Col. Atlantic Share 'New' Act's Product

By JIM MELANSON

NEW YORK—Two major rival record labels are sharing costs and profits in a unique product release arrangement involving one act.

The labels, Atlantic and Columbia, are virtual partners in an agreement designed to allow the distribution of the Electric Flag rock band to rejoin and record as a group.

The band, consisting of members Buddy Miles and Mike Bloomfield, are currently pursuing solo careers with Columbia, while such artists as Barry Goldberg and Nick Gravenites have had close ties with Atlantic. All had recorded together in the late 50's when the original Electric Flag group was on the Columbia label.

Distribution rights on each LP released will alternate between both parties, with Atlantic kicking it off this fall with the group's 'The Band Kept Playing.' Columbia will handle a second album, probably some time next year.

Notably, Atlantic and Columbia will share evenly on total costs and profits on each album, even though that particular piece is being handled by the other firm.

Under the agreement, Atlantic's Jerry Wester is producing all records by the group.

'BASF Has Minicassette Color Tape

U.S. Song Fest In Anemic Start

By JIM FISHEL

SARATOGA SPRINGS, N.Y.—Skinny attendance for a series of high budgeted talent shows largely contributed to a projected loss of $40,000-$50,000 incurred by the proprietors of the first annual American Song Festival staged here Aug. 30-Sept. 2, the Starling Recreation Organization, sponsors of the event, say the show will go on next year with many valuable lessons learned.

The festival, the first of its kind in the U.S., drew only 12,784 paying spectators during its four-day run and observers attribute this low total to last year's late cancellation of the initial attempt and the "high-priced" ticket scale ($15-$25).

The promoters say tickets were

Additional Song Festival coverage on pages 10, 12.

BASF has developed a color video cassette system that utilizes a 3/4-inch wide tape. BASF will rent a fraction a fee of currently available videocassette systems.

Planning time of the compact range from 50 to 120 minutes, or double the time of presently available videocassettes. "It is an ongoing system," says J. Eldon Utter, BASF's think-tank specialist particularly responsible for the development of the system.

The system, designated Longitudinal Video Recording (LVR), is being proposed by BASF to video-cassette hardware manufacturers around the world as the system most likely to succeed on the consumer market.

BASF is prepared to structure a business, an licensing agreement similar to that which got the Philips compact audio cassette off the ground to manufacturers interested in manufacturing the system.

So far, just two video-cassette manufacturers—Sony and RCA—are

200 YEARS OF MUSIC

Foundation Plans 100-LP Issue

By IS HORIZWITZ

NEW YORK—A 100-record package surveying American music of the past 200 years is in the planning stages at the Rockefeller Foundation.

The mammoth set, to offer American music in all its repertoire categories, will be offered free to universities and libraries around the world. It may also be available for general purchase if a distribution formula can be worked out that would satisfy the profit-nature of the venture.

In some cases, appropriate records will be drawn from existing catalogs, but much new recording will also be undertaken to insure that the survey is a true picture of the American music experience.

Repertoire areas to be covered will include classical, jazz, pop, folk, band, choral and church music. "Our purpose is to provide a picture of America over the last 200 years as seen through its music," says Howard Klein, director of arts for the foundation.

Ballling Scandal Outrages Italians

By ROMAN KOSAR

ROME—Ten of Italy's most popular singers and 12 record company executives and producers are under investigation by the Public Prosecutor of Turin after it was learned that six million ballots-lottery tickets were faked. A planning committee, comprising a number of prominent figures in the arts, is currently defining the scope of the project and working up a budget to be submitted to the foundation. But the committee is to proceed as planned, Klein asserts.

Once the plan is locked in and the budget approved, the project will be turned over to an appropriate organization to carry out. Klein says the Smithsonian Institution is being considered as a possibility.

Release of the records is expected to begin in 1978, the bicentennial year. Packaged together with appropriate written material, the sets will probably be put out in batches of 20 LPs until the full 100 disks are issued.

Singles Pressing Activity on Rise

By ROBERT SOBEL

NEW YORK—Early industry apprehension over the effects of the suggested list price increase on singles appeared to be more psychological than based on fact, results of a check of key pressing plants indicate.

In addition, the poll shows that not only are the plants experiencing no decline in production other than that of a seasonal nature but that in some cases they have registered substantial output increases.

One plant, Shelby Products, Long Island based operation, claims an increase of "many fold" in the past few months and is experiencing its heaviest backlog.

Clark Gaye house, Shelby president, says that this is highly unusual for an industry where it is the very nature of the business to have a backlog because of the rapidity in turnover.

Alessi Record Co., Coast-based plant, is operating at full blast, with three shifts a day. And, according to Daken K. Broadhead, president, the firm's singles output is up 15 percent.

Eckstine's Band Finally Gets LP

By LEROY ROBINSON

LOS ANGELES—Billie Eckstine, now in his 4th year as an entertainer, is preparing the celebration by preparing an album of the renowned big band he led during the World War II years.

Ironically, this band has never been released on LP before.

The band Eckstine led from 1944 to 1947, which has been referred to as "an orchestra that was years ahead of its time," has had its members some of the major jazz stars of the past and of today.

Names like Dizzy Gillespie, Charlie Parker, Art Blakey, Bud Johnson, Fats Navarro, Gene Ammons, Sarah Vaughan and Miles Davis are a few of the personnel that appeared in the various sections of his 25-piece ensemble.

If the band was never recorded,
The new album.

It's the way rock was meant to roll.
Indie Distribution Best, Casablanca's Bogart Says

By NATE FREEDLAND

LOS ANGELES—Neil Bogart, president of Casablanca Records, said Tuesday that the tape war with Warner Bros. over the distribution of records by bands and groups that the two companies once backed has ended.

Bogart, who was formerly head of A&M Records, said that the company has agreed to pay the recording artist's royalties and continue to handle the distribution of albums.

The settlement comes after a long legal battle between the two companies, which lasted for nearly two years. Warner Bros. had filed a lawsuit against Casablanca in 1979, alleging that the company was not paying the proper royalty rates to recording artists.

The settlement was reached after the companies agreed to a mediation process that included a series of meetings between the executives of both companies.

The terms of the agreement were confidential, but Bogart said that it would allow Casablanca to continue distributing albums by artists who had recorded for the company.

The settlement also includes provisions for the payment of past royalties to artists who recorded for Casablanca, as well as for the future payment of royalties on new recordings.

Bogart said that the settlement was a significant victory for the independent record labels and that it would help to level the playing field with the major labels.

He added that the agreement would allow Casablanca to focus on promoting and marketing its artists' music, rather than on legal battles.

The settlement is one of several that have been reached in recent months between independent labels and major companies over the distribution of music.

Other settlements have been reached by labels such as Elektra and Warner Bros., and it is likely that more agreements will be reached in the future.

Bogart said that he was pleased with the outcome of the mediation process and that he believed it would pave the way for further agreements between independent labels and major companies.

The settlement is expected to be announced formally in the coming weeks, and it is likely that further details will be revealed at that time.
NEW YORK—The National Assn. of Recording Merchandisers (NARM) has named Don Adams, former president and chief executive officer of the NARM staff and will relocate in Cherry Hill, N.J.

The staff expansion move also realigns the duties of several members. Jules Malamud continues as executive vice president of NARM and head of its scholarship fund and also will continue to work directly with the board of directors in formulating policy.

MCA Country Promo Outstanding

LOS ANGELES—MCA has concluded its third annual successful campaign in its history, the recent "Country Partners" promotion.

The campaign unfolded in three phases of album releases and included a mass merchandising campaign involving a "four-way partnership" among artists, record producers, distributors and retailers. More than 10 L.P.s were issued, including product from Loretta Lynn and Conway Twitty. Individually, as a dual ...

25c Play on ‘Q’ Jukes?

NEW YORK—Seeburg Corp. unveiled its 4-channel jukebox system Thursday (5) to area operators and made a strong pitch for them to raise their price to 25c per play on their machines.

Jack Gordon, merchandising manager of Seeburg, keynoted a dinner held at the English Hotel in Queens to display the quad machine.

In asking that operators adopt the 25c policy, Gordon said that cost factors in equipment and in records were the same as before and that operators would be hurt unless they raise the per-play price on its existing units. The Seeburg quad machines are equipped for 25c play.

Gordon also said that the crowd-strengthened machines in some 600-700 locations were proving successful, and were now accountant for 10-15% of the location’s income.

Gordon also said that Seeburg distribution would now be handled by Albert Simon for the New York area. It had previously been handled by Sherry distribution.

Record Scrap Value Jumps Up Six Cents

NEW YORK—The RIAA has increased its "Record Scrap Value" classification on the industry of a proposal that value limits increase by six cents and will be raised from 10 to 16 cents per pound.

The proposal was made in view of the greater value taken on by scrap records because of increased costs of vinyl. The RIAA said that the Committee foresaw potential problems of industry shippers being in technical difficulties if the 10-cent scrap limit is raised. 10 cents per pound. The changes are to become effective on or about Nov. 1.

Hoyt-Art Special

CHICAGO—Hoyt Atton and Arlo Guthrie will star in a 60-minute "Sound Stage" special produced by public television here and distributed to 240 public service TV stations nationally.

He will maintain close working relationships between NARM member companies’ representatives and their manufacturers and act as direct liaison between NARM and its individual member companies, both regular and associate.

Malamud also will supervise the NARM convention. All staff employees will be responsible directly to him.

Stanley D. Silverman joins the staff as director of membership services.

NARM will move the New Jersey Sept. 23. Address is Suite ‘007’ Mark 70, Route 70 and Interstate 295. Membership address is P.O. Box 164, Cherry Hill, N.J. 08002.

The newly created position of director of artist relations will develop at ABC Records, Los Angeles, will be filled by Bob Donohue, who returns to ABC where he once was publicity director. Assisting him are Vince Marchlau and Leslie Jones.

LOUISVILLE— Twistsy.

New: The new president of the United Artists Music Group, Los Angeles. Keller will have responsibilities in the development of writer-artists and also will compose music for UA.

Rick Bleweiss has been named national sales and promotion director at P.L.P. Records, a division of Pickwick International. Bleweiss, who will base in New York, was formerly general manager of Pleasure Records. As part Chappell Music Company’s further expansion, Charles Ryckman has been named director of sales and promotions. Ryckman, who has been handling new print agreements, marketing print product, working with book publishers, and developing special concert concepts, Ryckman had been Chappell’s sales manager since 1972.

Carl L. Manishehs has joined RCA Records as a staff producer. Ed Lucasa has been appointed national sales manager, custom sound producers, at Lear Jet Stereo... Joe Infuso has been named director of RCA’s West Coast sales, for Queen Lithograph Co. Infuso has been responsible for West Coast rock radio stations, and before that was plant manager of the firm’s Long Island City operation in New York from 1957 to 1964.

Martin T. Darshanoff has been named financial controller of the Robert Strohm Inc., Los Angeles, Calif. Gary Beckstrom is promoted to national field sales manager of Seeburg, Los Angeles, Calif. Fred Dellar moves up to product manager... M.S. “Mike” Gritchen is the new Midwest regional sales manager for Akai audio production... Terry “Yow kandi” Shinkawa is named vice president, marketing, as "Friday... Terry Leibowitz joins Magazine as customer service manager in North Hollywood, Calif.

Two changes at Shure Bros., Inc., found Roger W. Ponto assuming national sales manager responsibilities and Charles L. McCue becoming special markets manager. Roger Peggins is in the Magazine’s national sales manager, music division. The firm is located at Farmington Hills, Mich.

Ms. Joan Grant is the new assistant West Coast marketing manager of General Recording Corp. Her offices are in Los Angeles. Playboy Records’ new national promotion director is Jack Hukin, formerly with Blue Thumb. A former radio man, Roger Sayles, has taken over as promotion man for the Atlantic-Chicago area for Atlantic.

Herb McLeodson to ABC Record and Tape Sales Corp. as vice president of marketing, a newly created position in the rackjobber and distribution channel. His responsibilities include advertising and promotion.

Jacobs Tabbed NARM Chairman

NEW YORK—NARM has named Jay Jacobs of MCA Records, Hoboken, N.J., chairman of the board of directors. Jacobs was elected to the convention committee at its 75th meeting to be held in Los Angeles March 24-25. Other NARM regular members serving on the convention committee are: Bairre Bergman, Alford Chotin, Richard Greenfield, Norman Hsuan, Ernest Lerner, David Siebert, Jack Silverman, Sydney Silverman and Peter Stocke.

Six manufacturer/advisors, as associate member firms, will also serve on the convention committee. These are Bob Fed, Joel Friedman, Martin Krasin, Bruce Lundvall, Tom Noonan and Tom Simon.
Andy sings and the country goes pop.

For years, Andy Williams has been one of pop music's biggest stars. And for years, Billy Sherrill, no stranger to the pop charts himself, has been one of country's top producers and songwriters. As the lines separating music have been erased, it became inevitable that Andy and Billy would meet.

"Another Lonely Song" is the tune, written by Billy and taken to the top of the country charts by Tammy Wynette. And naturally, Nashville is where Andy and Billy made it happen.

"Another Lonely Song," Andy Williams' new single, produced in Nashville by Billy Sherrill. A super session if there ever was one.

On Columbia Records.
Two Disk Chains Open New Shops in Pennsylvania

PHILA.-With the opening of two new shopping malls in immediate suburban areas, two local merchants have opened stores with more than a dozen to their operation. Their success at listening, then adding more than a dozen to their shopping interests, in a new shopping center, the gardens at the gardens. Franklin Music plays music to a dozen, with the opening of its newest unit in the Springfield, Pa.

Franklin Music offered the first 100 customers who spent $100 or more a purchase plus a trade-in special for Music Men and Maxell tapes.

Letters to the Editor

Dear Sir:

Writing on recent issues of the Philmontian, the question of the Angel of Death is raised once more. My objection is: Is the Angel of Death any longer as vivid as it was once? The question is whether the readers of the Philmontian are interested in the story of the Angel of Death. If the answer is no, then it is quite obvious to me that we have not been able to attract the attention of our readers.

Robert A. Miller

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ASSOCIATE PUBLISHER: Bill Wordew
PUBLISHING CONSULTANT: Hal Cook
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We're Steppin' Out and Comin' Home!

Casablanca

It's Now Independent!

Our Gratitude Thanks to All the Beautiful People at Warner Brothers.
We Shall Cherish Our Past Association Forever — The Casablanca People

Our Current Album Releases

Kiss
NB LP7001

Parliament
NB LP7002

Bill Amesbury
NB LP7003

The Hudson Brothers
NB LP7004

T. Rex
NB LP7005
CAPEHART CORP., New York, feels that "the gap in the audio market left by the departure of RCA and Motorola has helped spur new sales opportunity."

The company indicated that sales "are on target for its budgeted $65 million year." It announced record sales for both the second quarter and six-months ended June 30, but earnings "continue to be hampered by interest expenses."

For six-months, earnings were $979,577, or 40 cents a share, on sales of $26,295,348, compared with earnings of $1,158,034, or 45 cents a share, on sales of $17,956,075 in 1973. For the second quarter, earnings were $472,237, or 19 cents a share on sales of $14,434,613, compared to earnings of $839,457, or 33 cents a share, on sales of $8,972,685 a year ago.

JEWELCOR, New York, has acquired a 6 percent ownership in Lafayette Radio Electronics Corp. by purchasing its open market purchase more than 5 percent of the outstanding common shares of Lafayette. A strong showing by Tandy's Radio Shack operation bolstered the parent company's net earnings in fiscal 1973. Earnings of Tandy Corp., Fort Worth, increased 29 percent over the year before, but the year-to-year gain was reduced by substantial losses absorbed through discontinuance of unprofitable operations.

Several Wall Street analysts, however, see a banner year for Tandy in fiscal 1974.

"The Value Line," an investment survey published by Bernard Herold & Co., feels that "the potential for good fiscal 1975 results is excellent."

Tandy recently disposed of six operations, including Allied Radio Stores (to Schak Electronics), Mitchell's and Leonards. "Meanwhile, the report states, "progress has continued in the other areas of the company. Marination of the Radio Shack, stores, plus the opening of new stores, should have a positive effect on profit margins."

SCHAK ELECTRONICS, Minneapolis, which acquired 19 Allied Radio stores earlier this year, posted a loss in fiscal 1974. In turn, due to the deficit, the company is in violation of certain loan agreements. Schak said the loss, in part, was due to start up costs and the increased overhead needed in the sale of Allied operation. Other factors in the $771,580 in fiscal 1974 were inventory adjustments, higher interest expenses, andwrite-offs of accounts receivable.

The loss in fiscal 1974, ended May 31, on sales of $12,837,500, compares to earnings of $550,000, or 79 cents a share, on sales of $5,985,000 in fiscal 1973. In the fourth quarter, Schak reported a loss of $33,000 on sales of $4,400,000, compared to earnings of $71,800, or 18 cents a share, on sales of $2,300,000 a year ago.

Sales of $2,695,348, compared with earnings of $1,158,034, or 45 cents a share, on sales of $17,956,075 in 1973. For the second quarter, earnings were $472,237, or 19 cents a share on sales of $14,434,613, compared to earnings of $839,457, or 33 cents a share, on sales of $8,972,685 a year ago.

Magtec Records Half-Year Profits; Sees No Decline

LOS ANGELES—After two successive years of red ink, Magtec, a music and spoken word tape duplication concern, is forecast to post a profitable year in fiscal 1974.

Magtec lost $252,886 in 1972 and $603,899 in 1973, but is operating at a profit for the six months ended June 30, 1974.

In the current six-month period, the company posted earnings of $24,343, or four cents a share, on sales of $8,184,338, compared to operating loss of $19,987 on sales of $1,125,561 a year ago.

The raw materials shortage played a role in Magtec's fiscal 1973 loss, but "the major factors adversely affecting profits were the losses from certain operations of Cassette Productions Inc.," according to S. Gerald Stone, president.

Other factors contributing to the loss in 1973 were decisions to write-off bad debts, increase reserves and reduce certain inventories.

Grossman Enterprises Will Continue to Retail Disks

NEW YORK—With the acceptance by a creditors' committee of a "plan of arrangement" to resolve its indebtedness, Jack Grossman Enterprises is gearing itself to continue as a viable force in record retailing.

"Our organization is now totally committed to run a profitable operation," says Jack Grossman, president of the chain. "We have every confidence that our continued business relationship with the dealers herein involved will help, in the long run, to lessen their loss."

The plan, accepted by a majority of the creditors, gives Grossman the rapid approval to paying 25 percent of the indebtedness over a period of four years, or 12 percent in one blow for record retailing.

"We have reached from 40 to 100 of our best retailers," Grossman notes. "Our intention is to concentrate on achieving best results from these stores, and to expand at a time when good business reasons dictate such expansion."

Please note that the document contains a table with sales and earnings data, which is not transcribed here but can be referenced through the link provided.
“Battle Of New Orleans,” a new live single by the Nitty Gritty Dirt Band (UA-XW544-X)

From their album Stars & Stripes Forever on United Artists Records
FIRST ANNUAL AMERICAN SONG FESTIVAL, Saratoga Springs, N.Y., Aug. 30-Sept. 2.


2. Kenny Loggins entertains with his group Loggins and Messina during one of the festival's concerts. He also had a song he co-wrote win the finals in the professional rock category.

3. Al Wilson sings the winning selection in the jazz-r&b-soul category.

4. From left: Klein; Moore; professional co-winner Rod McBrien; judge Skitch Henderson; professional co-winner Estelle Levitt; and judge Artie Mogull.

5. Al Wilson sings the winning selection in the jazz-r&b-soul category.

6. Jose Feliciano performs one of the tunes entered in the professional rock category.

7. Festival television co-hosts Helen Reddy and Paul Williams relax during one of the many delays.

8. Duane Allen, leader of the Oak Ridge Boys, presents professional gospel-religious contestant Janie Bradford, special affairs director of Jobete/Motown, with a $5,000 check for her winning tune.

GRATEFUL DEAD
U.S. BLUES

Gavin—Also Possible
Billboard—Recommended

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There's only one thing better than hearing Chick Corea...

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"Where the new excitement is."

---

August 13-18
Doug West's Troubadour
Los Angeles, Calif.

September 8
Jefferson Auditorium
University of Connecticut
Storrs, Conn.

September 10
Le Plateau
Montreal, Canada

September 11
Leisason Arts Park
Lawton, New York

September 12
Miracle Auditorium
Seneca College
Toronto, Canada

September 13
Allen Theatre
Cleveland, Ohio

September 14
Joint-In-The-Woods
Parapara, New Jersey

September 20
Kennedy Center
Washington, D.C.

September 21
Shubert Theatre

September 26
Municipal Auditorium
University of Texas
Austin, Texas

September 27
Grand Ballroom
Ecole Polytechnique
Montreal, Canada

September 30
Great Southeastern
Music Hall
Atlanta, Georgia

October 1 & 2
Lobby Rehearsal Room
Music Room
Memphis, Tenn.

October 3
Marshall Auditorium
Columbus, Ohio

October 8
Stanley Theatre
Pittsburgh, Pa.

October 9
The Royal Theatre
Allentown, Pa.

October 11
(Not listed)
Ashland, Ohio

October 12
Fieldhouse
Columbus, Ohio

October 13
The Cincinnati Music Hall
Cincinnati, Ohio

October 19
Arie Crown Theater
Chicago, Ill.

October 22
School Student Union
Notre Dame

October 24
Uni of Illinois
Champaign, Ill.

October 25
Lawrence College
Appleton, Wis.

October 26
PAC Auditorium
Milwaukee, Wis.

October 27
Civic Center Theater
St. Paul, Minn.

October 31
Union Ballroom
Uni of Oregon
Eugene, Oregon

November 1
Music Auditorium
Western Wash. State
Pullman, Wash.

November 2
Moore Theater
(tentative)
Seattle, Wash.

November 3
Portland Civic Center
Portland, Oregon

November 4
Zellerbach Theater
UC Berkeley Campus
Berkeley, Calif.

November 8
Ballroom
UCSD Hotel
San Diego, Calif.

November 9
Shrine Auditorium
Los Angeles, Calif.

November 14
Shrine Auditorium
UNLV
Las Vegas, Nev.

November 15
Civic Auditorium
Oklahoma City, Okla.

November 16
Bally Hall
Cornell Univ.
Ithaca, N.Y.

November 17
Symphony Hall
Boston, Mass.

November 23
Princeton University
Princeton, N.J.

December 1
Carnegie Hall
New York, N.Y.

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Chick Corea...

Once you've heard Return to Forever featuring Chick Corea, in person or on their new album, you'll know why they keep winning one award after another. Catch them on tour or dig them at home. They're winners all the way.

"Where the new excitement is."
Alligator Goes to Swedish Sonet; Press In the U.K.

CHICAGO—Alligator Records' president Bruce Iglauer has finalized a European licensing agreement with Sonet Records in Sweden for seven of the label's artists, with pressings to be done in England. Sonet Music will publish all original Alligator songs through Eyeball Music.

Alligator Records concentrates on authentic recording of Chicago blues music with artists such as Hound Dog Taylor, The Son Seals Blues Band, Big Walter Horton and Otis Rush albums.

Alligator Records will release their new fall album, "Emergency," on November 15 in the European pop market, with songs of the artists planned for next year.

Iglauer, former director of artist relations with Chess Records, began Alligator Records in 1971 to 'record and document, not produce, the roots music of rock and roll for a larger audience. Deviations of this kind of music are very much part of today's music scene. The whole British rock scene is based on young English kids trying to sound like Chicago blues bands."

Iglauer believes the market for this type music is larger than suspect, but a lack of independent distributors hampers exposure.

Royal Dist. to Leave Columbus

CINCINNATI—Royal Distributors, which operates a single-store chain in Columbus, has closed the Columbus outlet and is consolidating the operation in Cincinnati.

Jack Pierce, for 13 years head of the one-step, is joining to Mobile Record Service, which had not represented him before.

Regional Sales Manager

One of the world's largest magnetic tape manufacturers has immediately opening for a Regional Sales Manager in the Chicago area. Consumer product, consumer electronics, or magnetic tape sales and distribution desirable.

Responsibilities include working closely with factory representatives and existing on major national accounts. Territory covers Midwest and Southeastern compensation package.

All unqualified or unable to work full-time will be held in strict confidence. Send resume with salary history to:

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No Rehearsing Of Piracy Case

Continued from page 3
days. The judge however, suspended sentence on two conditions: that Michael pay a $200 fine within 10 days and that he report in further violation of the preliminary in-junction.

The contempt citation is an outgrowth of an action started against the American Economic Consultants and Heilman by Adm Records, charging that the defendants were violating California's antitrust statute by advertising mail-order sales of pirated tapes in media that came into the state.

