," he says, "but I'm not going out to try for one. If it happens, great. But if it doesn't, that's okay too. I think one of the biggest mistakes you can make is to try to cash in on the excitement and spend too much time. I do think I may have a good chance, however, because I seem to draw a lot of young people who might not otherwise come to a country show. And this is a big plus because it may turn them on to other kinds of country music and other artists.

Despites moves to rock, TV and movies, however, Rodriguez emphasizes he "will still try and reach country audiences most of the time. And I'll keep trying to reach the Latin audiences. If my name has not been Rodriguez, I might not have moved up nearly as fast."

The story couldn't close without a mention of Chick Thompson. Some years back, while living in Thomasville, Georgia, Thompson wrote a lot of songs, including the huge hit "Gettysburg." Now living in Dallas, he recalls the past when he worked with such artists as Jerry Reed, Ray Stevens and Jerry Smith. Thompson still writes, but only a part-time basis with his partner, Gwen Boyd. The two of them spend the rest of their time selling cemetery lots. They'd rather be doing that in Dallas than anywhere else anytime.

Curtis Potter also loves his Texas home, in Abilene. He left the Hank Thompson band after a dozen years, to strike out on his own from Texas. Now he's been signed by RCA, but still makes his home in Texas, with his wife and four children.

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Available on Sunshine Country Records
Texas Racks Competitive

By JOHN SIPPEL

The largest-in-area of the 50 states is one perimeter where state-based rack jobbing independents can successfully compete against the chain record/tape merchandiser.

In addition to Western Merchandisers, Amanillo, now oldest and largest of the Texas independents, Larry Rosmarin is in his third year of a return to inde operation that sees his new Music Service, Houston, still growing. Rosmarin sold his first rack firm to the now-defunct National Tape Distributors in the late sixties.

An independent rack can flourish here beside the likes of established giants like Handleman and J.L. Marsh, each of whom have major branches here, because the state and surrounding region are sparsely populated and offer great potential to racking in small towns, where it is not feasible financially to operate a record/tape store.

Sam Marmaduke's Western Merchandisers now has branches in Houston, Dallas and Oklahoma City out of which six neighboring states are covered. Marmaduke estimates his rack coverage over 500 cumulatively. In addition, he is just getting his feet wet with a five-store chain of his own retail stores, the Hastings Stores. His son, John, is in charge of the new retail operation.

Pat Morgan, who headed Trans-World Marketing, Dallas, a short-lived specialized rack operation in Dallas, has formed P-M Management Corp., Houston, a more horizontal entertainment complex, which includes a rack jobbing wing.

The Morgan rack operation really began with an exclusive contract with the Stop 'n Go stores, Houston, which has exploded into his serving most of the neighborhood convenience supermarts with record and tape product. P-M racks through 12 states, claiming 95% stores with 50 more under construction.

Morgan, a former concert impresario, intends to correlate major concert tours through the area he racks. He intends to sell tickets through his racked outlets. He has found an incentive program for store managers has helped move merchandise through the racks.

Morgan doesn't have a lock on the chain, however. Leo Kane of Records and Reeds, Inc., has been racking for five years and has 75 of the Stop 'n Go stores plus racks in Oklahoma and Kansas. Kane runs two major chains. He also operates a one-stop, Wexler, which he purchased sometime ago. Kane's partner is Jess Wilson.

All Labels Inc., Ft. Worth, headed by Sharp Pulliam, is the state's newest racker. Don Gillespie, veteran record/tape sales executive left Hellicher Bros. of Dallas recently to partner with Pulliam. Pulliam handles operations, while Gillespie remains in sales. They have about 50 rack outlets thus far.

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Latin Label Survey

-- Continued from page 7--

Points Up Vitality

Music seems very pleased that Armando Gordo Delgado had booked. Juan Antonio (El Preside) has invited a group of artists from Nuevo Leon, Mexico with El Mexico Guatamala. They presented "Mi Cancion" and "Olvido" and were quite well received, according to Gonzales. The group has been booked for several upcoming engagements in the area. The group also performed in Spanish.

Hurricane Enterprises

As the leading distributor of the Texas product in New Mexico, Hurricane Enterprises considers itself a part of the Texas music industry. This was the Hurricane Sanchez's reason for participating in the recent Billboard Latin-Chicano seminar in Corpus Christi.

Hurricane Enterprises had its beginnings in a small record store in Albuquerque some 4 years ago. The firm is now involved not only in record distribution but also in promotions, contests, and record store operations in the state of New Mexico. It operates under the direction of Al Hurricane, his brother Tiny Morrie, and their mother Bennie L. Sanchez.

While the firm itself is rather young, the Sanchez brothers have not been new to the music business. Al Hurricane formed his first band 20 years ago. At first, the band consisted of ten men mainly on English sounds. But he noted that local radio stations were hesitant to play recordings by local groups and that distribution was difficult to obtain. He then took an interest in traditional Mexican rancheras and soon developed the New Mexico Chicano style. His brother, Tiny Morrie, decided instead to concentrate on composing and singing romantic ballads. Both have now become an influential part of the New Mexico music scene and are expanding their sound into areas such as Texas, Colorado, and California.

Songs composed by the Sanchez brothers have gained international acceptance. It was Al Hurricane who first composed and recorded the hit "Sentimiento." This song was picked up by the Mexican group Franky y Los Matadores, on Peerless Records, and converted into a top seller in Mexico and the U.S. In Convento style, it was recorded by Los Dorados and also Los Galavias. Tiny Morrie's "Otra Carta Triste" was recorded by the Musart label under the title "Como Te_quiero." It was also an international top seller.

Hurricane's entry into distribution came about when the Sanchez brothers pursued Albuquerque's major discount stores that the Spanish Language product was marketable. Tiny Morrie was able to obtain rack space for ten Tanya Aguilas albums in the record department of Belas Hess. When the manager noticed the ease with which those albums were sold, he asked for more. The Sanchez contacted major distributors outside the state and were soon very much into distribution. Over the past three years, they have made some inroads into convincing the state's rackjobbers to handle the labels which they distribute.

Promotion is also an important aspect of Hurricane Enterprises. The Sanchez handle such things as pop concerts, the Tanya Aguilas Rodeo, and have been agents for such events as the Ringo Bros. Circus, The Los Diamantes and the David Presley presentation a couple of years ago. In the night club scene, Hurricane has just purchased the Fair West Club and converted it into the largest Chicano night club in Albuquerque.

At present, the Sanchez's main concern is obtaining acceptance for Hurricane artists in markets outside of his state. He noted that most of Tiny Morrie's ballads have not yet made the break in Mexico before being accepted in the United States. Morrie's current "No Hay Amor" seems to be selling well in California and Texas. Besides Al Hurricane and Tiny Morrie, the Hurricane label also includes their brother Baby Gaby Sanchez and other New Mexico artists.

Falcon Records

Falcon Records has been the key word at Falcon Records during their 25th year of operation. Falcon is proceeding with plans for the installation of four new record presses and hopes to increase this to eight in the next five years. These plans are a part of a major move toward having everything related with their record and tape production, manufacture and distribution under one roof.

"We have been in the music business for 25 years and we are all of a sudden found ourselves in the cold when the plant closed down in the early part of this year," Ramirez says.
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$20 Million Civic Center
Gives El Paso Concert-Theater Focus
By EARL PAIGE

El Paso has a new $20 million Civic Center complex that finds it taking a different tact in promoting musical activities and no one could be happier about it than Dennis Rumssey, a transplanted New Yorker who is concert manager of the Civic Center. Rumssey, along with Brad Cooper, the center's publicist, point out that people tend to ignore El Paso. "They think it's true out of Mexico," said Rumssey in a long telephone interview. But this is all changing and Rumssey sees a parallel with the development of Phoenix and other Southwest cities that are now capitalizing on mild-year-round climate and freedom from the clutter-chaos of city life.

Basic to the entertainment picture in El Paso is the variety of acts playing in the 30,000 population primarily industrial city. Between the Civic Center and the Coliseum there are at least three rock shows a month. Most are promoted by outside promoters such as Concerts West out of Houston and Fun Productions out of Los Angeles. So far, several rock shows have grossed over $40,000. The center uses festival seating (no chairs) and can get in about 9,000. "We've sold out four or five times with rock shows," Rumssey says. Jethro Tull, War and Guess Who have appeared recently. Tickets generally are scaled up to $5.50 at the highest. On the average, tickets are $5 advance and $6 the day of the show. Rumssey says he is delighted at the respect kids have for the center. "You know that some act won't use too much foul language up there," he says, especially in the early days of the operation. "We've had no damage to the structure." El Paso is a city of entertainment with about the only lack being that of Latin concerts, according to Rumssey. After all, over 60 percent of the population is Latin. The city is characterized by a wide span of incomes and lifestyles with the average income probably in the $3,000 range. The contrast to this is the wide success Rumssey has in selling subscription entertainment. "We've found that people will just about pay any price." A case in point is the pack that is taking out every fall for the Grand Hall, a third entertainment area in the city.

The four show package is Ella Fitzgerald, Henry Mancini, Glen Campbell and Roy Clark, all appearing with the symphony. Tickets are scaled from $5.50 to $10 and Rumssey says sales for the $10 tickets are going well. The real clue though is the subscription package for the Civic Center Theater and David Forest, 25, head of Los Angeles based David Forest Co. Ltd., and subsidiary Fun Productions believes he has discovered the key to concerts in El Paso and this is appealing to the 50 percent Chicano youth market in the Texas city. Of El Paso, he says, "It's really not a Texas city, not a Dallas or Houston. Maybe it's closest to San Antonio in music taste." He also says El Paso is "quite far behind." The top record exposure stations in the market are KELP-AM, XEROK (in Juarez) and KANT-AM/FM a simulcast station. "There's no such thing as progressive radio in El Paso."

