Performance Royalty Not Dead in Senate

By MILDRED HALL
WASHINGTON—An increasing number of Senators who were absent or who voted against record performance royalty during the Sept. 9 Senate revision vote, are pledging the restoration of the performance royalty principle to the final version of the general copyright revision bill in 1975.

Those predicting the reinstatement of the record royalty principle include Senators John Tunney (D., Calif.) and Harrison A. Williams (Continued on page 10)

New Videodisk VIDCOM Star

By NICK ROBERTSHAW
CANNES—VIDCOM, Bernard Chevy's fourth video communications market and study seminar, was held Sept. 16-21 in an atmosphere of quiet determination rather than buoyant zeal.

About 25 percent of the show was devoted to available program materials and current CATV technology, with the remaining half claimed by (Continued on page 44)

Arrow Sets Audio Expo

By RADCLIFFE JOE
NEW YORK—In a major promotion plan to entice its name to the audio retailing map, Arrow Audio, with 11 shops in the New York-New Jersey-Connecticut area, is finding out more than $150,000 for a two-day consumer-oriented audio exposition to be held at the Feb Forum, Madison Square Garden, Oct. 29-30.

The show, titled "Sonics Spectacular: The Greatest Stereo Story Ever Told," is being staged in conjunction with Arrow's major suppliers and will feature a number of rock acts, including Barnaby Bye, radio personalities including Don Imus and Cousin Brute, leading sports personalities, and Penthouse Pen as hothouses. (Continued on page 10)

This week: An in-depth look at the international classical recording markets. See pages 49-60.

Broadway Musicals Flower Despite Inflationary Prices

By ROBERT SOREL
NEW YORK—Despite a depressed economy and spiraling prices, the 1974-75 Broadway musical theater is opening with more than its usual fervor and neon lights burning with recording and publishing activity.

Some dozen musicals have been funneled regarding time and place, an increase over last year's pace, with some dozens more waiting hopefully in the wings. Record deals have already been set for five of the shows. Chappell Music leads the publishing parade with rights to four shows: E.H. Moore has rights to two thus far.

Nostalgia and revivals seem to continue the trend of the last few seasons, with "Gypsy," which bows on Monday (13), as the season's first musical offering. The show stars Angela Lansbury and is a revival of the Arthur Laurents-Jule Styne-Stephen Sondheim musical which opened here in 1974.

The production opened last year in London, where it was recorded by (Continued on page 12)

Longines Curtailing Mail-Order Activities

By IS HOBOWITZ
NEW YORK—Longines Synphonette Society is being substantially phased out as a direct-mail record club operations and affiliate Capitol Record Club is being peddled.

This became known last week as some 60 Longines personnel were pink-slipped. President Robert Bartley has left, and the Westwinghouse subsidiary has called halt on now solicitation mailings.

At the same time, it was learned that the Capitol Record Club, acquired some years ago by Longines, was being offered around for sale, with no takers for the complete operation reported. But at RCA Records a spokesman says that discussions (Continued on page 11)

UA Uses 'Magnum Force' Radio Promotion Thrust

By ELIOT TIEGEL
LOS ANGELES—United Artists Records of America is applying a "Magnum Force" promotional concept these days in pinpointing its radio airplay emphasis rather than "shouting" its efforts.

The "Magnum Force" concept, in the words of Don Graham, the label's director of national promotion, entails working with "quick barometer" small market stations to obtain a fast reading within a week of a single's potential which is then passed on to a major market outlet.

A number of these quick reading stations have evolved in markets smaller than the secondaries and by finding them in one geographic region, UA is able to produce strong listener reaction reports from that (Continued on page 11)

Cassette Rules Through Europe

LONDON—The 8-track cartridge is alive but in most cases not doing very well in its bid to overcome the huge gains made by cassettes, a survey of key European countries reveals.

As a matter of fact, sales of cassettes in many countries have increased their percentages over their 8-track competitor.

A variety of reasons are cited for the 8-track's dim picture. In Norway the survey reveals that the customer favors the wide selection of home cassette equipment. In Holland the cassette's inroads are so (Continued on page 63)

Did you "Higga-Boom" today?

"Higga-Boom" (BAKEW31-5)
An "Astralsignal" from Gene Harris. On Blue Note Records and Tapes.
The first album by Wayne Berry

"Home At Last"

Produced by Norbert Putnam of Code 615 Productions, Inc.

RCA Records and Tapes
Antipiracy Suits Gear Up, U.S. Attorneys Set Trials

LOS ANGELES--Federal clampdown on tape piracy accelerates this fall, with the Justice Department collaborating with U.S. Attorneys in 32 counties in a major assault on important suits crossed country, Oct. 16, was set as trial date for the 32-count case in the Eighth district court, Aiken, S.C., against Sam and Charlie Schafer, doing business as Custom Recording Service, N. Augusta, S.C. (Billboard, Aug. 17).

Concurrent with the Schafer trial will be a mid-October start for the U.S. vs. Joe Blanton doing business as LaBlatt Enterprises, Tulsa.

Rich Leads In Country Nominations

NASHVILLE--Finalists have been announced for the Eighth Annual Country Music Assn. Awards Presentation to be aired on CBS Oct. 14.

Charlie Rich, as anticipated, leads the list of nominees. He is a finalist in five of the four categories of his songs also are in the running.

The CMA show is the oldest and most widely renowned of the year-long program in country music. It will be presented live and in color from the stage of the Grand Ole Opry, Nashville, at 9 p.m. EST. Time.

Joe Cates Productions of New York will produce the show, with Cates and Frank W. Stapp, and Walter C. Miller and Chet Hagan as co-producers. Hagan again will script the show. As in previous years, KRAFT Foods, Inc., will sponsor the telecast.

Totally international in nature, Olivia Newton-John also is a finalist in four categories. Anne Murray also is a final nominee.

Co-chairmen of the Show Committee are Jack Stapp, president, (Continued on page 36)

SIMON'Says:

Discotheques Continue to Grow; Up 10% in 6 Months

LOS ANGELES--Discotheques, gaining in popularity during the past months in major markets around the country, are seeing the rate of about 10 percent every six months.

That's the field view of Mark Simon, who hosts his living by promoting records to these exposure outlets. These represent either new clubs springing up or old clubs going into a discotheque format. In fact, in the popular disc of the disco format has recently been generated, to wit: the Mobby McGee chain which has clubs in Phoenix, Dallas, and San Francisco. These are being operated by the group in Los Angeles and Redwood Beach, Calif. Big Daddy's, which operated in Florida and primarily features live music but also records played by a disk jockey, is also another example. The old Motel in Redondo Beach, Los Angeles.

In addition, the Playboy Club in Los Angeles is trying to broaden its discotheque setup under manager Bert Taylor. New York, New York, even has a discotheque newspaper called The Gig.

As a result of the growth in clubs, and even Simon can't estimate how many total discotheques there are now--the club scene has become a vital promotional tool for new records. And that was the springboard for Simon's Promotional Proposals, which includes promoting discs in discotheques and researching estimates, probably at least 750,000 clubgoers a week.

Among the major discotheques according to Simon: Studio 1 in Los Angeles, which has an audience flow of 150,000 a week; the Studio in San Francisco, which has a flow of about 10,000 a week; the Farmhouse in Honolulu, which has a flow of about 20,000; and The Hollywood in New York.

On its front page story in the July 6 Billboard, detailing the emergence of the disco scene around the country, among the best, in the words of the Speck Easy in Los Angeles, plus Le Jardin, Le Jardin, Penneys, Wednesday Night, Thursday Night, Friday Night, The Lord, The Loft, Alexander's.

(Continued on page 12)

CAPITOL SHIFTING COUNTRY DEPARTMENT TO NASHVILLE

LOS ANGELES--Capitol Records has here will move its country division to Nashville next week, after more than 30 years of basing operations on the West Coast.

The decision comes under the supervision of Frank Jones, vice president and general manager, who will move to Nashville.

In conjunction with the move, Bill Williams has been named national country music executive and will be based in Nashville. Don Owens becomes director, country music services, and will be based there.

Jones has headed the country division since October of last year, and emphasizes that he will be dividing his time between Nashville and the West Coast. Capitol and Jones have long been proponents of the philosophy of strong bases on the Coast and in Nashville.

The current country music artists such as Merle Haggard and Buck Owens from Bakersfield as well as Susan Raye, Tony Booth and Bob...
David Builds Record Service Into Goliath

NORTH CANTON, O.-Stark Record Service has ballooned in 17 years. Founder-president Paul David left his brothers' toy-racing firm that year to copy Handelman Record rounders he had seen a vicinity of times while both were servicing a variety retail account.

From a record inventory housed in his own backyard garage, which he himself racked to about two dozen five-foot racks in a 40-mile perimeter, David has built a 300-person organization, which will do between $16 and $17 million this year in records, tapes, accessories and sheet music and folios. The base is still here in Stark County. But the 1949 warehouse has been enlarged three times from its original 11,600 square feet to 45,000 square feet. From the five-foot conventional drug-store rack, David and his youthful crew have built 30 company-owned Camelot stores spread across 16 states. In addition, he serves a number of manned depart- ments, racks smaller accounts and still does a substantial one-stop business.

David is a conservative business- man. Joe Breski, who came to work at Stark in 1968 and now wears the merchandising, marketing and purchasing hats, remembers there were 600 album titles, 200 prerecorded tapes and 40 singles he was concerned about then.

Now Stark will provide almost 8,000 record/tape album titles consistently from its inventory and almost 1,000 current and old singles.

The debt-free operation (his suppliers, Bill Williams, has paid David regularly discounting his bills) is now ready for company-owned store expansion. Original Stark employee Phil Shan- non, now general manager and the executive responsible for expansion planning and special projects, has a blueprint that calls for up to 18 new Camelot retail outlets in each of the next five years. David would then be in a class with chain giants such as Musicland, Discount Records, Disc Records and Record Bar.

While the emphasis is on mail loca- tions, Stark will consider all types of location. The store is the thing. Camelot stores have a great similarity. It's intended.

Artist Raymond Cova developed for David a four-color graphic five years ago. David liked it so well he copyrighted the design. The Belden Village mall store within four miles of the warehouse is typical.

Stark favors about 2,200 square feet. The stores are fixtures are all cus- tom-made to the firm's specifications. All divider cards, headers and signs are custom, many being made at the firm's base in its own four-employee sign and printing shop. Color and airliness in the store are inherent. Stores carry from 9,000 to 12,000 titles. There's real definition in each category of repertoire and loads of artists' dividers to help a customer.

Large silk-screen signs point up merchandise or programs of current emphasis.

Managers like Frank Trace, a veteran Stark employee who runs Bel- den, are constantly working with the two trainees. David initiated the training program seven years ago.

David stresses the importance of his own people in a successful opera-

Billboard photo by John Sigel

In This Issue

GALVESTON/TEXAS

HARRIS LATHOWER

Larry Harris joins Casablanca Records, Los Angeles, as vice president. He will handle album promotion, artist relations and supervise marketing func-

Tape Reviews

Mr. and Mrs. Glen Watkins of Pasadena, California an-
nounce the marriage of their daughter, Patricia Jaws, to Mr. Cheech y Chong, sons of Mr. and Mrs. Chong of Siam,
Rocket Roll.

The hit single, "Chameleon," and the gold album, "Head Hunters," were only the beginning for Herbie Hancock, the entryways to a new galaxy of music that reached a whole new audience.

On "Thrust," Herbie Hancock takes his amazing array of electronic keyboard instruments to places they've never been, propelled by some of the most powerful rhythms ever created on or off this planet.

"Thrust."
Where no man has gone before. Where everyone is sure to follow.

From Herbie Hancock On Columbia Records® and Tapes
McClaran Hits Exemption

WASHINGTON—Sen. John L. McClaran tossed another grenade last week at the exemption from royalty fees during recent passage of the copyright revision bill S. 166. 