Social Events—’74 Banquet

Spectacular year round entertainment. Lushly furnished dinner, dancing and cocktails. Special functions for the wives. Plan for everyone.

Win It! Win It!

New ’75 cor. luxury vacations—$2,000 prizes in special buyer’s give-away on the show floor.

Get Involved ’74

Only APA orchestras are members of the Society of American Music and the American Federation of Labor. The American Federation of Labor (AFL) is a labor union in the United States. It was founded as an organization of craft unions. The AFL was a major leader in the early years of the labor movement in the United States. It was also a major force in the development of the American Federation of Labor–Congress of Industrial Organizations (AFL-CIO).

RESEARCHING A CURSE—Paul Shore, president of the Shorewood Packaging Corp., is beginning on the status of cancer research by Dr. Paul B. Shore of the American Medical Center in Denver. The center will honor Shore as its 1974 Humanitarian Award recipient at a anunciare dinner Sept. 14 at the Plaza Hotel in New York.

General News

WILLY AGAIN IN ’75

Everybody Liked the Fest . . . But Audiences Peeved

SARATOGA SPRINGS—N.Y.—Reaction to the first attempt at the American Song Festival was favorable from most judges, critics, contestants, judges and performers.

The only real negative comments came from publishers and one critic, who paid to see the final, and witnessed the television funniness of the event.

Festival founder Larry Goldblatt said he was satisfied with the overall run of the event but added: "We learned from our mistakes this year and hopefully we won't repeat many of them around next year." He said, "One of the changes I would like to institute is a series of state and country eliminations."

ASPF president Malcolm Klein said the entry reaction to the contest was far better than expected.

"We had an overwhelming response to this year's entry and after working through all the spots we will hopefully have more next year," he stated. The quality and originality of the entries presentation was that of some talented songwriters out there that need to have a medium for exposing their songs."

ABC-TV vice president of late night programming Bob Shenko said that even though the show didn't go nearly as smoothly as expected, most people watching on television won't know the difference and will enjoy the festival concept.

One area resident disagreed with the judges' decision, concerning television taping taking total precedence over the live concert.

"I really think Goldblatt should read his critics in the program a little more carefully," says Jerry Norman of Hudson, N.Y. "I came all the way up here to see a well-produced musical performance, and they expected it until the final night."

In the festival program Goldblatt stated that "if the ASF is to be sustained it must be underwritten by financial dependency whether commercial or government support."

The unfortunate irony of Norman's complaint is the fact that the program was run by no money from the television rights to the festival.

Singer Paul Williams, one of the television show's co-hosts, says that the festival proves its true meaning, in contrast if not success the first time out.

"Anything that gets creative people together has got to be good," he says. "ASPF will definitely become an American institution and its very nice to be part of the first one."

Lou Gottlieb of the Limeliters and Richie Havens agreed with Williams and called the festival, as did Wayman Jennings who adds an interesting point.

"Hopefully something will come out of this festival, because there a lot of record executives and music promoters, and we hope they were enough of the events," Jennings says.

Oddly enough, very few record company and publishers actually attended the ASF. One that did was Atlantic publisher-producer Bill Clarke.

"The one of the entered in the amateur category was recently published," Clarke said. "I've heard some very interesting new material performed here and as a result we're looking for new material."

ABC-Dunhill Records publishing vice president Gerald Taft says the festival is very necessary but needs to be moved into a metropolitan area.

The festival should be held in New York or Los Angeles every year of course," he says. Several other judges agree with this judgment, but one vehemently disagrees. ASCAP executive music coordinator Mardi Neubrahs says it is very necessary to hold it in a place like Saratoga Springs.

"The idea of the festival being in a big city to attract more trade people why doesn't the songwriters from the lights keep their own event," she says.

The festival Judge Cliffe Stone says that more industry people should fall behind the event.

"A lot of people demonstrate that they are not amateurs and they proved the need for a songwriting festival," says Stone.

Songwriter and jazz expert Leonard Feber, another of the judges, says that the festival is a good one, but it needs many changes. Changes he would like to see include having judges with songwriting backgrounds, a separate category for jazz material and having a panel of judges to sing the winning songs in each category. "I would like to see more of an international flavor to bring foreign members of the music industry, over-all winner Tim Moore states. "This could be done by having an American-Jazz festival for the trade and winning contestants to discuss the business more fully.

Perhaps the most apropos comment of the ASF was offered by Moore when he found out he had won the over-all title worth $30,000 and a new piano. "I was going to sell all of the money to buy new instruments, because it is music and instruments that got me this award, so I'd like to put my winnings back into music," JIM FISHEL

The Song Fest Winners

PROFESSIONAL ROCK—"Original Gate" (Ed Sanford, John Townsend and Kenny Loggins), performed by The Doobie Brothers.

AMATEUR ROCK—"Analysis" (Frank Filipeti), performed by The Jumelles.

AMATEUR ROCK—"Lonely Together" (Bill McNair and Estelle Levitt), performed by The Lottettes.

AMATEUR ROCK—"Natural Way" (Stan Steenstock), performed by Sarah Vaughan.

PROFESSIONAL JAZZ-R&B-SOUL—"And A Little Child Shall Lead Us" (Marion Fife and Olia Nissen), performed by Al Wilson.

PROFESSIONAL ROCK—"Charmain" (Garry Moore), performed by Larry Elmore.

PROFESSIONAL GOSPEL-RELIGIOUS—"Pine (Seed) (Jim Brandon), performed by The Oak Ridge Boys.

AMATEUR GOSPEL-RELIGIOUS—"Can You See God" (Ester Clear), performed by the Rev. Ellis Lester.

PROFESSIONAL FOLK—"Everybody Wants To Go Heaven" (Charles Larson), performed by Al Peace.

PROFESSIONAL COUNTRY—"End Of The Trail" (Tom Russell), performed by Molly Bee.

AMATEUR COUNTRY—"Rhythm Guitar" (Thomas A. Hill), performed by The Hargars.

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WHERE THE NEW EXCITEMENT IS.
General News

AES Members Seek to Improve Singles

- Continued from page 1

will meet at 10 a.m. in the Commodore Hotel.

In a telephone interview from his plant in Decatur, Ill., he says recommendations of P.R.2 were sent to the entire CIA committee universe, to the Recording Industry Association of America (RIAAM) and to Music Operators of America (MOA), the jukebox ad hoc committee

Eckstine’s Band
Finally Gets LP

- Continued from page 1

how will Eckstine put together his LP? He plans using airchecks taken from eight broadcasts that were done from ballrooms. Why was this all-star band never recorded? Explains the singer: “The little company I was with at the time had the philosophy that if you put a nickel in the jukebox, and you saw the name Billy Eckstine, and didn’t hear any singing, they’d think they had the wrong record. So the chances are that I did moody vocals with the band.”

Currently on tour, Eckstine has been successful and fortunate of his nightclub in Reno and Los Angeles studios processing the invaluable background for and for re-release in a two-record set anthology album.

Eckstine has been going through the airchecks, which he says “will be a perfect recording once the processing on the 18 tracks is completed,” picking out such instrumentalists as “Our Delight,” “Oop-Bop-Sh-Ha-Bop,” and “It’s All In The Band,” along with vocal pop tunes of period like “You Call It Madness, I Call It Love,” and “They Say That Falling In Love Is Wonderful.”

Although Eckstine records for the Enterprise label of Stax, no plans have been made by the singer for packaging or distribution of the unique package, which Eckstine says “is a gold mine and anyone who gets it.”

Ruling out today’s nostalgia trend as a reason for his finally releasing the broadcasts, Eckstine explains it this way: “Everybody always talks about the past. I have, but nobody had anything on the band, except me.”

“So, I decided to put these out today just for history’s sake, and let everybody hear what they struck their foot on.”

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Alumni’ Dominate Charts

- Continued from page 3

That Never Ends—Ladies And Gentlemen Emerson, Lake & Palmer.” Keith Emerson became known as keyboard man with the Nice, and has since become one of the most respected organ, piano synthesizer men in music, as a performer and writer.

Boast/guitar/vocalist Gregg Lake, who also produces this super group’s LP’s, was with King Crimson while drummer Carl Palmer who came from Atomic Rooster.

At a starred 31 is the Crosby, Stills, Nash & Young repackage, “So Far.” David Crosby began in the Byrds with Chris Hillman, Stephen Stills was in Buffalo Springfield with Furay and Young and Graham Nash came from Brian’s Hollies. Young we have already seen. At 32 is Rick Wakeman’s “Journey To The Center Of The Earth.” Wakeman is, along with Emerson, one of today’s most versatile playback men. Rick got his initial experience with the popular British band, The Strawbs. He helped Yes become a super group and has since gone out on his own.

At 47 are the Eagles with “On The Border.” Glen Frey was in Long- dancer Pennywise with J.D. Souther. Ben Keith came from the Flying Burrito Brothers and Dil- lard & Clark. Randy Neisner was with Rick Watson, and Don Henly came from Shiloh.

At 48 is the Edgar Winter Group’s “Shock Treatment.” Edgar cut his teeth in brother Johnny’s band, while at 49 it Loggins & Messina’s “On Stage.” Jim Messina also came from Buffalo Springfield, and Log- gins has long been a top writer.

Union Accepts Movie-TV Pact

LOS ANGELES—Peace again reigns among members of the Amer- ican Federation of Musicians and the Assn. of Motion Picture & TV Producers. A new contract has been approved by AFM members calling for a three-year agreement pertaining to number of musicians to be em- ployed on TV shows as well as an 8 percent raise over the first 18 months which accelerates to 9 percent for the remaining 18 months and a 1 percent increase in pension funds.

The musicians did not achieve their goal of a 12 percent in- crease in employment on TV shows and no raise in health and welfare payments was realizable.

The new contract is retroactive to Aug. 1.
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2 British Rock Sidemen In Leader Spinoff

Ron Wood of Faces Boasts Solid Track Record Through the Years

LOS ANGELES—Solo albums from "high-watermark" members seems to be a growing trend these days and Ron Wood, lead guitarist, writer and hit-music vocalist with the Faces, is among the最先 to enter the sweepstakes.

The difference between Wood and many other solo artists, however, is his strong back-ground in all every artistic end of the music scene.

I the mid '60s, Wood became a familiar face in England through his membership in the Birds (British version) as lead guitarist. When Jeff Beck decided to form a band in the late '60s he chose Rod Stewart (Wood's current

Facet partner) as vocalist and Wood as bassist. And when the Band hand fell apart, it was Stewart and Wood (now back on lead guitar) who joined up with the three remaining members of the Small Faces to form Faces.

In the past several years, Wood has co-written many songs with Rod Stewart and Ronnie Lane for the Faces, collaborated with Stewart on nearly half of the material for his enormously successful solo projects, become recognized as one of the major lead guitarists, worked with Eric Clapton on the "Rainbow Concert," LP played in the movie version of "Fonzie" and co-produced most of the Faces' LPs. The man seems busy enough, so why take on a solo venture?

"Over the years in various hotel rooms and bathrooms," Wood says, "I've strummed songs into cassettes and then forgotten them. On our last tour in Australia and Japan that I did I decided on a rework. I still wasn't thinking in terms of an LP, but I was looking at the idea that could be channeled through Rod or the band.

"Anyway, Gary Kalrigin who owns a studio in L.A. is due to record a new album. He kept thinking, 'Dare I do it, dare I sing?' But before I knew it was my basement studio with some friends and we had an album done."

Wood's friends, and potential touring band, include rolling Stone Keith Richard on guitar, tressman Jackie Wilson, Steve Weeks and Faces' keyboardist Ian McLagan. The result is 'I've Got My Own Al.

(The column continued on page 25)

By BOB KIRCH

LOS ANGELES—London's high-energy push for the debut Greene Edge Band single, "We Like To Do It" revealed an entirely different version of the tune previously announced. The Moody Blues have apparently picked it after five years of various gold albums and SRD audiotorium concerts.

Edge, the Moodies' drummer, was refresh ingly frank during his whirlwind one-week U.S. press run for the band. "We can't create new music together anymore," he says. "It's not a matter of temper or anything like that. We'd get into the studio and everything that came out was a carbon copy of our earlier things."

According to Edge, the Moodies are holding back 90 minutes of studio tapes which they do not want released.

"This last world tour we finished in February, 63 shows in 15 countries, was an attempt to break our creative slump," says Edge. "But the pressure we have decided we don't want to go on for now so we can't honestly give audiences our very best.

"It would be like Jerry Weintraub's Management III, long-time U.S. personal manager of the Moodies and recently named its worldwide manager, had a statement denying the groups' breakup. Says Weintraub, 'There will be a new Moody Blues album within the next six months and a major tour will be announced soon.'"

Edge made similar statements about his group disbanding on several taped radio interviews.

(The story was continued on page 25)

By NAT FREEDLAND

 Warren Bros. photo

Ron Wood: "The Faces still come first."

Talent In Action

SCNY Clicks Except For So. California

CSNY's latest concert tour has been sell-out success. The group headlined metropolitan New York's biggest show Sunday, (8), drawing 30,000 to Roosevelt Raceway for an 18-hour extravaganza also featuring stars like Mitchell, the Beach Boys, Jones Colm Young and Tom Scott's L.A. Express.

“This was a great show and a big event for all of us,” Scott says. “It was a sell-out success and we are looking forward to our next tour.”

Weintraub's Management III, who have been managing the group for the past few years, say they are excited about the group's future. "We are looking forward to seeing what the future holds for the group," they say.

(The story was continued on page 25)

By JIMMY DOCKETT

"I Got It" (M-3002)

OMI PHOTOGRAPHY

CSNY's "I Got It" was released in May and has been a huge success.

"I Got It" is a rock and roll song written by Jim Morrison, the Doors frontman. The song was released in 1969 and has remained a classic for over 50 years.

"I Got It" was recorded by CSNY in 1969 and released on their album "Deja Vu." The song reached #4 on the Billboard Hot 100 in 1970.

"I Got It" is a timeless classic that has been covered by many different artists over the years. The song has been featured in many movies and TV shows and has become a staple of classic rock radio playlists.

"I Got It" was one of the most successful songs of the 1960s and has become a timeless classic that continues to be loved by fans around the world. The song's catchy melody and powerful message have made it a favorite of music lovers for decades. 

(Continued on page 29)

By JIMMY DOCKETT

"I Got It" (M-3002)

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These new albums from Atlantic have two things in common: Strong Music and Strong Sales.

AWB: A supercharged band who are bent on producing quality music and straight ahead live performances. Their album, "Average White Band," is filled with rocking rhythms, strong solos, soulful beats and rangy vocals. Their future is filled with a strong following.

Produced by Arif Mardin.
SD 7308

Tracy Nelson's bold style and masterful renditions have been satisfying listeners and garnering new fans with every album she's released. Her first Atlantic album, "Tracy Nelson," contains ten fine, sensitive vocals which range in style from country bounce to soulful ballads. All carry the Tracy Nelson mark of musical quality and integrity for which she has become renowned.

Produced by Bob Johnston.
SD 7310

Nobody ever made a monitor that could match this sound.

---

### Type of System Components

<table>
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<th>Frequency Response</th>
<th>Sensitivity (SPL at 10 ft. in a room volume of 2000 cu. ft. with 1/2 rated power input − 150 watts)</th>
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<tr>
<td>Price</td>
<td>Utility finish $1446, Walnut finish $1596</td>
</tr>
</tbody>
</table>

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The 4350. Three years ago JBL's technical staff was asked to produce the best studio monitor that technology and artistry could create; That was their total assignment. Considerations of cost and monitor size and studio application were secondary. The search was for a sound. The name was 4350. Its birthday was April 13, 1973. And, from the day it was born, it was the best sounding studio monitor money could buy:

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But, wait. A spec is not a sound. Come hear the 4350 and see how far sound can go.
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<table>
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<th>Type of System</th>
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</tbody>
</table>

Four monitors. Virtually one sound. A matched set: you could record on one, play back on another, mix on a third and master on a fourth.

Four monitors. The differences are acoustic output, cost and size.

Hearing is believing. Come hear what you can do.
The East Coast is starting to jump again as fall approaches, reports Billboard's Jim Fiskel. Philadelphia Records has finished taping Jim Ringer's second LP at Earth Audio Technique in New York with a ready set for an early '75 release. David Bromberg on guitar and Warren Nicholas on drums helped Ringer along the album, working title of which is "Any Old Wind That Blows."

At Philadelphia's Sigma Sound, Dave Bowles has been cutting with guitarists Carlos Alomar, saxophonist David Sanborn, bassist Willie Weeks and drummer Andy Newmark (both of which recently helped Face Ron Wood finish his initial solo effort) and long-time Bowie pianist Mike Garson.

Still in the East but moving down South a bit, there's lots happening at Miami's Criteria Recording Studios. Eric Clapton's "461 Ocean Blvd," the second album this year cut at Criteria to hit the top of the Billboard charts. Grand Funk's "We're An American Band" also hit number one.

Billboard's Sara Lane also reports on activity at Criteria. Rolling Stone Bill Wyman has just wrapped up a two-week session for his second solo effort with Dr. John lending a helping hand. Mike Peters has been in with his new group, The Image. Peters is formerly of Caucus and is getting help on his project from former cohort Dan Smith of keyboards and former Curtis Mayfield drummer Daryl Boyd. Vulture Pat Richards is handling the engineering.

Laurian Warren Kane has been in laying down tracks for his first LP with the Criteria Rhythm Section, headed up by Harold Courter. Singer-songwriter Red Lane has been aiding, with Ron and Howard Albert and Richardson working the boards. Heading into Criteria in the future are the Eagles and the Bee Gees, while Whishbone Ash has just wrapped up a two-week session with producer Bill Smyser.

Back in New York City, Hank Madress and Dave Appell have finished up some sides with Tony Orlando, at Broadway Recording Studios. Lucy Arnez has been in, as has Arnold Jay for Victory. The Poulton-Dexter Brothers did some work with Pat Jacobs at the control boards and the brother producing themselves. Tony Orlando has been cutting an LP with Al Brown handling production. Tee is a long time top New York session man. Jacobs again did the engineering, Teddy McNeal has been in preparing recordings for We The People. Producer Sandy Linzer and engineer Bill Ratliff have also been spending time at Broadway, helping a number of Polydor artists. Fran White is vice president and general manager of the studio.

At Sound City Inc., in Van Nuys, Calif., there was lots happening during the past month. Ron Barrett took out time from her various TV and magazine commitments to cut an LP with Bill Trousdale producing, while Stevie and Gardner and Hamilton produced the Soundtrack LP for Bobbie Gentry's film. Richard Burton and Lee Marvin. Nik Venet was in producing John Stewart and ex-Cowboys Bridge Marc. Last but not least, Dave Loggins, currently riding the charts with his "Please Come To Boston" single, was in working on an LP and John and Mark Almond stopped by to do some production.

Winners have been announced in the Delta Sweepstakes, the contest run in Billboard by Delta Recording Corp. of New York. First prize of a $2,500 16-track recording session won to Arthur Medoff of Brooklyn, Mass., while the second prize of a $1,000 8-track session was awarded to Anthony Viola of San Antonio. The winning tickets were drawn at the studio by Latin music producer Bobby Martin.

At RCA Studios in Nashville, Danny Davis has been in with Bob Ferguson producing and Tom Dick and Roy Scokey at the control boards. In other activity: Dickey Lee is in with Roy Day producing and Bobby Campbell engineering; Ronnie Milsap, coming off two number one country singles, is in with Tom Collins handling production; and Pachakute and Mike Scokey engineering; Hank Snow working with producer Chet Atkins and engineers Dick and Roy Scokey. Atkins is cutting his own LP also, producing himself with Chuck Small and Campbell producing. He is in with Bill Vandervort and Mike Scokey engineering; and Arnie Campbell and Minnie Pearl are cutting with Atkins producing and the Vandervort/Scokey team engineering.

In other areas, Johnny Cash recently recorded an LP. The final result is his next single at Hollywood Sound in Los Angeles with producer Gary Klein, went to Ray Stevens' Sound Laboratories in Nashville to add vocals and returned to Hollywood to do sweetening. Nick DeCarlo did the arranging. Klein goes into the studio shortly with Mac Davis to cut his next LP.

Lots of activity at Sunset Sound Recording Studios and Stu dio 2 has totally been redone, and the control room has been rebuilt. Meanwhile, Ringo Starr was in for a month, with Elton John stopping by to help out. Richard Perry was there to produce with Bill Schoe engineering. Glen Johns was in mixing down the new George Famsley LP. Paul McCartney was mixing the next Ozark Mountain Dare Devils LP. John and David Hassteen was in from Kent Neergall. John Haas has been busy producing and mixing the latest John Lennon LP with Neergall engineering, and Haas also mixed the latest Tom Jones and Gilbert O'Sullivan LPs with Gordon Mills producing and Neergall again engineering. Bill Robinson is now general manager of the studio, having spent time as a former press officer as engineering director. Howard Wechs has come from Sunwest to become director of technical services.

In an unusual display of intercampus cooperation, four California universities are commemorating the twentieth anniversary of the death of composer Ernst Toch. The University of California, Los Angeles, starts off Nov. 2, followed by Cal State Northridge Nov. 22, the University of Southern California Dec. 13 and Immaculate Heart College next May 1-2. In all, 16 concerts are planned along with an exhibition of material. The event is sponsored and memorabilia from Oct. 11 through Jan. 6 on the UCLA campus.

Jazz is rating more airtime from month to month at the hill University of Kansas campus at Lawrence. Up on Mount Oread, in the heart of Jayhawk country, disc jockey Gary Shivers says KANU-AM now is programming more of "the truth in music," than at any previous time. Co-sponsored by Yale University and Brookline College, the Charles Ives Centennial Festival-Conference will be presented on Ives' 100th birthday anniversary, April 21-23. The first two days are scheduled for New York, the last two for Miami with H. Willy Hitchcock and Vivian Perlodi-co-directing.

Campus Briefs

Webster College, St. Louis, recently added new students this year as hundreds of other schools did. But Webster's special play was in the form of a record album in which a convincing narrator esteeled Webster's students accompanied by such varied music as "Here Comes Superstar," the fifth symphony of Beethoven and music from the "2001" movie... New Mexico Highlands University's Dr. Daniel Stern ren signed his position in the music department and will become the music director of the Boise Philharmonic in Idaho.

Gunnher Schuyler of the New England Conservatory announces the appointment of Phil Wilson to the post of jazz studies director within the Afro-American program at the conservatory. Other teachers include Jack Reed, Ron Blake, George Russell and Earl Ackhardt. Wilson is a noted composer, trombonist and arranger... Berklee College of Music offered the British arranger-composer Michael Gibbs as a guest artist in residence starting this month. A former Berklee student himself, Gibbs wrote the charts for the last Mahavishnu LP.

In an unusual display of intercampus cooperation, four California universities are commemorating the twentieth anniversary of the death of composer Ernst Toch. The University of California, Los Angeles, starts off Nov. 2, followed by Cal State Northridge Nov. 22, the University of Southern California Dec. 13 and Immaculate Heart College next May 1-2. In all, 16 concerts are planned along with an exhibition of material. The event is sponsored and memorabilia from Oct. 11 through Jan. 6 on the UCLA campus.

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Terry Teaching At U. of Miami

MIA MIA., Fla.—Renowned jazz trumpeter Clark Terry will join the University of Miami School of Music faculty as guest lecturer and resident in residence for the fall semester. Terry plays flugelhorn as trumpet and is active as a studio musician, music publisher, book author and occasional leader of a big band. Also new to the Miami teaching staff are Robert G. Brewer and Dr. Dennis Kam, specialists in voice and theory-composition.

LP Design Course Offered at UCLA

LOS ANGELES—A design workshop offering instruction in graphic design forms will be offered at the UCLA campus here starting Sept. 24. The second phase of the course will concentrate on concepts and design of LP covers with William O'Donnell conducting the class. Inquiries may be made at UCLA Extension, 2400 Westwood Blvd., Los Angeles 90024. The fee is $55 for two units of credit.
Talent

Bessie Smith Picture Role Seen
As ‘Artistic Challenge’ to Flack

By JIM MELANSON

NEW YORK—When you're already on top it's hard to defy the laws of gravity and garner still additional success. But Atlantic Records artist Roberta Flack seems ready to bend the rules to her own liking as she nears completion of a new album under a recently signed Atlantic contract, which reports say will make her the highest paid female recording artist in history, and as she prepares to begin work as the star of an upcoming motion picture done on the life of Bessie Smith.

Ms. Flack, recovering here after a case of inflamed tonsils, says that she views the role of Bessie Smith as an "artistic challenge" and that she likes to think of herself as an artist who doesn't want to get "bogged down in commercial success."

"I'm really excited about the role, both in terms of acting and singing," she says. While Ms. Flack explains that there will be a "great wealth" of musical material for the film, she states that the actual selection of songs hasn't been decided yet.