Forest says his first show at the Civic Center was perfect. "The young Chicanos like English rock and we had Uriah Heep and Buddy Miles and sold out--9,000. Our next show, May 23rd, fell off to 5,000 and I'm convinced the difference is the lack of appeal to the Chicanos. We have Steve Miller Band, Electric Light Orchestra and James Cotton Band. Our Aug. 3rd date though is just right because we put War, which appeals to the Chicanos, with Wet Willie for that southern rock 'n roll.'

Forest says he believes in heavy saturation advertising and spent $4,500 on the War, Wet Willie concert with 250 spots on XEROK, 284 on KELP and 200 on KINT with the campaign starting three weeks ahead of the date and including time buys from labels. He doesn't use print or TV. "I've found out also that El Paso kids don't buy in advance. There's just never been a ticket shortage even at 1 clock in the afternoon of the show there are plenty of tickets, even if it's a sellout." Rumssey says his nose "is way out" on a theater season package he put together for the Civic Center. He went to New York where he was associated with live theater for 10 years prior to moving to Texas and packaged "Seesaw," "Chinese Opera Theater, Marcel Marceau, "Ballet Hispanico," "Sunshine Boys" and Edward Villela, the latter appearing under the auspices of the New York City Ballet and with the El Paso Symphony. The tickets generally are scaled up to $20, and of our subscription sales are for the $50 package, which is five shows plus bonus shows.

Overall, the Broadway package for the 2,500 seat theater represents a $85,000 nut, Rumssey says, but he believes it has the qualities of sustaining the theater in its initial year. "You have to be careful to have a variety of attractions and to have them spaced," he says. He believes many cities book a new facility to the point where it is burnt out in the public mind. "You lose promoters. They want security." He also believes that a lot of shows on the road wouldn't work in El Paso. He says the Chinese Opera Theater is risky because it's performed by a company from Taiwan "and just not quite El Paso. But it comes in December and will fit with the holiday mood, I believe."

Rumssey says they often as a go-between with promoters, especially with Motown. "We ran an acquisition effort between Rumssey and the promoter. Rumssey laughs when talking about Don Conge, who books acts in Juarez across the Rio Grande and kids Rumssey that he should stay out of the booking business. Rumssey also works with Crystal Leff and Star Ship, both Albuquerque promotion firms.

El Paso was reluctant about getting into a large entertainment thing and it took three votes before the Civic Center project passed. "City fathers realized the problem of having very few promoters. I have hit some people over the head and told them they're going to be promoters. So far," Rumssey goes on, "we've been lucky and none of the shows on the whole have lost money."

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“Bring the Best in Sound to the Texas Music Scene.”
Latin Label Survey

Continued from page 7-18

has composed a number of songs which have had international exposure.

Other key people in the Falcon operation include Jeanne Le Norman, a&r, Fred Aguirre, Sales and Promotion, Rudy Barcia, Production and Promotion, and Tomas Aguirre, Studio and production.

Freddie Records

Freddie Martinez is deeply committed to the continued growth of Freddie Records. Several highly promising ventures figure into his company's plans for future development. And even though the recent downturn in the economy and its impact on the record industry has hampered some of these plans, Martinez points out that they have not been scratched off the drawing board.

Since Martinez is highly involved in every facet of his company, from performance and production to promotion and distribution, the past year has kept him rather busy. The company has made some valuable inroads into markets outside the state of Texas, especially the Midwest and the West Coast. At the same time, Martinez is also committed to moving his company into the English language market. Yet another step being considered is that of venturing into film production.

Immediate plans for expansion at Freddie Records include the acquisition of 16 track facilities for Freddie's Studio B in Corpus Christi, Texas. Studio engineer Jim West and business manager Lee Martinez have been handling the technical and financial aspects of this acquisition along with Martinez.

Martinez indicated that he is pleased with the acceptance gained by his product in the Chicano market, not only in Texas but in other areas well. He noted that his records have been selling rather well in the Chicago and Midwest area. His product is now handled by some of the major distributors in areas outside the state of Texas. His latest single "Prendida A Un Sentimiento" (The Spanish language version of "Hooked on a Feeling") has promise of becoming a top seller in major markets, and particularly in California.

Freddie Records recently released an English Language single by Freddie Martinez titled "Today" b/w "Will You Love Me Tomorrow." This is Martinez' entry into the English language scene. In addition to his own recordings in English, Martinez plans to produce other groups as well. The search is on for strong top 40 and Country and Western groups.

Martinez is also concerned with developing young Chicano talent as well as some Norteno and Ranchera groups. Currently, the Freddie Records catalog includes recordings by new groups such as Los Bandidos, Lennie Salinas, Ray & Henry, and Zavala. Freddie also records Oscar Martinez and his band, as well as Agapito Zuniga y su Conjunto.

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GROOVER'S PARADISE.
WELCOME TO TEJAS.
The Bradleys: Owen and Jerry Compete for the Chartbusters

NASHVILLE—The promotion of Jerry Bradley to vice president for promotion and marketing (see board, Aug. 31) creates a family dynasty situation unprecedented here. Charlie Bradley and his father, Owen Bradley, now have jurisdiction over (and produce) some of the top names in the country music business. Owen Bradley, long-time vice president of MCA, has, under his supervision, turned out the likes of Bill Anderson, Loretta Lynn, Conway Twitty, Brenda Lee, Webb Pierce, Ronnie Milsap, and Kenny and Lyle. In addition, all of the country artists at MCA and the personnel there are directly responsible to him.

Hawaiian Artist Don Ho

NASHVILLE—Hawaiian artist Don Ho has signed with Mega Records, and will have a country album, "I'm So Lonesome I Could Cry," on the market in time for the holiday season. The country album contains such standards as "I'm So Lonesome I Could Cry," "I'm So Lonesome I Could Cry," and "I'm So Lonesome I Could Cry." The single is recorded in a Honolulu studio and is scheduled for release in late October.

New Disk, Pub Firms In Dallas

DALLAS — Producer-instrumentalist Phil Baum has formed a partnership with Melody Masters, Inc., to record and promote his new label, Ten Buck Two Music (BMI). The first product, a Bob Wills tribute album, "Bob Wills: The Great American Cowboy," will be released in October. The album features the talents of Charlie Daniels, the Oak Ridge Boys, and others.

Country Songwriters Unite In Charleston

CHARLESTON, S.C.—Formation of the Country Songwriters Association (CSA) was announced here following a conference at WMUL-TV, an educational station operated by Mar-shall University.

The group's objectives, according to Edward Mondor, will be to provide an organization for songwriters and to find ways of having their songs heard and marketed. A slate of officers is due to be elected next month.

Some 15 songwriters plus observ-ers from different countries with materials provided by the Nashville Songwriters Assn., the Country Mu-sic Assn., the American Society of Composers, Authors and Publishers (ASCAP), and the American Federation of Musicians will be on hand. Speakers included Royal American artist manager, Brownlee, songwriter and president of Midway Recording: Sketer Dodd, general manager of WKLC-AM, and a member of the ASCAP, and Lenny Atwill, president of Atwill Record Pressing, Lafayette, Tenn.

The event was sponsored jointly by WMUL-TV and Morris, a country-music publicist.

Tribute to Campbell

NASHVILLE—A long-time music teacher here will be honored at a reunion of his former students Sept. 14. William Campbell, who taught at East High School for 45 years, is being honored by the school, ABC producer Don Gaat, radio-television personality Ralph Emery, "Grand Ole Opry" pianist Dott Wood and Congressman Richard Fulton.

Lindsay May Miss His Own Tournament

TRINITY, Tex.—The George Lindsay Celebrity Golf Tournament, scheduled here Sept. 28-29, may be held without its host participating.

Lindsay informs Billboard he will probably have to withdraw because of "Hee Haw" commitments. The tournament is set for Westwood Shores, along with a special concert on the 28th, to benefit the Trinity Memorial Hospital.

Hall of Fame Finalists Named

NASHVILLE—Six finalists have been named for entry into the Country Music Hall of Fame this October. The finalists include Jimmie Davis, Roy Acuff, and Bill Monroe. Davis, Acuff, and Monroe have been nominated for the Hall of Fame for the past three years. The Hall of Fame was established by the Country Music Assn. for the recognition and honor of noteworthy individuals for outstanding contributions to country music.
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Country

4 Generations
Of Speers Sing
At Gospel Fest

LAWRENCEBURG, Tenn.—The first annual Speer Homecoming Gospel concert was held here last week with four generations of the family represented.

Brock and Ben Speer were joined by their sisters, Roselle Powell and Mary Tom Reid, and their families, for several hours of Gospel Music along with the Lawton Hayes. John T. Bason, president of Heartwarming Records, used the occasion to present the Speers a plaque honoring them for selling over a half million disks since they started with the group five years ago. They also were cited for their contribution to Gospel Music.

The two sisters were members of the group prior to their marriage. Joined by old-timer Harold Lane, they sang from the old convention-style songbooks in an authentic presentation from the past. The family performed a rendition of Dad Speer's 1937 tune, "I Never Shall Forget the Day."