McClaran said on the Senate floor, "This is the final battle of the billboard story reporting the Sesberg suggestion of 25 percent per year for stereo music, and in his debate he centered the item in the Congressmen Record as proof that public broadcasters are being victimized. While the music royalty rate to composers and publishers would be frozen. 

Sen. McClaran, (D., Ark.) re- 

mined fellow Senators that he had warned them of this possibility when he opposed the Hollings (D., S. Car.) amendment to exempt the jukebox fees now collected by the Copyright 

Royalty Tribunal.

The tribunal was set up in the bill to review and hear petitions for change on all statutory copyright fees to permit use of copyright materials under compulsory license. 

The federal law, such as the jukebox, cable TV and merhal royalty fees for recorded copyrighted music. 

The proponents of the amend- 

ments argued economic hardship in the jukebox industry," said Sen. McClaran. "In speaking against the amendments, I said we need to give protection to the consumer, for a juke- 

box operator can increase the fees charged, but for all practical purposes, the payment that he (the operator) makes to pay for the programming played on his machine are per- 

mance royalties. 

The decision of who is chairman of the Subcommittee on Copyright, as manager of the revision bill, was left to him, and he has made no comment on whether or not he intends to bring up the issue when the Senate again votes on a revised royalty bill next year in the 94th Congress. 

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ON THEIR FIRST CASABLANCA ALBUM
T. REX RETURNS TO AMERICA

"...with Light Of Love Bolan has recharged his vitality,
and that raw spirit which galvanized the globe
on 'Bang A Gong (Get It On)' and Electric Warrior"
Rolling Stone, Sept. 26, 1974

For information regarding their American tour, contact—
Bookings — A. T. I. contact Bill Hall (213) 278-9311
Publicity — Gibson Stromberg and Jaffe (213) 659-3565
Recording Exclusively on Casablanca Records
1112 N. Sherbourne Drive, Los Angeles, CA. 90069
(213) 657-8100
NMC CORP., New York, announces a plan to recapitalize the company has been approved by creditors. The plan was accepted by the holders of over 80 percent of the trade creditors claims in excess of $1,000, including $225,000 of claims held by a debtor in a Chapter 11 proceeding.

It was also accepted by holders of over 66% percent in aggregate principal amount of NMC's 6% convertible subordinated debentures due in 1984, and by the Franklin National Bank.

**HANDELMAN CO., Detroit, cut its quarterly dividend to 10 cents a share from 17 cents, payable Oct. 7 to stockholders of record Sept. 20.**

...Directors of Magnavox voted to omit payment of the fourth quarter dividend and all dividends "until further notice", the board said in a statement given the recession action. **Zenith, Chicago, declared a quarterly dividend of 30 cents a share payable Sept. 30 to stockholders of record Sept. 6.**

**WALLACE MUSIC reports a loss of $590,957, or 24 cents a share, on sales of $6,023,447 for the year ended May 31, compared with earnings of $26,507, or 2 cents a share, before extraordinary items, on sales of $8,180,085 a year ago.

The extraordinary item or $17,000, or 1 cent a share, in fiscal 1975 resulted from a tax benefit operating loss carry-forward.**

A view of fiscal 1974 includes the following factors:

—The sale of two stores in Arizona.
—The sale of electronics inventory in connection with the establishment of a franchise agreement with K. Salmacca Entertainment Centers to run the consumer electronics departments in all eight Wallaces Music City stores.

The elimination of the credit department with the sale of contracts to the Westinghouse Credit Corp.

Continued to the red ink in fiscal 1974 were the loss of revenues from the shuttered stores in Arizona, and the sale of the inventory to K. Salmacca Entertainment Centers, according to the company.

An improved financial position will enable the company to open retail stores, strengthen its cash flow, and improve its credit and sales notes and accounts payable from the previous year.

**MEMOREX, Santa Clara, Calif., has completed new credit agreements with its lenders. The revised credit agreements convert $40 million of senior debt to new Memorex promissory notes and reduce interest payments on debt by $23.3 million, and extend a new $35 million line of credit for 16 months ending Aug. 11.

The company also has the option of converting $25 million in debt into promissory notes, provided that it first convert subordinated debentures into notes.**

**CRAIG CORP., Compton, Calif., reports earnings of $2,721,000, or 87 cents a share, a weight average common and common equivalent share outstanding for the year ended June 30, compared with $1,870,000, or 59 cents a share, in fiscal 1973.

Sales increased 12 percent to $63,720,000 from $56,668,000 a year ago.**

**WARNER COMMUNICATIONS, New York, declared a quarterly dividend of 10 cents a share on its common stock, $1.86 ⅔ a share on the Series B Convertible Preferred, and 31⅔ cents a share on the Series D Convertible Preferred, in addition, Nov. 15 to shareholders of record Oct. 15. Motorola increased its quarterly dividend to 17⅔ cents from 1⅓ cents a share payable Oct. 7 to shareholders of record Sept. 21. CBS and Minnesota Mining & Manufacturing (JMN) are subjects of reports issued by Moore & Schley, Cameron & Co.*

**MCA, Universal City, Calif., has prepaid an additional $12 million on its unscheduled bank loan which wasn't due until March 1979. MCA has now phases of its $10 million loan.**

**Financial**

**Marketable Securities**

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**Payment of Dividends**

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**Summary**

**ABC to Market All GTO Disks in U.S.**

LOS ANGELES—ABC Records and GTO Records have entered into an agreement for ABC to market all product from the British based label in this country and Canada.

The agreement was concluded last week between ABC president Jay Lasker and GTO head Dick Leahy, Laurence Meyers and David Joseph.

GTO was formed last June with Leahy as president and the General Toy Organization, a management/agency/product division with headquarters here and London as partners. Leahy is a former general manager of Bell Records in Britain.

GTO is distributed by Polydor throughout the rest of the world.

**Training Ground**

- **Continued from page 1**
- ciples, electronics, operational techniques, (3) Music Law; (4) Business and Finance.

Tuition monies (tuition is $1,125 per 15-week semester) go in part to fund the last part of a student's education; the setting up of an actual record label that is operated in all its aspects, from talent scouting through distribution, by students.
The Charmer Is Back!

Ron Dante
With A Dazzling, Pulsating Performance of "Charmer"

Just listen to this brilliant arrangement and production of the winning song from the First American Song Festival, and hear a big hit on Bell Records.
Arrow Sets Audio Expo

Continued from page 1

Arrow, which expects an influx of more than 25,000 visitors over the two-day period, will charge a token admission of $1.95, which will entitle the ticket holder to free records, T-shirts, magazines, posters, and pins as well as layman type seminars on the purchase and care of hi fi equipment, and the state-of-the-art, from mono through 4-channel.

In addition, U.S. Pioneer Electronics, one of the exhibitors, will screen a special film dealing with the growth of the audio industry, and McIntosh Corp. will run free speaker testing clinics for anyone willing to bring his ailing speaker down to the show.

Sonicon Spectacular, the brain-child of Lewis Blum, director of operations for Arrow Audio, and is aimed primarily at establishing the fledgling retail chain’s name as a specialist in the home electronics business.

The show will be used as a pilot for an annual event. It will run from 11 a.m. to 10 p.m. each day. Among the firms taking part are U.S. Pioneer Electronics, McIntosh, TEAC, Philips, AKG, Baxa, Bose, Shure, Kenwood, Onkyo, Thorens, Jensen, Superscope, Sansui, Panasonic, BSR, Sony, Dual, JBL and Electro-Vox.

Continued from page 1

(D. N.), who missed the vote. And two Senators who went with the Pastore-Ervin amendment to kill the record royalty during the vote, but declare they will support its restoration: Sen. Philip Hart (D. Mich.) and Sen. Bill Brock (R. Tenn.).

Sen. Tunney, who missed the Sept. 8 vote because of minor surgery, expects that hearings on the issue to be held by Sen. Hugh Scott (R. Pa.) next year, with the blessing of Sen. John L. McClellan (D. Ark.), will result in a Senate vote to incorporate the right of performance royalties for recordings.

(It should be noted that Sen. Alan Cranston, also a California Democrat, voted for the record royalty during the Senate revision debate, and was one of its most eloquent defenders during the debate.)

Sen. Tunney told fellow senators last week that he blamed the action to strike the royalty largely on lack of time to give it fair consideration.

“I know that action was taken without a full debate and I hope that next year a full record and debate will result in a different outcome.”

Sen. Tunney said it was “too bad” that the vote was more on the question of economics than of principle.

“It is inadvisable in my view that performing artists, musicians, engineers and other personnel contribute enormous creative and unique talents to the production of a sound recording.”

Also, he said, “There is simply no logical reason why only the composer, lyricist and publishing company should receive copyright protection and royalty payments from record sales and broadcasts. The performer, musicians and recording company professionals deserve equal treatment.” As to the economic effect, “It is wholly separate from the copyright principle.”

Sen. Tunney recognize that some smaller broadcasters would need exemption, but “at the same time, many large and small broadcasters are making sizable profits from the airplay of records.”

Tennessee’s Sen. Brock said he had voted against the royalty during the floor vote only because he feared the controversy might kill the whole revision bill, with so many important features for the music industry.

The Senator from the country music heartland said he supports the principle of royalty for performing artists and he is confident that Sen. Scott’s hearings next year will demonstrate the value and fairness of the performance royalty.

Sen. Philip Hart explained his vote against the record royalty on the Senate floor by saying he felt the Commerce Committee had not had time enough to hold hearings on the performance royalty. Section 114.

Sen. Hart is a member of the Commerce Committee, and of the Judiciary Committee, and voted for the record royalty in both committee votes.

Right after the floor vote, he declared that he had always believed the performance royalty "constitutional and not burdensome. It seems to me that broadcasters should be required to pay for the material they use in programming.”

Longines
Phase Out

Continued from page 1

are being held with Longines "to take over certain obligations of the club to service its members.”

Leo F. Leary, of Westinghouse’s leisure division, has replaced Bartner as head of Longines, but observers close to the scene view the appointment as a "caretaker" assignment during the period of reorganization.

Longines will fulfill all existing orders, it was learned, and this should keep the company partly operational well into next year. Letters from a Westinghouse leisure division executive to some 20 key Longines staffs urged them to stay on with the company for the next six to nine months.

A source close to the scene says that Longines will continue, “at least for the time being,” its direct-mail radio and TV marketing program.

Leary admits that his company "anticipates a lower level of activity.” But he adds, “the extent to which it will be reduced has not yet been determined." He says marketing plans are being re-evaluated.

With respect to the Capitol Record Club, Leary confirms that discussions involving its sale have been held "over a period of time.” He adds that no deal has yet been made.

The Westinghouse decision to curtail or shed the society appears to have been arrived at very recently. One of the big four in one-shot and continuity type club operations, along with Reader’s Digest, Columbia House and Time-Life, Longines was involved in a heavy recording schedule over the past two years. In the last year alone, it has engaged in the production of six continuity programs, each consisting of 60 LP’s.

In addition to its own recording efforts, produced for the most part in London, Longines also acquired mail-order rights to selected products from other manufacturers.

The Longines Society was also the only club to have committed itself entirely to quad production. All its new offerings in the past year were issued in compatible stereo/quad, encoded in the Sansui QS-50-4-channel matrix mode.

While record dealers may not mourn the society’s reduced activity or passing, old-line club publishers are expected to feel a noticeable decline in mechanical royalty income. Many of the Longines projects involved standard material, rather than current hits.

Our Top Sellers

Marilyn is making it big on the Top 40 charts with her hit single, “One Day At A Time” (MR-205). The LP is also going to make it to the top. Get it while it’s on its way up.
THE HIT MEN OF ROCK
HAVE A GREAT NEW SINGLE

Alice Cooper's Greatest Hits

I'm Eighteen

BULLETING RIGHT UP YOUR ALLEY
WARNER BROS. SINGLE WBS 8023
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HAVING FUN WITH ELVIS ON STAGE

NOW AVAILABLE.

RCA Records and Tapes
Franklin's ATI Moves to Fore By Finding New Niterly Venues

By NAT FREELAND

LOS ANGELES—Jeff Franklin's American Talent International agency, now four years old, has achieved a place in the forefront of rock bookers by a consistent willingness to innovate.