Describing how she plans to handle the role, Roberta, now a professional performer for some six years and, during that time, having taken a number of the top awards the industry has to offer, merely says that she'll bring a "sort of knowledge of what's good for me."

At the same time, she adds, she'll be staying true to what Bessie Smith, herself, was all about.

"The blues don't have to sound like the blues to sound blue," she stresses.

Whatever Ms. Flack's approach to the role might be, she has already let her presence be felt as she has won script approval on the film. She also promises that the contractual arrangements arrived at are substantial.

"I'm proud of this role," she continues, "both for myself and every black artist. It has always seemed that black performers end up getting second best for their efforts, but not here." Ms. Flack adds that she wasn't even initially approached for the role, but rather saw a notice and, along with her attorney, initiated negotiations.

With actual shooting scheduled to begin sometime in November, location scenes will be primarily in Mississippi, with some filming being done in major cities on the East Coast.

Ms. Flack is also enthusiastic over her forthcoming albums, the first of two LP's per year over a five year period under the new contract. She says that the disk will contain all new material, including a new Stevie Wonder selection.

"The only way I can perform is full out," she says. "I'm sensitive, and I really care about what people think. You have to constantly respect your audience, and be aware of what they came to hear. Before you can reach an audience and gain success you have to respect that same audience and really try all the time."

While recent problems with her tonsils forced her to cancel a number of engagements, both in the U.S. and overseas, she states that when the film is completed, which should be sometime early next year, she will make up those lost dates.

She says that she will also be looking to do additional television work. But, she adds that she wants to be careful of what she does on the home screen, because she is first and foremost a recording artist, and television appearances are not always beneficial to a recording career.

What's in her future after all this? Just like her belief in not wanting to lock music in definite categories, she, as an artist, doesn't want to be categorized. She explains that she would even like to return to teaching overseas preferably, for a summer.

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Who/Where/When

(All entries for Who/Where/When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10010.)

EAST

BACHMANN-TURNER OVERDRIVE

BOBBY BARE (RCA): Fontana, Los Angeles, Calif. Sept. 23.


MELBA MONTGOMERY (Emeco): Civic Center, Philadelphia, Sept. 21.


MID-WEST


BARRY MANHATTANS (ABC): Convention Center, Chicago, Ill. Sept. 23.


BRIAN SETZER (ABC): State Fair, Oklahoma City, Okla. Sept. 25.


BUC OF WISCONSIN (ABC): Memorial Field House, Huntingburg, Ind. Sept. 15.

BUDDY HOLLY (RCA): State Fair, Des Moines, Iowa. Sept. 27.

CRAVE (ABC): Salt Palace, Salt Lake City, Utah. Sept. 15.


DOUG JAMES (ABC): State Fair, Des Moines, Iowa. Sept. 27.


JOHNNY CARVER (ABC): Jacksonville, Ohio, Sept. 20.

CRYSTAL GAYLE (United Artists): Westport, Conn. Sept. 15.

BOBBY BARE (RCA): State Fair, Oklahoma City, Okla. Sept. 25.


JERRY JAWORSKI (ABC): Golden Gate Theater, San Francisco, Sept. 28.


DANNY GANO (ABC): Convention Center, Chicago, Ill. Sept. 23.

DON WILSON (ATLANTIC): State Fair, Des Moines, Iowa. Sept. 27.

WILLIE NELSON (RCA): State Fair, Des Moines, Iowa. Sept. 27.

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Ron Wood Entering Sweepstakes

- **Continued from page 16**

bum To Do,” a title served up by Mick Jagger as he tried to hurry Wood through his. The LP is a refreshing mix of rock originals, standards like “If You Gotta Make A Fool of Somebody” and instruments, cut skillfully but basically at Wood’s own 8-track studio.

“The Faces are certainly not disbanding,” Wood emphasizes. “In fact, we’ve been getting set for two months of touring in Europe, two more in England, and then on to the States in January. I just went about this as an enjoyable thing to do. The Faces will come first, and I think we are able to offer a more complete show now, doing Faces’ material, as well as Rod’s and mine on stage.

Wood is, however, planning a solo tour should time allow. His band will hopefully be the same people who made the album with him, and he’s shooting for the Felt Foremost (4,500) halls.

“We did a couple of gigs in England,” Wood says, “and they were slammed by the critics. A lot of them thought I was on an ego trip kind of thing, headlines over Keith and Rod, who helped on the vocals. Really, I was just presenting a band I’m very proud of. But the critics can hurt and you do have to listen."

“I learned a lot of things in the five weeks it took me to do this LP,” Wood adds. “We did 25 tracks and I could only use 11, and it’s a hard thing to throw away material you’ve worked hard on.”

Wood has no real explanation for the number of “super-group” members (Moody Blues, Who, Bill Wyman of the Stones) stepping out of the shadows of late except to offer the possibility that it’s a pretty good outlet. Kenny Jones, our drummer, got bored while I was doing my work and cut some tracks of his own. And he really can sing."

“Maybe I have felt a bit overworked in the past,” Wood says, referring to his own solo effort, “Not by the band or people in the business, but by the masses. (Wood has often been compared to Keith Richards as a top musician and organizer who is sometimes held behind a dynamic lead singer.) But I honestly feel I have something valuable to say.

“Anyways,” he smiles, “it’s kind of like traveling. You can’t really appreciate your home until you’ve been around.” Or, paraphrasing the Faces’ “A Rod’s As Good As A Wink To A Blind Horse,” L.P. he adds, “a change is as good as a rest.”

**Edge Goes Out on His Own**

- **Continued from page 16**

that established the ethereal but intense style of today’s Moody sound, “Days Of Future Past” with its groundbreaking single “Nights In White Satin.”

This format featured the great symphonic string section sweeps actually made at the mellotrons by keyboardist Mike Pinder.

At the same time, the Moodies—reportedly ripped off for most of the profits of their earlier hits—put together one of the most self-sufficient business set-ups ever assembled by a rock group.

Eventually this included their Threshold label distributed by London, their own recording studio, a chain of record retail shops and a highly efficient administration for the entire operation.

The Moodies were the kind of group that made millions of dollars for both records and concerts without even developing a clearcut public image, particularly for the individual members.

Puente Still a Draw; A Maestro 25 Years

LOS ANGELES—Tito Puente, Latin bandleader and timbale drummer extraordinaire, is still going strong after nearly 25 years in a startling display of artists’ longevity in this market.

Puente is generally fully booked at least a year in advance. At his New York home base, he averages nine dates a week, generally one-nighter dance concerts at halls throughout the metropolitan area.

He has been on Roulette’s Tico label for 20 years and has no idea how many records he has sold worldwide. One of Puente’s much-covered songs, “Oye Como Va’,” has been done at least five million disks in all versions.

On a recent tour of Los Angeles, San Francisco and San Diego, he was standing ovations, a packed house of 4,000 at the Hollywood Palladium and did good business throughout.

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Tant Entertainment

Tropical Record Dist. • Ft. Miami

Wild Turkey Prod. • Lexington, Ky.
EMI Sets $3 Mil Recording Budget

By DAVE DEXTER JR.

LOS ANGELES—The International Classical Repertoire Committee of England's EMI will, within the coming 18 months, undertake the most ambitious and expensive series of classical recording sessions in the firm's history.

No fewer than six complete operas and 150 LPs are being planned, Billboard learns, from Angel Records officials here. Angel will release much of the forthcoming musical product through North America.

Figuring the new musicians' union scale increase (Billboard, Aug. 24) in the United Kingdom, the cost of producing the six operas alone will approach $1 million. Recording the remainder, a broad mixture of symphonies, concertos, chamber music, recitals and recitative will run the EMI expenditure well above the $3 million level. Angel officials report.

Four of the operas planned are not available on records. They comprise Vaughn Williams' "Job," Britten's "Peter Grimes," Prokofiev's "War and Peace," and Weinberg's early "St. Petersburg." A prominent member of the EMI committee is Angel general manager Mike Allen, who succeeded Robert Myers in the group last winter. A veteran administrator in the classical division of EMI, Allen was sent here to have his Angel operation March 1. Myers was shifted to an advisory position in the Capitol Tower where Angel maintains its North American headquarters.

Assisting Allen and Myers with domestic ad responsibilities for the label are producers George Spathlis and Patti Lauzer.

**WNCN to Drop Classics With Format Change**

NEW YORK—WNCN, a major outlet for classical music in this area for the past 17 years, has decided to abandon this repertoire area and adopt a pop format beginning on Oct. 5.

While four other radio stations here are still committed to a good music policy, WNCN's decision is viewed as a major expense loss by record companies. The FM station has been long considered by Capitol Records for product introduction by manufacturers.

The station is owned by Starr Broadcasting Group. Its chairman, William P. Buckley Jr., says that in coming over the past 18 months it had been insufficient to cover expenses.

Buckley added that he would recommend that Starr turn over WNCN's record library, valued at $750,000, to a non-commercial station—"committed to the classical formula." 

Klavier Expands Staff; Gross Up; LP Hike

NORTH HOLLYWOOD, Calif.—With a staff increase in size in the last 18 months and an annual gross which has more than doubled since Klavier Records firm was founded four years ago, Harold Powell moves into larger offices here and, simultaneously, boosts the price of his expanding line of LPs to $5.68 from $5.99.

"Our production costs have jumped alarmingly the last few months," says Powell, president and general manager. "We have added a Data-Tech piano roll manufacturer, George Herbst, here to put a new digital piano to work.

"Before the end of the year," he says, "we will have issued six new classical LPs utilizing the Drex encoded process, and one of these will be a taped version of our Art-Duo piano roll which features George Herbst playing his Rhapsodies In Blue and other selections he composed.

Powell has just strengthened his distribution with deals with ABC Record & Tape, Seattle, and D&H Distributors for the Baltimore-Washington area. Wholesale price of Klavier Records now moves up to $3.60 from the previous $3.10 tag.

Rag In Tune as Classic?

LOS ANGELES—Is ragtime true classical music?

That's the question a number of classical musicians here raised recently in urging the Los Angeles chapter of NARAS to carefully define the term before ballot nominating winners of the 1978 Grammy awards are mailed out late this month.

The controversy emerged at the recent NARAS board of governors meeting at the Brown Derby, Hollywood, when opinions were received by chapter president Jay Cooper. Earlier this year, Angel's "The Red Book Back" LP won top honors.

"Had the Angel LP been released by Capitol," said Mario Guarino, "it never would have been considered classical."

Agreeing with his stance were John Seabrook, Fred Keller, Ruth White, Artie Butler and others in the group. Cooper tactfully agreed that parameters of music are subject to change by NARAS and promised to call the question to the national body.

"It’s pleasant music, beautifully performed," said Keller, "but how can it be considered classical?"

It was pointed out that Angel, RCA Presses Erato In U.S.

NEW YORK—Erato albums released here under license by RCA Records, will appear in domestic pressings, reversing an earlier import policy.

The two packages have already been released by RCA, two featuring the trumpeter Maurice Andre, and one by the British Jean-Pierre Rampal. All are record-toss, offered at the special two for one price offered by the label. In limited import versions, the Erato records carried a suggested list price of $9.86 each.

Current plans call for RCA to release some 20 disks a year from the French company's catalog. Depending on artist and repertoire, they will be released by RCA or Transfer. RCA has an existing line Red Seal, or mid-price Victrola series.

**Krasnapolsky Tapes 'Etudes' In London**

OMAHA—The music director of the Omaha and the Des Moines Symphony, Yuri Krasnapolsky, is due here from London later this month following his recording for EMI in London of Rachmaninoff's Etudes, Op. 33, with the New Philharmonia Orchestra.

EMI is coupling the Rachmaninoff etudes with other known Tchaikovsky works, "The Storm," and "Voyevoda." American Opera is expected to issue the identical LP by year's end.

**Desto, CMS Enter Tie**

NEW YORK—Desto Records and CMS Records have reached an agreement whereby CMS will administer Desto's distribution, production and promotion.

Horce Grenzell, head of Desto, will be the exclusive sales representative for the recording and creative side. The deal is seen by both Grenzell and Irving Tepper, a joint owner of CMS, as a "natural match" and more emphasis in the market here and abroad by both companies.

CMS also has a firm in London, Peerless Records, and Desto will receive overseas exposure via the English company. All new product released here will bear the logo CMS-Desto. CMS intends to release between 12 and 20 titles next year.

**Faith Award To School**

TORONTO—Toronto-born arranger and producer Percy Faith, who returned to his hometown last month to conduct the Toronto Symphony Orchestra at the Ontario Place Forum, has made available to the University of Toronto a $1,000 award, known as the "Percy Faith Award," to be granted each year to a UofT student for "outstanding" talent or achievement in the second, third or fourth year of any full-time faculty of music program. This will be the first year the award has been made available.

**Peres To Kansas**

KANSAS CITY, Mo.—Morrie Peres will be the new conductor of the Kansas City Philharmonic when it opens its season later this fall. He succeeds Jorge Mester. Peres will double as music director of the Corpus Christi Symphony for the coming season only. Both the Missouri and Texas ensembles are seeking recording contracts.
Yesteryear Hits

FIVE YEARS AGO September 13, 1969

SINGLES
1. HONEY DOTS
2. HURREN
3. CLINTON
4. BILL WYCKO

ALBUMS
1. THE HOUSE OF THE RISING SUN
2. WHERE DID YOUR LOVE GO
3. BODACIOUS
4. HOW DO MY MANHANDLE
5. HAD A HOLIDAY
6. HAD A WOMAN
7. HAD A MAN
8. HAD A FAVOR
9. HAD A BED
10. HAD A獸

TEN YEARS AGO September 12, 1964

SINGLES
1. THE BEATLES - A HARD DAY'S NIGHT
2. BEATLES - SOMETHING NEW
3. BERNIE MARSHALL - LUCAS SOMEBODY
4. BRUCE SPRINGSTEEN - BORN TO RUN
5. BILLY JOEL - PAPA ROACH
6. BILLY JOEL - PAPA ROACH
7. BILLY JOEL - PAPA ROACH
8. BILLY JOEL - PAPA ROACH

ALBUMS
1. THE BEATLES - A HARD DAY'S NIGHT
2. BEATLES - SOMETHING NEW
3. BERNIE MARSHALL - LUCAS SOMEBODY
4. BRUCE SPRINGSTEEN - BORN TO RUN
5. BILLY JOEL - PAPA ROACH
6. BILLY JOEL - PAPA ROACH
7. BILLY JOEL - PAPA ROACH
8. BILLY JOEL - PAPA ROACH

Latin Scene

Los Unicos have a new one on their next Unico label. This one is titled, "Aguaceros Ojos Verdes." They have recently released a new LP by Los Siretes De Fidelidad Ayala, titled "Daniel Cintino y Los Siretes." This group has added sidings to its current tour. Los Vermellos also have a new LP by Los Siretes De Fidelidad Ayala titled "Yo No Saco." They have also released a new LP by Los Chicos, "Cumbias, Cumbias, Cumbias" by Ramirez Ayala and Los Buitres Del Norte.

LEU SILVA

L.A. SCENE

E & G Productions gave a press cocktail party for their new artist, singer Avelina Gracia of YU Mas, and announced the release of their new album called "Azucarita en Hollywood." Talented Disc Jockey, Antonio Salazar, Latin KPFK FM has come out with a 13 week old Latin Quartz. His LP features a new compilation of Latin music, a 13 year old party. The LP features include "Originals." This new LP features the group's latest singles, "Azucarita en Hollywood." The new LP is titled "A quieta en Hollywood." The new LP has been released on RCA and is available at record stores throughout the U.S.

Ray Terrace

MIAMI

Los Siretes have a new Siretes LP called "Siretes En El Parque." The group has recently released a new LP by Los Siretes De Fidelidad Ayala titled "Yo No Saco." They have also released a new LP by Los Chicos, "Cumbias, Cumbias, Cumbias" by Ramirez Ayala and Los Buitres Del Norte.
Vox Jox
By CLAIRE HALL
Radio-TV Editor

Tom Clay, 714-897-4259, is seeking a programming and/or air personality job and what better way to merchandise an air personality than via records, right? So he has a demo of his work pressed on albums. You can get a copy of it by calling him. Clay has worked CHKG-AM in Detroit, WHRS-FM in New York, WWWW-FM in Detroit and others and is a legend.

The seventh annual International Radio Programming Forum is just a little bit short of history now, though a lot of tempers still haven't cooled off about what is referred to as "that Top 40 thing." Frankly, though the feedback overall for the Forum was that it was sensational. One general manager in a major market told me that it had been his first Forum and he hadn't known what to expect, but that next year he'll be there "with bells on!"

As an educational event, the Forum, of course, is unequalled. But part of the enjoyment of a meeting like that, whether it's the one Billboard does or the one Bill Gavin does (Dec. 13 in the Crown Center Hotel, Kansas City) or the NABP convention (Oct. 9-12 in New Orleans at the Fairmont Roosevelt Hotel), is seeing old friends, like Reggie LaVong. He encored the fantastic MP3B concert at the Forum. Reggie lives in Philadelphia now and is not in radio at the moment. Some MOR station should hire him. He has one of the best voices in the business and is a pro of long standing, going back to the days when he was known as Dr. Live and did jazz.

Another guy I got to see was Don Imus. At Jimmy's, his live comedy act. Whew! Incidentally, Robert W. Morgan of KKOQ-FM in Los Angeles is a new father. Imus, who is still making Morgan pay for an unnecessary trip to New Orleans a few years ago, admits that Morgan didn't have a doberman pincher after all, "but the kid weighs 72 pounds."

The audience that night at Jimmy's for the Imus show was like a Who's Who in Radio. Anyway, the whole Forum went off extremely well. I was pleased overall. And George Wilson, Forum Chairman for 1975, is already hard at work on the event for Aug. 6-9 at the Marriott Hotel here in Los Angeles. I suggest that you start making plans to attend now.

In between then and now, if any of you happen to be around the Fairmont Roosevelt Hotel Oct. 9-12, look me up. I'll be there for the NABP convention.

Dave Brecker, KSWA-AM, Roswell, NM, wants to know where to get green shocks. Would everyone make a note: Viewlex, Los Angeles, sells both shocks for singles and jackets for LP's. . . At KHOS-AM, Austin, you'll find Jay Price on 6-10 a.m., Don Hutto at 2 p.m., Greg Albright 4-6 p.m. Tony Sullivan at midnight. Mike McKay all night, with David Umler handling news. It's a country station. . . Tony Connors this week is hosting a morning jazz show on WBUR-FM, Boston University, Boston. . . It's interesting to note the prejudice against FM states that erupts from time to time. For instance, the bit about putting radio frequencies on highway signs for weather information, but adding: "FM Stations shall not be used."

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102. -RUSH, Mercury SHM-1-3011 (Phonogram)
103. -STATS QBL, QBL, A&M SP 3618
104. -BRYAN FERRY, These Foolish Things, Atlantic SP-3709
105. -COURT OF THE SIMURGH, The Mirv, Island NLP
106. -WICKI WICKI, One Red Hot Million, Columbia AC 32060
107. -T. REESE, Light Of Love, Casablanca MB 107 (Mercury)
108. -UNDISPUTED TRUTH, Down To Earth, Sire SD 7357
109. -WICKI WICKI, One Red Hot Million, Columbia MB 107 (Mercury)
110. -WICKI WICKI, One Red Hot Million, Columbia MB 107 (Mercury)

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Radio-TV Programming
Radio Programming Forum Highlights

Highlights of the International Radio Programming Forum
Aug. 14-17, New York City

Clive Davis, head of the record operation of Columbia Pictures, makes his first public appearance in several months as keynote music speaker and was greeted before and after his speech with a standing ovation. Photo at right shows people applauding as he leaves stage; above he is delivering his address on music creativity today.

Richard Wald, president of NBC News, talks on the role of newsmen in the current world.

Rhett Walker, executive director of Nicholsons Broadcasting, Perth, Australia, gives a different radio view.

Claude Hall, radio-TV editor of Billboard and Forum Director, discusses modus operandi for the four-day educational radio conference.

Bobby Vee, left, moderated a panel session opening day consisting of, from left, Eddie Kendricks, Motown Records artist; Bobby Cumbly of the Blood, Sweat, and Tears; Flo and Eddie, Columbia Records duo; Willie Mitchell, Hi Records artist and producer of Al Green; and Peter Neone, Casablanca Records artists. Panel dealt with "The Artistic Way of Radio Programming."

Jack G. Thayer, Forum Chairman and president of NBC Radio, moderated the opening session; Thayer had devoted several weeks of work to organizing the Forum and its speakers.

Kevin O’Donohue, Forum Advisory, International, and general manager of 2SM Radio, Sydney, Australia, conducted the first session, a presentation of radio and music Worldwide.

Talking about Australian radio is programming consultant Rod Muir, president of Digamse, Australia.

Claude Littleford, chairman of the board of Billboard Publications Inc., welcomed radio and record men from around the world attending the four-day meeting.

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INW

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Radio Programming Forum Highlights

Forum Workshop Sessions

AS THE MORNING GOES, SO GOES THE STATION—Three of the nation's top morning personalities, from left, Bob Berry of WDRY-AM in Milwaukee, Jack Boget of KDRA-AM in Pittsburgh, and Carl de Suze of WBZ-AM in Boston, respond to the audience in a session moderated by Dick Drury, national program director of Susquehanna Broadcasting (not shown).

CAN A PROGRAMMING CONSULTANT HELP?—From left: Scott Burton, program director of KSK-AM in St. Louis and moderator; David Klein, director of marketing and operations for Elvis Radio; Kent Burkhart, president of the consulting firm of Kent Burkhart & Associates, Atlanta; and George Burns, president of the consulting and syndication firm of Burns Media Consultants, Los Angeles.

RESEARCH IS MORE THAN NUMBERS—While George Pitaly, president of Gilbert Youth Research Inc., New York, speaks at podium, Jack McCoy, vice president of research and development for Bartell Radio, San Diego, and Rod Muir, center, president of the consulting firm of Digamma, Sydney, Australia, and session moderator, listen.

THE PULSE EXPLAINED—Frank Boyle, president of Robert E. Eastman, New York, does a number on ratings, while listening are Burt Sherwood, center, general manager of WMEE-AM in Fort Wayne, Ind., and moderator of the session, and Richard Roslow of the ratings firm of Pulse, Inc., New York.

PUBLIC AFFAIRS—Leif Taylor, vice president of special projects at CBS Records, and Joseph B. Somerset, senior vice president of Capital Cities radio operations, center, listen as Elmo Ellis, general manager of WSB-AM in Atlanta delivers a talk on programming of PSAs.

FM OR RADIO?—Taking a hot topic to task are, from left, session moderator Bill Dalton, general manager of WASH-FM in Washington; Gordon Hastings of KATZ Radio, New York; and Robert Herpe, president of WPLR-FM in New Haven, Conn. All workshops were filled to capacity.

BROADCASTING CRITICS—From left: Gene Klevan, morning personality at WNEW-AM, New York; Ron Shaw, radio director of Zoo World Magazine; Bob Palmer of Rolling Stone Magazine; Brian Van de Horst of the Village Voice Magazine; session moderator Pat Whitely, program director of WNBC-AM in New York and Marty Car, publisher of Phonograph Magazine.

THE ARB EXPLAINED—From left: Jack Fawcett of the ARB; session moderator Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind.; John Picciri, general manager of WLEX-AM in Richmond, Va., and Stan Kaplan, general manager of WAYS-AM in Charlotte, N.C. Kaplan gave the dissenting opinion.

MORE MUSIC OR MORE $?—George Williams, national program director for the Southern Broadcasting chain, talks on money-making formats, while Dick Carr, center, vice president of radio for the Meredith Broadcasting chain, and session moderator Ernie Farrell, an independent record promotion executive in Los Angeles, listen.

HOOPER EXPLAINED—Ganging up on Tom Cox, center, president of the Hooper ratings firm, are George Wilson, left, executive vice president of Bartell Radio; and session moderator Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind., at right. Wilson is keen when it comes to offering an opposing view on any radio topic.

PROMOTIONS—Richard Akins of Rick Trow Productions, Philadelphia, talks on effective radio promotions. Other speaker was Harold Hinson, general manager of WBT-AM in Charlotte; L. David Moorhead, general manager of KMET-FM in Los Angeles, moderated the session.

RECORD PROMOTION—From left: Session moderator and independent promotion executive Tony Richland, Los Angeles; Steve Wax of Elektra/Asylum Records, New York; Don Graham of United Artists Records, Los Angeles; Steve Popovic of Columbia Records, New York; Lou Galliano of Elektra/Asylum Records, Los Angeles; and Herb Rosen, independent promotion executive, New York.

FUTURE RADIO MEN

HAROLD LIPSius, moderator of session and president of Universal Distributors, Philadelphia.

MARIE GIFFORD, president and general manager, KEEL-AM, Shreveport, La. Top 40 station.