The event was labeled so successful that future Homecomings are planned.

Brock Speer currently is president of the Gospel Music Association. The fourth generation was represented by Alicia Powell, age five months.

Statesmen
Sell Songs

KANSAS CITY—The Lillenas Publishing Co., headquartered here, has acquired the catalogs of Faith, Music & 4-H Music from the Statesmen Quartet of Alanna.

The family's catalog contains a number of standard tunes, such as "Sooner, I Never Knew You," "I Don't Need To Understand," and "It's Different Now.

The extensive Henson catalog was developed by the late J.H. Henson, who personally contributed more than 10,000 songs during his lifetime. The publishing and distribution of music will be handled from here.

Missie Luster of Tampa, Fla., who has been associated with the family for several years, will serve as director of publications, along with Bob Springield. However, his activities will deal basically with the creative aspects, serving as advisor-consultant and contributing arranger.

Holland Agency
Into Nashville
CMA Structure

NASHVILLE—The Wes Holland Talon Agency has opened its headquarters in the new Country Music Association Building.

Wes Holland, who had been a part-time booker in Burlington, Vt., for the past two years, is now in operation on a full-time basis.

Already signed to the agency are top country acts as Tiny Adams, Nancy Dee, Del Wood, Onie Wheeler, Dianne McCull, Sherrie Ford, Barry Sather, Dick Shaye, Frank Myers, Joanna Neil, and the Mueller Brothers. Sather, whose "Ballad of the Green Beret" was a hit during the Vietnam War, has relocated here.

Working with Holland are two agents, Jim Jones and Johnny Johnson.
Cash Hosts CMA Awards Show Before Grand Ole Opry Crowd

NASHVILLE—Johnny Cash again will host the Country Music Assn. Awards Show Oct. 14, to be televised by CBS.

The show, before a live audience at the Grand Ole Opry House, is the 8th annual presentation, and again will be held for 1 hour.

Awards will be presented in 10 categories of achievement, including Entertainer of the Year. There also will be an announcement of the newest member of the CMA Hall of Fame.

Admission to the Awards Show is free to CMA members who have purchased tickets to the group's Annual Opry Show, and should be held five days later.

The show will be produced by Joe Cates Productions of New York, with Gates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Hagan again will write the show. Co-chairmen are Irving Waugh of WSM and Jack Spears of Tree International.

The winners, which are known only to the accounting firm, are determined by secret vote of the membemship.

Gospel's Dove Awards Nominees Reflect Best In the Business

NASHVILLE—The final nominees for the Gospel Music Assn. Dove Awards have been revealed, with both Gospel and pop to determine the ultimate winners.

These will be announced during the meeting of the CMA during the first week of October here.

In the Best Male Gospel Group category, are the Blackwood Brothers, Imperials, Inspirations, Kingsmen and Oak Ridge Boys.


Best Male Gospel Vocalist: Duane Allen, James Blackwood Brothers; Danny Gaither, Doug Oldham; Jimmy Swaggart.

Best Male Gospel Vocalist: Sue Cantin Dudge; Anne Down; Gloria Gaither; Jeanne Johnson; Joy Moore; Jimmy Swaggart.

Gospel Song Writer Of The Year: Andress Crouch, Bill Gaither, Kris Kristofferson, Harold Lane, LaVerne Tripp.

Best Gospel Instrumentalist: Tony Clark; Paul Fowler; Dottie Rambo; Henry Slaughter; Jimmy Swaggart.


Best Gospel Record Album Cover Photo or Cover Art: Mike Borum; Bill Cline (3); Stick Lawson, Hope Powell.


Schools to Barlarks, Dottie Rambo: Sing for Everyone

NASHVILLE—One year after founding the Knoxville, Tenn.,质量问题 Assn., the Rambo has performed at almost every conceivable kind of concert.

The long ram at an established act in Gospel music, have been "chasing all energies toward the ministry." Beginning at a small church in Huntsville, Ala., the group made four or five appearances each month. They visited churches, ball fields, fairs, auditions, camp meetings, retreats, conventions, radio and television stations, school houses and amphitheaters. The first year back on the road has not been easy, says Bucky Rambo. "It has been difficult to go into so many facets of the music business at once.

The group began booking itself shortly after moving to Nashville, but were joined last September by Bill Murray, who now handles that part of the business.

Dottie Rambo is considered one of the leading writers in the business.

18TH GET-TOGETHER Vocal Quartets Will Flock South For Annual Convention Oct. 1-6

NASHVILLE—The 18th annual National Quartet Convention, one of the major events of the year in gospel music, will be held here Oct. 1-6 at First Baptist Church.

The convention will start on Tuesday with an Old Timers' Night. This show will feature the MCA Gospel Singers, the original Sunshine Boys, the LeFevre Trio, the Blackwood Brothers and the Speer Family, and former members of their groups.

Don Butler, master of ceremonies, will be present along with A. W. "Dick" J.D. Summer, director of the convention, will appear with both the Sunshine Boys and the Blackwood Brothers; Jackie Marshall will also appear with the Blackwood Brothers; and Eva Mae, Alphas and Urias Speer will perform. Mary Tom and Rosa Nell Speer will sing with the Speer Family.

Invitations have been extended to virtually all professional groups in the United States to appear at the convention which has been held here for the past few years after a long tenure in Memphis.

Groups already contracted to appear are: Hovie Lister and the Listerettes; Throbbing Streams: Blackwood Brothers; Oak Ridge Boys; Jerry and the Just Men; Happy Goodman Family; J.D. Summer and the Stamps; Florida Boys; Wendy Bagwell and the Sallisters; Kingsmen; John Mathews Family; Jake Hess Sound; Sego Brothers and Naomi; London Parris and the Apostles; Couriers; LeFevre; Speer Family; Blue Ridge Quartet; Blackwood Singers; Hephzibah; Klaudit Indian Family; Kenny Parker Trio; Higher Ground; Phelps Brothers; Coy Cook and the Crusaders; Vinnie; Anderson Sisters; Dixie Eason; Hopper Brothers & Connie; Wally Fowler; Cathedral; Lester Family; Garden Boys & Ginner and Bob Williams and The Inspirations.

A highlight of the convention is The Sunday morning worship service. The conclusion program is Sunday afternoon with a parade of quartets.

The convention talent contest again will be held on Saturday, October 5. Awards for the winners include a recording session on the Associated Artists at the Javelin Studios and 300 albums from Queen City Album Co., both

headquartered in Cincinnati, plus a spotlight on the Parade of Stars show on Sunday night. The talent contest is the direction of Sonny Simmons.

During the convention, many of the industry related businesses will sponsor luncheons or a breakfast for the business people. Spot-ting firms this year are SESAC, Heartwarming Records, Word Records, Blackwood Evangelistic Association, and the Disc Jockey Appreciation Breakfast, hosted by the National Quartet Convention. All gospel disk jockeys who pre-registered will be guests.

An estimated 25,000-30,000 tick-ets will be sold for the event, either in black and white or on site. Block sales with preferred seats are sold for $36.
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DOA-17515
WACO, Tex.—The agreement signed by the Gospel Music Workshop of America, Inc. here comes at a time when the nearly 25-year-old firm is expanding in several directions. Founded in 1972 by McCracken and Marvin Norcross, the company is firmly rooted here in a largely black community.

But most sessions are in Los Angeles or Nashville and also in remote places such as Cleveland, Ohio and Boston, Mas- sachusetts. The partnership with Ralph Carmichael and his Light Records and Lexicon Music publishing firm spreads to Woodland Hills, Califor- nia. Rodeheaver Co., a giant publishing house in Winona Lake, Indiana, is affiliated with the 30-division, 117-artist Word, Inc. further. This has led to the distribution pact with Good News Records, another Los Angeles firm, and developers of “Love Song,” one of the hottest-selling gospel album in a year’s time.

Probably the milestone stage that directed the Gospel Workshop toward a more secular or pop market outside the Christian bookstore field was the 1972 “Gospel Workshop” album, released by Word, Inc. It was already grossing $11 million. Up until then, McCracken had had his most success with the Gospel intro- duction, a major competitor, the development of the record label, which expanded Word and Cancer as la- bels. Word is now sold in more than 2,000 stores, including such acts as Happy Goodman, Blue Ridge Quartet, Florida Boys, Thinner Brothers, London and many more. But it has been for the direction of such people as music director Kurt Knechtel and artist/chief Billy Ray Hearn that has cul- tivated Word, Inc. into the major music scene.

Two areas are significant. Word has moved into truly pop music via affiliation with Good Vines Canaan and Canaanland Publishing, the Southern gospel empire de- veloped by Charles Bowers in Nashville in a vital way. But just recently the growth of the Mythy co-branding of Wash- ington and Los Angeles market opportunities has been expanded into the Third and Beyond, Inc. even further. This has led to the distribution pact with Good News Records, another Los Angeles firm, and developers of “Love Song,” one of the hottest-selling gospel albums in a year’s time.

Word Records, Inc. is not trying to depart too far in terms of content of religious-oriented products but is rather trying to update the quality and style of its music and make it contemporary. Also, the firm wants to provide the opportunity for a total expression by artists in areas outside religious product.

Gallathers Hit Road

ALEXANDRIA, Ind.—The fall schedule of the famed Bill Gaither Trio will take the family, along with Henry and Sharron Gaither, to 18 states from Oklahoma to New York. The concert series for the group will coincide with the release of two new albums, and a book, “Rainbow Bridge,” written by Gladia Jere, “Live at Easter,” written by Gloria Gaither.