ATTI's current pride is its success in opening new night club venues for its artists. "We believe that three or four nights in a local club will do a lot more to break an upcoming act than opening a concert for audiences that only want to pay attention to the headline," says Buddy Epstein, who administers ATT's Beverly Hills office.

Thus ATT is literally "beating the bushes" for new niterly venues. "We opened a four-city circuit in Western Canada and our artists are now working regularly in Lethbridge, Canada," says Epstein. ATT is also constantly looking for fill-in venues on longer-established circuits. "I'm not even sure where Campbell is in Northern Canada, but I know since we found a big club there our acts have had another place to play around San Francisco and Vancouver," says Epstein.

Some of our artists who really gained a solid footing via the secondary market club route are Roy Gallgher, Ray Manzarek and Brian Auger," says Epstein.

Several years ago, ATT was making something of a specialty out of assembling entire rock festival packages. Now, they subscribe to the increasingly widespread notion that the most important concert service for a non-supperstar artist is to put him on a bill with enough widespread appeal to fill the hall. Working with other agents is now far more accepted.

ATTI was founded in New York by Franklin, now 29, in 1970 when he took the assets and liabilities to his defunct former employer, Action Talent. ATT now has nearly 35 employees in New York and Los Angeles, but keeps its client roster at just about 40 in order to provide personalized service.

The agency claims to have been a prime force in booking black acts into white rock situations to cross to a greater audience. It has followed this practice with clients Billy Preston, Mandrill and Graham Central Station.

A new ATT development is its absorption of former Atlanta independent agent Hugh Rogers. Now based in the Beverly Hills branch, Rogers has established ATT as a factor in the booming area of booking lounge and showroom acts earning $1,500-$8,000 weekly.

ATT often helps its newer artists negotiate their record contracts, paying particular attention to strong tour support clauses. They have also been active in seeking movie sound-track assignments for their clients, with new movie TV deals resulting this season.

Among ATT's current major clients not already named are Z.Z. Top, Rod Stewart, Uriah Heep, Rare Earth, Herbie Hancock, T. Rex and the recently signed-up line-up from Irv Azoff's Frontline Management, the Eagles and Joe Walsh.

This summer, the agency package tours are: Testing the Waters, managed by people that successfully marketed for the adult TV-viewing audience; "The Odd Couple" with Randall & Klugman from the TV series based on the show and "Swee," a musical with Lucie Arnaz and Moe Green's Circle.

"Both stage tours were money-makers," says Epstein. "We feel that the adult entertainment market has been left an untapped field today and live shows—whether plays or concerts—can be priced competitively with movies."
Candy's Going Bad
A new single from
Golden Earring

Golden Earring Fall '74 Tour

September
27 Fairgrounds, Oklahoma City, Okla.
28 Sam Houston Coliseum, Houston, Tex.
29 Hirsch Memorial Coliseum, Shreveport, La.

October
2 Municipal Auditorium, Atlanta, Ga.
3 Curtis Hixon Hall, Tampa, Fla.
4 Sports Arena, Orlando, Fla.
5 Jacksonville Coliseum, Jacksonville, Fla.
6 Jai_Lai Fronton, Miami, Fla.
10 Santa Monica Civic Center, Santa Monica, Calif.
11 Winterland, San Francisco, Calif.
12 Winterland, San Francisco, Calif.
14 Phoenix Show Palace, Phoenix, Ariz.
16 Civic Center, Minneapolis/St. Paul, Minn.
17 Performing Arts Center, Milwaukee, Wis.
18 Allen Theatre, Cleveland, Ohio
20 Baltimore Civic Center, Baltimore, Md.
22 Erie County Fieldhouse, Erie, Pa.
25 Capitol Theatre, Passaic, N.J.
26 Academy of Music, New York City, N.Y.
27 The Coliseum, Hampton Roads, Va.
29 The Agora, Columbus, Ohio
30 Auditorium Theatre, Chicago, Ill.
31 Albee Theatre, Cincinnati, Ohio

November
2 Orpheum Theatre, Boston, Mass.
3 Cobo Hall, Detroit, Mich.
4 War Memorial, Rochester, N.Y.
5 Civic Arena, Pittsburgh, Pa.
Signings

Neil Sedaka, one of the first rock stars, to Elton John's Rocket Records with album due for November... Sandi Burnett to Columbia with representation by Regency Artists and managers Doug Gainor, Larry Robbins... Flash Cadillac re-signed for three more years of management by Peter Rachman.

Renny Cox, star of hit CBS TV series "Apples" Way... to Columbia. He sings and picks original songs on several episodes of series this season.

Robbi, Portland, Oregon-based Latin-rock group, to Alliance Records... Jerry, Seattle group, to Bob Zimmerman's Clean Air Productions.

New on the Charts

**Continued from page 14**

ranger Gary Stuey.

They all put a touch of reggae slide behind the ABB's hooks and it proved the perfect finishing touch.

SUZI QUATRO
"All Shook Up"—100

It's a bit of an irony that after five smash overseas hits written by her producers, Chapman & Chinn, Suzi finally climbs to the Hot 100 with Elvis' oldie "All Shook Up" in close to the original arrangement.

But raunchy, high-energy rock 'n' roll is the forte of the five-foot-tall Detroit native who now works out of England with Mickie Most's RAK label after a no-hit career with several all-girl groups.

Now 24, Suzi sings and plays bass with unladylike abandon, fronts an all-male group and wears only leather on stage. She won a lot of U.S. friends with heavy touring successes this year. U.S. representative is Leo Fenn of Stanley Heights, Mich.

THE HUDSON BROTHERS
"So You Are A Star"—*

Those three zany siblings from Portland, Mark, Brett & Bill, are a case history of the new routes to stardom. Although unknown nationally as either entertainers or recording artists, their unique Marx Bros. type humor won them a summer replacement TV series in July and during rehearsals they were signed to Casablanca. The Hudsons write and produce their own material. "Star" is a gentle, mid-Beatles style ballad about the private need for love of a household-word celebrity. Right now the Hudsons have a Saturday morning kiddie TV show, but they're expected to be back on the prime time tube and touring soon. Agency is CMA and manager is David Joseph of GTC.

**Continued from page 14**

carl carlton

"Everlasting Love"—*

Carlton is a Detroit soulman who was a childhood friend of Stevie Wonder and has had specialty-market success first on Lando Records and then since 1997 with Backbeat. Now that ABC owns Backbeat, Carlton at last has the access to mainstream audiences that only a major label can give today. His booker is Norman Sand of Dearborn, Mich. "Everlasting Love" was a hit for Robert Knight some years ago and Carlton's highly distinctive vocal sound does full justice to this outstanding big-beat ballad.

World Wide Expands

***Continued from page 14***

dent Don Branker, vice president Donny Vosburgh and secretary-treasurer Len Stogel. Company is putting together several TV specials and is involved in ABC Entertainment's theatrical distribution of a California Jam film.
The truth is ZZ Top is the truth

September 1, 1974
80,000 fans
Austin, Texas
Talent

Talent In Action

— Continued from page 14

The new look Matea Reeves, fresh from the recording of a new album with a new producer (Richard Perry) on a new record label (MCA) debutet her sleek, elegantly new sound here Sept. 13.

Mr. Reeves and her, group, the Van- derlilts. was one of the audience favorites at the site. she the charts then with a stream of singles which included "Quicksand," "Rust," "Years," and "Emancipation." With the same easy stylistic approach, she embraces the same nerve and drive as the material of old.

Mr. Reeves Ivon Memphis which goes under the name, George's Band, but also has a two-month contract with the Nashville Sound. She has been reading an acoustic guitar for this number. Foster also filled in the rhythm guitar parts. Reeves' tone quality is almost all his own, bringing slight touch of New Montgomery, and this is one of the best jazz lounge acts on the market.

MARTHA REEVES
Bottom Line, New York

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YOUR ATTENTION, PLEASE:

THE NEW FLEETWOOD MAC ALBUM,
"HEROES ARE HARD TO FIND," IS NOW AVAILABLE.

ON REPRISE RECORDS AND TAPES.

CATCH FLEETWOOD MAC ON TOUR:

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At New York City’s Electric Lady Studios, David Bowie was in recently to mix 4-channel and stereo for a live double set co-produced by Bowie and Tony Visconti and engineered by Eddie Kramer. In other activity, Jeremy Steig has completed an LP for Columbia which he produced, with mixing handled by Ron Johnson; Peter Cook and Dudley Moore wrapped up the mixing of the original cast LP of “Good Evening” for Island, with Kramer again at the boards; and Tommy James finished up his latest MCA single with Bruce Spingsteen co-producing with James as well as engineering. Other visitors to the studio in the past few weeks have included Eddie Money, Cliff Davis and Paul Simon. Davis and Simon dropped in on Bowie.

At Max’s Joe’s in North Hollywood, Fanny has finished up mixing its next LP with Vinny Pecora producing and Bob Schaper engineering. Artie Ripp has been in finishing up two projects for his family—productions—the new Billy Joe and Edith Piaf—next week. Another recently was Delaney Brattell, producing himself with engineering assistance from Billy Taylor. And Jack Daugherty, producer of the Carpenters, has been in working with Jewel. At Clover Recorders in Los Angeles, Lynn Christopher has been working her next LP with Brian Garland producing and Michael Boscarella at the control boards. Robert Appore is cutting a album, and producing and engineering the project himself. Stopping in to help Appore with a few of the vocals recently was Tony Hunter. In addition, Steve Cropper and Dean parks dropped by to lend some instructional aid. Neil Sedaka is adding some horns to his next project, with Jim Home lending a hand here.

Also in other activity around the country, Austin-based Greeny Wheels cut its first single for London Records at Bрам Recorders Studio in Tyler, Texas. Robin Brown was at the con-

**Who/Where/When**

![Image](image-url)  
*All entries for Who/Where—When should be sent to Helen Winch, Billboard, 1 Astor Plaza, New York, N.Y. 10036.*

**Campus**

**NEC Southeast Unit Will See Innovations Oct. 12-15**

SAVANNIA—Ga.—The NEC Southeast Unit meeting scheduled here Oct. 12-15 will experiment with many new innovative ideas, according to Jerry Hecht, director of activities at Armstrong State Center here. Some of the innovations include utilizing four comedians as emcees at each showcase; scheduled approximately one production associate members and school delegates; providing massage, interest and block booking bureaus; and acting sessions by associate members where discussions will concern agency lists and services, open dates on special tours, announcement of showcase acts and general information; and the individual Debutants, Ken-

**Teaching Rewards Crumb**

PHILADELPHIA—The musician who teaches may no-
ter wealth but he will have achieved high rewards in human relations and in promulgating the philosophy behind the career of the celebrated composer George Crumb, who teaches at the University of Pennsylvania, has so skilfully works on his own music in his free hour away from the concert world.

Now 45, Dr. Crumb attracted mi-
tor attention a year or so ago when he released a work from Woodstock, and Friedkin to compose original music for “The Exorcist.”

Dr. Crumb says that “in the line of work,” he says, “I’m perfectly all right for other men but it doesn’t appeal to me.”

Professional people like opera, or his and his prof’s approach to serious music. They buy LP’s of his compositions on Columbia and

**3LPs Getting College Promo**

CHICAGO—A special mailing of four “consumption” albums by Mercury Records is being completed this month to college radio stations.

Along with the discs is a complete press kit built around the artists featured, Rush, Neil Merryweather, Heartfield and Bachman-Turner Overdrive.

"All four acts," says Stan Bly, Mercury’s national promotion man-
ager, "have met with unusual succ-
ess this past summer both in record sales and in personal appearances." One of them, that "No Fit" LP, hit gold with its "Not Fragile" LP only three days after release Aug. 12.

**Campus Briefs**

The Symphonic Band at Califor-

nia State University in Los Angeles has accepted an invitation to per-
form at the Lucerne Festival in Swit-
zerland in July, 1975. Conductor

Duarte will take a 15-day tour in Europe to tie in with the event… Woody Herman and his band will have their first con-
tour with Frank Sinatra by per-
forming Oct. 17 at Austin College, Sherman, Tex.