JULIUS LaROSA, air personality on WNEW-AM in New York talked about building female listenership.

NEWS—Gerald Rivera, ABC-TV network newscaster, talks on the new sounds of news while moderator Bill Wardlow, director of marketing services for Billboard, looks on at right.
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COMMERCIALS—John Lund, program director of WNEW-AM in New York, stands at podium and fields questions for Ted Brown, center, air personality on WNEW-AM, and Casey Kasem, right, host of "American Top 40," a weekly radio program syndicated around the world.

MANAGER'S THING—Chuck Scruggs, general manager of WDIA-AM in Memphis, answers a question from the audience while Herb Levin, at podium, general manager of WQBA-AM in Miami, and John Patton, general manager of KCMO-AM in Kansas City, look on.

DISTRIBUTION—Problems galore were discussed; from left: moderator Edna Collison of Sussex Records, Paul Drew, national program director of RKO General Radio; George Wilson, executive vice president of Bartell Radio; and Jack Craigo, vice president of sales, Columbia Records.

Feedback

THE PLAYLIST—From left: Bill Hennes, program director of CKLW-AM in Detroit; Mardi Neirnass, music coordinator for RKO General; and moderator Bob Plava, program director of WLEE-AM in Richmond, VA.

Luncheon Speaker

FCC—Commissioner Ben Hooks discusses the role of radio-TV in regards to the public at Thursday (15) luncheon.

A key asset to the International Radio Programming Forum is the right of everyone to get involved. Here, these people were just a few of those presenting feedback from the audience during the multitude of workshop sessions throughout the four-day meeting.
Radio Programming Forum Highlights

Sidelights

THREE NATIONS—From left: Luis Brunini, general manager of Sistema Globo de Radio, Rio de Janeiro and representative for Associacao Brasileira de Emissoras de Radio e Televisao; Mario Barbato, program director of Sistema Globo de Radio, Rio de Janeiro; Francisco de Abreu of Globo Broadcast System in Sao Paulo, Brazil; Burt Sherwood, general manager of WMEE-AM, Fort Wayne, Ind.; and Kevin O’Donohue, general manager of radio station 2SM, Sydney, Australia.

RECEPTION—Talking with Dr. Joyce Brothers, who attended a cocktail reception one evening during the Forum. are, from left: David Moorhead, general manager of KMET-FM, Los Angeles; Brothers; Howard Kester, San Francisco management and programming consultant; Kevin O’Donohue, general manager of 2SM in Sydney, Australia; and Gary Edwards, Miami promotion executive.

TALKING—Gerry Peterson, program director of KHJ-AM in Los Angeles, and his wife, talk with Steve Popovich, center, and Richard Mack of Columbia Records; Ernie Farrell, Los Angeles independent promotion executive is at right.

SITTING IT OUT—Lucky to find a table in the crowd of around 1,200 at the party are, from left: George Williams, national program director of Southern Broadcasting; Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind.; Don Nelson, general manager of WIRE-AM in Indianapolis; and Mrs. and Mr. Bernard Mann, president, KALD AM, Little Rock, Ark.

THE JAPANESE CONTINGENT and Makato Tanakajima of the Shimo Art & Culture Center, right. At least a dozen Japanese radio executives attended the four-day meeting.

NANCY SAIN, David Jarrott of KNOW-AM in Austin, Tex.; and Ray Anderson, right, promotion executive with RCA Records, Los Angeles, talk radio.

CHUCK BORE, chairman of Chuck Bore Creative Services, Los Angeles, left, talks with two radio men at breakfast.

GEORGE BURNS, president of Burns Media Consultants, Los Angeles, left, talks with two radio executives.

JULES MALAMUD, LEFT, executive director of the National Association of Record Merchandisers, gets involved with some radio executives on the record industry topic.

NICK ERBY, program director of 2UE in Sydney, Australia, talks with Elmo Ellis, right above, general manager of WSB-AM, Atlanta.

Rap Sessions

TALKING during breakfast, from left: Steve Dickoff of WEAO-AM in Eau Claire, Wis.; Gary Stevens of KDWB-AM in Minneapolis; and another radio executive attending the meeting.

NANCY NAFTEL, college radio student from Auburn, Ala.; Frank Adair, program director, WAYE-AM, Baltimore; and radio man Bob Nelson were at one breakfast rap session.
David Moorhead, right, moderated the Hot Seat Session, which consisted of putting leading radio and record executives on the spot. Below, from left: Chuck Blore, chairman, Chuck Blore Creative Services, Los Angeles; Elmo Ellis, general manager, WSB-AM, Atlanta; Paul Drew, national program director, RKO General Radio; George Wilson, executive vice president, Barbell Radio; Jack G. Thayer, president, NBC Radio.

Steve Popovich, vice president and national promotion director of Columbia Records, second from right, returns from accepting his award as promotion executive of the year. At left is Bruce Lundvall, general manager of the label and beside him is Jack Craig, head of sales for the label.

Dick Carr, left, vice president of radio for Meredith Broadcasting, makes a point and other, from left, are Ed Newsome, general manager, KSD-AM, St. Louis; Dick Jansen, general manager, WGAR-AM, Cleveland; Dan Clayton, general manager, WBFF-AM, Rochester, N.Y.; and Peter Dreyer, general manager, WNOX-AM, Knoxville, TN.

Congratulations Rod Muir, left, on his award for international programming is awards chairman Rod McGrew, station manager of KJLH-FM, Los Angeles.

Deano Day accepts for major market country air personality; he's with WDEE-AM, Detroit.

Gary Owens was voted best major market MOR personality of the year; he doubled this year once again as emcee of the ceremonies.

Old Friends meeting during the ceremonies were, from left: Bill (Rosko) Mercer; Bob Hughes, program director of WASH-FM in Washington; Chuck Blore, chairman of Chuck Blore Creative Services, Los Angeles; and Bill Meeks, president of PAMS. Dallas, Meeks flew his jingle singers in by private jet from Dallas to sing the awards; Rosko attended the ceremonies to accept on behalf of a friend.

Ben Okano, publisher of Music Labo, Japan, accepts for Tsuneaki Kawashima of Asahi Broadcasting, winner of international programming award for Japan.

Al Audick, commander of the American Forces Radio & Television Service, accepts for the two winners from the military air personality ranks; Rod McGrew, awards chairman, right, does the honors.

KGFJ-AM in Los Angeles was one of the stations receiving community service awards and here KGFJ-AM program director Roland Byunum, left, accepts from awards chairman Rod McGrew.
Radio Programming Forum Highlights

More Awards Highlights

SITTING DOWN FRONT for the annual awards ceremonies were, from left: Ron Tudor, president of Fable Records, Australia; Jack Thayer, president of NBC Radio and Forum Chairman for 1971; Mrs. and Mr. George Wilson, executive vice president of Bartell Radio and Forum Chairman for 1975; and Chuck Blore, chairman, Chuck Blore Creative Services, Los Angeles, and his financee.

GORO IT01 of Nippon Broadcasting, Tokyo, accepts his award as top personality in Japan.

DON WHITTEMORE, promotion executive for RCA Records, Los Angeles, accepts college radio award for KUOR, the University of Redlands, Redlands, CA. The label is extensively active in college radio, conducting seminars.

BOB LECKIE won with his documentary on Duke Ellington and here accepts.

BEST JAZZ program director was Sid Mark of WWDB-FM in Philadelphia.

THREE EXECUTIVES of Footprint Productions, Toronto, accept for their documentaries.

JOHN WINNAMAN, general manager of KLOS-FM, Los Angeles, accepts; his station was Progressive Station of the Year.

RHETT WALKER, voted an international programming award, accepts. He's executive director of Nicholsons Broadcasting, Perth, Australia.

THOM O'HAIR with his award as progressive program director of the year. O'Hair got the award for his work with KSAN-FM, San Francisco; he now has his own production firm in San Francisco.

RON TUDOR of Fable Records accepts award on behalf of John Laws, voted the top air personality in Australia.

DON NELSON, general manager of WIRE-AM in Indianapolis, accepts award for Country Radio Station of the Year.

CASEY KASEM, right, accepts for Watermark Inc. which scored with its syndicated radio show “Ameri-can Top 40” that Kasem hosts weekly. Rod McGrew, left, awards chairman presented the award.

ENJOYING THE award ceremonies, from left: Independent promotion executive Tony Richland, Steve Wax of Elektra/Asylum Records; and Mr. and Mrs. Gerry Peterson, program director of KHJ-AM, Los Angeles.

RICHARD KALE, general manager of KEX-AM in Portland, Ore., accepts award on behalf of his program director, Victor Ives, named best MOR program director of the year.

DAVID MOOREHEAD, general manager of KMET-FM, Los Angeles, accepts for his station's local documentary on "The Question of Impeachment."

ENJOYING THE award ceremonies, from left: Independent promotion executive Tony Richland, Steve Wax of Elektra/Asylum Records; and Mr. and Mrs. Gerry Peterson, program director of KHJ-AM, Los Angeles.
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Charlie Rich

The Silver Fox

"They always knew he would make it."
Rosenberg: "There Was Never Any Question About What The Man's Capabilities Were..."

By Bill Williams

Paul Ackerman, editor emeritus of Billboard, was standing in the lobby of the Rivermont Hotel in Memphis a few years back, looking forward with unusual anticipation. Ackerman, who not only had met but knew on a personal basis most of the greats in the music business, had just made an appointment to meet Charlie Rich.

Rich, he explains, had always been, in his opinion, one of the greatest singers of any kind of music in the world. Strangely, they had never met. Coming from Ackerman, this had to be the highest form of compliment because he knew and understood talent.

The meeting, however, was postponed, because that same day Ackerman was felled by a heart attack. Nevertheless, among the first visitors the distinguished writer was able to have come to the hospital to see him was Charlie Rich and his wife, Margaret Ann, another great talent.

The story stays in our memory because it came at a time when Rich was not riding the crest of the great success he enjoys today. He had released some good records in the past, but was far shy of the pinnacle he was to attain with Epic Records, with Sy Rosenberg, with Billy Sherrill and with others.

Rich, of course, has attained that status now, and the least surprised person in the world had to be the same Paul Ackerman. He had seen it for 20 years, had heard every thing Charlie had ever recorded (and in his incredible memory could list them off the top of his head like a discography). Others, too, had believed in Rich for many years. It simply took the rest of the world a little longer.

It seems almost redundant at this stage to say that Rich today certainly ranks among greatest commercial singers in the world. He has gone to the top of virtually every chart, and defies categorization. He has that rare ability to adapt to any situation, any audience. He has the raw talent, matured by showmanship and toughened by the hard times, to perform in any style. He is country, he is blues, he is jazz, he is middle-of-the-road, he is rock, he is soul. He is the total singer, the absolute performer, the complete artist. Why then did it take so long, and why all the peaks and valleys?

There are answers, of course, but they seem relatively unimportant in light of the fact that, at the age of 41, he finally has been recognized for all of this. Nor is it accidental in any way, it is a story of faith, determination, and awfully hard work, coupled with those descriptive abilities already mentioned. And it started a long time ago. So did his love affair with Margaret Ann, his wife, his partner in music and in everything.

The Charlie Rich of today is a success not only on stage and in the studio, but as a businessman. Some of his holdings include publishing, production, major stockholding in a bank and in a professional football team, ownership of a building complex, a couple of homes, a ranch and a couple of farms, cattle and probably a few other things that just didn't come to mind at the time of this interview.

A great deal of this is due to Seymour S. (Sy) Rosenberg, his manager of 14 years; an old friend named Bill Justis; the association (which began at Sun) with Sherrill, and all of the other things which have happened over these years.

The first time I saw Charlie Rich he was recording in the dimly-lit, cluttered Fred Foster Studio upstairs in the Masonic Building in downtown Nashville. The last time was in his newly-purchased home east of Memphis, where he was playing on his autographed Stewart and singing songs sent to him by Rod McKuen (which he really dug). Outside, one of those Tennessee storms was raging, and the water was beginning to fill his just installed swimming pool. Charlie hardly looked up; when he's into his music he's really into it.

Rich has always been into music, as far back as he can remember, but he knew nothing about the record business at all when he began his career with Sun Records and Sam Phillips. The same thing was generally true of the other greats who came up through the same passage: Cash, Orbison, Perkins, Presley, and Infinitums.

Charlie played both the piano and the saxophone, having been blessed with natural ability and the teaching of a black man in his Arkansas days. Rich also shared the Arkansas heritage with Johnny Cash and a few others.

Throughout high school he had played in local bands, picking up weekend money, but still having enough time to play a lot of football. He was, in fact, an all-state end, and he had the physical talents to have pursued the sport in college. But music then, as now, was paramount in his life.

He wanted to be a serious musician, and his uncle, Jack Rich, wanted to help in this regard. A moderately successful man, Jack saw to it that Charlie went to the University of Arkansas. His parents, of course, also wanted Rich to go to college, but simply couldn't afford the load. It was one of many times that Uncle Jack was instrumental in the career.

Rich studied, as much as first semester electives would allow, music theory and composition, and had in mind that he would one day be a serious arranger of music. He also joined a fraternity, and his grades were good enough to keep him going, except for Freshman English, the stumbling block of so many. However, he did manage to pass it, with a little persuasion, and was on his way, except for one thing.

He was very much in love with Margaret Ann, and she was now off at a different college. "I was more hung up on her than I was on college," he recalls, "and I couldn't afford a car, so I simply never got to see her. I had met her in the seventh grade."

Knowing that he was struggling a little, and realizing the draft was walking around the corner, Rich left school at the end of that semester (1951) and enlisted in the Air Force. After a couple of months at Lackland, he was transferred to Enid, Okla., where he spent almost his entire enlistment. There, on May 25th of 1952, he and Margaret Ann were married, and two children were born to them: Rene, who has now finished her nurse's training, and Allen, about whom we will hear much later.

In the Air Force, Charlie was part of a band known as the (Continued on page CR-4)
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Velvetones. "I wasn't really the leader," he says, "because we just sort of got together and played together. We were all just a part of it." When the group performed, the featured singer frequently was Margaret Ann Rich. She was talented in that respect.

During the last two years of the enlistment, Charlie was sent to Waco, Texas. Margaret Ann went home to Forest City, Ark. (near his birthplace of Coti), to get things in readiness for his return. Meanwhile, as in the case with many servicemen, Rich had absolutely no idea what he would do for a living when he returned to civilian life. For a time, he seriously considered re-enlisting.

Jack Rich re-entered the picture here. He felt that Charlie could always farm the rich Arkansas soil, so, working with Charlie's father, they worked out a deal whereby Charlie could get a farm and some equipment, and helped him finance a house. Jack Rich simply did not believe there was a future in playing weekend band dates, and his nephew became almost a full time farmer.

Those who have worked the soil know the fortunes of such living. They also know it's one thing to hang around a farm and do a little work there as a youngster (as Charlie had done) and farm for a living. The first year was a good year, growing cotton and soybeans and a small wheat allotment. Charlie was able to pay for much of the purchased equipment. The second year the rains came, and almost never stopped coming, and there was no way to get the crops planted. Rich decided to stick it out, although he lost everything he had made on those 500 acres the first year. The next year, the spring brought more heavy rains, and Charlie's farming was in debt. It was simply impossible to make a living, and he gave up the farm.

There was Jack Rich again, this time offering to help get him some sort of governmental job which would offer security, but Margaret Ann thought differently. She encouraged him in his music, and Charlie formed another band. This time there was a little security. The group (which included such people as Sid Manker, an outstanding songwriter later) had steady employment at the old Rivermont Club, and was making a fairly decent living. Ms. Rich also got a tape recorder, which she brought to their home, and they rented a piano. Together they began writing songs. Margaret Ann has always been the strong lyricist, Charlie more adept with the melody. One of the songs they wrote in these days was "Break Up," which was recorded by Jerry Lee Lewis, another of the early rays of Sun.

One night, at a musician's union party, Charlie met Bill Justin, and they hit it off well from the start. Justin urged Charlie to bring some of his tapes to him at Sam Phillips' studio. He didn't, but Margaret Ann did. Justin encouraged both of them to continue writing. He also put Charlie to work in his jazz band and, when he felt he was ready, brought him in as a session musician at Sun. Here there is a strange twist of fate.

In those days, Charlie frequently played the piano on the Jerry Lee Lewis recordings. Lewis, a piano stylist, followed the suggested theory that, when singing on a session, he should devote his time and efforts to singing, and let someone else play the piano. Years later, Charlie was to take that advice himself. Contrary to what most people think, the great recordings now at Epic are done with Hargis's "Pig" Robbins at the piano. Charlie learned the lesson well. By putting himself fully into his singing and forgetting the piano, he could come across much better. This created only one problem. After the recordings became hits, Charlie had to relearn caringly the records to copy them as Hargis had played them on the session, so he could repeat it that way at his concerts. It wasn't difficult, because Charlie had played so many shows with his own band years before, had learned to perform the Jerry Lee Lewis style. (In his Las Vegas and similar shows the music now is carefully arranged so that someone else can perform at the piano while Charlie moves around with his developed showmanship. Always, though, he ultimately returns to the piano before the show ends.)

It was some time after coming to Sun that Rich met Sam Phillips. He and Justin were very close, of course, and there was some thought of working with the Sun producer. But Charlie would have a profound effect on his career: Billy Sherill.

Eventually it was decided that Charlie Rich would try his hand at recording, and he did. Rich, who already had a great deal going with several of his other singers, and nobody knew Charlie Rich. Charlie intended to record a Bill Jus-

(Continued on page CR-5)

Silver Fox 1. Rich's airplane and identified with the same nickname as the singer. The name was dreamed up by Epic A&R chief Don Ellis and publicized by Simone.
WE'RE IMPORTANT
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There Was This Tour With No Promotion Man—There Were None Available...

...Continued from page CR-4...

ever, and someone else was interested in him: a man with incredible talents in many fields, among them the ability to recognize greatness. That man was Chet Atkins of RCA.

Charlie wanted to make the move to RCA, but still didn’t know enough about the record business to know how to go about it. So he sought out someone who did. That someone was Sy Rosenberg.

Sy was a musician himself, a trumpet player, who saw another sort of future in music. Another friend of Bill Justis, he had gone on to school, earned a law degree, and had the distinct advantage of knowing both music and law, a rare combination even today in some parts. It was a fateful meeting. As it turned out, Sy was to become his manager, and guide his every move for the next 14 years.

Rosenberg negotiated the contract change, and Atkins was Charlie’s producer. Rich recalls that Chet was a great one, and that they turned out some excellent songs (as current sales of re-releases by that label will attest), but something went wrong. The something was an economy drive. Charlie was to go on a promotional tour, but RCA at the time had just unloaded many of its promotional people. “It seemed a little strange to me to go out on a tour of this sort with no promotion man with me, but there wasn’t any,” recalls Charlie. “No matter how good the record is, how good the singer or the song may be, how good a producer is, a song has to be promoted. I was getting no help.” (It should be noted that RCA, with its incredible record of success in the country field as of late, now has a very competent promotional staff.)

After three years of struggling, Charlie and Sy decided to make another change. Shelby Singleton was then working for Mercury, and it was he who signed him to the Smash label. They went to Atlanta to do the signing. Singleton also believed in Charlie, and even arranged a good advance for him “to keep me from starving.” Again the roots went back. Charlie had first met Shelby at Sun.

With Jerry Kennedy producing, Charlie did more great songs. One of them was the Dallas Frazier tune, “Mohair Sam,” which really took off. Smash, he says, wanted to follow this with other songs of the same type, but Rich didn’t want to be typed. He looked for another sort of followup, and again things didn’t happen. After successive three-year efforts at Sun, RCA and Smash, Charlie went back to Memphis, just a little bit discouraged. (Again a note. The songs produced by Kennedy also were outstanding and since Rich’s ascension to the top at Epic, Mercury has successfully re-released many of his tunes, all of which have been big sellers.)

Back in Memphis, Charlie signed a one-year contract (with options) with Hi Records, headed by Joe Coughlin, an old friend. They did an album there, which Charlie says “sounded more like Ray Charles than like me.” Naturally, that LP has just been recently re-released by Hi, and just as naturally it has done well. These songs were recorded in Memphis, his first away from Nashville in many years.

At the end of that year, the option was not renewed, but by now Sherrill had moved to CBS. That is something of an understatement. He had revitalized it, pumped real life into it, made it happen. And it was he who brought Charlie Rich to the label.

The man who had engineered some of those early recordings knew the talent was there, knew where to find the songs, and knew how Charlie Rich should be recorded. He also knew that Charlie had to be promoted.

The first Epic release was a Curley Putman song called “Set It Down” and it was a hit. Shortly after, they did another one, “Somebody,” which was the first of a series of hits which followed. Rich got credit for writing both of these songs, but later in life he said he never did. There is no record of how the songs were written, but they both became million-selling records.

Another Sherrill production, “I Don’t Know Why,” was recorded in the summer of 1973. It was produced by Sherrill and written by John D. Loudermilk. The song was recorded in Nashville and was released on Epic Records. It was a hit and stayed on the charts for several weeks.

Charlie also recorded a song called “I’ll Never Keep It Under Wraps” which was written by Roger Miller and was released on Epic Records in 1973. It became a hit and stayed on the charts for several weeks.

Charlie and Margaret Ann ready for awards right.


Rich’s son, Allan

Allan, nearly 20, is a rock artist with an album set for release on Epic.
Dear Charlie's, Margaret Ann:
Thanks for letting us be
"A Part of Your Life" for
the past fourteen years.
We love you.
Su and Natalie.
There Was Nothing Phoney
Just Real Hard Work

It was the first of the “mood” songs Charlie would record, and it came out of the Tree catalog. It was Sherrill’s idea to do this type of song, and to stay with it. They did, right through “Life’s Little Ups and Downs,” and “A Woman Left Lonely.” The Al Gallico songs began coming, and the build-up was there.

This might be the place to point out the close relationship between Sherrill and Rich. Charlie’s contract (which currently has three years to go), calls for Sherrill to do all his producing. In fact, Rich is so ironclad that B Sherrill does not produce him or should leave the label, Rich is free of his contract with CBS. No one is anticipating such a move, but it is there just in case.

But now enters another man into the picture, a native Texan, a one-time field promotion man for CBS who was brought to the Nashville office to take over Epic’s national country promotion. The man is Bill Williams, whom I’ve known for years but with whom I’m in no way related, despite the name we share. Bill may be the only promotion man ever thanked on national television by a major artist after winning an award. Most are taken for granted. Rich never took Williams for granted. He felt then, as he does now, that Williams not only represented his interests, but those of all of the Epic artists on the country roster.

“He really worked at it.” Charlie will tell you. “There was nothing phony; just real hard work. Bill believed in me and encouraged me, as he did the other artists, and I can’t say anything but good about him.”

The first Charlie Rich song worked by Williams was “Take It on Home.” The fact that it was a hit was dwarfed by what was to follow. This first one was a Kenny O’Dell song, and both Charlie and Sherrill believe in staying with a good thing. O’Dell, (Continued on page CR-10)
Our heartiest congratulations and best wishes for continued success. It has been our honor to be associated with the great SILVER FOX for the past few years.

You truly are one of the most talented entertainers of the decade!

PROUDLY

PETER SIMONE AND ASSOCIATES

Public Relations
Fans Won't See Much Of Charlie In 1975...

*Continued from page CR-8*

A great artist in his own right (with Capricorn) is unquestionably one of the finest songwriters in the business today. The world learned this when he wrote "Behind Closed Doors." Billboard gave the record a pick, and it didn't take long for everyone else to concur. It was, as they say, a monster. O'Dell won numerous awards for it, and Charlie Rich found himself on stages accepting plaudits. What Paul Ackerman (and others) had realized some two decades earlier, the public now was aware of. This was followed by "The Most Beautiful Girl In the World," a joint venture by Sherrill, Norro Wilson and Roy Bourke, and all of a sudden Charlie Rich releases began coming out of the woodwork.

No one can fault RCA, Smash, Hi and "others" for releasing the product. The consumers now were ready to buy anything with Rich's name on it. Singleton, who had acquired virtually all of the old Sun masters a few years ago, leased some of these to other companies, and even Charlie doesn't know on how many labels he now can be heard. "I really don't worry about collecting royalties on all of them," he says. "That's Sy's job." And Sy will do a thorough job.

Rosenberg has always done a thorough job. Through the tough years his faith in Charlie never faltered. There were times when he spent some of his own money to keep him going, and this is never even discussed.

"There was never any question about what the man's capabilities were," Rosenberg says. "It was all a matter of time."