The Gospel Workshop packet features…”

Conner, Red Team Up With Three New Religious Firms

NASHVILLE—Frank H. Connor, president of the Carl Fischer Co., and Beryl Red, head of BR Productions, have announced a joint for- mation of three companies in the religious field: Trinitee Music Inc., Triangle Records, and Trinitee Music, Inc.

Red is known to both music educators and church musicians as a leading composer, arranger and conductor. He currently is music consultant to the Radio and Television Commission of the Southern Baptist Convention, and is director of the 100-member male chorus, the Centurion. Red also serves as music con- sensual to Halt, Ranworth and Watford, known for its educational materials.

In the recording field, Red has produced more than 300 albums. He has written for all three major television networks, and his music has been published worldwide.

All three new companies will be based here. Trinitee Music will publish gospel, jazz and contempo- rary sacred music for youth and adults, including youth musicals and commissioned works. The Tri- angle label will feature educational and secular music suitable for school curriculum and performance. The Triangle label will be the innovative recording arm for the music published by Trinitee and Trinitee.

Among the artists featured on albums are Cynthia Clawson, Ja- mallatory, the Good News Quartet and the Spring Street Singers.

Trinitee and Trinitee Music will release several new albums in 1974, including "Heavenly Sunlight," featuring the choral arrangements from the nationally syndicated television series, “Spring Street U.S.A.” In addition, a special- ly commissioned choral collection will be released in early autumn containing music by such composers as Eugene Butler, Bob Burnough, Mary E. Caldwell, Emma Lou Diez- mer, Lusin Lovelace, Kent New- bury, Robert Wetzel and Carlton Young.

Officers of the newly announced companies are Beryl Red, presi- dent; Elwyn Raymond, vice president and general manager; Hayden Con- innor, treasurer, and Don Hinshaw, secretary. Jim Breden will be director of promotion and marketing.

Officers will be located a few blocks from the Gospel Workshop packet features…”
Car Quadrasonic Booming in International Markets

By EARL PAIGE

LOS ANGELES—Quadrasonic car stereo is going so well in certain international markets that distributors are claiming units are even being imported into China via junkies operating out of Singapore.

Leading manufacturers involved in world market trends, however, say the growing volume for 4-channel units is in some cases dramatic growth is being claimed.

One of the most involved, of course, is Clarion, of course, which has recently stepped up its major worldwide lead in the 4-channel market and building it as Clarion (Billboard, July 8).

There are others such as Motorola, which is stepping up its attention elsewhere in Japan, the U.K. and Italy. Automakers are involved, as well as dealers, with six operations around the globe.

Tracking worldwide trends in car stereo and in Japan, a separate item, according to Walter F. Semonoff, president, Automatic Radio International, a subsidiary of the long-established Metrose, Mass., manufacturer. With Zenith seven years before joining Automatic Radio 10 years ago, Semonoff notes that quad is indeed selling at a fast rate in Southeast Asia. He will not disclose actual unit volume because of intense proprietariness, however.

First of all, it is not uncommon for Southeast Asia—in fact, not the wider areas of Asia—of jump on this bandwagon very quickly. Automatic Radio has recently introduced a capacious, on-off, with a discrete electronic ignition system and was delighted to learn that distributors in Southeast Asia are doing just that.

"If something breaks in America and looks good, it will take off in Asia," Semonoff says. "I've seen signs in Singapore, Malaysia, Thailand and Vietnam take the units out of the car and not in the home. The market is really spread out all over, it's not malaise 18-34 or something like in the U.S."

(Continued on page 42)

New Video Disk Impressions

By HIDEO EGUCHI

TOKYO—Leading video industry executives were "visibly left speechless" by the outstanding qualities, features and pricing of Philips optical video disk system. World premiere of the NTSC standard video disk player in stereo sound was held in Japan Aug. 19-27.

Several Japanese manufacturers will become licensees in the next few months, reports Rudolph Bov, general manager of the VLP project at Philips, Eindhoven, in an exclusive interview.

(Continued on page 42)
AMPED general manager and Ampex vice president, the firm is seeking to further define and classify the buying habits of known owners of open-reel tape decks. As an inducement to participate, those in the sample group completing the three-page survey are offered $1 toward a tape purchase from the Shopper's Service catalog.

Begun in 1971, the informal service is used by AMD to make its tape catalog available to prospective buyers without obligation. Currently, more than 300,000 shoppers receive the latest Ampex tape news. "We've already found that open reel buyers are the most loyal shoppers," Davis notes. "We anticipate that their answers will show they shop heavily at retail, but that availability is poor."

He expects the questionnaire to disclose the best markets to hit buyers of reel-to-reel tape albums, with the Shopper's Service now advertised through direct mail and contests (Continued on page 43).

To Shopper's Aimed Miami, EMPIRE H.

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(Continued on page 43)

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September 7, 1974, Billboard

AMPED survey goes to 785 tape buyers

ELK GROVE VILLAGE, Ill. — Aimed at further broadening its Shopper's Service, the Ampex Music Division (AMD) has mailed a survey to 785 open reel tape enthusiasts. As explained by Thomas E. Davis.

Do you

need 6-track lubricated tape, cassette tape, C-O's or loaded cassette?

Get in touch with EMPIRE MAGNETIC INDUSTRIES the one stop for all your duplication or blank leading requirements at LOWEST PRICES.

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EMPIRE MAGNETIC INDUSTRIES

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WEBTEK CUSTOM LINERS SMOOTH OUT CASSETTE PERFORMANCE

With performance all important in cassette recordings, there's no reason to let scattered winds, electrostatic buildup or friction affect it.

That's why Webtek custom produced cassette liners are so important.

Eliminate problems with individually cut liners of unvarying precision and quality designed to your specific case configurations. Preservative cassette solution as it was intended. The cassette user will appreciate it.

For more information and samples, call or write Webtek.

Save costs and time in cassette and cartridge production

From the world's largest manufacturer of pressure sensitive, pre-cut tape splices.

O/Splice—8-track cartridge splice, 1-1/2 Mylar/foil laminate for cueing and sensing. Spilette—cassette splice, 1/16 Mylar for lead splicing. Also cueing and sensing illuminates.

WEBTEK CORPORATION

4395 W. Pico Blvd
Los Angeles, CA 90016
(213) 877-5511

"C Splice" and "Spilette" are registered trademarks of WEBTEK CORP.

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Car Stereo

Custom In-Dash Unit Gets Good Action For Pa. Dealer

HARRISBURG, Pa.—With the ever-increasing number of cars and trucks geared for sound, Joe Zaydon has set up a new stereo unit at his Harrisburg Radio Lab store here to cash in on sales of auto stereo tape and radio systems.

With the prospective car sound buyer no longer finding it necessary to “bolt-on” an extra piece of cumbersome equipment under his dashboard, Zaydon says “we are extremely enthusiastic over the initial response to our new combination 8-track tape and AM/FM stereo unit which ‘custom-fits’ the buyer’s dash, including some cars previously thought to be hopeless as far as in-dash models were concerned.”

Zaydon notes that recommendations for his private-label unit have been made by many area car dealers to their customers as an alternative to higher-priced factory-installed tape players. The in-dash unit also relieves the buyer of worrying about someone breaking into his car because of the lure of an under-dash unit, he adds.

To further encourage trade for the store’s new car stereo unit, where the emphasis is basically on the 8-track AM/FM model, Zaydon is allowing customers an added allowance off the price for any trade-in with their existing car radio or tape player.

TEAC Cancels

*Continued from page 39*

announces that Bob Steindler, TEAC vice president, sales, for the past year is resigning to set up Steindler Associates in Glen Head, L.I., taking over as TEAC rep in metro New York and northern New Jersey. Sept. 1, Steindler, who had his own Metropolitan Sales Co. in New York for 14 years before joining TEAC, also will be taking on non-competitive audio lines.

At TEAC, Dave Oren, national sales coordinator, will take over Steindler’s duties as sales administrator for all products. Charles Miller, product training manager, takes on the additional title of sales manager for the Acousphere high-end component line marketed by TEAC for Konsinie Labs of Japan.

Steindler closed Billboard in on the massive training program now underway at TEAC headquarters in Montebello. Call All 17 rep firms in the U.S. sent a designated “trainer” for an intensive three- and-one-half-day “bandwagon” workshop under the guidance of Miller, dealer seminar specialist Bill Caulfield, Larry Phillips and Theo Mayer.

Split into separate groups of eight and nine, they completed regular assignments, quizzes, etc., working with TEAC equipment at all times.

“Final exam” was a live recording “press” at the nearby Tausum studio. When they return to their individual rep firms this month, they will go into the field to work with dealers.

First assignment will be helping set up approximately 400 TEAC ‘Creative Centers’ now being fabricated in Chicago for delivery to selected dealers by Oct. 1. Basic idea behind the program is to take the “Rent” out of tape recorder equipment for both salesmen and consumer.

As Steindler explains, the salesman (or customer) first sees the 3340S 4-channel recorder with three channels recorded, the fourth blank. He hits channel 1, gets a simple rhythm track; channel 2, adds background music; channel 3, works in harmony, is handed mike to record his own sounds on channel 4. All four channels are put through an AX100 control center mixer to a 3300 unit which makes a sound recording, then into a 360S or 450 which makes a cassette that the customer can take home. During the entire demonstration, a Polaroid visualizer shows the flow of various signals across the recording heads of the different TEAC units.