**A&M RESUMES PROMO OF COLLEGIATES**

LOS ANGELES—A&M Records has reactivated its collegiate pro-
gram and has already filled 10 out of 15 positions. They include Dave Chain, Colorado; Dan Schell, Washington, D.C.; Baltimore; Bob Frymire, Western states; Dale Gur-

ner, Ohio, Mariss; with Louis Lewin, New York-New Jersey; Bill Paige, Illinois; Bobby Pat-

ton, Oregon; with Ed Randal,

Pennsylvania; and Jimmy Smith, Southern states.

Campus chief Rob Wunderlich is looking for additional reps in Bos-


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Immediate reaction! Instant phones!

THE RECORD THAT SPEAKS FOR MILLIONS!

MY COUNTRY

(3960)

JUD STRUNK

I am the red clay canyons of the Colorado River
I'm the Old Dominion in the rain
I'm a windswept battlefield at Vicksburg
I'm the last two minutes of the game
I'm an Indiana cornfield on a hot summer's day
I'm a popscicle and the popcorn at the park
I'm suburban
I'm a slum
A forgotten fife and drum
I am underground Atlanta, after dark
I'm a streetfight and a crap game up in Harlem
I'm the Rams
And I'm Your Old Kentucky Home
I'm a politician's cheat
I'm a two cheeseburger eater
I'm a couple
I'm a crowd
And I am alone

I am Jack, and I am Bobby, and I am Martin Luther King
And with sorrow I have watched these young men die
From riches and from rags I have buried them in flags
And I have loved them for they cared enough to try
And I have had my brothers beaten in the jungles of the cities
And I have seen them raped and pillaged on the plains
I made mistakes
But that's the breaks
So did Jesus for Christ's sake
And I'm willing to accept my share of blame
I'm Abe Lincoln
I'm a slave
I'm a coward
And I am brave
I'm a wino
I'm a lid

I'm the Coca-Cola kid
I'm two-cent lemonade
I'm the fireman's parade
I am country
I am soul
I'm the blues
And rock and roll
And I won't stand for everything
My country is about
But I am willing to stand for my country
For I'm damn glad to be an American

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Words by Jud Strunk – Music by Dennis McCarthy

Produced by Glen Campbell for Glenco Productions and Pierre Cossette Co.
NOCTURNAL PERSONALITY
PLUS
KMET-FM's Turner: She's 'Spontaneous'

LOS ANGELES--Progressive radio has become more and more a part of the mainstream of radio, shedding aside all of its earlier "underground" connotations. And thematic concepts--the staple of progressive radio--also often take a backseat to just good radio programming.

"When you're not following a hot clock, your own taste becomes evident," says Mary Turner, 7-midnight personality at KMET-FM, undoubtedly one of the most successful FM radio stations in the nation.

"But that's not what people want to hear. So, while I think about what I'm going to do on the show before I go on the air, I like to program spontaneously, keeping in mind the music that people really want to hear."

She usually has three or four songs picked out prior to going on the air. From there on, the show generally is "created" on the spot from the approximately 5,000 albums on hand in the control room (the station also has a larger music library upstairs). Normally, she sticks to a blend of best-selling albums, with a lot of older established progressive albums weaved in. Actually, more air time is spent with the older material.

"I think some peoplecoming in the way can evoke memories" ... and this is one of the goals she seeks in programming her show--evoking memories.

Cathy Kenyon, the music director of the station, makes a list of the records and the cuts that she thinks merit the attention of the air personalities. These are listened to by everyone and each personality votes yes or no on the cuts. Air personalities then pick from the list of the very best albums available. The system was devised by former program director Mildred Turner, operandi.

Mary likes to start her shows off "feeling as good as I can... it destroys my incentive if I don't enjoy each show and when listening to tapes of myself, I can tell whether I was feeling good that day or not."

"Also, I like to know the first few records I'm going to play... about the first three. I usually start with a rock 'n roll... something really uptempo... makes me feel good."

But she doesn't use thematic structures as much as she once did. "That sort of got to be a cliché. Listeners could almost tell what was coming up. And anyway, I could think of a million records on a school day. But they wouldn't necessarily sound good together."

"This isn't to say that I don't do a thematic structure sometimes. I like when I'm coming out of a newsbreak and there's something that I flushed on... that's fun. But I think people want a variety of music today, at least in the way the music is presented. If you were to play Deep Purple, followed by the Stones, then the Led Zeppelin... that's such a heavy intensity for such a long period, I think it would turn people off. Whereas, it's possible to play a Joni Mitchell, followed by a Stones cut and build a great total sound."

"Anyway, people aren't buying just one kind of music today in the stores... they're buying all kinds."

Ms. Turner brings to her job each day an enormous radio background. She's done on-air work in college-WUUR, a campus station at Indiana University in Bloomington, Ind. But "I wanted to be a television director."

When she graduated, she went to San Francisco. Joe got a local phone book, and started dialing TV stations. Her first job was in traffic at KNVW-TF, San Francisco.

"But in San Francisco, I started listening to KSAN-FM. It blew my mind, having come from Indiana with its radio. For the first time, I realized that a radio station could be an integral part of a person's life."

"I was still thinking along the lines of being a TV executive... which I don't now... I admit, agreeing that an air personality gets into your bloodstream."

Then came stints with KSFX-FM and KSAN-FM, both in San Francisco. Ms. Turner serves as station manager, with other great radio people promotion director at KSAN and worked up to be an engineer, then became an account executive. "On Sunday nights, I was engineering a talk show on KSAN by Chan (Tavis T. Hip) Laughlin. The guy who followed Chan at 1 a.m. didn't show up so a lot. Chan would say: 'You're a license; I'm going home.' After doing that for a couple of years, I realized what I wanted to do... be an air person.

At KSF-FM, she was doing a weekend show when general manager John Turpin heard her and asked to go full-time. Two years ago June 26, she joined KMET-FM in Los Angeles.

And KMET-FM is "a nice place to hang out. The listeners all feel a very close kinship with all of the personalities. Listeners are always calling up... and not only for requests, but quite often they'll ask you on a record--whether they should buy it or not--but personal problems."

"NonStop' a New Dallas Package

DALLAS--Centi 21 Productions Inc. announced "NonStop" a year-long radio station promotional package, according to Mike Euler, vice president and general manager, and Dick Starr, vice president of programming.

"NonStop" is a series of 12 contests. It features 12 custom contest jingles, over 300 promotion pieces, plus graphics and "The All-American "package" also includes a comprehensive manual.

Starr says it is one of the most complete projects he's ever done for radio, covering a year in research and production. Roy Nielsen co-produced the package, which comes complete with sales tie-ins and is adaptable to all formats. Demos are available by contacting the firm.
Telly describes himself as "the only virgin recording artist there is."
He also has a fairly simple philosophy for making a record. He presents himself honestly: "People know that singing is not my bag, but if I say 'Hey, this is how Telly feels about this or that song. I can't make mistakes. I can only make mistakes by pretending to be a great singer.'"

First, you'll ask, what is an actor doing making a record? Well, when you hear Telly's dramatic interpretation of "You're A Lady," "You've Lost That Lovin' Feelin'" and "Rubber Bands and Bits of String" you'll stop asking those silly questions and fall in love. Telly answers this question by modestly saying, "I was asked to make a record."

PRODUCED BY SNUFF GARRETT
MCA-436
MCA RECORDS
San Diego, has been named senior vice president of Bartell Radio, reporting to Wilson, and will be given additional sales responsibilities.

The other day, I listened awhile to Lehman and Barker on KFI-AM, the giant-powered Los Angeles station and they were doing an excellent show, those two sort of have to grow on you--but once they do they keep you hooked. The station is programmed by Biggie Nevins and is now third overall in the July/Aug. "ARB. Biggie points out that those numbers were without Dodger baseball. The station has just hired Hudson & Landry, another famous radio team. And teams like those don't come cheap. But, as Biggie himself pointed out over a year ago, he was tamping up with a winner, not a loser. Station rates in the dollars.

Irvine Hill, president and general manager of WCMX-AM/FM in Norfolk, VA, has been elected mayor of the city, Fantasia! The lineup at KROD-AM in El Paso now has Paul Ballew 9 a.m., program director Bill Blair 9 a.m.-1 p.m., Randy Scott 1-3 p.m., Ted Jackson 3-9 p.m., and music director Bill Montague 9 p.m.-1 a.m. When the station signs off, format is contemporary soft rock, as close as I can describe it. Monihan says the sound is "smooth," which might be an apt description for what used to be the old MOR format.

Long John Wade is giving up his double duty on WCAU-FM and will concentrate on his WCAU-FM talk show in Philadelphia, according to Marnie H. Orendenker, my private spy there. So, Joe Nagra moves in the 6-10 a.m. morning slot and Kevin Fennery comes in from Wilmington, Del., for Nigara's old evening slot. Gene Manning continues 10 a.m.-3 p.m., and program director Jim Neftolen 3-6 p.m., CHUM-AM in Toronto needs an air personality. Damned good operation. Talk to J. Robert Wood, program director. WRIE-AM in Erie, Pa., needs a morning man. Talk to program director Bob Baron. Carl "Bill Lake" Longraf, 612-800-5647, is looking for work. Was program director of WRAH-FM in Minneapolis.

Looking for work is John Berk, fresh from SWAZI Music Radio, Jo-

Charlie Tuna Out; Jeff Alan Operating Audio Circus Alone

LOS ANGELES--Alan/Tana Productions has evolved into Jeff Alan's Audio Circus, following the withdrawal of Charlie Tuna from the firm. Alan says that the new firm will fulfill all Alan/Tana commitments and be developing new projects with new hosts.

Dick Whittington of KGIL-AM is a new voice for the firm. Mark Elliott is now in production with a program dealing with hit music that pertains to children; he'll voice other documentaries.

Plans are also in the works for a recording artist interview series for small and medium market stations. Jeff Alan is president of the firm; Joyce Azelson is production manager; Mark Elliott is associate creative director.

KROW-AM In Switch

SALEM, Ore.--KROW-AM, at 1460 on the dial, has switched to a country music format, according to program director H. David Allan. The station previously was an oldies station. Allan does 9-10 a.m., new music director Bob Bennett does 10 a.m.-2 p.m., and Doc Nelson works afternoons.

### The RRI 1974 Top 10 Package

**Contents:** Every record that reaches number 10 or above on the Billboard singles charts from the January 5, 1974 issue through November 9, 1974.

**Date of shipment:** Week of December 2, 1974.

<table>
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<th>ESTIMATED NO. OF RECORDS</th>
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</tr>
<tr>
<td>Easy Listening</td>
<td>67</td>
<td>$36.50</td>
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Limited supply! Place your order now!

---

**Record Source International,** 1 Astor Plaza, New York, N.Y. 10036

Please reserve the following RRI Top 10 package(s) for me, to be shipped the first week of December, 1974:

- Hot 100........... $45.50 + tax
- Country........... $45.50 + tax
- Soul.............. $45.50 + tax
- Easy Listening... $36.50 + tax

Station check, money order or purchase order is attached in the amount of $______________

Name: ____________________________

Station call letters: ___________________

Address: ___________________________

City, State & Zip: ____________________
On Sunday, September 29, 1974
The King Biscuit Flower Hour presents:

It's only THE ROLLING STONES

On Sunday, September 29th, King Biscuit Flower Hour presents the radio event of the year. A quadruplet special program starring The Rolling Stones live on tape in concert and in the recording studio. Be sure to listen to this extraordinary special. Check the listing below for time and station in your area.

For further information contact Bob Meyrowitz or Alan Steinberg at DHR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-377-6850.

A radio show sponsored by PIONEER* and 3M Scotch
HIGH FIDELITY RECORDING TAPE
Radio-TV Programming

Thayer Keynoter at Oct. Conclave of Broadcasters

NEW ORLEANS—The agenda for the National Radio-Television Broadcasters Conference & Exposition Oct. 11 here at the Fairmont Hotel has been finalized and Jack G. Thayer, president of NBC Radio, will be the opening day's keynote speaker.