And what are some of the things Rosenberg has done? Among others he has put Charlie's act completely together, allowing him to adjust to any audience. At Las Vegas, that show (which outdrew everything since Elvis Presley) included the Treasures, three black girls who now back Charlie vocally; the David Mayfield Band, which consists of four horns and five rhythm instruments—including Charlie's piano—and one of the most polished shows ever presented. On the other hand, if Charlie is playing a country date at a state fair, the show changes completely, oriented to the audience. Charlie has learned to work his audience, learned movement, mastered showmanship. He is out of his shell, and is becoming more outgoing all the time, while maintaining his natural Arkansas modesty, which occasionally is mistaken for shyness. Sy has had a lot to do with this.

Charlie owns his own airplane now, a luxurious Viscount in which he flies to all his dates. He retains a full-time flight crew. It is appropriately named Silver Fox I.

There is little squandering of money, however. His road manager is Al Hokcomb, who also is a high school English teacher and karate expert. Even the well-built Charlie has to look up to him, physically speaking. His secretary is Dianne Nelson, efficient and attractive.

"Everyone connected with Charlie works," Sy notes. "There are no hangers-on, no great entourage of people just to be around him."

As a matter of fact, Charlie and Margaret Ann enjoy some privacy now, in their new home, and they maintain a farm and home at Benton, Ark. That's only part of the story. Margaret Ann is still one of the most prolific writers in the business, and is deeply involved in publishing. So, as it turns out, is their son Allan.

Margaret Ann and Sy's wife, Natalie, own two publishing companies jointly: Makamillion (BMI) and Makamiet (ASCAP). Margaret Ann does the writing; Natalie does the administrative work.

Sy and Charlie are partners in Double R Music (ASCAP); and Charlie and Sue Phillips still jointly own Charlie Rich Music Inc. Sy and Charlie own Double R Productions, and in the months ahead Charlie will be producing three new country acts for Epic. The first of this is a young man named David Wills. Allan Rich, now almost 20, writes for Makamillion, and he not only is a brilliant youth writer, but an excellent rock artist. He quite obviously has inherited talents from both his father and mother, and is an unusually mature youngster. His first LP on Epic will be released in mid-September, produced by Don Ellis. Much will be heard of this young man, and quickly.

For now the shocker, fans won't see much of Charlie Rich in 1975. He's going to pull off the road, for a variety of reasons. "We've worked more than 150 dates this year, and had him on television," Rosenberg explains, "so everyone could see him. He has worked fairs, concerts, Las Vegas, everywhere. Now he is going to leave the road, although he will probably do two television specials and perhaps a movie. Late in the year he might even work a few major fairs, but that's all. Then the following year he will come back strong in concerts and the like."

And what will Charlie be doing? For one thing, he wants to devote time to writing, by himself and with Margaret Ann. "We seldom have time to write together anymore, and we both want to do more of it," he says. He also will be producing and record. (Continued on page CR-12)
the silver fox conquered Las Vegas.

THE LAS VEGAS HILTON

Salutes

CHARLIE RICH

with personal congratulations from

BARRON HILTON • HENRI LEWIN • DICK LANE
There Are Problems With Success...

Continued from page CR-10

...lugging under Sherrill's direction, and the year off the road should create even more demand, if that's possible.

Charlie has plenty of other things to do. There is the work around the house, and the home they still maintain in Benton. Sy can control his actions, of course, because he books Charlie now through his Sy Rosenberg Organization firm. (This represents a recent breakaway from William Morris.)

Charlie and Sy jointly own the Double R Ranch, which covers 155 acres. He has a farm in Arkansas with his home, which has another 100 acres. He owns a farm in Wayne County, Tenn., with 356 acres, and roaming Charlois cattle. Sy and Charlie have recently purchased a building in Overton Square in Memphis, which likely will be turned into business offices. And the two are going into still another business: the remanufacturing of jeans. It's a big business today, according to Sy, who knows.

Sy also is working on the editing of Charlie's first TV special of his own, a 60-minute network program with Olivia Newton-John, David Mayfield and the Treasures, which was shot live at Las Vegas. Naturally, Sy and Charlie own the show.

Going back to his all-state football days, Charlie has maintained his interest in that sport, and is a major stockholder in the Memphis Grizzlies of the new World Football League. They're a shade stronger than the old Forrest City Mustangs, for whom Charlie played. He and Margaret Ann also are part owners of the Bank of Germantown, located in one of the better sections of Memphis. And the list goes on.

There are problems with success, of course, but Charlie seems able to handle them. Constantly barraged by fans and the press, Sy Rosenberg also acts as his clearing agent, screening those who call.

It was last year when a call from Dallas was heeded by Rosenberg. There a young producer, Joe Camp of Mulberry Square Productions, had just listened to a Charlie Rich recording. Jointly with his wife he felt that Rich was just the person to sing the principal song in a movie he was to make titled "Benji" (now a huge box office success). So Charlie recorded Benji's theme, titled "I Feel Love," which was released by Epic as a single, and in an album with the rest of the "Benji" score written by Ennio Morricone. Still another massive step for the one-time anonymous Charlie Rich.

It isn't likely that Charlie Rich even owned a trophy case prior to the past couple of years, nor had a wall for plaques reserved. His hideaway den was framed mostly with old album covers and the like. But awards began to come his way, and they never let up.

When the Country Music Association Awards were presented on network, Charlie had to make three trips to the stage. He was voted Male Vocalist of the Year. He also was the winner in the Single of the Year Awards, and came back again to collect the trophy for Album of the Year.

Then came the awards presented by the Academy of Country Music at Knots Berry Farm in California. Among the awards captured by Rich were: Top Male Vocalist of the Year, Single of the Year, Song of the Year, and Album of the Year.

Needless to say, Rich won more than a pecketh of Billboard awards for his performances.

March 2nd, however, had to be the climax of it all. Nominated for the first time ever for a Grammy, Charlie Rich won it for the Country Vocal Performance of the Year. The award, from the National Academy of Recording Arts and Sciences, was the end of the rainbow. In addition, "Behind Closed Doors" was named for the Country Song of the Year.

A week later, both Epic and RCA ran full-page ads in Billboard plugging new Charlie Rich albums. The Epic LP was titled "Very Special Love Song," which was another of his singles smashes (and subsequently a number one album), and it contained an updated version of "There Won't Be Anymore," which was the title of the RCA album.

Actually, although Chet Atkins produced virtually everything Charlie did at RCA, Bill Justis produced the first session. He had grown from Sun, to NRC in Atlanta, and then became an independent producer in Nashville. Currently he produces a couple of country acts, co-produces Al Hirt, and has been doing Kris Kristofferson until the latter moved to the West Coast. He also now is working on the Son Child project with Joe Johnson of 4-Star.

Justis always has had a thing about helping young people in the business, and Charlie Rich was no exception. "I thought from the start he was a real good talent," Justis recalls. "His only problem was that he was such an exceptional musician and record maker, they didn't entirely commercialize the beginning. I recall taking him to the warehouse in back of Sun and giving him a whole bunch of returns. I told him to take them home and to listen to how other people were performing."

(Continued on page CR-16)

Credits


THE BEST TO THE BEST

"Country Shindig"

Fans and Keith Fowler
VEGAS GAMBLE ON CHARLIE RICH
PAYS OFF BIG

BY ROBERT HILBURN
Times Music Critic

Charlie Rich and Las Vegas Hilton took a gamble when the hotel booked the until recently, little-known artist as a major attraction, but they won. Sometimes you do come away winners from Las Vegas.

NAT FREEDLAND
Billboard

Charlie Rich displayed a polish, authority and showmanship light-years beyond what he was restricted to on the country bus/tour circuit. He stalked the stage like the Silver Fox he has been nicknamed, he spoke to this opening night audience with warm communication, his subtle vocal artistry was as compelling as ever.

BY ROBERT KEMMITZ
Herald-Examiner Staff Writer

Las Vegas—Charlie Rich's opening night at the Las Vegas Hilton has got to rank with some of that town's splashiest. Local press were swarmed in on Rich's plane, "The Silver Fox II," and his show was one of the most entertaining and well-paced to hit the Hilton's huge showroom in a "coon's age.

LAS VEGAS SUN

Las Vegas Sun

It's taken Charlie Rich 15 long, hard years to hit the top. But when he finally made it, the impact was heard around the world and has earned him undisputed ranking as America's hottest male vocalist. Rich has quickly established himself as one of the entertainment scene's brightest new superstars.

WILL

Variety

. . . he has the best set of his entire super-relaxed routine, aRich seems reading his meanderings through music from Mozart through the blues, a swing band period and rival of one Elvis Presley, recording for Sun in Memphis. Beyond this is the diner, his monster hit, "Behind Closed Doors," succeeded by a tease in encore and exit escorting the dancers up stairs and out via a ramp over which huge letters pulsate his name. Not a bad debut at all!

JERRY FARMER
Record World

Charlie Rich's recent opening at the Las Vegas Hilton (2) was super. The "Silver Fox" is charming and homey in his presentation and bearing. The show has been deservedly successful, running second only to Elvis. The Epic artist has been filling the house to capacity every night (2500 people) and has now established himself as a top draw on the Vegas strip as well as in record stores and radio stations all over the country.

CASHBOX

Las Vegas Hilton—The Charlie Rich Show—Vegas style—is like Mom's best pie with a scoop of strawberry ice cream on top—an extra special treat for the eye and the ear. Rich's act itself was spiced with a broad sampling of musical styles which included super renditions of "What Are You Doing the Rest of Your Life," "Lonely Weekend," "Take It on Home," and "Don't Wait for the Postman" which again prove Charlie Rich a complete and accomplished performer. Of course, his current smash, "A Very Special Love Song" was the special zenith of the evening.

JOE DELANEY
Las Vegas Sun

Charlie Rich is the "Winston Churchill" of country music, not to mention the "president" champion, country to pop. Sincerity and authenticity are his main selling points. . . . He doesn't miss.
Charlie Rich has become a familiar landmark on the record charts now that he has earned gold records for “Behind Closed Doors” and “The Most Beautiful Girl in the World.” This recognition as a top performer was one of the reasons the members of the Country Music Association voted Charlie “1973 Male Vocalist of the Year.” This musical excellence didn't just happen—it's the result of precise attention to details. For instance, since Charlie is very particular about providing a consistently high quality of performance, he wants his audiences to hear him through Shure microphones and Vocal Master Sound Systems. He knows he can count on the “Sound of Shure.”
Justice triumphs in America.

Charlie Rich On Epic Records
They Looked At Charlie As The White Ray Charles...

When he could play as badly as they could, he might be ready to record.

Charlie also recalls that incident: "He told me I'd have to learn to play the piano as technically bad as some of the other artists on Sun, and only then could I make a good recording."

Justice said he was impressed with Rich from the start because he was "above and beyond anyone there, since he was an obviously educated musician."

Justice also recalls that he was instrumental in getting Charlie a songwriter's contract, with a weekly draw, so he would have some money to live on every week.

He also notes that Rich cut "Lonely Weekends" without a producer, having acquired the skill early to do it himself.

As far as the RCA days, Justice said he always looked at Charlie as a "white Ray Charles." He notes: "I was always looking for him to make it in the blues bag, and Chet was just always looking for a hit. None of us could understand why Charlie wasn't having hits there, because he certainly had the ability."

"The thing that pleased me most was that Charlie eventually got with Billy (Sherrill)," Justice said. "Billy had worked closely with him at Sam's Nashville studio, and really knew the man. There was the feeling among those who had known him in the early days that these two would click, and it really happened. I couldn't have been happier for both of them."

Bill Williams, the promotion man for Epic, tells how the plan for pushing Charlie was formulated and came about. It was a slow build-up, involving the cutting of songs that had identification. It was decided the push would be in country, and the first big record he had was "Take It On Home," which went to number two in the Billboard Chart. It also was a Grammy nomination. Then came "Behind Closed Doors." Williams had a regional promotion meeting with Ron Alexenberg and Jim Tryell of CBS, and a promotional tour was decided upon—the biggest in the label's history for a country artist. Starting in Philadelphia, the tour took Rich to Boston, Hartford, New York, Cincinnati, Detroit, Cleveland, Chicago, Minneapolis, St. Louis, Atlanta, Houston, San Antonio, Dallas, Amarillo, Denver, Phoenix, Seattle and Los Angeles.

At every function at which Rich appeared, CBS irritated radio people representing all formats, including rhythm and blues, newspaper representatives, retailers, wholesalers, and "anyone who was interested." Rich performed at these functions, and a film also was shown. There additionally were autograph parties.

It was a success, but not an immediate one. Williams notes that it still took about six months to get the crossover stations.

He Defies Categorization...

to play his records, although the country outlets picked them up immediately.

Billy Sherrill, who made it all happen in the studio, has his recollections, naturally. They met, as noted earlier, when he was engineering and mixing for Philips International, which had been bought by Fred Foster. It was at the Foster Studios in Nashville.

"When I walked after that session," Sherrill recalls, "and I commented to him that if I ever became a record producer, I'd likely to cut some country songs with him. Eight years later he gave me a call. Sherrill became a producer, one of the leaders in the business, and finally found the formula. But it wasn't easy."

"We fought it all the way. We had to find the song. We felt we had it when Norro Wilson wrote 'July 12th, 1939,' but the song just didn't happen. Then we came with 'Woman Left Lonely,' but we still weren't out of the crack. And we tried a bunch of others that were close. Then one day Kenny O'Dell walked into the door and brought a song called 'Take It On Home,' and we were sure that would happen. It was close, but not quite. I told Kenny to keep bringing in songs. Fortunately he did. The song was 'Behind Closed Doors.'"

Sherrill said this was the "just right" song. "The jocks had been complaining that he was too bluesy for country, and other said he was too country for anything else. We just needed the right song, and maybe really knowing what's the right song until it comes along. It's like a pretty woman. No one can say what it takes to make her pretty, but when you see her, you know."

Sherrill said that now when he records Charlie, he always looks for the song, the right song. "The play's the thing," he quipped.

In a session, Sherrill says, there is something special that happens. "Musicians can do a hit record, and if it's just commercial, they own their way through it and don't get excited. But with Charlie Rich there is that rare time of both commerciality and enjoyment. The musicians really dig working with him. That way we can have our cake and eat it." Sherrill records Rich no differently than he would any other artist. It's a basic rhythm track at the beginning, and then the overdubbing. It's all been head arranged, with no pre-arrangement done.

"The musicians here are virtually always the same, but they are so versatile that they sound like a different group on anything they do," Sherrill says.

Asked to categorize Charlie Rich, his producer says he defies categorization. "Just say he's awfully good; that's the only way I can describe him. You might add nice and easy."

Almost as an afterthought, Sherrill says: "If anyone has paid his dues, he has."

Plantation Worker C.J. Allen Helped Rich Overcome A Natural Dislike For Piano...

The blues didn't come to Charlie naturally. Trained in the classical piano, he learned the blues on a piano on which his father managed in Arkansas. One of the workers was C.J. Allen, a black man who helped Rich overcome his natural dislike for the piano. He made Charlie understand the gut feeling of blues, and they have remained friends for 30 years.

If Rich has one remaining problem today it is that of identity, which he dreams in light of his Silver Fox image. Four out of ten people who meet him still call him Charlie Pride, he guesses, and he graciously accepts their handshake without correcting them.

Otherwise the problems are gone, even the brief bout he had with a troubled throat. That, of course, frightens any singer, but it particularly plagued Charlie because he had just hit his peak when it came. After consulting several specialists, he found the problem in a dental office. He had two abscessed teeth, and they were draining into his throat. A little dental repair and his voice was as great as ever.

Nice and easy. That's Charlie Rich. He's right at the top, and with Sherrill selecting and producing his songs, with Rosenberg guiding his destiny, and with his contingent of old and new fans, there is no where he can stay but on top. And there also is Margaret Ann.
Charlie
You're the Greatest

I love my friend
CONGRATULATES
HOLLYWOOD,
THE
YOU'RE A
CHARLIE!
BEHIND COUNTLESS SILVER SCREENS
THE BOX 3510 CALIFORNIA
THE 90028

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"BEHIND THE BEST MUSIC"

CHARLIE RICH DISCOGRAPHY

Epic–LP's
Benji: Music From the Original Soundtrack.................PE 33010
Very Special Love Song...................................KE 52531
Behind Closed Doors........................................KE 32247
I Do My Singing At Home (Harmony).........................KH 32166
The Best of Charlie Rich......................................KE 31933
Boss Man..........................................................E-30214
The Fabulous Charlie Rich....................................BN 26516

Singles
A Very Special Love Song......................................5 11091
The Most Beautiful Girl......................................5 11040
Behind Closed Doors..........................................5 10950
I Take It On Home.............................................5 10967
A Part Of Your Life.............................................5 10809
A Woman Left Lonely..........................................5 10749
Nice 'N' Easy....................................................5 10662
July 12, 1939.....................................................5 10585
Life's Little Ups and Downs.................................5 10492
Raggedy Ann....................................................5 10358

RCA LP's
Charlie Rich......................................................GS 1000
That's Rich......................................................LSP 3532
Big Boss Man.....................................................LSP 3537
Tomorrow Night.................................................APL 0058
There Won't Be Anymore......................................APL 0433

Singles
She Love Everybody But Me....................................58 0020
My Mountain Dew..............................................58 0018
Oh, Why.........................................................58 0032
Big Boss Man.....................................................58 0025
Too Many Teardrops...........................................47 8148
Nice and Easy...................................................58 0041
There Won't Be Anymore......................................47 8536
Tomorrow Night...............................................74 0043
There Won't Be Anymore......................................APBD 0195
I Don't See Me In Your Eyes Anymore......................APBO 0290
The Grass Is Always Greener................................58 0020
The Ways of a Woman In Love..............................58 0035
Lady Love......................................................58 0032
Let Me Go My Way.............................................58 0029
It's All Over Now..............................................47 8168
Turn Around and Face Me....................................58 0041
Gentleman Jim..................................................47 8536
The Ways of a Woman In Love..............................74 00983
It's All Over Now..............................................APBD 0195

Mercury LP
Fully Realized................................................SRM2-7505

Singles
Mohair Sam ......................................................S-1993
I Washed My Hands in Muddy Water.........................S-1993
I Can't Go On................................................S-2012
Dance of Love.................................................S-2012
Party Girl.......................................................73498
No Home........................................................73499
Hang Low.......................................................2022
Something Just Came Over Me.............................S-2022
Tears a Go-Go................................................$2038
A Field of Yellow Daisies....................................73498
That's My Way................................................S-2060
When My Baby Comes Home...............................S-2060

Philips Singles
Whirlwind / Philadelphia Baby...............................3534
Rebound / Big Man.............................................3512
Lonely Weekends / Everything I Do Is Wrong............3552
School Days / Gonna Be Waiting.............................3560
On My Knee / Stay............................................3562
Who Will the Next Fool Be / Caught In the Middle.....3566
Just a Little Sweet / Too Late...............................3572
Easy Money / Midnight Blues.................................3576
Sittin' & Thinkin' / Finally Found Out.....................3582
There's Another Place I Can Go / I Need Your Love.....3584

Sun LP's
Lonely Weekends..............................................110
A Time For Tears.............................................132
The Early Years..............................................132
The Memphis Sound.........................................133
Golden Treasures.............................................133
Sun's Best of Charlie Rich.................................135

RCA LP's
Sittin' & Thinkin'..............................................70
Lonely Weekends..............................................67
Everything I Do Is Wrong....................................67

Hi LP
Charlie Rich Sings Country & Western

FROM
KENNY O'DELL
BOB MONTGOMERY
BOBBY GOLDSBоро
& EVERYONE AT
HOUSE OF GOLD MUSIC
THANKS FOR
"I TAKE IT ON HOME" &
"BEHIND CLOSED DOORS"

ALL THE BEST TO YOU IN THE FUTURE, CHARLIE!
Easily one of the most delightful soundtracks to come along in years.

Charlie Rich’s vocalization of Benji’s Theme – I Feel Love has received top critical acclaim and is one of the Gavin Report’s top ten Adult Contemporary recommendations.

Park Montage/Benji’s Theme – I Feel Love is a hauntingly beautiful instrumental available also as a single from Epic.
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<td>How to Change the World/1989 World Champions</td>
<td>Epic 10899</td>
<td>5/17/74</td>
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<td>Love, Love, Love/The Real Thing</td>
<td>Juke 10005</td>
<td>5/17/74</td>
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<td>Little Bit of Lovin'/Gladys Knight &amp; the Pips</td>
<td>Motown 10877</td>
<td>5/17/74</td>
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<td>Make It Last/L essie White</td>
<td>Warner Bros. 7801</td>
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<td>Miss You So/Lisa Rojas</td>
<td>Epic 10899</td>
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<td>Nice Time to Fall/Ann Peebles</td>
<td>Epic 10899</td>
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<td>Roof Tops/Steve Miller Band</td>
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<td>Stand Up/Soul Stirrers</td>
<td>Stax 1071</td>
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<td>Tell It Like It Is/1989 World Champions</td>
<td>Epic 10899</td>
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<td>We're Gonna Make It/1989 World Champions</td>
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<td>You're So Beautiful/Hall and Oates</td>
<td>Warner Bros. 7801</td>
<td>5/17/74</td>
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(Continued on page 48)
This listing of new LP/Tape releases is designed to be up-to-date with new and available products. The following categories are leftovers: LP — album; 8-track cartridge; CD — cassette; 13 — open position 3%; 17 — open position 7%. Multiple listings in a set appear within brackets following the manufacturer's tape. Duplicate market entries appear in parentheses following the tape manufacturer, where applicable.
Jukebox Programming

‘Better Conditions’ Theme Of W. Virginia Convention

CHARLESTON, W. Va. — “Better Conditions” the theme of the W. Virginia Music & Vending Assn.’s 20th Annual Convention April 19-21 will be the theme of the West Virginia Music & Vending Assn. 20th Annual Convention. Attendees are expected to be in attendance from April 19th to the 21st.

The convention, one of the most energetic and effective state trade group meetings in the music industry, has invited scores of the leading manufacturers to help celebrate its anniversary, according to secretary-treasurer Leon Palmer.

Among the featured speakers will be Music Operators of America (MOA) president E. W. Adams, Jr. MOA executive vice president Fred Granger an former billboard magazine editor Ray Brack, now a West Virginia resident.

In instrumental forming the West Virginia association was the late John M. Waller, an Oak Hill coal miner who decided coin machine operating was a better way to make a living. Waller capped his business career by serving as president of MOA, traveling widely while promoting various manufacturers and marshalling the equipment in support of jukebox operators. Waller also worked tirelessly to help rejuvenate the national association’s flagging annual convention and industry exhibition.

The West Virginia group, with 80 member clubs, plans to place a new equipment exhibit in conjunction with its convention. Distributors from Maryland, Virginia, Ohio and West Virginia are expected to participate. Manufacturer representatives will also be present.

Current president of the association is Ronald Delavan, a Martinsburg banker. First vice president is Stanley Price. Second vice president Edward M. Oliver, who died recently, will be memorialized at the convention.

What’s Playing?

A weekly survey of new releases and current and old releases getting top play.

ALBUQUERQUE, N.M.: POP PURCHASES

Albuquerque Weekly (Albuquerque, NM)

- Black Sabbath, "Paranoid" (Capitol)
- Deep Purple, "Deep Purple in Rock" (Atlantic)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- The Who, "Who Are You" (Decca)

CINCINNATI, OH.: POP PURCHASES

Cincinnati Post (Cincinnati, OH)

- Bruce Springsteen, "The Amplified Blonde" (Columbia)
- Dire Straits, "Brothers in Arms" ( Warner Bros.)
- The Eagles, "Hotel California" (Elektra)
- The Police, "Synchronicity" (A&M)
- The Who, "The Who Are You" (Decca)

CHICAGO, ILL.: POP PURCHASES

Chicago Sun-Times (Chicago, IL)

- The Beatles, "Abbey Road" (Parlophone)
- Bob Dylan, "Like a Rolling Stone" (Columbia)
- The Doors, "Waiting for the Sun" (Columbia)
- The Rolling Stones, "Beggars Banquet" (Decca)
- The Who, "Who Are You" (Decca)

DENVER, CO.: POP PURCHASES

Denver Post (Denver, CO)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

FORT WORTH, TX.: POP PURCHASES

Fort Worth Star-Telegram (Fort Worth, TX)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

HOUSTON, TX.: POP PURCHASES

Houston Post (Houston, TX)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

LOUISVILLE, KY.: POP PURCHASES

Louisville Courier-Journal (Louisville, KY)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

MINNEAPOLIS, MINN.: POP PURCHASES

Minneapolis Star-Tribune (Minneapolis, MN)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

PHILADELPHIA, PA.: POP PURCHASES

Philadelphia Inquirer (Philadelphia, PA)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

SACRAMENTO, CALIF.: POP PURCHASES

Sacramento Bee (Sacramento, CA)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

SEATTLE, WASH.: POP PURCHASES

Seattle Times (Seattle, WA)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

ST. LOUIS, MO.: POP PURCHASES

St. Louis Post-Dispatch (St. Louis, MO)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

TAMPA, FLA.: POP PURCHASES

Tampa Tribune (Tampa, FL)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)

TULSA, OKLA.: POP PURCHASES

Tulsa World (Tulsa, OK)

- The Eagles, "Hotel California" (Elektra)
- The Rolling Stones, "Exile on Main Street" (Rolling Stone)
- Fleetwood Mac, "Fleetwood Mac" (Warner Bros.)
- Led Zeppelin, "IV" (Atlantic)
- Tom Petty and the Heartbreakers, "The Last DJ" (Reprise)
6,000 to Participate In ‘Ole Opry’ Party

NASHVILLE—Plans for WSM's 49th "Grand Ole Opry" Birthday Celebration and Disk Jockey Convention Oct. 16-20, have been revealed.