Behind the entire program is TEAC’s basic concern. “We are interested in supporting the dealer so the consumer will also be the beneficiary,” DeRado concludes.

Clarion

more going for you.

More Products

24 superb units you can sell with confidence.

In-dash and under-dash. The most in cassettes. 8-track AM/FM stereo, AM/FM radio. The newest in quad. Everything in speakers and accessories.

More Sales Incentives

…the kind dealers are looking for.

More Sales Promotions

…to produce sales as well as traffic.

More Effective Advertising

…to bring your customers in and move your Clarion units out.

Plus…a FREE Trip to Expo ’74!

Send us your business card, and you may be one of the five winners in Clarion’s Stereo Sweepstakes. Which means a two-week, all-expense paid vacation for two to Expo ’74, plus exciting sightseeing excursions! But mail your card now. Deadline for entries is September 30, 1974.
Philips Videodisk Impressives

- Continued from page 39

The company has also been busy with active compensations with all leading manufacturers who have developed optical videodisk systems, such as MCA, Thomson/CSF and Zenith. Main goal is to ensure that all optical disks will be playable on various players, though these may differ in certain respects.

"We are pleased to say that discussions are proceeding extremely well and this gives reason to be positive in expecting to achieve full agreement on the interchangeability of video disks in the near future," Bom says.

Noting that the standardized videodisk is the key to the software dollar, for which all these companies involved. Philips would play an active role in this field as well, with the Polygram group of companies involved. A member of their management team was on hand for the demonstrations in Japan and for initial talks with members of the Japan Video Assn. and other software industry representatives.

"You may rest assured that an extremely interesting catalog of titles on a wide variety of subjects will be available at the time of introduction," Bom says.

Responding to questions on the initial $500 price, he says "the obvious superiority of this system means that whereas the highest initial price that is normally related to an advanced high technology product." He claims the limitations of mechanical systems (such as Tel-de) negate their initial price advantage, estimated at about 15 percent. Similar to 1973 introduction of RCA's Mag-Tape cartridge system, the VLP was demonstrated playing 8 bit VLSI group imaging color TV receivers--two Panasonic, two Hitachi and a Sony. The videodisk on the NTSC version spans at 1,800 rpm, versus 1,500 for the PAL type to be marketed in Europe. Picture was termed excellent by all observers, favorably comparing with the two previous video playback systems announced for Japan, the TED videodisk (to be marketed by Sanyo) and the Sony Movicard.

Sony Injunction Hits Frost Firm

NEW YORK--The Sony Corp. of America has obtained a permanent injunction against the Friendly Frost chain of retail appliance dealers in Connecticut, barring them from selling Sony fair traded products below stipulated minimum retail prices.

The dealers enjoined are Frost Milled Corp., Frost Bridgeport Corp., Frost Brandford, and Frost Waterbury Corp.

The injunction was obtained in Superior Court, Fairfield County, Bridgeport, on consent of the chain of Frost dealers and their attorneys.

In addition to providing for injunctive relief, the judgment obtained by Sony requires the defendants to cease and desist from all acts of damages and reimbursement for investigation, legal fees and expenses.

Tape 'Surgeons' In N. Y.

- Continued from page 39

Re covering the repair, the two found that while this held true for the cartridge, the cartridge was more complex and was not a simple matter of cleaning a tape post-card alerting the sender to a possible delay.

With this type of the problems, and a temporary setback to expansion plans, was a limited TV campaign on Channel 5 WNEW, with on Don Kirshner's "Rock Concert" and a Playboy special. Western notes they were swamped with repairs that they are still digging out from.

Coush with the fact that first-time customers who sent one top were now sending five, six and seven, he and Lentenner realized they had to take the time to recongize the home-base operation. They are now in final process of all repair machinery fabrication, and should be ready to handle the volume of business that has built up.

Also in the works is an alternate program which will allow customers to return extra dime by paying for envelopes up front at $1.15. The customer then pays $1.50 for a postpaid envelope, which saves him the trouble of postage, plus the cost of checks or money orders. This new form of business has found its niche in the envelopes is eliminated.

The equipment designed by Lentenner, former Long Electronic chief engineer, handles all the jobs, with the biggest one due to the new players, the tape post-card alerting, and Western says up to 65 percent of these re-takes are due to defective solenoids, weak relays, and missing posts and replace the plastic units with rubber ones (at 6 cents each) obtained from Rollor Corp. of America.

Another problem is the growing number of ultrasonically sealed cartridge casings replacing the screw-type. It now takes another machine to open the units and re-close them after repair.

The two plans to expand their current nine-employee staff as business grows and already have had preliminary talks with some major labels and tape licensees about taking over their servicing of the domestic market.

They are now working with a 60-day guarantee on all repaired tapes, and are sending out a 25 percent return for any tape going back for them. King Tape Repair Clinic is on the right track.

Int'l Rise Noted In Car 'Q'

- Continued from page 39

"I will say though that price is shaping up the same in America with good dealers developing who can stand behind warrants and offer fast service."

Automatic Radio sells into Asia, Europe and hopefully soon into Russia, via major import distributors. The company does, however, offer both the one-step second-hand branded items and its new Rally two-step distributor brand. But there is at present no price plane suitable in the Rally line (it's being worked on).

Modifications are not critical in world market situations. Where there are no-compact automobiles, a simple converter is used. As changing the language or language is on packaging, Semonoff says this has long since past, American packaging works just as well in Singapore as in Cincinnati.

One dramatic reverse trend in world markets is that in-dash quadrophonic is virtually a lost cause at this point. Basically the smaller cars rule out the larger in-dash silhouettes. Price is yet another non-in-dash-wise.

In fact, Automatic Radio has just introduced in-dash quad into its domestic line except via the mentioned market approach. That is, in-dash is being offered on a custom basis through Automatic Radio's existing peditor new car dealer distributor, an operation that has been successful in the United Kingdom, the United States, and Europe, Semonoff claims. He says an in-dash quad 4-channel system could run as much as $170,000.

Otherwise, Automatic Radio does offer in-dash UPX 2354 at $169.50 in a universal design with built-in radio dial (the 8-bit quad slot is hidden by the dial if the tape player is slide). A comparable model factory-installed would be $289 list. Semonoff says. The firm also offers a more deluxe in-dash (OMN 2350) at $319.95.

Other contrasts in world market car quadrophonic include speaker selection and installation factors. Semonoff says there is a definite trend to better grade speakers. Although this trend is the complete lack of interest in packaged units, i.e., player and speaker combined.

"People have the chance of going out to find a 69 or top of speaker or one top quality."

"As for installation, this is a mixed bag. With DATUM, Fiat, Toyota and smaller cars, there is a trend to a pair of box speakers in the rear and two dome-mounted speakers. Other installations are seen being with the two front speakers under the seat. In the United States, the Opel, Mercedes-Benz and so on, you will see the 6x9 and 5x7 and basically larger speakers."

Overall, the complete features of units such as Automatic Radio's QM-8500 make it make over car quad existing, Semonoff believes. The unit incorporates such features as four individual amplifier controls, plus a master control, and a fine tuning control for the head. Semonoff stresses this feature because of the danger of quad in non-alignment. There are tone control, 80 watts (20 each channel), channel control pushbutton, pushbutton programmable bat, and finally, 2-4-channel compatibility.

The one outstandingly curious factor in analyzing quadraphonic car stereo on the world market is the cassette situation. Semonoff claims cassette in cam is taking off surprisingly.

He cites ratios such as 5,000 units in 8-track a few years ago versus 5,000 now--while cassette is running in the 5,000 range. This is the kind of sales ratio in Scandinavia.

Switzerland are running 60/40 in favor of 8-track. It varies from country to country, but is not unusual in the United States, Ms. Lux, right in the back of Philip's which invented the cassette configuration, 8-track dominating, Semonoff claims.

In the U.K., 8-track is very strong.

With all this build-up for cassette what is the general abscence of a quad cassette? Semonoff says there is no coordination here, and it's hard to tell, but the United States dominates the music business. When and if RCA, Columbia and the other giants produce quadraphonic cassettes, there will be a market for the players in America and in the world market.
The W. A. Franklin Sales Corp., adds Magnetcraft Electric Co. to its line of electronic components. The firm has been in business over 75 years, covering upstate New York from offices in Syracuse, Rochester and Utica.

Fidelton's new Needle Replacement & Audio Accessory Guide is now available to distributors and dealers, from John T. Brown, marketing services manager, 307 North Woodstock Lane, Palatine, Ill. 60067.

'Rep Rap'

continued from page 40

Paige, Bernan paid tribute to Gertie Farman, head of Farman Associates, Inc. "Gertie convinced me that the idea of keeping the name Farman in the trade was so that any manufacturer who might open up a line to me will know about us. I may not want all the lines that are pitched at me, but at least I have the opportunity of deciding that. It might be noted that Bernan Co. was Miss Farman's first client after she left Harold-Roth & Drisk to strike out on her own.

Attorney Thomas Lohnbinder and C.P.A. James Kane will discuss the legal and tax problems of manufacturers' reps at the Sept. 9 dinner meeting of the Mid-Lancaster Chapter, EPA, at the Presidential Apartments, Philadelphia, program chairman George Sahneman.