George Duncan, president of Metromedia Radio, will be the keynote speaker at the opening general session on Friday, speaking on "The National and Local Dollar Scene and What You Can Expect During the Next Few Months."

Another outstanding radio man is being lined up for the Saturday morning general session. Abe Veron, executive director of the NAFMB, also announced that several other speakers have been named. Thayer will speak at noon Thursday (10) on "Sounds That Sell," bringing a unique aspect this year to his address on the subject of selling radio.

'Thousand is Turner

*Continued page 24

"To a lot of listeners, KMET-FM is Los Angeles."

For herself, when it comes to listening to radio, she frankly doesn't have much time. Most of her time at home is spent listening to audiobooks and getting to know them. "I listen to as many albums as I get and I think I get all of the contemporary releases. It's homework, but pleasant."

Her favorite Los Angeles personalities are Gary Owens and Robert W. Morgan. "I may listen to them at home, but generally I'm too busy listening to records."

Pulse—May-June 1974 Adults 18-49, 7-midnight

TOTAL AREA

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<td>1027</td>
</tr>
<tr>
<td>KLRA-FM</td>
<td>85</td>
<td>1561</td>
</tr>
</tbody>
</table>

Note: In adults 18-34 in the period, total area, KMET-FM had 52,000 to KLOS-FM, 47,800 and both stations were far ahead of everyone else in average persons.

What IMPORTER can supply over 200 Domestic Labels?

RAM, INC.

In addition to our full line of imports, Recorded Auditory supplies over 200 hard-to-find domestic labels to dealers across the country. Here's a few of the labels we can supply:

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- Conversaphone
- Master Jazz
- Louisville
- Owl
- Bert & I
- Young People's Rec.
- OASI
- Motivation

We'll send you a complete domestic rating on request. R.A.M. is more than just another importer.

Recorded Auditory Materials, Inc.
160 West 46th Street, Room 102
New York City 10036

Billboard SPECIAL SURVEY for 9/28/74
(Published Once a Month)
Radio-TElevision Programming

Aussie ‘Revolutionizes’ Radio Using His Special Imaginistics

PERTH, Australia—Through heavy use of "imaginistics"—bridges or produced concretes—Bill Walker, executive director of Nickolay Broadcasting here, has been revolu-
tionizing Australian radio. Walker’s new programming philosophy may have import for the rest of the radio world.

At 6PR here, Walker has combined pictures relating to each other, all reflecting everything from seasonal changes to the time of day.

"I spent a lot of time putting that kind of music together," Walker admits.

All of the music is pre-programmed, pictures relating to each other, all reflecting everything from seasonal changes to the time of day.

"I thought it would go over in Melbourne, but after listening to 2CH, I even thought that format could be done better," talked to Jim Lee and went on to explain that the 2CH format was a beautiful music station in Jaorh 1970 and we’d fall to about 10 percent of the market at the worst point. 3AK had about 11 percent.

3AK went to No. 1.

"But I had been looking to leave. There are a few things that need to be done—producing records was one. However, I felt a little bit of a sense of loss. Then, when success happened so quickly, I wasn’t prepared to go. But the decision was made when I had a huddle with the powers that be."

In a twist of fate, however, Nigel Bruce became managing director of Nickolay Broadcasting Network, one of whose members is 6PR in Perth. And Walker described 6PR at that point, as having been a giant, but getting fat and getting slob-
bered. He asked Walker to consult 6PR.

Walker realized that the problem was deeper than just programming. And last September he started research-
ing Perth, where 6PR had only 7 per-
cent of the market.

"I pulled everything off the air while I did my research ... except the music. The ratings went up a little, but was not the answer." Walker didn’t want to put a beauti-
ful music format on the station, because "people would only say I was copying what I did in Mel-
bourn."

I began to feel that I could blend beautiful music and contemporary music. And the research indicated it might go.

But the format needed more than just a blend of music.

So, he set about creating every-
ting that an air personality has to do. "What they say is up to them, as long as they follow the pattern, with everything pre-scripted in front of them."

"Even all of the commercials are pre-programmed in front to fit with the music. True, it’s a bell of a job, but it works. The commercials stand out, but they aren’t an irritant."

The jingles went down the drain, "And I built a series of imaginistics. We tie these little produced bits to the weather ... or indirectly to 6PR. All are a bridge into the music."

Or we might have a little historical item that’s an imagistic.

“Chuck Blore and his KHS-AM format knocked me out. I wanted to tell him I’d been doing the same thing and that he was miles ahead of me creatively.”

Another knock of 6PR is to get lis-
teners involved in the station. For in-
stance, by asking a listener’s voice on a simple comment about the weather—"It’s a great day to be outside fish-
ing." Programming is in “modules.” These include the commercials and the music. “And I separate the com-
misions for the station from those for advertised product so the listener doesn’t confuse the two.”

Walker comments. In any case, the format is working. "Although, we’re not home yet. We still have a way to go, especially in regards to profitability. The station is losing money. I’ve never seen a program director in such bad shape... and just don’t recover from the overnight." Meanwhile, with the aid of pro-
gram director Gary Collins, 6PR doesn’t try to make a living, but does play Percy Faith’s “Help Me Make It Through The Night” and things are looking up for the station and the chain.

What ONE-STOP can supply over 1000 Choice Imports?

RAM, INC.

Beside supplying over 200 hard-to-find domestic labels, Re-
corded Auditory imports the best from England, France, and
Australia. Here’s a few of the albums we can supply:

Elia Fitzgerald—Cole Porter Songbook
"Billy"—original London Cast
Charlie Christian at Minion’s—1941
Cleo Laine—"Live" at Town Hall, Melbourne
Yma Sumac’s Greatest Hits
Charlie Parker—original Dial Recordings
Miklos Rozsa—Ivanhoe/Plymouth Adventure
Madame Bovary
Gershwin: "Primrose"—orig. 1924 cast
Two’s Company—Sette Davis & orig.
Broodway Cast/ from RCA Australia

We’ll send you a complete import catalog. Call RAM, it’s more than just another one-stop.

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The Week
Last Week
Weekend
On Chart
1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50
Vox Jox

Programming Comments

DAVE MANN, Music Director
WLTH-AM, Gary, Ind.

With TL has what we feel is a rather unique contemporary format — a blend of music, news, talk, and sportscasts — we get a good mix of music and news. We have a good balance of music and news, and we are able to provide a good mix of programming.

On Oct. 8, everybody turn on CBS-TV to watch Casey Kasem in his first guest appearance on "Hawaii Five-O." Casey does the weekly "American Top 40" special syndicated by Watermark that is heard around the world. Good idea, too.

The annual convention of the NAB will be Oct. 10-13 in New Orleans at the Fairmont Hotel. Registration fee is only $50 and should be sent to NAB, 420 Madison Ave., New York, N.Y. 10017. I'll be there, along with George Wilson, executive vice president of Bollart Radio. David Moorhead, general manager of KMUS-FM in Los Angeles, and several others should be an excellent convention. The second annual "National Radio Broadcasters Conference & Exhibition" and there's an exposition by exhibitors of radio equipment manufacturers. It is open to anyone.

Robert Miller, program director of WSTX, P.O. Box 428, Christiansburg, Va. U.S.Virgin Islands 00809 is looking for a female announcer who can do a late evening Top 40 and handle a decent audience. I'm interested. Third phone would have to be able to act as music director and do all of the above for a meager $125 to start. Third phone would be necessary. Naturally, I can't find a gal to do the job. I'd settle for any one quality.

Did anybody tape the speech Ben Hooks of the FCC gave during the International Radio Programming Forum in New York? I'd dearly like to have a copy.

C. R. Krumm 3839 Observatory Ave., Cints, OH 45208, wants Jim Lefebre to contact him. ... Mike Babcock, who runs a station T-shirt, in the recent Forum in New York, got T-shirts to send to his favorite preachers in the Presbyterian Church of the U.S., Radio Globo in Brazil, and Point Break shirt from Woody Roberts, who keeps hanging out in Austin, TX.

KHOW-AM, Denver, has a new mobile radio unit — a 27-foot motorhome for home equipped with kitchen, bath, sleeping facilities, studio and even a soundproof booth. I haven't seen it at KADY-S, Seattle, but it's in the best country stations in the nation and program director Bobby Wooten says he's known by every music artist in the nation. Wooten does the 6-10 a.m. show followed by the 10-2 p.m. music director Gary Vance 2-6 p.m., Don Lane 6-10 p.m., Dick Ellington 10-2 p.m. and Dan Williams 2-6 a.m.

William Scott, who joined WRC, Washington, in the 2-6 a.m. slot and Eddie Edwards, formerly with KSFY-FM in Los Angeles, has his own slot in pre-dawn programming. So the line reads: Jack Harris 3-10 a.m., Johnny Andrews 10-2 a.m., William Scott 2-6 p.m., Bretherick 6-10 p.m. and John Lennone. Danley West, music director of KXYX-FM, has his own slot in the Top 40.

Lineup at the station has program director Dan Williams, who is in the studio all day, and program director WRC, Washington, in the 2-6 a.m. slot and Eddie Edwards, formerly with KSFY-FM in Los Angeles, has his own slot in pre-dawn programming. So the line reads: Jack Harris 3-10 a.m., Johnny Andrews 10-2 a.m., William Scott 2-6 p.m., Bretherick 6-10 p.m. and John Lennone. Danley West, music director of KXYX-FM, has his own slot in the Top 40.

Johnny Rabbitt, who's been working at KOST-FM in Los Angeles, has his own slot in the Top 40. The station has gone to a 2-6 a.m. slot and Eddie Edwards, formerly with KSFY-FM in Los Angeles, has his own slot in pre-dawn programming. So the line reads: Jack Harris 3-10 a.m., Johnny Andrews 10-2 a.m., William Scott 2-6 p.m., Bretherick 6-10 p.m. and John Lennone. Danley West, music director of KXYX-FM, has his own slot in the Top 40.

Allen Green has been appointed program director of KEXL-FM, San Diego, in the Top 40 format. He used to work for Radio City in New York. He's a good programmer and has a good sense of humor.

Mike Burns, KINN-AM, Denver. You should be getting the trade in a couple of days, but frankly, I don't know why. It's been a good run.

Bill Drake has been replaced at KYW-FM in Philadelphia after the stations' management took over the station. Bill Drake was a good programmer and has a good sense of humor.

Bill Brock and Gary Dunn of the Columbia School of Broadcast, Los Angeles, came up the other day. They were visiting the station and had a good time. We had a good time too. We had a good time.

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Bill Brock and Gary Dunn of the Columbia School of Broadcast, Los Angeles, came up the other day. They were visiting the station and had a good time. We had a good time too. We had a good time.
FT. COLLINS, Colo. — Programming for resort areas is a matter of “spreading the appeal on a national basis” according to Beyer Music Company, doing just that for more than 10 years.

Beyer, now operating at mountain lodges, summer camps, and resort areas along the front range of the Colorado Rockies, is staging monthly programs for every summer, when some phonographs and games play 24 hours a day, five times the normal rate.

Particularly pleasant are phonograph returns, which stem from the fact that no matter what part of the country the customer comes from, he is usually able to find something which pleases him.

National trends dictate the programming, including all of the Top 40, which are universally popular with tourists from any area. Over and above the "top forty," however, is the critical matter of programming ethnic music, "localized" varieties, etc.

As an example of this, most of the Beyer locations will involve a few polkas, or other ethnic music for customed music requests. In San Antonio, Houston, and several other areas which have a large percent of Spanish listeners. Since Colorado mountain resort areas are relatively close to Mexico, there will usually be a few Spanish favorites. With so many blacks now in income brackets which permit them to take extended vacation time, and with special hotels and motels catering to them, it is wise to include a bit of hot jazz as well, since this is for that segment of the population, the company says.