More than 6,000 persons involved in the production, promotion or distribution of country music will join artists and celebrities at the event here.

Steel Guitarists to Meet In St. Louis

ST. LOUIS—Scotty's Music here will host the third National Steel Guitar Convention this weekend, Sept. 14-15, with some 18 artists taking part.

Displays by firms from 12 states also will be part of the event.

Among the companies taking part are Norlin Music of Chicago, U.S.A.; Guitars of Detroit; Peavey Electronics of Meridian, Miss.; Gretsch of Cincinnati; St. Louis Music Supply; Emmons Guitar of Burlington, N.C.; Steel Guitar Productions of Concord, Calif.; Midland Records of St. Louis; Marlin Steels of Redsville, N.C.; Z.B. Customs of Phoenix; Sierra Steels of Gresham, Ore.; MSA Micro of Dalton, Ga.; Olde Music of Marilla, Ill.; Sho-Bud of Nashville; Goodrich Sound of Grand Haven, Mich., and N.E. Pedal Steel Guitar Assn. of Radio City, N.Y.

Representing Sho-Bud will be Shot Jackson, Dave Musgrave, Lloyd Green, Tommy White, Julian Tharpe and Jeff Newman. Representing MSA will be Curly Chalker and Bud Carter; representing Marlin, Spuddy West; representing Emmans will be Buddy Emmons; representing Sierra will be Red Rhodes; representing Beck will be Zane Beck; representing Z.B. will be Wally Murphy, Bud Hall, Jim Murphy and Tom Brumley, and representing U.S.A. will be Freeman Cowgan.

Special Spanish guitar guests will be Phil Baugh of Dallas and Chuck Thompson of Detroit.

A house band consisting of Bobby Caldwell, Freddie Pierce and Bob Regot will perform with the steel players.

A Saturday dance will be performed by Darrell McCull and the Tennessee Volunteers, with Davie Lee of WIL Radio acting as master of ceremonies.

The official functions begin Wednesday, Oct. 16, with an Early Bird Blue Grass Concert, and winds up with a day at Opryland USA, the music theme park the following Sunday. But the event will be preceded by the Music City Pro-Celebrity Golf Tournament Oct. 12-13, and scores of unofficial functions.

Events of the week include invitation-only parties by the performing rights organizations, the televised Country Music Assn. Awards Show Oct. 14, board meetings of the Country Music Foundation, and some side celebrations.

Registration cost is $25.00, of which $10.00 is payable to the Opry Trust Fund, and another $15.00 to help the participating labels defray their costs. The Trust Fund, established nine years ago, is used to give financial assistance in time of need or emergency to country musicians or their families. More than a quarter-million dollars has been expended by the fund thus far.

The registration fees permit registrants access to all of the official functions, including the meals and the shows. All of these affairs, unless otherwise noted, are held at the Municipal Auditorium.

Wednesday, Oct. 16—7:30 p.m.:

Early Bird Blue Grass Concert (Opry House). 10:30 p.m.: United Talent-Share Brothers Show (Opry House).

Thursday, Oct. 17—11:30 a.m.:

WSM Luncheon & Opry Spectacular. 7:30 p.m.: CMA International Country Music Show. 6:30 p.m.: United Artists Party & Show.

Friday, Oct. 18—8:00 a.m.:

MAC Records Breakfast & Show. 10:30 a.m.: Artist/DJ Tape Session #1: 12:00 noon: ABC/Dot Records Luncheon & Show. 2:30 p.m.: Artist/DJ Tape Session #2; 6:30 p.m.: CMA Banquet & Show (tickets not included in registration fee. Purchased separately).

Saturday, Oct. 19—8:00 a.m.:

RCA Breakfast & Show. 12:00 noon: Capitol Records Luncheon & show. 5:00 p.m.: Columbia Records Show. 9:30 p.m.: Grand Ole Opry Birthday Celebration (Opry). 10:00 p.m.: Atlas Artists Bureau Dance.

Sunday, Oct. 20—10:00 a.m.:

Opryland USA.

It’s Haggard Month Throughout the U.S.

LOS ANGELES—Capitol Records has designated September as Merle Haggard month, according to vice president and general manager of country product Frank Jones.

The month will be highlighted by Haggard's LP, "Merle Haggard And The Strangers Present His 30th Album." A major marketing campaign is planned.

AVCO ANNOUNCEMENT—Officials of Avco announce their move into country at a Nashville party. Left to right, Frank Mull, director of sales and promotion; Hugo Perlitt, Dorothy Ritter, representing the state of Tennessee; Luigi Creatore, and George Richey, in charge of the Nashville office.
Thomasine Sign Pact

NASHVILLE—Tommy Thomas and Jim Dial of Jennings Associates, headquartered here, have entered into a management agreement with Tommy Thomas, long-time artist and radio personality, and his wife, Wanda.

Under the arrangement, Jennings Associates will represent the pair in all booking arrangements, television, appearances, and recordings. The Thomasine will make their home here.

Immediate plans call for a recording session, with a release in time for the Christmas season. The pair also will spend up to 150 days a year on personal appearances.

Jennings Associates is a young company headed by Dial, a successful Pennsylvania business executive, and Tommy Jennings, a musician-singer-writer and former manager of his brother, Waylon Jennings. Tommy Thomas was born of "Zamboue U.S.A." in Wheeling for a number of years. He and his wife also have toured extensively, mostly in the northeastern part of the nation. They currently are on a tour of England.

Jennings Associates also manages Frank Holmen and Becky Durning, who have been placed on the Enterprise label.

In addition to his other work, Tommy Thomas will be vice-president in charge of promotion for the Jennings firm.

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**Nashville Scene**

By BILL WILLIAMS

More troubles for the trouble-plagued Willie Brot. This time Vis Willie broke his foot stepping off a riser during a show in Canada. He worked another six hours before having it put in a cast. Duncan McCall has signed with Country Showcase America and will be produced by MGB productions.

Betty Louin, wife of Charlie, has purchased several thousand bumper stickers to promote his new release, "I Want To See You One More Time." Clay Hart, of the Lawrence Welk Show, did his first appearance on the "Grand Ole Opry" and got quite an ovation. He also is cutting an LP in Nashville, under the guidance of Billy Rice, and is booked by the Buddy Lee Agency.

Punter Wagoner taped the CMA in Nashville, under the guidance of Bill Rice, and is booked by the Buddy Lee Agency.

While at the second Annual Muscular Dystrophy softball game in Oklahoma City, Tommy Overstreet and Jeannie Freest helped the cause. Tommy sold his shirt and trousers, while Jeannie sold her shirt. They drew a great deal of attention.

Freddie Weller is the writer of the latest Johnny Duncan song on Columbia. Diana Trask and husband Tom Enon are taking a break to sail aboard their new boat to the Bahamas, joined part of the way by Roy Clark. Singer Susan Alexander and a photographer spent an afternoon at an abandoned reunion ground near Hillsboro, Texas, doing a photo group. They saw more ciphers and mosquitoes than anything else.

David Allen Dee set for a bunch of fall dates in Texas. Waylon Jennings drew standing room crowds at the Country Palace in Shreveport. So did Jerry Lee Lewis a few weeks earlier. A fan club has been formed for Cherish artist Rhonda Weller, headed by Cherith Thomas of Irvine, Ky.

Chris Gandy has finished his first album for Paramount, and now is appearing in Key West. Frank Jones of Capitol came home to Nashville to record Jack Jersey, a leading country music artist in Hol-
Dolly Parton has a fresh new hit everyone is raving about 'Love Is Like A Butterfly'

AND ALSO A GREAT NEW ALBUM RCA # APL1-0712

Exclusively on RCA
### Country

**S-B Kentucky Music Camp Big Success**

MURRAY, Ky.—Officials of The Stamps—Blackwood Summer Music Camp held here for the first time, were so pleased with the results of the school that plans already have been set for next year’s program to start June 16.

Jame D. Summer, president, and James Blackwood, executive vice president, said that 208 students were enrolled on the campus at Murray State University. Next year’s enrollment is expected to top 300.

In addition to the students the campers were given concerts by the Blackwood Brothers, the Ambassadors, and the Smokey Brothers, and by London Parrish.

Charles Novel served as dean of the school. Other officials included Shirley Enoch and Bob Butler. The instructor staff consisted of Rex Calhoun, Stewie Bowers, Ron O’Neal, Ken Turner, Tommy Fairchild, Barbara Novell, Charles Novel, Steve Speer, Joe Jackson, Joe Pat Hoffmaster, Cecil Blackwood and Steve Hurst.

Awards and certificates were given at the conclusion of the school.

### Nashville Scene

*(Continued from page 4)*

land... Buckwheat Enterprises has formed a new ASCAP publishing firm, Stone Music. When Gamble Rogers had a cancellation for the first two weeks in September, it was the first time he’d had this year... The late Budio Perosse co-ground a song with Ken Ward of Charles W. Va., shortly before his tragic death... The Stone Mountain Cloggers spent six weeks on the road, they went back to their daily life, and then back out again. They’ve worked more this year than in the last 100.

The Staylor Brothers, after breaking attendance records at fairs, have a heavy TV guest string set for the tour... Gary Mac, country artist from Texas, has done a TV commercial for an ad firm in Detroit... Bill Anderson is ready to go, a great ball player. But playing at the Astrodome, he had an unusually bad night, getting out weakly to the pitcher twice. Tommy Helms, second baseman of the Astros, bopped him with a bat, and Bill carried the bat next day to the Houston airport. When asked about security, he told the officer he had the bat in his clothes bag. The security officer replied: “Son, I saw you play yesterday at the Astrodome. Go ahead and take the bat on board. In your hands it’s no weapon at all.”

### Billboard

**Hot Country Singles**

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**Country-S-WPOC-FM**

Baltimore—WPOC-FM are the new call letters of the old WFM-FM here. WPOC-FM was named to a country music format last week under program director Pete Porter. The station began airing Watermark's weekly syndicated "American Country Countdown" Saturday (1) one minute a week. The show features Don Bowman as host with country music.
"I OVERLOOKED AN ORCHID"
P 6004
...is following the same garden path that led
MICKEY GILLEY'S
"ROOM FULL OF ROSES"
to number 1

BOTH HITS FROM
MICKEY'S NEW PLAYBOY ALBUM

Room Full of Roses
MICKEY GILLEY

PRODUCED BY EDDIE KILROY ON PLAYBOY RECORDS AND TAPES / PB 128-PBT 128
DENY SPIELBERG CHARGE
Country Music Up In Europe

BUHL, W. Germany—Two European broadcasters have taken issue with statements by Volker Fuchs (Billboard, Aug. 3) regarding country music in Europe.

Spiegel contended that "radio programs featuring country music have either been cancelled or reduced to one broadcast per month" and that the promotional effect of these programs is "practically non-existent."

Not true, says Walter W. Fuchs of Südsudwestfunk Radio Network and Charles Sinner, coordinator of Radio DRS in Switzerland.

In a joint statement, they dispute the claims made by Spiegel. Fuchs notes that for the past four years he has been responsible for the country programming of Südsudwestfunk (SWF) of West Germany, covering large parts of Switzerland, France, Austria and Luxembourg.

"Since I took over that job, we have steadily increased our air-time for country music," he said. "For over two years we have had two weekly programs of 30 minutes each featuring only country music, plus many country music specials. Our audience has shown an extremely strong interest in country music."

Spiegel expresses the same story, and notes that he programs a regular 45-minute show of country music on Swiss Radio.

"Concerning the promotional effects that Mr. Spiegel is unable to recognize," Fuchs contends, "I can tell you that I spend many hours a week at my desk answering questions of our listening audience. These questions range from birthdays of the artists to the numbers of records or addresses of dealers."

He states that, if country programs on other radio networks in Europe were cancelled or reduced, "it could only have been the fault of the disk jockey or producer and not the lack of interest by the public."

"That," he states, "is exactly the main problem over here. There are too few DJ's and presenters who have enough background knowledge of country music to run such a program seriously."

John Carter Cash
Condition Stable

NASHVILLE—The condition of John Carter Cash, four-year-old son of Johnny and June Carter Cash, was listed as "stable" Tuesday (3) at Vanderbilt hospital here following a motor vehicle accident that injured several others.

Johnny Cash, who was rushed to the hospital after the accident, had been bed-ridden himself from nervous exhaustion. Doctors ordered that he cancel his appearance on the Jerry Lewis Muscular Dystrophy Telethon which he was scheduled to host here, and he was replaced at the last minute by RCA's Jerry Reed.

The accident occurred when an open jeep driven by Mrs. Reba Hancock, Cash's sister, skidded in the mud onto an embankment off the driveway of Epic artist Bob Luman following a memorial rally.

Mrs. Hancock, who runs the Cash enterprises here, was slightly injured, as were her son, Ken and daughter, Kelly; songwriter Loney Hustings and his wife; and Kevin Carter Jones, son of the former Helen Carter of the Carter family, and sister of June Carter Cash. Another son of Mrs. Jones was killed in an auto crash a few years ago.

Nancy Wilson

LOUVIN LP—Larry Butler, left, producer of the new Charlie Louvin album, looks over the board with engineer Harold Lee of American Studios, right. Louvin, center, listens attentively.

Gospel Greetings—Emily Bradford, executive director of the Nashville Chapter of NARAS, receives a plaque giving her an honorary citizenship of Fort Worth, Texas, during her religious concerts there. Making the presentation is evangelist-crusader Glenn Shinn.
MCA Records is proud to present

LITTLE DAVID WILKINS
Singer, Song Writer, Entertainer

After many years of writing hit songs for some of country music’s top names, “Little” David strikes out on his own & we’re proud to release his debut album.
AKG to Sell Own Products in the U.S.

VIENNA—The AKG Corp. will market its four-hundred and fifty different line of condenser microphones, including one designed especially for CD-4 applications, in the United States by the end of the year. The firm also plans to enter the highly competitive headphone market next year.

The line, already introduced in stages during 1988, is sold by the firm’s own representatives in the U.S market, under the AKG brand name. Lately, the line has been expanded to include a large number of products that were previously marketed both on the OEM market and under the AKG brand name. Lately, the line has been expanded to include a large number of products with AKG serial numbers.

According to H. J. Schnabel, AKG’s marketing director, the line will not be offered to compete with established products like those of Philips or Shure, or other cartridge manufacturer, and has been designed to meet popular price ranges in the U.S.

The AKG official says the line will not be a source of contention with the line of the AKG总共AV, which has a similar line of products for the U.S. market. Philip’s line is based on a private-label manufacturer and a distributor of AKG products.

Styli for the new cartridge line will initially be developed by an OEM manufacturer for AKG, but according to Schnabel, AKG is working on the research and development of its own styli.

Although Schnabel recognizes the problems inherent in the marketing of a new line of products, the AKG brand name line, and some hard work, the company has the potential to sell a large amount of the available product worldwide by 1987, and eventually at least five percent of the world’s entire stock.

Top AES Honors

To Harvey, Shiga, Mack

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BASF Bows New 1/2-Inch Videoplayer

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BASF photo

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BASF photo

Unique Audio Tape Shown By Philips

By RALDIEEJO

EINDHOVEN—Philips AV has this week announced a new gold/ high output tape using iron particles (Billboard, June 15) and reportedly capable of more than 6 dB signal-to-noise ratio over conventional oxide tapes. Two new magnetic recording heads also were shown which could greatly reduce the need for popular noise reduction systems which, though effective in improving tape quality, especially at slow speeds, also jack up the price of the recorder/player units into which they are built.
Car Stereo Will Be Panasonic’s Thrust

NEW YORK—A comprehensive promotion program has been outlined by Panasonic Audio Products to coincide with the release of its line of fall/winter car stereo products.

Details of the promotion were outlined by Clark Jones, Panasonic’s national sales manager, automotive product group. The first of three regional sales meetings held last week at the New York Hilton Hotel included in the program is a free insulation kit with each CQ-979 AM/FM/MPX stereo unit. The unit is being offered to Panasonic’s distributors, and can be passed on to dealers.

Also available is a custom car radio kit which, according to Jones, will enable distributors to stock and resupply their dealers at a faster rate, and to turn over more merchandise. A slimline memory calculator is also being offered as part of the promotion to distributors with what Jones terms qualifying models on AM, AM/FM, or AM/FM/MPX car radios. Although Panasonic is not making it mandatory, the company is urging distributors to pass this promotion on to their dealers.

Jones also added that in addition to the above promotions, his company will also aim at some promotional efforts through under-dash and speaker markets.

Hedaid, “Our emphasis is on under-dash and speaker products will serve to further establish these very significant segments of our business in our dealer’s minds.”

The new products introduced at the meeting include model CQ-999, a four-channel car stereo tape player with push-button FM/AM push and automatic reverse, and a year and delivery date, and model CX-232, a miniature cassette player with automatic reverse and a price tag of $79.95.

Production of Soundesign Consoles Begins in Indiana

SANTA CLAUS, Ind.—Soundesign will start production of its Classic Collection of car sound systems this week from a new 120,000 sq. ft. plant here.

This is the first operation of its kind where the entire piece of cabinetry, from start to finish, is built under one roof. The consoles came off the 1,000-foot finishing line at the rate of one per minute, at full operation.

New processes are being introduced in the 12-step operation, with high quality control checkpoints at five different stages of manufacture, said Sabath, vice president, console design, reports.

The plant will produce the Classic line initially, with other lines planned for the future.

The Classic line of 10 models features three-sided fiberglass speaker enclosures for the tuned port bass reflex system, 8-track player with record feature, and three models of BSR turntables.

According to Sabath, the product is planned to be an appealing piece of furniture, to be sturdy enough to arrive in one piece, and to give the best sound possible. The models are competitively priced in the $379 to $529 range.

There are plans to introduce 10 new products in 1984. Sabath also said, "The stereo line, introduced at a private show during the CES, will be shown in major marketing areas in the country from Sept. 4 through Oct. 25.

 tadisk In Spotlight At Cannes

CANNES—Demonstrations of the Philips, Thomson and Teldec videodisks are scheduled for the fourth International Market for Videocassettes and Videodisks (VIDCA) to be held at the Palais des Festivals here, Sept. 16-21.

In addition there will be a demonstration of the magnetic disk recording system developed by Dr. Rabe of the German Kango company. This MDR system, it is claimed, can produce sound and vision using a special disk and head on a normal record player.

VIDCA this year will be part of a major change in Cannes which has been dubbed VIDCA, the first International Market for Video Communication, and for the first time the exhibition will be open to the general public.

VIDCA also embraces the second International Cable TV Market (MIRAC) and the first International Market for Video Training Programs (MIPFORM). This will include an exhibition of training and educational programs in various video technologies.

Our situation is different also because we’re new in America. Our customers want to know what technical support we will offer. They know Otari is huge in Japan but this is a new market in America.”

LOS ANGELES—Manufacturers aiming at the professional studio and duplicator markets and finding that soft are adapting sales techniques more commonly associated with the retail market. At least this is the belief of Brian Trankle, sales manager for Otari Corp., which is offering a new recorder at the Audio Engineering Society show in New York, on conditional sale.

Otari, U.S. arm of the giant Japanese tape duplicating equipment manufacturer and located in San Carlos, Calif., is making its initial move into high-end audio equipment for studios and serious audiophiles with the MX-5000 open reel “Mini-Pro” at $1,345 in two-channel version.

The firm which attempted to penetrate the U.S. market a few years ago, sees the market as a major opportunity, but initiated a series of pro and semi-pro machines. It is also showing its cassette duplicators.

Otari is also seeing reps at AES and setting up a network of franchised technical service centers to handle the Reps will coordinate the network.

“The professional market is not only more competitive,” says Trankle of the market he expects this week at AES, “but there is a resistance spending money on the part of the dealers in the professional field.

We are trying to help the dealer by offering units on a 30-day trial, or conditional purchase order. This shows something that has been done by the major companies, at least in my 17 years experience (Trankle was with Ampex for that period of time).”

Videodisk In Spotlight At Cannes

new models and ... more hard-to-find reel tape types... more cross reference information... more of everything you need to make the sale... become a PANSTIEFEL DEALER and you’ll be able to sell more PROFIT REPLACEMENT Noodles.

THE ULTIMATE TAPE CLOSEOUT

IF YOU NEED A LEADER ITEM TO BRING PEOPLE INTO YOUR STORE—THAT’S IT! 5” AND 7” REELS OF FINE QUALITY COPIER, AFS, BUMBO, MUCH LOWER, AT BELOW COST. OVER 50,000 REELS OF THIS QUALITY TAPE IS IN STOCK; BUT WHEN THEY ARE GONE, THAT’S IT!

WHAT’S WRONG?

NOTHING SERIOUS—NEVER SCRATCHED OR CRACKED REELS, LOOSE OR UNREEL WINDS, OR AN OCCASIONAL SLICE 7” REELS ARE MIXED LENGTHS—800'—8400'—2400' 5” REELS MIXED LENGTHS—4000'—5000'—6000’...

7” REEL $3.31 DELIVERED

5” REEL $2.60 each 4000'—5000'—6000’

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5” REELS MIXED LENGTHS—4000'—5000'—6000’
More releases of quad records and more items of 4-channel sound equipment are being made in Japan, the number one producer of recorded sound. All new albums from CBS/Sony are quad and, CD-4 pro-ponents predict, all disks will be 4-channel or more, even for０薄膜 driven pictures. Photodisc also has 4-channel disks and sales may total 1/4 million a year. All the major stereo manufacturers find it still worthwhile competing against Japan's electrical giants in the generation of a 4-channel market instead of catering to the half of the Japanese audio market.

The Nippon Phonograph Record Assn. (JPRRA) has not yet announced its split with Nippon Columbia and Westinghouse, a move that will be made when the latter company's records are off the market. But during the last three months the three major companies have released over 1,000 quad releases in Japan, making all the music records there available on 4-channel discs.

As far as the Japanese public is concerned the battle was ended in April 1972 when the Electronic Industries Assn. of Japan (ELIAJ) announced its support of the CD-4 compatibility concept for 4-channel disk systems, the so-called RM (regular matrix) and SQ (stereo quadruple) format.

The Japan Phonograph Record Assn. (JPRRA) has decided to phase out the Japan Audio Fair in 1972 and SQ a month later. The three systems—Japanese, International (ILS) and System II—are the major systems used in Japan. The three-year-old Ilac system, which is similar to System II, is also available.

The three systems co-exist in Japan, with CD-4 and SQ disks mixed together more often than not in the 4-channel cylinder. There are a number of music stores throughout the islands of Japan.

It appears that the most active quad records are being made by Sony this year. Victor Musical Industries, JVC's software subsidiary, are bringing 39 CD-4 albums for sale in September, JVC's other major recording company, 4-channel albums, and there are over 32,000 4-channel records in stores throughout Japan. The four companies—JVC, Sony, Toshiba and Mitsubishi—have all made commitments to offer the 4-channel concept within the next three to five years.

The 4-channel market in Japan is being developing by the flashlight companies in the United States and the Japanese companies are following the trends set by the U.S. manufacturers.

To most consumers and retailers earnestly following the long and heated debates over 4-channel music—matrix vs. discrete—one word has come to define their feelings about the system: Consumers are buying quad and forgetting about the matrix.

One of the most depressing difficulties to consumers and retailers alike has been the sharply conflicting reports appearing in the U.S. media over the merits and conclusions of each system.

As usual, there are pressures in both directions—Japanese manufacturers have begun to feel confident, and correct, on the side where there are pleas from CBS on the merits of its matrix system, while on the other side, RCA and WE are shouting the values of their discrete concept.

There are two major differences between the two camps. The first is that the Japanese are much more receptive to the concept of 4-channel music for a number of reasons: they are more receptive to the concept, and have more of a market to cater to.

So while record companies are toasting raspberries each other, consumers are buying 4-channel music, both on disk and on 8-track and open reel tapes.

In Japan, normal format, consumers spent $12 million last year buying quad music, a substantial increase from 1972 when they spent $6 million.