Joseph Thal, president of J. N. Thal Associates, New York, has formed Shear-Rich Sales Co., a new organization that will exclusively distribute Hitachi consumer electronic products in the New York and New Jersey areas. Previously, Hitachi was handled by a firm which represents other manufacturers. Hitachi plans for expansion in the coming years require a specialized marketing group. That same winter, the new sales organization will be headquartered at 385 Fifth Ave., N.Y.

Ardoch Wholesale Corporation, Cleveland, has expanded to 45 Ohio counties and added three independent distributors to its distribution of Sylvania TV and audio products. Previously, the firm distributed Zenthos for 17 years, now handles L. L. Gaultinan, president; Don Cook, vice-president, marketing; and Vern Clausen, vice-president, sales.

Calthom Audio Corp. has added the Magnetophone professional tape recorder, manufactured by AG&-Telefunken Co. of Germany. Calthom is also U.S. and Canada reps for Heiman microphones. Complete service facilities are maintained by the firm through its 471 Washington St., New York (212) 741-7411, and 1710 N. Lehigh Ave., Hollywood, Calif. (213) 574-6446, offices.

Ronald J. Goldberg replaces Max Wolfrom at the Morris H. Snyder Co., Inc., Silver Spring, Md. 20907 (301) 589-4092, and will cover W. Pa. and W. Va. as district manager.

Ampex in Poll

continued from page 40

sumer news media. The survey also is expected to show preferences in music buying by age and income group, as well as brands of tape machines used in the home.

In a survey earlier this year to 1,000 buyers of open reel, cassette and 8-track tapes, Ampex Corporation's Service showed up as a major source of purchases, Davis says. "We don't obligate our buyers to subscribe to any tapes at all," he notes, "but the average return on our mailings is well over three tapes per order, and many are multi-reel specialty items."

Other results of this first survey, which will be coordinated with returns from the current mailing, showed that AMD's own mailing list out-drew consumer advertising efforts. Some 48 percent of those surveyed indicated that AMD prices were lower than those of other brands. Strong interest also was shown in equipment and accessories offered in the Ampex mail pieces, says Davis.

Electro-Brand

continued from page 40

promotions in the fall of the year," Etelson explains. Including headphones and demo tape "allows the customer to try out his set right away," he claims.

	 'Q' Disk Cleaner An Ohio Innovation

FAIRLAWN, OHIO — Audio-Technica U.S. Inc., has introduced a record cleaner specifically designed for CD-4 records.

Described as a record cleaning system, model AT6080 includes a foam backed, velvet cleaning unit with a rotating handle, cleaning solution and applicator, cleaning brush, and storage base.

The cleaning solution is dispensed gradually from a reservoir atop the cleaning unit, and avoids excessive application of liquid, particularly important to CD-4 discs. Suggested list price is $7.95.
**Mixed Reaction to Aussie Play Rule**

**BY JOHN BROMELL**

SYDNEY—The quota of locally recorded music played on Australian radio has been increased by 2 1/2 percent to a total of 12 1/2 percent, in a ruling by the government effective Aug. 9, with a further increase to 15 percent scheduled for the end of the year. Excerpts of currently copyrighted music are allowed to be played on 5 percent.

The increase, which also applies to Australian artists like Rolf Harris and Helen Reddy who have recorded overseas, was brought about by the Musicians' Union in the belief that local musicians should be involved in more local record production.

Reaction to the increase is mixed. Rod Mur, head of the independent program company Digamage, says: "I am surprised it's only 12 1/2 percent. I thought it would be higher." Ken Hurst, manager of the Australian M7 Records company, adds: It will have virtually no effect on overseas companies, because most radio stations have been playing more than that amount of local material for many years. What is happening now is that radio seems to be saving the spot for breaking records for local records, but overseas companies, who have records that are already proven hits, will have no problems.

Alan Hely managing director of Festival Records, takes a similar view. "This minor increase has not changed anything. Radio stations exceed the quota by choice. Only when it goes up to 30 percent, as it is intended to do eventually, will it make a substantial difference. Local recording artists are disappointed with the increase so far, because this ruling also covers locally made commercial jingles and radio station jingles and calls. This is the government's way of assisting the Musicians Union."

**Form Caribbean Royalty Agency**

KINGSTON, Jamaica—The Caribbean Copyright Organization (CCO) has been formed here as a collection agency for mechanical royalties from records manufactured in Jamaica and the Caribbean. Growth of the music industry in this area over recent years was cited as the reason for the move.

CCO will function as a non-profit organization serving its members by collecting mechanical royalties from signatory record manufacturers on a quarterly basis. The agency will also work to "stump up" bootlegging of prerecorded, and will attempt to promote Caribbean music elsewhere in the world.

Keith Anderson is chairman of CCO, with Ted Powell as its general manager.

**No Peace For 'Little Angels'**

TOKYO—Trouble is brewing for the Little Angels, and the group's fourth album is due to be released in England next month.

Due to uncontrollable price inflation, even unscored sets for the South Korean group's shows are tagged at 4,000 yen, or more than $13 each. What's more, if the current ill feeling between the peoples of Japan and the Republic of Korea does not abate, the 90-member troupe of innocent young girls will be dancing and singing before the row of empty seats in seven major Japanese cities. Already, some members of Japan's mass communications media have cold-shouldered announcement of the tour, further hampering ticket sales.

The girls, said to be from 8 to 10 years old, will surely win the Nobel Prize if they succeed in repairing friendship relations between the two countries.

**Reverse Twist; LP to Plug 45**

LONDON—September sees the launch of an album on a new label here with a reverse marketing psychology concept. For example: "Another Saturday Night," on Oval, is being marketed to a single.

Oval was conceived by music critic and broadcaster Charlie Gillett and the arithmetic group, and the album is a collection of recent singles issued on Jim and Swallow and新材料 (which now own Charlie Gillett and Nelki) during a trip to the States in search of material for release here.

Charlie Gillett and Nelki will be conducting a strenuous promotion campaign for this album, and the group will be touring various record and radio stations across the country in an attempt to familiarize the public with the product.

**Warner UpS Dickens**

LONDON—Bob Dickens has been named general manager of Warner Bros. Music Publishing affiliate here. The appointment, made by Warren's president, Ed Sivers, is said to be one of the most actively involving British writers and performers.

**Practices' Act to Embrace Industry**

LONDON—The British government's plan to extend the Restrictive Practices Act to cover commercial services including music and phonographic performances increased by 2 1/2 percent to a total of 12 1/2 percent, in a ruling by the government effective Aug. 9, with a further increase to 15 percent scheduled for the end of the year. Excerpts of currently copyrighted music are allowed to be played on 5 percent.

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**Practices' Act to Embrace Industry**

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Pye Group Profits At Record High For Year

LONDON—Combined pro-pre-tax profits of Pye Records, Precision Tapes and the ATV Music Group for the financial year ending March 24 were up a massive 53 percent compared with the 1972-73 figure, when profits dipped slightly. It was the best year to date for all three companies.

Final pre-tax profit for the group was $6 million from a turnover of $26.6 million. This compares with the previous year's figures of $3.36 million and $20.6 million, respectively.

The group's report reveals that the profit, Precision Tapes rose by 100 percent compared with the previous year and turnover was up to 43 percent. The report also records an "outstandingly successful" year for the ATV Music Group, recalling that the firm had 16 hits in the UK during 1973, and collected gold disks in Britain, Australia and Holland, and a platinum disk in the USA.

The group's report makes special mention of strong sales by Mac-Braynes, Des O'Connor and Monge Expo to Feature Video Cassettes

AMSTERDAM—France, the biggest name in world's largest exhibition of audio-visual equipment, is being held in the exhibition and congress center in Amsterdam this week. It is hoped that the exhibition will see a break-through in marketing video equipment in Europe.

The most important product on show is the Philip video cassette recorder, which has been taken up by most German manufacturers—Blaupunkt, Grundig, NorMende, Saba and Loewe Oem.

Now in Firro this year is a seamer that can be fitted to any color or black and white TV, which will transfer film onto the TV screen.

The Compact Cassettes will also attract a lot of interest. Only two years after its introduction, Philip reports that 300,000 recorders have been sold and a million cassettes. In the 1970 world sale was 5 million recorders and 25 million cassettes. The projections for 1974 are a million cassette sales and 105 million cassettes and 20 million recorders.

Stigwood Profits In Half-Yr. Slide

LONDON—Pre-tax profits for the Robert Stigwood Group for the six months ended March 31 were down 3.2 million, a drop of $348,000, compared with the same period last year. However the directors are confident that the profit for the year ending Sept. 30 will not differ much from that of 1973. An interim dividend of 51/2 percent payable Oct. 12 has been declared for the year ending Sept. 30, which is the same as last year.

Increasing production and running costs have had a marked effect on the group's profits, but the directors have pointed out that of the total income to be received from the forthcoming "Sgt. Pepper's Lonely Hearts Club Band," the largest amount will be received in the financial year, more than four-fifths will fall in the second half.

Canada

Industry Groups Seek To Limit Cutouts Imported From States

**1-MAN CONGLOMERATE**

Glatt Is Dominant Force in Ottawa Music Market

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Norton Werner, managing director of The Record Warehouse in Ottawa, has been named as President of Canadian Recording Industry. The move is expected to bring greater stability to the industry, as Werner has a wealth of experience in the field and is known for his innovative business strategies. The Record Warehouse, under Werner's leadership, has been successful in bringing in new artists and expanding its product line.