What’s Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

ALBUQUERQUE: POP and R&B

Purchased from

Sandia Music
Sandra Gates
259 Fairview Rd.
(505) 267-1334

Tell Me Something Good,” Fairfax

Sweet Home Alabama,” Lynyrd Skynyrd

"When the Levees

Tell Me Something Good,” Fairfax

"Sweet Home Alabama,” Lynyrd Skynyrd

"Why the Hell

I'm Leavin' It All Up To You,” Danny and Marie Ondrejka

AURORA, Ill.: POP PURCHASES

Purchased from

Tuna City Music
(music by mail)

"I Cant Get Enough,” Band

"Somebody’s Crying,” John Lennon

"This Is A Beautiful Day,” Frank Sinatra

"My Way,” Frank Sinatra

"The Last Waltz,” The Band

"Just In Time,” Frank Sinatra

"Over The Rainbow,” Judy Garland

"One Hundred Years

ROLLING MEADOWS, Ill.: POP PURCHASES

Purchased from

Sandman Emancipation

"The Night We Called It A Day,” Frank Sinatra

"If I Thought About It,” Dean Martin

"You Don't Mean A Thing To Me,” Frank Sinatra

"I Know One Day," Frank Sinatra

"Avalon,” The Easybeats

"Are You Lonesome Tonight,” Elvis Presley

"Take Me To The Stars,” Dean Martin

"Together Once Again," Sammy Davis Jr.

"I'm a Man," The Doobie Brothers

"You've Lost That Lovin' Feeling,” The Righteous Brothers

"In The Still Of The Night," The Righteous Brothers

"You've Lost That Lovin' Feeling," The Righteous Brothers

"The Night We Called It A Day," Frank Sinatra

"My Way," Frank Sinatra

"The Last Waltz," The Band

"Just In Time," Frank Sinatra

"Over The Rainbow," Judy Garland

"One Hundred Years

"The Night We Called It A Day," Frank Sinatra

"If I Thought About It," Dean Martin

"You Don't Mean A Thing To Me," Frank Sinatra

"I Know One Day," Frank Sinatra

"Avalon," The Easybeats

"Are You Lonesome Tonight," Sammy Davis Jr.

"You've Lost That Lovin' Feeling," The Righteous Brothers

"Take Me To The Stars," Dean Martin

"Together Once Again," Sammy Davis Jr.
Gimmicks: Not His Bag

BY LEROY ROBINSON

LOS ANGELES—"Stevie Wonder is the Elton John of today," says Billy Eckstine. And he can say it with authority, because for four decades "Mister B" has been a part of the music scene in America. He has also seen a lot of talent come and go. In this day, Eckstine has observed, "All you need is money to get into the music business."

Eckstine's reference is mostly to the rock scene today, and how music, and the playing of it, has to include "eating a live chicken on stage. Now, what does that have to do with music?"

"I don't see why, when dealing with music, they have to gimmick it up. But evidently some of them have and they're allowed to get away with it."

"I remember when I was coming up," explains Eckstine, "anybody that jumped up on, or destroyed an instrument, instead of playing it, was thrown off the stage into the audience. And they'd deal with him."

It was that kind of scene at Harlem's famed Apollo Theater. Eckstine is talking about, for one. At the Apollo one of the most famous figures was someone called "Topeka," who was literally thrown physically by the proverbial show business "hook." Anyone who performed on the Apollo stage that fell below certain requirements, "Topeka" would get him.

The "hook" was never extended to Eckstine, but a few stereotypes were. One in particular was: They figured black singers only sang the blues. So, they wouldn't give you pop tunes to sing "cause they said our decision was bad," recalls Eckstine.

Eckstine is in no time disapproved that myth. Such artistic renditions of anything that "Have I Got You," "I'm Apologizing" and "Caravan" were clear enough proof. And those songs, along with too many more to (Continued on page 3)
UA Innovates 'Magnum Force'

- Continued from page 1

region and pinch in to the program director of a major station or chain programmer in a small city.

Graham has coined the word "thirdaries" for these small market outlets which are often enthusiastic about playing new music.

"There was a time you could get a record played on one of the smaller, smaller city stations," Graham says.

"Now they’ve become so competitive they have a little more clout in their music buying centers. So where do you go? You go to the even smaller markets and to other avenues—FM, in-store play and discounters.

Among the fast phone and barometer stations, Graham has come to work with KJOY-AM Stockton, Calif., KUDE-AM San Francisco, and WMAQ-AM (which the executive admits is a major market outlet, not a secondary any longer.

There are also small stations in the Seattle-Tacoma area, and Salem- Eugene-Klamath, areas of the Pacific Northwest, Graham adds. The latter three are, of course in Oregon.

"We know in which stations we’ve got a record or not," Graham says.

"Larry Cohagen, our regional promotion director, is working in Philadelphia, for example, has developed a credibility rapport with the smaller market outlets in his area. So we are able to get an immediate barometer while maintaining direct relationships with major stations in Philadelphia and Washington, D.C."

Graham says that music directors and program directors become "cooperative" if they know their airplay is being supported by having retail stock on hand.

Graham, one of the industry’s leading legend and special delivery letter senders, says the small market program director looks to the top where stations send him telegrams about UA records they are airing and drawing listeners response from.

"It’s a hit wire from Graham to the station," he says. "If a wire comes into the station telling me I’ve got a hit record."

Graham has quizzed this boomer information coming in...users UA regional promotion managers and Phonodisc which distributes A.

Emile Patrone, who works for Phonodisc in Los Angeles, is the contact man between Graham and UA. Graham says he became solid on this pinpointing, rather than shotgun approach after hearing Mike Stewart, then president of UA Records (now chairman) his merchandising people to saturate the few major markets with ads for an artist rather than a record.

Of course if you have an "impact record" you can still go to the number one market in the nation and get it playing, the executive admits. "But these records are few and far apart."

"He transmits the airplay information and special sales activity to the record executives. "If you can show a major group programmer overwriting requests for a certain group, he’ll turn that into consideration in evaluating what they’ll play."


- Continued from page 3

findings: 31 cartoons had shortages of one, two or three singles; one cartoon was short six singles; three cartoons didn’t even have one of the records. Total shortage during the month was 47 singles.

Music Man’s log turned up no single culprit. Several labels were consistently short, but the majors appear to be doing a better packing job than some of the new labels and RCA shipped no short-count cartoons to Music Man. Capitol and CBS were guilty of only one missing single each.

McGlynn also notes: "You often end up with a bunch of empty sleeves in a cartoon, though there’s no correlation between that and a short count."

He is convinced that the manufacturer is not hearing these problems which are common because rack personnel are not in direct contact with customers and routinely handle only a small portion of the magazine, the one that the consumer wants to buy.

"But we have a close kinship with the consumer through independent dealers. Unfortunately, the only label we get is from a major company that is coming through now and then. And by the time they drive off our parking lot, he’s forgotten what we told him."

Hence, the plan for formulating a state-wide association with independent dealers, keeping them informed of airplay, chart positions and the like.

McGlynn says he was instrumental in negotiating the agreement between UA Records and the Windfall-CBS operation will continue to function in association with Cary Karrfent.

Prager also notes that Phantom will be structured to accommodate a limited roster of album artists, with appropriate singles. The deal with RCA includes a worldwide publishing arrangement between Phantom and Sunbury-Downs, RCA’s publishing wing.

Stafford Album Gets TV Promo

LOS ANGELES—GMG Records Monday (27) launched a new five-week TV saturation campaign for the "Jim Stafford" LP debut which has been on the charts for three months and launched no less than four Hot 100 singles.

Fifty to 70 television spots will air in each city: New York, Los Angeles, Chicago, Atlanta and Dallas. The campaign also includes in-store posters, streamers and standing displays, says MGM product manager Mike Stewart.

An earlier Stafford push emphasized saturation radio and print ads.

Kim Rates Top Promo

LOS ANGELES—Capitol Records is launching a major promotional, sales and merchandising campaign for its upcoming "Kim" debut, "One Love," for the album's debut. "Andy Kim.

Kim’s first single for the album, "Rock Me Gently," has been near the top of the charts in this country and Britain for the last six weeks and the campaign includes television spots to be aired throughout the country on a local basis, 20 and 60-second radio spots to be broadcast in 16 major markets performed by disk jockey Robert W.

Morgan plus color posters for retail use.

Four-color will be placed in a number of advertising executions, other special merchandising ads are being created.

The team heading the promotion includes Al Cours, Capitol vice president of A&R, promotion and art director. Appointment promotion director Bruce Wendel, executive producer and director of art director Design Studio. Also merchandising Dennis Killen and senior vice president of marketing Don Zimmerman.
WSM and Opry Join Antipiracy Battle With $30,000 Donation

NASHVILLE — An estimated $30,000 will be given to a special Country Music Assn. antipiracy fund by the "Grand Ole Opry" and WSM.

Additionally it was announced by Joe Talbot, chairman of the board of CMA, that the Fan Fair Committee has voted to donate the proceeds of last June's event to the CMA, a substantial portion of which will be earmarked for the fight against tape piracy. This amounts to another $45,005.

The funds will be administered by CMA to benefit the entire music community, but will be set up autonomously by the organization. The committee will supervise the disbursement of monies and provide executive support at no expense.

Instead, the money will be used to educate the public and to assist in preparing and prosecuting cases involving record and tape piracy.

The "Opry" money will come from a slight boost in the registration fee for the 49th "Grand Ole Opry" Birthday Celebration Oct. 16-20. An estimated 6,000 will attend.

This year's fee is $25, with $10 from each registration going into the Opry Trust Fund, which is used to assist indigent musicians or their families. More than a quarter-million dollars has been disbursed for this purpose by that fund. Another $10 from the fee will be re-rated among the participating labels to cover most of their expenses in the gala, and the remaining $5 will be given outright to the antipiracy fund. None of the money is retained by WSM.

Talbot called the action by WSM and the "Opry" another in a "long series of contributions to the country music industry and the community."

He particularly praised WSM president Irving Waugh and Bud Wendell, general manager of the "Opry" and Opriland U.S.A.

Announcement of the fund, which will be an annual grant, was made by Wendell.

As for the Fan Fair money, this past June was the first time since the consumer-oriented program began that funds were left over after expenses for distribution. Under the agreement, these monies went to CMA's Fan Fair Committee. Record labels sponsoring Fan Fair shows were reimbursed at the rate of $1,000 per hour for their shows.

This gives the CMA more leverage in its battle against piracy. Here-tofore, no funds existed, and all action was on a voluntary basis. CMA officials, board members and artist writer members have carried the fight on their own time and at their own expense, to the legislators of the various states, and have assisted in providing information for some prosecutions of alleged pirates.

The Fan Fair committee consists of Talbot, Wesley Rose of Acuff-Rose; Wendell; Joe Allison, Ron Bledoise of CBS, Jerry Bradley of RCA; Chuck Doherty of MCA, and Jim Fogelson of Dot Records. Fan Fair is sponsored jointly by the CMA and the "Opry." Plans double will be formulated at the October board meeting of CMA of how to utilize the $70,000 in the piracy fight.

The OpryScreen celebration is industry-oriented, and is in its 23rd year. It consists of numerous officially scheduled activities, and many private functions. The event is preceded by the 10th Annual Music City Pro-Celebrity Golf Tournament, to be held at Harpeth Hills Golf Course here, Oct. 11-13. There is another newly set up by a celebrity, a professional golfer, a music industry executive, and a radio personality. (Continued on page 26)

TO COST $500,000

Double Hall of Fame Size

NASHVILLE — The Country Music Hall of Fame and Museum, built in 1967 and visited by 300,000 annually, will double its size next year.

The announcement, made by Frank Jones of Capitol, chairman of Partner's Party a Winner

TULSA — The Third Annual Partner's Party, hosted by the James Halsey Agency and KTOW Radio here, drew an impressive crowd of industry executives and established an annual golf tournament, the Roy Clark Celebrity Classic.

Hosts were Halsey and his partners, including Clark, Hank Thompson, Wayne Creasy and Mack Sanders.