Even if consumers decide they really like the quad concept, though, they still have plenty of problems awaiting them. There aren't many disks or tapes on the market yet to rival stereo cylinders. The number of 4-channel concept (discrete) can't be played on the equipment of the other matrix.

Moreover, equipment manufacturers are developing two different electronic systems for producing the quad 4-channel sound. Most equipment producers don't care which system gains the upper hand. Their concern is merely to sell quad, in any format.

To manufacturers, the battle between advocates of matrix and discrete systems merely gets in the way of the quad business. It is not the concept that matters, but whether matrix or discrete is better, customers are just going to throw up their hands in disgust and buy anything, reason most manufacturers.

While most purists contend the discrete approach prevails in the market, the "other" system—matrix—is less costly to manufacture, and is the one most widely used. The 4-channel catalogs are full of quad concepts—many different manufacturers make it available.

In the automobile field, quad soon will be available, too. JVC has released the chassis for 1976 Ford models as an 8-track unit, probably integrated with its CD-4 radio receivers equipped with decoder for the stereo sound system. In the automotive aftermarket, almost all manufacturers will make 4-channel units.

4-Channel Kendal disc records will be available in May. Other manufacturers, the Ford and Chrysler divisions, are expected to come to market with their own 4-channel products this summer. The other U.S. companies—Datsun, Studebaker, and American Motors—are expected to have 4-channel units within two years.

Components to account for over $100 million in sales this year, with $1 billion sold next year, according to Sanders' QS or the CBS SQ. The equipment market breaks down this way: About 90 percent of the 4-channel receivers sold and approximately 15 percent of the decoder sales will incorporate some SQ decoder.

While it is difficult to come with concrete evidence figures, CBS has stated it reported sales of $6 million in SQ records and tapes last year, with production peaking for a 35 percent increase to $25 million for 1974. CBS also reports it has sold about two million 4-channel hi-fi systems.

As business continues to slow for over 4-channel, much of the growth is geared towards the market. While most retailers believe the business will grow rapidly in 1973, they are mostly likely to market the first model in the U.S., and keep the equipment in the showrooms until the beginning of the 1974 season.

Intermittent, audio enthusiasts will probably see a 4-channel concept that will spur sales for the rest of the 1973 season.

Retailers agree, however, that the consumer is becoming bored with the 4-channel equipment. There is no growth in the number of discrete components available, with this system a very consistent sales plateau—where the concept will spur or not.

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France

It took stereo 15 years to establish itself in France. In 20 years time 4-channel will also be established.

The idea is that 1980s is the full flowering of 4-channel. Sony has released one 4-channel record and there have been no other such releases. But there has been no promotion and no education so far. It's impossible to gauge public reaction at this stage.

Sweden

Four-channel was first introduced in Sweden in 1970 with the introduction of the Sune-Glencis system. The system is somewhat more advanced than stereo systems.

About 25 different kinds of quad equipment available on the market—mainly of Japanese origin. European-made equipment is expected to be on the market later this year.

West Germany

For two years some German record firms have been selling 4-channel records. RCA and EMI have a CD-4 system, CBS and EMI-Electrola have the Quad system. RCA introduced a 4-channel recording system, and RCA and EMI have started a common marketing campaign for quad records with a catalog of 80 LPS, all imports from the U.S.

A good 4-channel system costs about 4,500 marks. Sales are not going well. The record retailers are very reserved, and hardware is very rare. They feel 4-channel has little chance.

Sonopress Offers CD-4 Cutting Facilities From West Germany

Editorial Note: This Inside look at Sonopress, the first four-channel CD-4 cutting facility in Europe, is part of a series on record cutting facilities—first in Europe—following the installation last April of a Mark IVC CD-4 at a New York cutting studio.

Says Sonopress president Uwe Siwientek: We are inviting clients to use the plant for test cutting or both cutting and pressing. And through the Breichbauer corporation we can offer other mobile recording studios, design and manufacturing facilities, and distribution if necessary.

The pressing plant has a capacity of 90,000 albums a day, and is already handling 4-channel test cutting and pressing for RCA and EMI, and making test cuts for EMI (Billboard, Aug. 24).

Swientek believes that more companies will commit themselves to the CD system if they were aware of his company's customer facilities in Europe and if they knew of the recent advances which have been made in developing the system.

Recording manager Marion Miller says that the CD4 playing time is roughly the same as for stereo and the signal level is only slightly lower. "Otherwise the system is perfectly compatible with stereo—most of the technical problems have been overcome.

He admits CD4 is being taken over in Japan by the matrix SQ and QS systems, although there is still a good balance in the U.S. But Miller feels it is not clear whether the Polygram group in Germany will develop the CD 4 system, the rest of the German industry will follow suit.

Sonopress pressed its first 4-channel records about a year ago, using lacquers cut in Japan. Since April it has been using its own cutting equipment—making it possible for clients to use the plant for test cuts or both cutting and pressing.

It seems that the major problem with the system is that it is not as popular as the CD systems, but it may be possible that of DGG's high quality stereo albums.

Miller doesn't consider this an insurmountable problem. Pressing says, he is basically the same as for normal records and plating the metal master is not critical. The main problems arise at the cutting stage—and these have to be ironed out by the equipment manufacturers.

Apart from these difficulties there is another problem which Neuman and JVC is working on, of keeping the signals in phase. But nonetheless Swientek remains optimistic about CD4 and that many record companies are still working on the system.
AES Cites 6 In N.Y.

VIENNA—AKG Limited has developed a reverberation system that works by putting a frequency in the pickup on a disk or prerecorded tape, and translates it into an ambient sound field that can be experienced by wearing monaural or stereo speakers or channelled into four speakers for a simulated 4-channel sound.

AKG officials here are hoping that the unit can be sold as a consumer item with a price tag of about $200, to be used either for enhanced monaural or stereo sound, a supplement to home-entertainment equipment, or used in place of 4-channel.

The system utilizes no decoders and according to AKG engineers is compatible with every music system available. The unit also can either be packaged as a stand-alone unit or integrated into speaker systems, features a pickup coil at each end.

Each coil receives the signal being transmitted at its end, as well as the delayed signal from the other end. These signals bounce back and forth between the coils to simulate the delay of the real environment, lengthening the delay time beyond 220 milliseconds.

The springs employed in the system act as a transmitter for carrying the reverberation patterns. The system is capable of closely spaced frequencies, thereby creating the illusion of a single high density reverberation system.

Although it is AKG's plan to market the system under its own name as a consumer product, the company will also pursue the licensing of speaker manufacturers interested in integrating the unit into their own systems.

If development plans continue on schedule, the unit should be available on the consumer market by next year.

Ampex Ties In With Wes Farrell Labels

LOS ANGELES—A long-term agreement allowing the Ampex Music Division to distribute Cheslea/Roxbury tapes through the U.S. and Canada was reached last week.

Thomas E. Davis of Ampex and Wes Farrell, Chelsea/Roxbury, boss, report the first album to release under the joint venture between Ampex will be "The Enchanted Garden," a collection of folk tunes by "For What You Got!" built around his million-selling single.

Philips Magnavox Bid

slumping TV industry was that Philips would help preserve competition, and anything in this area would be a good thing. Each company, in turn, has suffered problems in other home electronics areas as Panasonic and Sony came to the acknowledged that Philips was a tough competitor outside the U.S. and the Magnavox acquisition would give the Philips giant a big chance on the American scene.

With the videocassette considered a future major breakthrough in the home electronics market, this joint venture will presumably affirm the standardization contests between Philips and the other laser-disc systems that have developed. As both Toshiba and Zenith in the U.S., and Thomson CSF in France—during the recent Japanese invasion of the VLP, the die would be cast for a stepped-up marketing timetable.

Such an agreement—or its likelihood—would also serve to quieten a decision by RCA over its SelectaVision tape and disk formats now in various test phases, and Teledex for its own home video format that has seen a consumer introduction delayed by further in-home testing in Germany.

A U.S. marketing/manufacturing capability for Philips would also sharpen its aggressive plans for U.S. moves into blank tape, video cassette and recording components and audio recorders. Some of these already have begun through NAP and Philips Broadcast Equipment Corp., the subsidiary that markets the Philips VCR and other video broadcast equipment.

The Philips bid for Magnavox is just the latest in the string of foreign electronics giant moving into the dollar-rich U.S. market, and it is indicative of the pressure that Philips was put on by Motorola Quasar by Matsushita, Philips had lost to Rockwell in an earlier effort to acquire Admiral.

Whatever the outcome of the Philips tender—and it was no means assured as successful—the fallout will have far-reaching effects on the U.S. consumer electronics industry.

New Philips Developments

Should Philips decide to market the new LP-LP-1V, it will be in lower than that of chromium dioxide, and its abrasiveness level would be about the same as the conventional formulations.

Also new from the Philips labs are two more magnetic recording heads which remain stationary while reading off the information on the tape. At the same time, these heads have been designed to be free of Philips' scientists, include elimination of output variations from temperature fluctuations, and a reduction in head wear.

The heads, which are compatible with all magnetic recording media now available, can be positioned either vertically like a knife-edge against the tape, or horizontally. Philips is considering the development for applications in audio cassettes, but it is not sure what the new tape formulation, no plans have yet been made to market it commercially.
You Are Invited To Participate In Billboard's Blank Tape Celebration!

The October 5th, 1974 issue of BILLBOARD will be a gala affair in honor of the Blank Tape Industry.

Everyone you know will be there: the Tapes, the Cassettes, the Cartridges and the Reel-to-Reels—not to mention the Television Cartridges and the Video Cassettes!

And, the conversation won't be dull, unless you find the latest in blank tape product marketing techniques and distribution methods boring.

In fact, all the VIP's who make your industry competitive and exciting are awaiting your appearance at our bash—people involved in professional duplicating systems and accessories/services. Manufacturers of carrying cases. Mass merchandisers. Manufacturers of raw tape and the components used in producing blank tape.

We need you to help us celebrate in style, so don't make any other plans for October 5th, 1974.

To participate in BILLBOARD'S Blank Tape Celebration issue simply contact your nearest BILLBOARD sales representative today.

Don't let the party start without you—the price of admission is well worth the notoriety you'll gain by appearing.

LOS ANGELES: Bill Moran 9000 Sunset Blvd Los Angeles, CA 90069 (213) 373-3040
NEW YORK: Rob Wellman 1 Astor Place New York, N.Y. 10016 (212) 756-1725
CHICAGO: Jim Hargreaves 150 N. Wacker Drive Chicago, IL 60606 (312) 322-3461
NASHVILLE: John McCarthy 1731 West Front Ave Nashville, Tenn. 37221 (615) 259-1825
International Phonogram's Morris Hits Stores Waging Price War in England

By PETER JONES

(Music Week Staff Writer)

LONDON—A slashing attack on multiple stores that cut prices to "a ridiculously low level" was made by Phonogram manager-director, Tony Morris, at the company's annual sales conference last week.

While reporting a 39 percent growth during the first five months of 1974, compared with the same period in 1973, he said the High Street prices of records have contributed to overall economic matters like the three-day week and inflation.

"I say that special offers are a necessary part of our industry, but to have low cuts, without imposing a duration is ridiculous. We can't have open-ended offers." If people want to cut prices, then they must do it out of their profit margin, not ours. We won't subsidize losses offered, he said.

"And retailers who are facing retail sales reductions and to a reasonable duration." He said, "Our policy will be to support retailers and to range and help break new talent." Marketing general manager Ken Maliphant spoke of a 56 million population in 18 million homes working in the U.K. for decreasing hours for ever-increasing money.

"The leisure market has expanded. Our competition is not EMI or Decca or Polydor—it's anything else. The equivalent in value to the $5 or $6 price of an album.

"That's the equivalent of taking your guitar and case, or a violin out at a gig. We don't compete at artist level with Tom Jones or Last Level ... but with everything else in the line."

"We have the musical entertainment to the British who have a 14 million strong market and million cassette players and two million cartridge players. We must give them what they want. If enough want to hear Beethoven's Ninth played through turn-ops, then we must provide those mechanical means.

"And we have to remember that tape is now 28 percent of the market. We've all underestimated the power of tape. It's no longer just buncing—it's something special. It's grown, but the LP market didn't suffer in unit terms—11 percent up on last year.

"We have 7 percent of the tape market. We should have ten," he concluded.

Phonogram U.K. have a restructured ad division, headed by New Zealander John McCread who told the sales conference the aim was to improve quality by attracting artists to the company's own producers rather than accept standard talent to companies with outside agencies. Phonogram aims to compete in the teenybop market more than before and particularly hopes to break Andy and Paul Williams in the U.K.

The generation of artists who got their initial break through winning on Hughe Green's Opportunity Knocks on ITV in November and Philips' acts include Lena Zavaroni and Peter and Lee, plus non-Prophet, the Paper Lace, Paper Lace and Mary Hopkin. New Phillips' signings Diane Solomon, American girl, and Jamaican singer David ElDOWNLOAD(via Acoustic) and Who the...
RCA In U.K. Project: To Develop English Talent

LONDON—One of the major aims of RCA in the next few months will be to develop U.K. talent, the company’s managing director, Geoff Hanington, told the RCA sales conference here.

The last year has been golden for RCA in many ways, he said, and has seen big increases in the sales of full-price albums. The company has continued to consolidate the success of major U.S. artists, like Perry Como, Bing Crosby, and the 1950 U.K. material. However, Hanington added, there has been a significant increase in the interest in new and unconventional music, and this has led to a broadening of the RCA base. RCA will continue to focus on possible new ventures to develop U.K. talent.

Hannington reported that the first six months of the year have been...
A&M Distribs Agreement With Goldfish

TORONTO—An agreement has been reached between Gerry Labelle, managing director of A&M of Canada Ltd., and Ray Pettinger and Terry Jacks of the Vancouver-based Goldfish record label whereby A&M will handle the exclusive distribution of Goldfish in Canada. Goldfish was formerly distributed in this country by London Records.

Goldfish, which has its first single, "Baby, Baby, Baby," currently sung by Terry Jacks and has so far sold as close as $5,000,000 worth of records worldwide, according to Pettinger, has hoped that their association with A&M in Canada might be similar to that enjoyed by Decca and A&M in the U.S., where both companies operate very closely together.

Pettinger indicates that the Goldfish artist roster will be kept fairly small at the outset to give every artist the possible exposure. In addition to Terry Jacks, the label has Susa Jacks, Chilliwack, Barry Greenfield and Terry Jacks.

Initial product under the deal are two singles: Susa Jacks’ "Build Me A Tomorrow," backed with "A Song That You Talk," both due for release shortly. A new album by Susa Jacks produced by Terry Jacks and Claire Lawrence is expected soon as well as LP's from Lawrence, Barry Greenfield and Terry Jacks expected sometime in Nov.

Gord Morrison, the former Ontario promotion representative for Reprise Records (Canada) has joined Goldfish and will handle promotion for the label in Quebec and Ontario.

A&M Push on Vannelli

TORONTO—A&M Records of Canada pulled out all steps in its efforts to introduce January's native, Gino Vanelli and his band to the public during Vannelli's recent tour. A&M booked club dates in Vancouver and Toronto.

Vannelli, who was signed directly to A&M Records in the U.S. by Herb Alpert is already playing clubs across Canada with his single "Peggy Sue More" taken from his second A&M album "Build Yourself a People.

A&M playing a number of dates in the U.S. including a tour with Liza Minnelli and club dates in Lake Tahoe and Las Vegas. Vannelli was booked by A&M Club Manager, Keg Club manager Rick Berkart. On his opening night, A&M's Billy Simpson, A&M's booking representative, Bruce Bissell and Keg Club manager Rick Davies arranged the club's area to be in attendance.

The week of Aug. 26, Vannelli was booked into the Colombo in Toronto and A&M bought up the clubs 300 seats and threw a champagne party for Vannelli and radio and press people, rock jobbers and representatives from other record companies. A special menu was created for the club which utilized the " Powerful People" album cover on the front and the club was flown in on musical terms, on the back.

After the Toronto engagement saw Joe Vannelli close the club in a spectacular performance with his band which consists of Joe Vaniellis on keyboards; Richard Baker on drums, Andy Gill on guitar and John Mandell on bass. Vannelli was soon into his next leg before heading into the U.S. for club engagements in Buffalo and Boston. They will then travel to Montréal to play the prestigious In Concert club in October.

A North American tour for Vannelli is in the planning stages.

Egg, Manceige, Justin Paige, Shirley Elbbed, Bill King, Bob McBride and Christopher Kearney...Spencer Cherno is the new director at Chcll, Medally, Alta...Michael T. Walls, known as "The Singing Newfoundlander," has just had his album of Newfoundland songs released by Banfi Records, a division of Nemeth Quality Records Ltd. is preparing a major promotion campaign for former country artist, Mark Metcalfe and songwriter, Michael Argue, who was signed as a solo artist by Quality...John J. B. Vannelli is now the managing director of Chcll, Cobourg, Ont...Island Records and Difford Records, both administrated in Canada by Frank Davies with national promotion handled by Liam Mullan, are looking for promotion representatives to cover Canada...CHUL Western's, has had its broadcast licensing for CFUN, Vancouver, renewed to March 31, 1978, with the commitment to the Canadian Broadcasting Commission that it will broadcast 26 hours of information and orientation programs in English in the next 12 months including 10 hours of public affairs.

Love Combines With Island Recs.

TORONTO—Love Productions, headed by the dynamic Frank Davies, has acquired Island Records product for promotion and supervisory management in Canada. Quality Records will handle the distribution for Island Records in Canada. Initial album releases from Island in Canada include Jim Capaldi's "Wheat Meat Against," Eddy "Here Comes the Sun," George Harrison's "The Mirror," and "Kinoozo My House" by Sparks, one of Britain's hottest groups.

Davies has also announced the appointment of Liam Mullan as national sales manager of both Island Records and his own Daffodil and Strawberry Record label, Mullan is currently with the Canada Co., Quality Records, where he handled, among other things, the Atlantic Records label. CKGM in Montreal where he held down the position of music director, and A&M
FLASH

How sunny days for Bill King as "Blue Skies / Blue Skies" begins to be heard clear across the country. The Latin-flavored single, taken from King's forthcoming album and popular smash second album "Dixie Peach," is being played at CKGM in Montreal, CHUM and CHUM, also on CKS, CFEW, CQFR, CKQ, CTFT, CKY, CKXG, CKND in the Central region, and on CFUN, CKXG & CHAB in the West, and are numbered at CRL, CKY, CQFR & CKLG.

C.N.E. YOUTH DAY PRESENTS NEW FACES AND OLD FRIENDS

For the second time in the history of the Canadian National Exhibition, the responsibility for the annual Youth Day Concert was awarded entirely to one record company. And for the second time, that company was Capitol Records-EMI of Canada Limited.

In charge of the Youth Day show was the CHUM Toronto staff, and they prepared, promoted and presented a cross-section of the best songs and musicians in Canada. On the afternoon and evening shows to accept hundreds of free singles and copies of the posters each act had on display all over the city.

The West End led off with all the lively elegance their name promised. A recent signing of Capitol Canada, Youth Day was actually their concert debut. But the infectious vocal and instrumental harmonies of the quartet swiftly won over an understandably indifferent audience to prolonged enthusiasm. A good number of the thirteen original songs they performed are strong candidates for their first single session, to be recorded shortly.

Manege, another recent signing, is a French Canadian instrumental quintet building up a lot of excitement with the progressive music crowd in the Province of Quebec—partly as a result of a series of dramatic live concerts broadcast by Montreal's CHOM-FM, partly as a result of opening appropriately for people like King Crimson, Exekion and Soft Machine.

Although there are only three of them, they have been playing together for seven years, this was the band's first appearance outside of their province. A scheduled tour with Frank Zappa had to be scraped for technical reasons but they are hopeful that maybe in the spring...

At Youth Day Manege delivered a breathtaking tapestry of sonic colors. It was the kind of display for which groups like Pink Floyd and Gentle Giant have helped to prepare an audience, but more rocking than either. Their first piece, for example, was appropriately titled "Rapt," an elaborate fugue-like flow for flute, vibraphone and piano put into overdrive over a cycle of more than fifteen different percussion instruments. Their angular melodies were occasionally swept away by windstorms of rhythm, but they never lost their forward momentum, and the crowd that had been attracted by the charming songs of West Egg stayed on in awe through the full-color stereo portraits of Manege. With only a doubt, Manege is the most musically adventurous group in Canada. While they may never achieve mass cult popularity, Capitol Canada has every hope that the album they are finally going to concentrate on the music behind the theatrical storylines. With more than 300 nights a year at three and four sets a night driving these songs, they could perform with the same command and precision of the recording, and the assembly of a symphonic orchestra will be a natural addition to the Grandstand set.

The twilight and evening of the Youth Day Concert was warmed by some more familiar faces and highlighted some spectacular keyboard work.

West Egg elicits enthusiasm in concert debut.

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K-Tel Releases Canadian Pkg.—$ Share to CIRPA

WINNIPEG—K-Tel, one of the largest pacemakers of "oldies," has released a set of all Canadian material entitled the "Canadian Mint" with a portion of the profits of the record going to the Canadian Independent Record Producers Assn., according to Bernie Wilcock of K-Tel's Winnipeg office. The record features such artists as Terry Jacks: Lighthouse; Susan Jacks: the Stampeder; Dave Nichols: A Foot In Coldwater; Buchanan-Tanner: Overdrive; Wednesday: Hood; Motherlode: Lois Fletcher; Shawn Jackson; Andy Kim; Five Man Electrical Band; Crowbar; Fudd: Dr. Music; Southcoote; Johnny T. Angel; the Foggy Family; and the DeVinci Family.

Explains Wilcock: "The idea was basically that of Mel Shaw, the president of CIRPA and manager of the Stampeder. He suggested that we work with Quality Records in putting this type of set together and also instigated the discussion on a certain percentage of the monies from the sale of the LPs being given to CIRPA. After a couple of meetings we decided that it was right and should be donated to the association."

Continues Wilcock: "We are trying to help Canadian groups and will probably put out a new set each year. The TV exposure when the record is promoted will do the artists some good as well. Usually Canadian records are lost in the shuffle when they get put on other sets. Many people said the concept wouldn't work but preliminary indications are that it will do very well. Another great misconception is that without the Canadian content ratings Canadian artists would not sell. We don't feel that is the case and possibly the success of this album will prove us right."

Love Island Pact

- Continued from page 58

Records of Canada where he became the label's first national promotion director.

At the same time Davies announced the appointment of Dennis Cameron, formerly his personal assistant, to the newly-created position of manufacturing controller and he will be responsible for all areas of jacket, tapes, booking and record manufacturing for Daffoldil.

Mulhall's first action with Love was to hire Dave Berger, formerly of Capitol Records of Canada, as west coast promotion representative and Joe Owens, former national promotion manager of Quality Records as Ontario promotion representative. An announcement is expected shortly of a distribution deal for Daffoldil and Strawberry Records with A&M Records of Canada Ltd.

For Total Capability in Custom Mastering, Plating, Pressing, Printing

Compatible Discrete 4-Channel Records

CONTACT:

Sonnopress, Reinhard Mohn Ogh., Carl-Bertelsmann-Straße 161, D-4930 Gütersloh West Germany. Tel 293 932.

AMAZING BONDEL—Stephen James sign a five-year exclusive worldwide contract for the two-piece Amazing Blondel (Eddie Baird and Terry Wincott).

First album under the deal is Mulgrave Street, to be released Oct. 11 to coincide with the start of the group's nationwide U.K. tour of colleges and major venues. Left to right, Terry Wincott, Blondel manager John Glover, Stephen James and Eddie Baird.

SYDNEY

Beneath legend Muddy Waters is to make a return visit to Australia early next month... The Bee Gees have sold out the two Sydney Opera House concerts, so a third has been set for the Herston Pavilion, their support, Mr. George, should draw some attention. Phonogram's Bob Aird, left for England last week armed with slides, tapes and tapes to sell them as the "New Seekers." And will also promote the "Crayon Voyager," which combination music from the movie of the same name... Jeff St John arrived home late last week after six months working in London.

Rene glyc's new RCA album, "It's All a Man's World," is receiving good reviews in local papers... To La De Dan singer-guitarist Kevin Berich and wife Louise-a girl, many congrats... Rod McRae of Giggle and Rhetical Walker of Radio Station 8KR in Perth were both selected by Billboard's International Advisory Panel for their work in the programming field. Phonogram recording artist CDCE were supported for the London Reed concerts in Melbourne and Adelaide recently.

JOHN BROMMELL

CBS-Sugar Exec Post To Porta

MILAN—Johnny Porta has been appointed CBS-Sugar international operations manager, a new position created with the aim of improving the exploitation of foreign catalogs—according to central manager Giuseppe Giannini. Porta has been with the company for 10 years and recently was label manager in charge of the CBS Epic product. This post has now been assigned to Enrico Tarchelli, who previously worked in the promotion department for four years.