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**From the Music Capitals of the World**

**TORONTO**

The Toronto-based Goldfish Records, headed up by Terry Jacks, whose “Seasons In The Sun” has been a hit around the world, has signed a new label agreement with A&M Records. This move is expected to bring Goldfish Records into the mainstream, allowing it to compete with major labels.

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**Ottawa**

Harvey Glatt, owner of the Ottawa's Music World, has been named as President of Canadian Recording Industry. Glatt, with his experience in the music industry, is expected to lead the industry in the right direction.

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John Smith, former national promotion manager for Capitol Records, has joined RCA Records as Vice President of Promotion. Smith has a wealth of experience in the promotion of records and is expected to bring new ideas and strategies to RCA Records.

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Martin Melhuish

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**Canada**

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Harvey Glatt, owner of the Ottawa's Music World, has been named as President of Canadian Recording Industry. Glatt, with his experience in the music industry, is expected to lead the industry in the right direction.

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John Smith, former national promotion manager for Capitol Records, has joined RCA Records as Vice President of Promotion. Smith has a wealth of experience in the promotion of records and is expected to bring new ideas and strategies to RCA Records.

---

Martin Melhuish

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**Canada**

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**Industry Groups Seek To Limit Cutouts Imported From States**

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**From the Music Capitals of the World**

**TORONTO**

The Toronto-based Goldfish Records, headed up by Terry Jacks, whose “Seasons In The Sun” has been a hit around the world, has signed a new label agreement with A&M Records. This move is expected to bring Goldfish Records into the mainstream, allowing it to compete with major labels.

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**Canada**
Billboard Covers The Canadian Artists...


September 21st Issue
Ad Deadline: September 7th

Contact:
Steve Lappin
Bill Moran
Eastern Canada
Western Canada
New Brunswick
Alberta
Ontario
Manitoba
Nova Scotia
British Columbia
Quebec
Saskatchewan
Newfoundland

Billboard/9000 Sunset Blvd.,
Los Angeles, Calif 90069 [213] 273-7040

www.americanradiohistory.com
JAZZ

CENTENNIAL—September Energy, RCA CLP 25602. More than 50 top British jazz and rock musicians got together to cut this double album, recording at the same time, thus breaking new ground. The jazz is mainly traditional jazz to the most avant-garde material. Headed by Keith Tippett, John Taylor (oboe, flute, xylophone, French horn), John Surman, and Alex Skolnick, this lineup is an interesting and skillful instrumental and vocal work with a variety of fines in each category. Not bad for the list of markets.

Best cuts: "Unle For Every Nation," "Take Away Everything," "Shiny The Smiles".

DEE JAY SMITH—Black Smith, Pacific 40111. Smith is the father of the jazz organ and this effort branch out on some sonatas playing several other instruments as well as playing. He is endorsed by Barry White, Jesse Killey, Tommy Thomas, Chris Kenner, The Jasolins and Jonathan Sebastian Hutch. Best cuts: "Hang Em High," "Why Can't We Live Together?"

Best albums: Glasser's major in store and in store only.

SIEGEL HARRIS—It's It, Atlantic SD 1690. This is definitely the latest album Harris has put out in many years. He plays electric sax on most of the tunes and all of it slows down below Tunnels. Paul Dun- n, Al Keofer, Lee Dulan and Russ Kunkel and Jesse and let's hope it's not signs of a thing to come.

Best cuts: "Rain," "Rainy Shadows," "Della Ditt," "Lost," "Rainbow (Running Through My Mind)."

BEST machen: Artist is going to get a huge promotion push. Watch for him in area.

ROGER MCCOURT—Peace On You, Columbia KC 13554. McCourt is back after the night with this album. His vocalist is a bit weak, but the album is a bit weak too. It is anything but over, nor is it anything but over, nor is it anything but over.

Best cuts: "Dream is the Mover," "Dine One More Time," "Some Old Song," "Gate Of War." Best in store and a good display will help.

DAVID CASSIDY—Cassidy Live, Bell 1312. Cassidy may not have come to the stage for the first time, but the LP has just been released. This cut is all that is in being. The LP could easily make him as he's been just a LP. The format is a bit of a thing to remember. This cut is still a bit of a thing to remember. This cut is still a bit of a thing to remember. This cut is still a bit of a thing to remember. This cut is still a bit of a thing to remember. This cut is still a bit of a thing to remember.


Best albums: With his track record and TV success, Cassidy has a made a real made album to remember.

EDDIE FLOYD—Soul Street, Stone STS 551-2. Floyd has been one of the nation's most consistent soul stars over the last several years, able to harmonize with his lead vocal or lark. He's got a very smooth, clean cut of voices crossing into pop. Floyd's production and the superb arrangements of James Mitchell and Johnny Allen also highlight this cut.


BARBARA FAIRCHILD—Standing In Your Line, Columbia CL 33588. In her unique vocal style. Barbra sings a mixture of old and new, and most likely has a couple of great singing tools on her hands as well. There are several which attract listeners' attention, a mixture of the traditional production work in fine.

Best cuts: "His Green Eyes," "Love For A Whirl," "Lonely Old Man," "You're The One I'm Livin' For" and "Somewhere To Go When It Rains." She does a outstanding job on the stand, "I Really Don't Want To Know." Best albums: Beautiful cover art work.

REDA STEELE—First Thing Is Life, Capitol CL 13512. Here he really put this together. Most of the songs are those he's done previously, and I've heard. All his material has been drawn out by him and, in one tune, by Joe Allison. Some of his past albums are on here and mixed with this one. It is an interesting album. One can imagine the section of this LP features 90 albums, one is the main one in the music business. It can be exciting, backing or anything the listener wants it to be. A stunning work.

Best cuts: LP is divided into parts and all are superb.

Dealers: Beautiful cover art makes for good display. And let consumer know this is the man who had "Tidelock On."
The Kiki Dee Band

A brand new single

'I've Got The Music In Me'

blw Simple Melody

MCA 40293

THE ROCKET RECORD COMPANY  MCA RECORDS
Billboard's recommendations LPs:

- **Incredible Bongo Band** - The Return Of Bongo LP 6030 (Atlantic). LP will astound you, but will likely break you into millions
- **The Day The Earth Caught Fire** - Three by the Bongos. LP will break you into millions

**Soul**

**More**

- **Clyde Bishop** - Mason-Templar, Building BDS 5610. Veteran soul star continues to become more exciting product.
- **Leonard Chess & His Orchestra** - Chess, vol. III. LP will break you into millions

**Pop**

- **The Eagles** - Live At The Troubadour. LP will break you into millions
- **The Rolling Stones** - Sticky Fingers. LP will break you into millions

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**NANCY NELSON** - Street Dreamer (3:21); producer: Gene Page; writers: Bette Graham, Nickolas Ashford & Valerie Simpson. The Stones, vol. II. LP will break you into millions

**CESARIO, PASSION & PAIN** - I'm A House (3:20); producer: Brian Holland; writers: Brian Holland & Lamont Dozier. HP will break you into millions

**SAN DIEGOWANT-OUT Broken Heart (3:40); producer: San Diego Sound. HP will break you into millions

**GET AROUND** - Time To Say Goodbye (3:40); producer: Letta Ratanow; writer: John Barrett. HP will break you into millions

**DADDY BLUES** - Got To Do It (3:18); producer: Johnny Darby. HP will break you into millions

**MUD-Tiger Fleet (3:50); producer: Mike Chapman & Ricky Fender, writers: N. Cohan, M. Chapman. HP will break you into millions

**GARY NUGGETT** - Jumpin' Jack Flash (2:59); producer: Gary Nutt, writer: John Agile. HP will break you into millions

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**Soul**

- **Sly & the Family Stone** - There's A Riot Goin' On (3:43); producer: Hal Willner. HP will break you into millions

**JAZZ**

- **Young Unlimited - Plays Super Fly** - Piano Solo & Drummer. HP will break you into millions

**Classical**

- **Clifford Brown** - Browns Eye, Blue Note EN 1767. LP will break you into millions

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**Pop**

- **Bob Dylan** - Nashville Skyline. LP will break you into millions

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**Country**

- **Charlie Rich** - Dream On, Tell Me. LP will break you into millions

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**Soul**

- **Sly & the Family Stone** - There's A Riot Goin' On (3:43); producer: Hal Willner. LP will break you into millions

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Let The Good Times Roll is pulling itself out of PHOEBE SNOW'S first album on Shelter Records and Tapes.

Produced by Dino Airali

"Think Snow"
A SONG CANNOT BE HAPPY . . . unless

This first album under the Little Elmo Songs and Little Elmo Productions banner has been published with a unique stipulation. Ten percent of the publishing and composer royalties are being donated to Muscular Dystrophy Associations of America, so that these monies can be used for research seeking cures or treatments for neuromuscular diseases that cripple and kill thousands of children in America each year.

Sun Child believes that each creative person — each artist — should produce a communications product of positive value to society — and helping in the fight against disease is one positive way to accomplish that goal. In such a way each artist can serve to enrich our lives.

A song cannot be happy . . . unless it helps to do good things . . .

“I'm Changing Things” by Sun Child
published by Little Elmo Songs, Inc.
produced by Joe Johnson for Little Elmo Productions, Inc., and 4-Star Music Co. distributed in U.S. by MCA.

Sun Child will be appearing on the Jerry Lewis Muscular Dystrophy telethon, September 1-2, to sing “Happiness Express,” one of the 10 songs on the Sun Child album, “I'm Changing Things. Tune it in . . . and give Jerry a helping donation. (Sun Child appearing courtesy of Little Elmo Revue.)