Performers for the show came from the Halsey roster: Clark, Thompson, Diana Trask, Freddy Weller, Guinella Hutton, Bob Luman, Leroy Van Dyke, Bick Trent.

Country Buffs Have a Choice In So. Calif.

LOS ANGELES — Disneyland held a "Country Music Spectacular" last Saturday (21) while Knott's Berry Farm held "Berry Days" and its own competition country series.

Jack Owens and the Buckaroos with guest star Minnie Pearl headlined at Disneyland, joined on stage by Guinella Hutton. The group did three shows on the Tomorrowland Stage.

Many spots around the park hosted Faron Young, Judy Miller, Lawanda Lindsay, Mickey Gilley, Tony Booth and Jerry Inman & the Palomino Riders. Hal Southern, Dorsey Burnett, Diana Blair, Marty Mitchell, Buzz Martin and Wild Oaks. Five performing areas were used in all.

KLAC-AM disk jockeys emceed many of the shows. Knott's Berry Farm, near to Disneyland has announced a continuance for its "Sunset Showcase." Jimmy Wakely kicked the program off Sept. 7. Other artists set for the series are the Sons of the Pioneers, Molly Bee, Tex Williams and Barbara Mandrell.

The Saturday Night "Sunset Showcase" will be sponsored by a country radio station each week. The first three shows will be sponsored by KFOX-AM.

OLIVIA INTERVIEW — MCA's Olivia Newton-John appears as a special guest on the Ralph Emery syndicated radio show during her Nashville visit.

OLIVIA INTERVIEW — MCA's Olivia Newton-John appears as a special guest on the Ralph Emery syndicated radio show during her Nashville visit.

NASHVILLE — The board of CMF, was made at a luncheon hosted by BMI.

The $300,000 undertaking will increase the display area by 100 percent, and also increase the space available to the Foundation Library and Media Center.

Johnny Duncan, Ray Griff, Red Steagall, Susan Hany, Bobby Stier, the Sound Generation, Don White, Mack Sanders and the Plainsman Quartet.

It was also revealed that Donna Fargo and Mel Tillis have become a part of the Halsey agency.

Sixteen radio stations were represented at the event, from all over the nation.

Among the special guests were Ray Charles, Emmy Records of London, Sam Lovullo of "Hec Aw," Tony Martel of Famous Music; George Lindsey, Jim Fogelson and Larry Bournach of AIC-Dot; Frank Jones of Capitol, and scores of entertainment buyers from clubs and fairs. National television shows also were represented. In all, some 2,000 were on hand. They consumed more than 1,000 pounds of barbecue.

It was Halsey's way of saying "thank you" for those who have supported him and his partners during the year.

The basic identity of the original building will be retained through the expansion. The structure currently houses all of the Hall of Fame plaques, artifacts, a sample recording studio, a theater, a country store, and valuable collections of artifacts, past and present.

William Ivey, foundation executive director, notes that educational facilities also have grown appreciably, and the expansion will accommodate a growing collection and larger staff.

The Board of Trustees also made final plans for the installation of new museum displays honoring the pioneers of country music.

Ivey also announced that the CMF Press, adding to its two existing publications, has issued two new books, moving the organization closer to its goal of functioning as a university press for the music industry generally. One is "Bill Monroe and His Blue Grass Boys: An Illustrated Discography," and the other is "proceedings of the 1980 convention of local phonograph companies."

Young Cash Home

NASHVILLE — Fully recovered from minor injuries sustained in a jeep crash, four-year-old John Carter Cash is home from the hospital. He's the son of Johnny Cash.
The adventures of Johnny Carver

I LEFT A SUICIDE NOTE IN MY OLD RAINCOAT! THEY FOUND IT IN THE RIVER 'CAUSE MY RAINCOAT FLOATS...

I BOUGHT A FAKE MUSTACHE AND A DIRTY OLD HAT, AND WENT TO WHERE MY FUNERAL WAS AT...

I GOT A NEW OLD LADY AND A BRAND NEW COAT...

'DON'T TELL (That Sweet Ole Lady of Mine)' ABC 12017

EXCLUSIVELY ON ABC RECORDS
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>This Week</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>I'M A RAMBLING MAN</td>
<td>Waylon Jennings</td>
<td>35</td>
<td>28</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>I LOVE MY FRIEND</td>
<td>John Rich</td>
<td>16</td>
<td>13</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>WRANGLER</td>
<td>David Lee Murphy</td>
<td>10</td>
<td>10</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>NO DREAMS FOR THE Dying</td>
<td>Randy Travis</td>
<td>10</td>
<td>10</td>
<td>3</td>
<td>4</td>
</tr>
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<td>5</td>
<td>LOVE</td>
<td>Garth Brooks</td>
<td>4</td>
<td>4</td>
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<td>2</td>
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<td>6</td>
<td>LOVE ME</td>
<td>George Strait</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>2</td>
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<td>7</td>
<td>FANTASY</td>
<td>Alan Jackson</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>SONG OF THE SOUTH</td>
<td>Emmylou Harris</td>
<td>12</td>
<td>12</td>
<td>5</td>
<td>10</td>
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<tr>
<td>9</td>
<td>I'LL Sing SOME Day</td>
<td>Waylon Jennings &amp; Jerry Jeff Walker</td>
<td>12</td>
<td>12</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>GOOD OLD FASHIONED COUNTRY</td>
<td>Waylon Jennings</td>
<td>35</td>
<td>28</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

**Country Hot Singles**

**Country Rich Leads In Country Nominations**

- Continued from page 34

Tree International, and Irving Waugh, president of WM, Inc. These two were instrumental in getting together all of the forces of country music into this single presentation, and have worked since then in that regard. While there are some regional shows, this is the only one of international scope.

The finalists:

- Entertainer of the Year: Roy Clark, Mac Davis, Loretta Lynn, Olivia Newton-John, Charlie Rich.


Song of the Year: "Country Bumpkin," Don Wayne; "If We Make It Together," Don Wayne.

Vocal Group of the Year: The Bellamy Brothers, Donny & Marie, The Oak Ridge Boys, The Statler Brothers.

Female Vocalist of the Year: Loretta Lynn, Anne Murray, Olivia Newton-John, Dolly Parton, Tanya Tucker.

Male Vocalist of the Year: Merle Haggard, Waylon Jennings, Ronnie Milsap, Charley Pride, Porter Wagoner.

Vocal Group of the Year: The Judds, the Osbourne Brothers, the Statler Brothers.

Vocal Duo of the Year: Jack Greene and Jeanene Sefly, David Houston and Barbara Mandrell, George Jones and Tammy Wynette, Conway Twitty and Loretta Lynn, Porter Wagoner and Dolly Parton.

Instrumental Group or Band of the Year: Chet Atkins and Merle Travis, The Bellamy Brothers, The Po'Boys, Danny Davis and the Nashville Brass, The Strangers.

Institutional Alumnus: Chet Atkins, Roy Clark, Lloyd Green, Charlie Pride, Porter Wagoner.

As previously announced, the finalists for the Hall of Fame Award are Owen Bradley, Vernon Dalhart, Pee Wee King, Minnie Pearl, Merle Travis and Kenny Wells.

WSM & Opry Join

- Continued from page 34

- A member of the Association of Tennessee Country Gentlemen. Business executives pay $750 each for the privilege of playing, while the Country Gentlemen pay $150. Each professional golfer is given a guarantee.

Among those scheduled to compete are Tommy Aaron, Miller Barber, Janis Blakock, Homero Blancas, Frank Brown, Jacky Breslin, Claud Cuddy, Jim Dent, Gardner Dickson, Dave Fleishmogel, Gibby Gilbert, Bob Goodyear, Sally Gooden, McGee, Steve Melnyk, Bobby Mitchell, Bobby Nichols, Sandra Palmer, Bob Rosengard, Mason Rudolph, John Schlee, Tom Shaw, Charles Sifford, Dan Sites, Leonard Thompson, Don Witt, Weaver and Larry Zeigler.
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Country

Nashville Scene

By Bill Williams

Narvel Felts has to be a dedicated artist. He began a scheduled appearance on the early morning local "Ralph Emery Show," and so was distressed that, after flying home to Missouri for the weekend, flew all day back again to make the show on Monday morning. The gesture cost him time, sleep and money. . . . Jerry Wallace also showed some dedication. Despite a 2:00 a.m. departure time on Sunday morning for Chicago, he worked the late show at the "Opdy." . . . Barbara Fairless was in great appearance prior to the birth of her baby, due within two weeks. She was followed on the show by Cassie Smith, also noticeably pregnant. . . . Bobby Lord is spending less time in music and more time on Florida land development. No wonder! He currently is building 1356 condominiums in Hollywood, near a shopping center and a motel. It's a $10 million venture.

Show Biz is now distributing the Top Phillips syndicated TV show east of Louisville, and markets are coming in quickly. The most recent are Houston and Atlanta. It's been done now with a live studio audience. . . . Jeanne Pruett added a new room to her home each time she has a hit record, with another going on now. She's had the plans drawn up since 1960. . . . Guitarist Tommy Jones, after a full summer working at Archie Campbell's place in Gatlinburg, has returned to Abilene. The State Department has a project whereby a country music story is being told in 50 languages. The story spotlights the Willie Brothers, once known as the Oklahoma Wagons. . . . At this year's big October convention, even the Early Bird Bluegrass show is running in second at the annual convention of the Bluegrass. It will feature Roy Clark and others.

UA's Charlie Louvin has joined the West Holland Talent Agency. Del Reeves will perform on the Opry House stage later this month for an unusual event—a Simmental cattle sale. These breeding cows bring an average of $10000 on the sale block, Reeves says, and a special cover of them due in the spring. Reeves will sing and sell ....

A native of Kirbyville, Texas, Hunter has long written country songs which have been recorded by Charlie Rich, Sonny James, the Wilburn Brothers, Pat Boone, Elvis Presley and others. Hunter made his first appearance on the "Grand Ole Opry" some two years ago, an experience he described as the greatest in his life. Some of his standards include "Empty Arms" and "Since I Met You Baby." Hunter did a series of recordings last year in the Los Angeles studios here, all in country style.

100 Due at Oklahoma Convention

OKLAHOMA CITY—in conjunction with the second Billboard "Spotlight on Oklahoma", a massive country music convention will be held here at the Myriad Center Sept. 26-29.

Artists, songwriters, record company officials and others will take part in the four-day gathering, which will include an anti-piracy seminar along with the scheduled events. A special show will be held to honor Sue Brewer of Nashville, a former Oklahoman who aided scores of country writers and singers in getting their start in the industry. There also will be the presentation of a Bob Wills Music Award, and a special show by the Nashville Songwriters' Association, headed by former Oklahoman Eddie Miller. A Miss Country Music beauty contest also will be held. More than 100 artists and writers are expected to attend the convention.