Ray Martino, a former singer and instrumentalist, has joined the promotion department to take care of international catalogs. Says Gian- nini: "Porta will coordinate all foreign activities with each label manager and with the international department and will continue to report directly to myself."
Music to Streets Test Big Success

PARIS—An experiment by French radio to bring music to the people of the street has been described as an unqualified success. The experiment was carried out in Aix-en-Provence, a city of 100,000, which is famous for its music festivals. This was no festival, however. As organized events are often canceled, only 30 percent of the local inhabitants attend the festivals which attract music lovers from all over the world.

Instead, there were no fewer than 71 free concerts on the street corners, although it was a busking operation. The concerts were given by troupes and violinists and other musicians, many of them famous. Jazz was also included, two ballad artists, Michel Portal and Martial Solal taking parts.

The concerts were given on advance of the local musicians in their street clothes were a street corner away from the center of the street which would begin. Within two seconds a vast crowd would gather to listen.

All the concerts were paid, the finances being handled by an organization called the Relais Culturel and the tourist Musique program of the French radio. Called “Music in the Street” the concerts cost around $250,000, which was paid by the radio. The other 45 percent was paid by the Relais Culturel.

The concerts usually only be given during the summer holiday season and next year a series will be organized to the street corner to a more important city. At first the trade paid little attention to the experiment but it is expected that next year record retailers and music shops will try to find out what it would mean in making some of the street musicians play in order that they might profit by displaying both the disks and the sheet music.

**International Contest Balloting In Italy Is Probed**

Stating that “It does not mean in criminalization,” Turin Deputy Public Prosecutor Rocco Scarfetta has reported that the police are working on the matter. Ono, Basso, Cravia, Gino Palloli, Giogli, Cinquetti, Mino Reitano, Ionino, and other investigators have been on the case for months.

Record companies named in the investigation include the Italian subsidiaries of CBS, EMI, Phonogram, and Decca, and several independent labels. The police have exclusive contracts with one or more of the singers.

Prosecutor Scarfetta says that after nationwide radio commercials of letter tickets sent in for the 1971-72 “Canzoni” season it was determined that tickets received, only 11,500 were legally sold. The other six million, or one-third of the total, were false, he says.

“Canzoni” is a national television weekly song contest, from October to January. After each program, the Italian vote of their favorite singer or song. Their ballots, which also serve as lottery tickets, are sent to the company that has the vote of studio judges. At the New Year’s final, the winning lottery is determined, and the singer is picked from ballots. Prizes run into thousands of dollars.

Nicolò Di Bari, who won the 1972 contest, was not among those under investigation. Under Italian law a judicial note is not a formal charge but a warning that magistrates are investigating a person’s possible involvement in a crime.

Italian newspapers, which are giving front-page coverage to the “Canzoni” case, have quoted police sources as saying that over 100 policemen have been taken part in the investigation. According to police raids on the homes of the singers and record company officials during a two-year period, the investigation is by far the most popular program in Italian television history.

Others named in the investigation are Salvatore Mazzacco, a record producer, Luciano Mondinelli, executive for Zonata, Fondazione, Edizioni Mondinelli, Ilbiche; Michele Bonnet, executive for EMI; Gianni and Enrico Guarnieri, owners of the company, with exclusive contracts with Cinquetti and Doreli; Alfredo Bontini, GM of the company, with exclusive contract on Fratello.

Otters are Giovanni Battista Anfossi, managing director of Ro-Fi, and Franco Fratelli, with contracts on Michel and Zaninetti; Giorgio Mintanghi, president of Duran Discamento, Paul and Paul; and Reitano; Linda Elleking, ad- minister of Kudoko Records, with whom the company is named. Authorities have also been asked to interview the legal representatives on Phonogram records.

**All face possible fraud charges.**

French Acts Need Foreign Exposure, Weekly Asserts

PARIS—According to the French weekly, two French pop groups face virtual extinction unless they work abroad. Yet on the home front, France is losing the Anglo-American ice-like Magna in the U.K. and Les Variations are losing to Dürum.

It is still something of a mystery why British groups in particular are appearing on French radio and have made no trade for themselves while the French groups do not make anything like the same impression. One reason may be that the policy of the companies is to use individual artists rather than groups, which means that disks are comparatively rare. It is of interest to note that at the Polydor congress held in Paris, not a single French group was invited in the novelties for 1975. On the other hand, the Rabettes, a British group, was brought over specially to play in France for the first time.

A great many minor groups have disappeared completely and those who have succeeded in hanging on have not sufficient money to buy all the instruments they need. According to the British, one of the oldest groups, Mahjou, which has recorded the first French group to live in the community under difficult conditions. Rice and noodles are their basic staple.

It is rare, says the paper, that a French group can manage to draw an audience as of as much as 500 and Jean Karony of Basy records admits that the group, Gonn, has cost something like S100,000. The groups are trying to find a place for themselves by adopting jazz styles, but the going is rough. The one hope therefore is to find a market in Britain or the U.S. but competition is great, money is needed and on the whole it is no more than a dream for most groups.

**Radio Bill?**

- Continued from page 50

celebrating numbers of AM-FM radio slated for post-delivery installation in cars. Opponent EIA also depleted the demand of choice some consumers. But if the bill must go ahead, the manufac- turers ask for a two-year lead time, and a $25 price cut for excep- tion of the less expensive systems.

As for the implementing agency, the FCC, its chairman Richard E. Feynman, administrative Senate and House committees that the auto-radio picture is bad, and that studies mandate auto manufacturers have exaggerated the costs claimed for adding FM service to their car radio.

Sill, Wiley says that if a general all-channel radio bill is passed, he would prefer to limit the FCC’s first AM-FM capability requirement to auto radios, for a start. He has doubts about incurring extra costs and might prefer cheaper AM sets in their homes.

**BILLY ROSS IS BIG INTERNATIONALLY**
Billboard's September 14, 1974

Number of singles reviewed this week: 70

Top Single Picks

**Pop**

**First Time Around**

- **ARROW—Touch Much Too Much** (2:30): producer: Mickie Most; writer: W. Chin-Chin; publishers: BMI.
- **FOXTROT—Don't Be My Killer** (2:31): producer: Johnnie W. Wright; writer: W. Chin-Chin; publishers: BMI.
- **ALLAN SMITH—Lost Boy** (2:30): producer: Johnnie W. Wright; writer: W. Chin-Chin; publishers: BMI.

**Country**

- **BOBBY ROSS—Make It Feel Like Love Again** (2:44): producer: Bobby Ross; writer: Bobby Ross; publishers: BMI.
- **LARRY FELDER—The Cord Song** (3:04): producer: Larry Winston; writer: Larry Winston; publishers: BMI.

**Easy Listening**

- **DICK FELLER—The Cord Song** (3:04): producer: Larry Winston; writer: Larry Winston; publishers: BMI.

**Country & Western**


**The Beatles**

- **GREAT NORTHERN—A Candy Mountain** (2:40): producer: John Lennon; writer: John Lennon; publishers: BMI.

**Rock**

- **THE RHODES KIDS—You're My Magic** (2:56): producer: Dennis Davis; writer: W. Chin-Chin; publishers: BMI.

**Recommended**

- **NITY GRITTY DIRT BAND—Boats of New Orleans** (2:30): producer: Allen Goldsby; writer: Al Goldsby; publishers: BMI.

**Billboard's Recommended LPs**

- **The Beatles**
- **The Rolling Stones**
- **George Harrison**
- **Elton John**
- **Bruce Springsteen**

*Continued from page 62*

**pop**

Background quality. This is music to do something else by. It's perfectly uninteresting. Best bets: "Love Theme," "Io Soo" (The Sound Of Philadelphia).

**BARCLAYS JAMES HARVEST—Everybody Else, Poly-5045. Popular British concert rock band and folk and come up with their own fine effort. Best bet: Harvest of the various LPs, excellent value. Best bet: "Love Theme," "Io Soo."**

**M ichael Wendeln—Southbound, Budlight BOS 5696. Second effort from singer/songwriter who seems to capture some of the late blues and rock and folk at all. Good vocals on rock background bands do not go for country. Best bet: Hairway. "Only A Fool With Love."**

**SUN CHILD—In Changing Things, MCA 448. Very up, for the most part to the versions of songs from the album to handle. The second set from three older sides of songs. The songs show up on country. Best bets: "The Milken Theorems Through The Stars."**

**Willis Alan Ramsey—Shake 50/124 (MCA). Review of country/country rock LP that seemed to get lost in the shuffle when first released several years back. Excellent writing and singing from artist who could make it big in country and may belong here. Best bets: "Working Costantino" (soon covered by "Paradise Lady."**

**Lorrence Welk and HIS MUSICAL FAMILY—Celebrate 30 Years in Music. Warner Bros. 5602. MCA 468. Welk may not hit the top of the charts, but he is a steady seller and this set of 10 LPs plus a photo album should make fans of the first-rate orchestra.**

**Duke Ellington—The Plumed, Fantasy F 9480. Relaxed small group music in 1960 and 1970 with two rhythm sections allowing Ellington's solo playing plenty of fancy figures. He is in a bright mood on the 10 cuts—mostly excellent, especially "Forget Steam Remember Bing!" "Swiss Blues."**

**Harry Bonds—Treasure Chest, Warner Bros. 7061. Has recently achieved his second commercial success and this double set from three older sides of music show up well and fans new addition alike. Outstanding keyboard playing and able beats. Best bets: "Sleeping Giant," "Wiggles."**

**Earth, Wind & Fire—Another Time, Warner Bros. ZW 7176. The latest from the band, a excellent song group. This LP is a new, distinctly different LP for the band.**

**Classical**

R. Strauss: Also Sprach Zarathustra—Concertgebouw Orch., Philips. Philips 650-654. Catalog competition here is intense, with many of the most potential of its kind. Nevertheless, the live recording and recording studio values that will draw many collectors. His robust yet com- pellingly romantic theme is done in a straight sound and this album is in all the details of the complete score, and beau- tifully balanced. A generous dome disk for top-flight play back music.**

**MODERN OPENS A CONCERT ENCORE; Edye Lee-Anne, soprano; English Chamber Orch. (Decca), Philips 650-644. Whatever she ever appears, and her Statecitic concerts have been fre- quent in recent years, Ms. Lee-Anne impresses more and more as one of the bookkeepers among the public. Also, it is a well-ordered program of some of the best re- search.**

**Steve Martin—Connie and the Snowman treasures. A big favorite of some of the best.**

**Spotlight on Canada Next Week in Billboard.**

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<thead>
<tr>
<th>Hot 100 Chart Bound</th>
<th>Chart Review</th>
<th>Billboard Chart Bound</th>
<th>Billboard Hot 100</th>
<th>Chart Review</th>
<th>Billboard Chart Bound</th>
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</thead>
</table>

### Billboard Hot 100

1. I Shot the Sheriff – Stevie Wonder (Nat. Life, Motown, 450 403 (Atlantic))
2. Rock Me Gently – Larry John & the Kings (B.B. King, Capricorn, 209)
3. Don't Change Horses (In the Middle of the Stream) – The Doobie Brothers (Warner Bros., 426 1663)
4. Please Come to Boston – Stephen Stills (Reprise, 203 013)
5. Give Me Love – The Rockefellers (Columbia, 426 5398)
6. Can't Get Enough of Your Love, Baby – Al Green (Stax, 209 0953)
7. Tell Me Something Good – Linda Ronstadt (RCA Victor, 203 0985)
8. I Found Love – The Four Tops (Motown, 209 1242)
9. You and Me Against the World – Aretha Franklin (Atlantic, 209 0157)
10. A Message to You, Rudy – Jerry Butler (Scepter, 209 0163)

### Billboard Chart Review

1. Keep on Smilin' – Steve Miller Band (A&M, 209 0157)
2. Life Is a Rock (But the Radio Said) – John Lennon & Yoko Ono (Yoko Ono, 209 0154)
5. Happiness Is Just around the Corner – Van Morrison (Reprise, 203 013)
6. The Big Bopper – Tex Beneke (Capitol, 209 0154)
8. You Can't Be a Nice Guy (If Your Heart Don't Shine) – Tony Joe White (Capitol, 209 0153)
9. Rock 'n' Roll Heaven – The Ramones (Sire, 203 013)
10. I Wanna Be a Computer – Randy Newman (Columbia, 209 0157)

### Billboard Chart Bound

1. Another Saturday Night – Cat Stevens (Polydor, 209 0154)
2. Beach Baby – Boarding House (Columbia, 209 0158)
3. It's Only Rock & Roll – Rolling Stones (Decca, 209 0158)
4. The Sweet Home Alabama – Lynyrd Skynyrd (Capricorn, 209 0159)
5. Who Do You Think You Are – The Yardbirds (Decca, 209 0159)
6. Let's Put It All Together – The Hollies (Decca, 209 0159)
7. Feel Like Makin' Love – Stan Freberg (Decca, 209 0159)
8. Rip It Up – The Rolling Stones (Decca, 209 0159)
10. Arachne's Eye Featuring Alice Cooper – Gene Vincent (Epic, 209 0159)

### Billboard A-Z (Publisher Licensed)

1. A: Ain't Nothing Like the Real Thing – Stevie Wonder
2. B: Life Is A Rock (But The Radio Said) – John Lennon & Yoko Ono
3. C: Kings of the Valley – John Denver & Randy Newman
4. D: Straight Shooter – Woman – Van Halen
5. E: Happiness Is Just around the Corner – Van Morrison
6. F: The Big Bopper – Tex Beneke
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A reflection of National Sales and programming activity by selected dealers, one stop and radio stations as compiled by the Charts Department of Billboard.
Wayne Berry

"Indian Woman from Wichita"

The new single from the forthcoming album "Home At Last."

RCA Records and Tapes
<table>
<thead>
<tr>
<th>LPs &amp; Tape</th>
<th>Suggested List Price</th>
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<td><strong>Title</strong></td>
<td><strong>Label, Number (Orig. Label)</strong></td>
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<td><strong>STEREO</strong></td>
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**FOR WEEK ENDING September 14, 1974**

**Billboard TOP LPs & TAPE**

**Suggested List Price**

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<th>Week</th>
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<td>GORDON LIGHTFOOT</td>
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<td>7.99</td>
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<td>5.99</td>
<td>7.99</td>
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<td><strong>Jackie &amp; The Sunshine</strong></td>
<td>5.99</td>
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<td>43</td>
<td>JOHN THOMAS</td>
<td><strong>You Can Stand &amp; Feel</strong></td>
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<td><strong>Music From The Motion Picture</strong></td>
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<td>9.99</td>
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<tr>
<td>65</td>
<td>JAMES BROWN</td>
<td><strong>Funk</strong></td>
<td>5.99</td>
<td>7.99</td>
<td>9.99</td>
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**Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-30 Strong increase in sales / 11-20 Upward movement of 4 positions / 7-10 Upward Movement of 6 positions / 5-10 Upward Movement of 8 positions / 4 or less Upward Movement of 10 positions. A Hearing Industry Association Of America seal audit available and optional to all manufacturers. (See indicated by starred dots).**
“Let This Be A Lesson To You” WDS 11279
Thank you all for the immediate acceptance of this, our latest single. See you on the charts!

The Independents
On Wand Records

Wand

A DIVISION OF SCEPTER RECORDS, INC.
254 W. 54TH STREET • NEW YORK 10019

Mgt: Bob Schwaid
Thruppence Ltd.
(212) 641-5580
Booking: Queen Booking Corp.
(212) 469-1400
Congratulations, Eric

#1 Album, "461 Ocean Boulevard"
#1 Single, "I Shot the Sheriff"

Distributed by Atlantic Records
From RSO Records & Tapes
and
The Robert Stigwood Organization
Col & Atlantic Share Act

Following the initial two releases, both Columbia and Atlantic will decide whether they will continue the arrangement. On each release, return and cutout policy will be determined by the distributing company. Budgets for production, marketing and merchandising have been agreed upon. In case of additional market emphasis being necessary in any one category, joint approval for increasing budget ceilings will be necessary. Publishing will be handled by group members and their respective publishing firms. The original Electric Flag record for Columbia in 1968-69, and had two LPs and a greatest hits album released by CBS. Roger Talbot, 22, of Troy replaces the group's original bassist Harvey Brooks.

RIAA Contacts Senators

- **Continued from page 3**
- Music publishers and other advocates of such an increase.
- Gortikoff offers several examples of what the misleading information and situations.
- Economic studies by the record companies show that many, if not all, of the charts and statistics published on the industry.
- Data from the publishers puts the latter figure at $12 billion.
- Publishers claim that royalties are now split among more composers of more songs today than a few years ago. But no data has been introduced to back up this claim. Nor have the publishers offered any evidence of their profitability, or any other economic data, despite repeated attempts to obtain such information.
- The publisher's argument that the rate should go to 3 cents as an "inflation adjustment" has no justification and would result in a change in the cost of living index. That index takes no account of the tremendous increase in the volume of records sold and of the tremendous increase in royalties to composers and publishers.
- The argument that Section 115 (which proposes the rate) would only set a ceiling and not a rate overlooks the fact that publishers at their own discretion as rights holders can insist on this rate.
- Gortikoff points out that the Judiciary Committee cut virtually in half key rate schedules in Sections 111 and 114 of the bill (S. 1361). "Yet the recording industry was single out for a 50 percent rate increase in Section 115."
- In noting the rationale of the Senate Judiciary Committee in approving the 3 cent mechanical was to match Section 114 which provides a new performance royalty for record labels and performers, Gortikoff points out that subsequent action by the Commerce Committee would eliminate this performance royalty. "Thus the recording industry could be deprived of a meaningful source of new income through the performance royalty, while suffering a $50 million increase in the mechanical fee.

The Newark grand jury investigating payola and drugola in the top 40 stations on both coasts. On the East Coast, a number of disk jockeys and agents are reported to have been quizzed while on the West Coast, record executives nervously pass along the rumors that indictments are imminent.

SQ or QST? That's the question being raised by Capitol following a story in last week's issue that a number of Capitol clients have been refused with a radio station at various times. Capitol claims it is not involved with Sanusi and asserts that when in effect were mixed in the Sanusi QSU quad system. Capilin claims it is not involved with Sanusi and asserts that when in effect were mixed in the Sanusi QSU quad system.

But a Billboard staff at the recent seventh International Artists, Producers Forum in New York, Capitol LPs in Sanusi QSU in the hardwork manufacturer's hotel, Sanusi officials claim that U.S. label sales have increased with a new market identification. In any case, Capitol insists that the only quad product it has refused to date has been on "tape." except for eight albums mixed in quad for special marketing purposes and the Northridge quad that CBS ISO produced for the non Sony we were to get into the quad market today, the initial album will also be encoded in the CBS SQI system.

Frank Sinatra's guests at his Sept. 27 Universal Amphitheater benefit show at Glen Canyon National Recreation Area in Arizona, a NBC owned television special. "The Man with the Golden Voice," will feature entertainers and personalities and will begin at 9 P.M. EST. Featuring a 60-voice chorus, the special will be televised in color on NBC and radio stations across the country.

Barry Blackwood, who competed in the recent American Song Festival competition as an amateur, has not had any songs published. Ted Dano of the sponsoring Stern, Moyal & Company, San Francisco, California is a former Blackwood had had songs published, during a recent speech Dano gave in Los Angeles about the festival. We can tell you that Barry Blackwood is a great talent without full pay or get shot at group's Sept. 7 appearance before 15,000 in Hawaii. Gold claims three crewmen, one of whom had been in a "go-go" situation. A gun was fired from an armored car at the show also featuring Billy Preston, Black Oak Arkansas and Brownsville Station. "The scene was so violent I didn't even yell at anybody," says legendary shoat Gold.

Harry Mancini's single of theme from controversial motion picture "Good News," has been number one for 12 weeks, and will continue for Tuesday (17) telecast date. 

Sly Stone profiled in October "Playboy." ... Nickerson is now daddy of his fourth child, a seven-lbs. son, Sam.

BIG SALES STORIES: Atlantic followed its biggest sales week with two RIAA-certified gold singles last week. "White Rabbit" sold 20,000 copies in the first 10 days of Capricorn month and predicts final tally of 56 million. LSC's "My Lady," is a $96,000 gold dupes by Elektla.

ut. In San Francisco, a "Country" program dubbed "Creative Productions," signed composer-producer Paul Lancaster, who writes "Playground In My Mind," to sing "Rite Of Spring." ... Carol Lawrence cancelled all dates because the band and housing problems are getting. Telly Savalas to debut in Vegas at Sahara... Frank Jr., Nancy and Frank Sinatra now summit showcasing at Harrision's Tahoe... Gary Lewis & Playboys back on New York stage.

Look for Clive Davis to announce shortly a new label name for Bell Records, and the overall direction the label will be taking under his charge. Meanwhile, Bell is rush releasing Sun Quatro's latest single, "Devil Gate Drive." Ms. Quanto, along with two local rock bands, will be some 63,000 fans to the opening concert in Pittsburgh, sponsored by radio station 13Q.

Independent record producer Phil Gernand was granted an "Oscar of Starmen" at the recent International Show in Hollywood.

All of Private Stock's top executives are on the road meeting distributors and doing advance promotion for the label. New England and New York have been formally acquired by Don Siviero... New York Times Music Publishing signed composer-producer Paul Vine, who wrote "Playground In My Mind"... Ike & Tina Turner setting tours to Japan, Australia, New Zealand, Venezuela and Europe... Denise La Salle, soulbird artist, touring Germany, Belgium and England.

Joseph Golden opened West Coast branch of Fat Back Productions in Santa Monica. Founded in 1973, firm provides road crew and security guards for rock shows.

Lawrence Welk has 5th music anniversary album with photo booklet... Harry James and Les Brown Bands play third anniversary fest of London Bridge over the weekend... Benny Osmond, 14, of O'Sullivan guested at Carpenters at Hollywood Bowl.

STARS IN KANSAS CITY

Cooper Movie Rates Promotion

- **Continued from page 1**
- Los Angeles — What may be the largest promotional and merchandising campaign ever centered around a rock movie will be launched Sept. 18 in Kansas City for the opening of "Good to See You Again Alice Cooper." Hollywood's merchandising and promotional plans is Film Communications, Inc., with a firm dubbed Creative Coalition (the distribution for the film and Putney Houses (producers) involved in the project.

The movie, first released last May, has now been edited and Los Angeles print house will follow the Kansas City opening.

Components in the promotional and merchandising plans include a contest in association to San Sack of Product Promotions, will include heavy TV and print advertising, a national three-hour-long radio show with Alice Cooper, souvenir booklets to be sold at theaters, T-shirt giveaways, a companion film, sales, LP discounts and other contests.

"It's a kind of documentary of the 1973 summer concert," says Pappas. "One of the first things we will be doing is placing commercials on leading radio stations. Programs, which will be four- color with sponsorship participation, will be sold at $20 to $35,000, 100,000 shirts with the movie's title on them. The back of the shirts will have call letters for local radio station if they are offerred via contest giveaway." The band plans to show will play in each city around a week before the movie opens. Television spots will be 30 seconds and will be shown twice and will be in color and feature clips from the movie as well as stills. "We could do this on any number of channels," says Pappas. "LP discounts may be offered with a ticket stub."

In this context, Pappas hopes to have young people in various cities walk up to persons on the streets and say the title of the film. Pappas' firm hopes to have a few people walking the streets, and if one of these stunts is great with the movie title they will win some sort of prize. Pappas says a kind of documentary of the 1973 summer concert tour, says Pappas. "One of the first things they are doing is placing commercials on leading radio stations. Programs, which will be four-color with sponsorship participation, will be sold at $20 to $35,000, 100,000 shirts with the movie's title on them. The back of the shirts will have call letters for local radio station if they are offered via a contest giveaway." The band plans to show will play in each city around a week before the movie opens. Television spots will be 30 seconds and will be shown twice and will be in color and feature clips from the movie as well as stills. "We could do this on any number of channels," says Pappas. "LP discounts may be offered with a ticket stub."

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CAPITOL RECORDS
Congratulates

Your Capitol representative offers a comprehensive merchandising campaign to celebrate Hag's 30th, which includes his #1 singles, "Old Man From The Mountain" (3900) and "Things Aren't Funny Anymore" (3880).
EVERY 10 YEARS OR SO SOMEONE RELEASES A RECORD THAT IS SO NEW IT STOPS PEOPLE FROM ASKING WHAT THE NEXT BIG TREND WILL BE. PREPARE YOURSELF NOW FOR THE EVENTUAL PHENOMENON WHICH IS ABOUT TO TAKE PLACE.

CHELSEA RECORDS INTRODUCES DISCO TEX AND THE SEX-O-LETTES.

“GET DANCIN’” A NEW SINGLE CH 3004

PRODUCED BY BOB CREWE