If you want to join Sun Child in helping a charitable cause by donating a percentage of publishing or composer royalties, fill out the forms below and send them to: Mr. Gene Kennedy, Director of Marketing, 4-Star Music Co., 911 17th Avenue, South, Nashville Tennessee 37212.

“write a song for happiness”

To Whom It May Concern:
I hereby assign____ % of all royalties earned by my writer's rights to the song entitled:

______________________________________________________________

published by:____________________________________ Per. Soc.:________
to____________________________ located at:

______________________________________________________________

for the lifetime of the copyright and authorize the aforementioned publisher to allocate said royalties as herein provided. It is understood that performance society monies earned are also included with mechanical sales profits in said “writer's royalties”.

Signed:__________________________  (Publisher)

Date:__________________________, 19____

“sing a song for charity”

______________________________________________________________

(Publisher) hereby authorizes a contribution of____% of all publisher's royalties collected on the song copyright entitled:

______________________________________________________________

as performed by____________________ on the

____________________________ label to____________________ located at:

______________________________________________________________

It is understood that this letter of authorization of profit allocation is applicable to and valid for the lifetime of said recording.

Signed:__________________________  (Little Elmo Songs, Inc.)

Date:__________________________, 19____
BILLBOARD's on the Move...

...we travelled the roads all the way from CARtridge to Car Stereo, to the 6th Annual APAA Show - and there's no stopping us now!

Its time is now.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST NAME</th>
<th>TITLE</th>
<th>LABEL</th>
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<th>REEL TO REEL</th>
<th>CASSETTE</th>
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**SUGGESTED LIST PRICE**

- **ARTIST NAME**: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 15% Strong increase in sales / 11.25 Above average movement of a position. 22.50 Above average movement of 5 positions / 21.00 Above average movement on 10 positions. Recorded Industry Association of America test unit for millions of dollars as manufacturers levels. Recording Industry Association of America test sheet, available to companies by mail. If necessary, distributed by color code.
Good 'n Country

Be aware country fans, Marty's album is movin' on up the charts. It's filled with "good" country tunes, with one dedicated to all racing fans, "Twentieth Century Drifter."
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL/NUMBER (Disc. Label)</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PR</th>
<th>SUGGESTED LIST PR</th>
<th>SUGGESTED LIST PR</th>
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<td>San Jose</td>
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<td>Remember The Future</td>
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The Need To Be

GAVIN'S PERSONAL PICK
In Bill Gavin's Issue #1008

"CLASSIC SONG BY A CLASSIC WRITER"
Kal Rudman

ON:
WCFL  WCOL
WAYS  WGH
WCAO  WBBQ
WMPS  WKWK
WAKY  WLAM
WKLO  KVOL
WYSL  WAIL
WSGN  KIST
WIP   KRLA
WHHY  KMPC
WSM   K101
KMBR  WAKN
WFOM  KOOK
WZUU
AND MORE!!

FROM THE ALBUM

WWRITTEN AND SUNG BY A MAN
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.

ON BUDDAH RECORDS AND AMPLEX TAPES

The Moody Blues, one of the world's most consistently successful groups of the past six years, have broken up. Members, most of whom were together for 10 years, could not now create new songs and are junking two automatics at new albums. Each Moody now has his own solo project going, starting with drummer Graeme Edge's single, "We Like To Do It.""}

Joe Smith, Warner Bros. president, laughed off London rumors that he and WB chairman Mo Ostie were surprised splitting from Warner to start their own new Anglo-American label, says, "On the contrary, Mo and I are currently negotiating to extend our Warner contacts.

A gold-recorded artist didn't have his just-completed LP showcased at his label's summer convention because of a write-up two months before the label president. A merger with West Coast chief is due to cut at contract expiration this month.

Des Brown is leaving Warner Bros. to start a new jazz label with Don Arroma. He will work out of Los Angeles and has already signed some acts... Betsy Goodman returns to Carnegie Hall Friday (17) to help open Ken Russell's movie "Tommy."... Steve Brodie, president of Masters Releasing Inc. which includes Thunderbird Records, has open the Loew's Hornacken Theater.

Private Stock, Larry Utta's newly formed label, has its first product on the market with the single "Touch Me Too," featuring Scherbrock with the National Lampoon road show... European tours slated for both Herbie Hancock and Johnny Mandel.

Mark Dodeson, 22, student at New York's Juilliard School of Music, wins the Fourth Annual Henry Man- cini Scholarship for Composition... Columbia artist Lenny White will appear on several episodes of the television show "Mash" this coming season. Wainwright has written several songs expressly for the "Mash" series.

UA artist Don Mclean performed at the Island Ferry in New York Friday, Aug. 26, as part of a concert dedicated to the memory of the victims of the Hudson River Sloop Restoration... Monty Ross back at Disc-Top.

The recently headquartered Southern California box office champ as his original three Forum dates have now expanded to four. Forum sellouts Oct. 3-5 followed by sellouts at Long Beach Auditorium and San Diego.

More than 5,000 copies of the counterfeit Grateful Dead LP were discovered and confiscated in Los Angeles. Locally, copies of "Wake of the Flood," a triple-priced at a cheaper than wholesale $1.98, have been seen on sale at House of Sounds' city-center retail store and several other mallound record shops.

Rob Scheckman and Dave Ca- ney have formed new distribu- tors. This Union, NJ. organization will aid New Jersey independent record companies.

Discount Chain Sets Kinks Month Promo

NEW YORK—Discount Records has designated Aug. 30 through Sept. 30 as Kinks month and each store in this national chain will vie for the winning in-store display. The entire Kinks RCA Records catalog will be displayed. Display ideas, as well as posters, T-shirts, signs and anything else they can find, will be judged in each of the six Discount regions will receive dinner for all the store's personnel from RCA.

This contest is another of the mini celebrations that RCA Records is putting around the Kinks in honor of their Tenth Anniversary in the music business.

Herb Alpert returns to TV after five years with an Oct. 13 special... Tony Orlando & Dawn open new Brooklyn Copa after having closed original Broadway Copa- lina in the two. Hollywood Bowl summer season set all-time grosses of $131,346 with 31,250 attendance at a pair of Tuesday night concerts... Marlene Dietrich & Mario Lanza played Chippewa Indian benefit in Wisconsin.

Rare Earth reorganized with three new members, as Jerry La Croix exits Blood, Sweat & Tears to sing lead... Al Green got key to the city, in Jackson, Miss. ... Billy Eckstine playing Denver benefit for United Negro College Fund.


David Forest's Fun Productions had the biggest concert weekend yet with 92,248 for a Long Beach all-star show with Z.Z. Top, Elvin Bishop and Brunswickville State. The Top's "Jug Band" tribute to B.B. King will be sub-published through most of Latin America by CBS International.

Gloria Lynne singing theme main for sci-fi film "The Kilabin Force."... Commander Cody played to 50,000 at Central Park free concert.

Yes replaced Rick Wakeman on keyboards with Patrick Moraz. ... Charles Fox scoring CBS TV-film "Alma Means Goodbye."... Cheech & Chong, with two SEAs shown in Anchorage, Alaska, have now played all 50 states.

Joe Feliciano played anonymous sessions for Joni Mitchell's album. He also had a product. A$1,250 guitar lesson from Feliciano offered in unusual gifts Christmas catalog which also has unusual sports lessons from various teams.

Bobby Pat Kelly, Vegas agent, died at 35 in gun acci- dent.... John Mayall touring Far East.

Al J. Perlman, chairman of the board, GRT Corp., says there is no official change in his position and that he will merely be focusing more on corporate activities with day to day operations being directed by Bertil Hordin, presi- dent (Billboard, July 6), Baylee Stallings, president of the company, has announced his new role at the firm's recent board meeting. Tape industry observers speculate that whether Baylee's control will still be GRT.

Over 200 deceased jazz musicians, all former members of the New Amsterdam Musical Assn., will receive a tribu- tion to their memory at the Central Park Bandshell, New York Sept. 15. The service will be conducted by the REV. John Garcia Gensel, known as the "Paster of the Jazz Community,"... Murray Nagle in Houston promoting Little Fear's latest LP.

The album, a synthesis of pieces by Debussy by the Japanese performer Tomita, will re- ceive heavy in-store play during the promotion in RCA Records' three major New York stores. Displays featuring giant snowflakes will be hung from the store ceilings, while rotating illuminated light affecting will stimulate motion.

More than 43,000 of the Tomita album have already been shipped, according to Billy Bass, RCA national promotion director. If the Disc drive is successful, it will be extended to other areas, he says.

The label has cloned copyrighty infringing recordings and unfair competitions to the publishers infringement of copy- rights.
DEJA VU
HELPLESSLY HOPING
WOODEN SHIPS
TEACH YOUR CHILDREN
OHIO
FIND THE COST OF FREEDOM
WOOD STOCK
OUR HOUSE
HELPLESS
GUINNEVERE
SUITE: JUDY BLUE EYES

CROSBY
STILLS
NASH
YOUNG

SO FAR

EXCLUSIVELY BY ATLANTIC RECORDS AND TAPES/ATLANTIC SD18106

1974 ATLANTIC RECORDING CORP.
A Warner Communications Company
www.americanradiohistory.com
includes his hit single, Rock Me Gently, and nine more songs, written and produced by Andy Kim.