Billboard Special Survey

Week Ending 9/28/74

Title     Artist, Label & Number

If You Love Me Let Me Know—Olivia Newton-John, MCA 411
Country Partners—Loretta Lynne & Conway Twitty, MCA 437
Behind Closed Doors—Charlie Rich, Epic N 3270 (Columbia)
Back Home Again—John Denver, RCA L 4561
Country Bumpkin—C. Smith, MCA 428
Stop and Smell the Roses—Max Davis, Columbia C 22502
Ijub It In—Billy Crash Craddock, ABC-SP 4137
Pure Love—Ronnie Milsap, APL 4061
Country—Jerry Nunez, Capital ST 1124
One Day At a Time—Marvin Searls, May M 5636 (FYI)
Room Full of Roses—Mickey Gilley, Polygram 725
Country Is—Tom T. Hall, Mercury SP 1 0099 (Progressive)
Very Special Love Songs—Charlie Rich, Epic N 3270 (Columbia)
I'm Not Through Loving You Yet—Conway Twitty, MCA 444
Live on Stage in Memphis—Elvis Presley, APL 5100
The Grand Tour—George Jones, RCA N 39399
Spiders & Spades—Jim Stafford, KLN 1442
Greatest Hits—Roy Acuff, Hot Wax BMF 5045 (Crest/Aud)
Let Me Be There—Dwight Yoakam, MCA 391
I Just Started Crying—Charley Pride, CMM 5410
Greatest Hits Vol II—Larry Lyn, Vox 101
There Won't Be Anymore—Charlie Rich, APL 4100
Greatest Hits—Johnny Paycheck, Vox 101
This Time—Wayne Jennings, APL 5107
In My Little Corner Of The World—Marilyn O'Neal, HOP 3184
Country Charm—Bonnie Owens, MCA 4460
Filly Do Anything It Takes—Joan Jett, Atco 449 3617
PICKIN' UP Red, White & Blue, Gen 4801
Don't Stop Loving Me—Porter St. Bully, APL 5445
No Word On Me—Dick Fullen, APL 5413
Good By Country—Marley Houston, MCA 4471
Saxy Lady—Fredly Welte, Columbia C 22504
The Nashville Hit Man—Charlie McCoy, APL 5107
I'm The Very Best Of Don Gibson (Hank Kimock 0400) (Columbia)
I'd Fight The World—Bill Owens, APL 5107
Super Comin' Cat—Comic Cat, Capitol C 11882
Country Feelin'—Charley Pride, APL 5108
Jeanne Pruett—WMA 395
I Never Knew What That Song Meant Before—Connie Smith, Columbia C 22505
Doogie Doogie—Doogie Sterns, Daddy BM 1063 (Gentry)
The Best Of Charlie Rich—Epic N 3270 (Columbia)
Spooky Lady's Side Show—Eric Kristofferson, APL 4316 (Columbia)
Love Is A Gentle Thing—Barbara Fairchild, Columbia C 22505
Row—Connie Smith, RCA 9067
Stars & Strikes Forever—Hitty Scitty Out Bet, Kings Ark LA 2 0812
His Songs—George Jones, APL 5413
I've Got The Whole World In My Hands—John Denver, RCA N 39399
This Time I Almost Made It—Barbara Mandrell, Columbia C 22504
Stump Them Grapes—Milt Tills, KLN 495
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More Market News See Page 43
NANCY WILSON - ALL IN LOVE IS FAIR
Nancy's first album with producer, Gene Page, includes her single, "Streetrunner" (1974), and brilliant compositions by Stevie Wonder, Thom Bell and Linda Creed, Paul McCartney, and Johnny "Guitar" Watson. ST-11157

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GENE REDDING - BLOOD BROTHER
Gene's sensational debut album includes his hit, "This Heart," and his new single, "Blood Brother" (1974). Written and produced by Dennis Lambert and Brian Potter. On Haven Records and Tapes. ST-0200

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MONOMONO - DAWN OF AWARENESS
Music From The Mother Load - Africa 1974. Stomping in the name of a N'igerian group, Chamber of a Dream's Africa. Produced by Gideon. For Capitol ST-11222

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By AIDA CHAPMAN

Don Cornelius, the engineer of this magical machine called Soul Train, personally laid the track and remains the invincible, articulate and creative force that has guided his teenage dance show from a USJ pilot in Chicago to a syndicated blockbuster covering 100 markets throughout the United States, Puerto Rico and the Virgin Islands. From his plateau as dean of the musical-variety teenage dance shows, he oversees his ever-growing Saturday afternoon show, which has become a national pastime for millions of viewers. The future looks even bigger and brighter for Don—and indeed the whole Soul Train format.

Each week, Don mysteriously corrals an array of hit recording artists, coupled with the cameos appearances of prominent black movie and television personalities, politicians and athletes. On occasion, he presents budding new black talent to the Soul Train followers. Don feels that this mix of superstars and new talent fully utilizes one of the few television avenues readily available to the underexposed legitimate black performers. Not since the June Taylor Dancers dazzled the American television audience in the fifties has there been a collection of high-kicking, fast-stepping, hip-swirling, shoulder-shaking acrobats of rhythm like the Soul Train dancers.

All the ingredients for success are there and the proof is in the ratings and the number of markets attained to date. But the question arises—who is this visionary, hip black dude that conceived, implemented and maintained quality and consistency in this sixty minute show appealing to a multi-racial, bi-modal audience of teens and those 20 to 99? In a long interview with Don Cornelius, he revealed some of the secrets of his rise and vividly spoke out on a host of other topics closely related to the kinds of forces and pressures that have shaped him as an individual and thereby helped shape his dream that started with a four hundred dollar gamble.

Born in Chicago on September 27, 1936, Don recalls his high school days at DuSable High School in the South Side, where he studied art and was part-time cartoonist for the school newspaper. After graduation, 1954, he joined the Marine Corps and spent 18 months at an air base in Korea. He had planned to return to Chicago and resume his art studies but instead he married his childhood sweetheart, Delores Harrison, and had two sons, Anthony who is now 16 and Raymond, 15. "I needed money to support my family so I sold tires, cars and insurance." In 1966, he invested—or rather, gambled—$400 in a broadcasting course, and in 1967 he got his start as a part-time news announcer at WVON. The course paid off apparently. "It was a way of getting my foot in the door. They finally offered me a full-time job at $100 a week— I was making $250 selling insurance—but I grabbed it; I would have taken $10."

In 1970, he parlayed the broadcasting school gamble with the experience of the part-time announcing job and developed a format for what was then termed a "black-oriented dance show that was designed to be a pilot for a weekly series." Don single-handedly took on the arduous task of obtaining sponsors for his innovative concept. He found no backers and his parlay appeared as though it wasn't going to pay off. He knocked on numerous doors pitching his brain child and pounding the pavement for weeks until finally connecting with Sears. Don explained vividly his initial meeting at Sears and how he had anticipated enormous problems getting the "powers" there to understand the simplicity, yet to Don's way of thinking, the incredible visibility the concept had. "The man at Sears was George O'Hare, a merchandise manager for a group of five stores, all of which were located in Chicago's inner city. He was a very socially conscious man that was deeply concerned with getting behind a 'community-type' show. George was a guy that people bounced ideas off and was always receptive to new concepts. When I went in I expected him to tell me what so many others had said about programming for Blacks. This is the theory that Blacks "need" cultural or historical programs and not necessarily entertainment. There are whites you can go to with a black history idea and they will get behind it because they feel it's what blacks need. Perhaps it is what we need more of on the air, however, it is not necessarily what blacks want. And you can't force people to accept something they don't want, whether it's good for them or not."

Don Cornelius has never detached himself from the roots of the community. He has shown our younger generation some new direction. They can be inspired by his ability to conduct his business and his social life with the utmost regard for his identity. We are glad he has used P.U.S.H. as a vehicle to express his social concern. What is amazing to me is that his fame has not altered his character, he has become more mature than most adults. I am proud to call him one of my dearest and closest friends.

Reverend Jesse L. Jackson

(Continued on page ST4)
SOUL TRAIN

Continued from page ST-3

Don was definitely not going to compromise this belief in the meeting with O'Hare. "The most frequent mistake that's made with blacks and other minorities relative to entertainment is trying to give them what 'somebody up there' thinks they should have as opposed to giving them what they purely enjoy. Blacks are no different than whites and should partake of the same." Fortunately for the millions of Soul Train viewers, Don was able to convey his point to O'Hare.

So, having consummated a small commitment from Sears (which amounted to only a fraction of the actual cost to air the show), Don went on the air with his new concept, considered dubious by potential sponsors. The program premiered on WCIU-TV August 17, 1970, the same day Don terminated his employment at WNON. In a matter of weeks, and with intense creative and administrative perseverance, Don guided the show into the number one spot as a favorite among the blacks throughout the entire Chicago area. "Many advertisers were unable to recognize the need for minority-oriented television and seemed to be uninterested in the impressive number of blacks, Latin Americans and young whites who were fast becoming dedicated fans to Soul Train,"

For the first ten weeks, Don was the unsalaried host, producer and salesman but his relentlessness to make the concept viable—along with WCUI's faith in him—gradually led to the financial stability of the program and long-awaited compensation for its creator.

It wasn't until early 1971 that Don realized that the void in musical variety entertainment in Chicago also existed throughout the nation in the wastelands of syndicated television entertainment. Don concluded, "If blacks or other ethnic groups were given the choice, they would react favorably to ethnic television just as they do to ethnic radio and 'Blaxploitation films, as opposed to 'general market' radio and films." A seemingly obvious, yet adroit conclusion, considering that Don was the first to exploit this concept in a format that has worked on a national level and appears spearheaded for international acceptance and success as well.

George Johnson, president of Johnson Products (the largest black-owned manufacturer of hair and facial cosmetics in the world) was introduced to the show by his advertising agency, Nielfeld, Paley & Kuhn—since merged with Bozell & Jacobs Advertising, Inc. Soul Train represented the ideal avenue to the black youth market for his product line and, subsequently, Johnson Products became the major sponsor for the program. All parties involved agreed that the syndicated version of Soul Train had to be of network production quality and Hollywood. The production capital of the world, was decided upon as the most appropriate locale for accomplishing this. "We were fortunate in securing an excellent taping facility at Metromedia Studios and assembling a very competent crew," remembers Don, "essential variables to insure syndicated sales."

The idea of a young black producer coming to Hollywood to produce a dance show was mildly amusing to observers connected with major productions. Don didn't let the occasional smirks deter him from establishing himself as an accomplished producer, and setting up a professional operation. "My experience producing the show in Chicago," Don relates, "gave me the confidence of almost knowing what the viewer reaction to the syndicated version of Soul Train would be even before it was aired. "Because of Chicago, I knew something that most of my doubters didn't know, and when they smirked, I smiled. I also knew George Johnson's criteria for quality and I was determined to attain it no matter what the cost. As I look back I realize that my insistence on perfection occasionally annoyed people."

The syndicated version went on the air on October 2, 1971, and as expected and predicted by Don, it was an instantaneous success in the markets carrying the show. "Achieving this was the easy part," says Don, who related that the most frustrating experience of all occurred when his syndicating agency was able to premiere the show in only seven of the 25

(Continued on page ST-6)

Soul Train has been the backbone of Johnson Products Company's advertising and promotion program since the show's inception. During that two year span company sales have almost doubled going from $17 million to in excess of $30 million.

Telephone studies, laboratory tests and Nielsen's rating service confirm the shows overwhelming popularity within the black community. Soul Train simply is the ideal vehicle for telling the story of Johnson Products Company's hair care and cosmetics products.

When I made the decision to back Don Cornelius' dream for national exposure, I regarded that decision as having been one of my best. A warm working relationship based upon mutual respect exists between Don Cornelius and myself; and Johnson Products Company looks forward to Soul Train setting a record some day for TV durability as well as popularity.

George E. Johnson
President
Johnson Products Company
To
Don Cornelius
and Soul Train:
Thank Yoooooooooou!

From the CBS Records Family of artists
who have had the supreme pleasure of appearing on your show.

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Harold Melvin & The Blue Notes
Johnny Nash
The O'Jays
Billy Paul
Bunny Sigler
Sly and the Family Stone
The Trammps
Maxine Weldon
SOUL TRAIN

Continued from page ST-4

target areas. (The seven were Atlanta, Cleveland, Detroit, Houston, Los Angeles, Philadelphia and San Francisco). All the others conceded that the show was well produced and very entertaining but they had no open time periods regardless of the compensation being offered by the syndicator. Don also pointed out a startling and disappointing fact: "Practically all the stations that turned the show down had no other black oriented entertainment shows running." But Soul Train stayed on the track and within eight months Don's goal of 25 syndicated stations carrying the show was reached. The new goal then became "as many additional markets as feasible" and having achieved what can easily be called a phenomenon one can readily chuckle when Don is lovingly called the John Henry and the Andrew Carnegie of the television railroad.

Amazingly calm and relaxed with all this behind him at only 37, Don reflects on the rocky road he travelled and shares the joy he feels knowing that Soul Train is not only an entertainment need for millions of viewers of all ages and races, but more importantly, represents a breakthrough that can open the door for more black or ethnic programming, Black producers, and hopefully the development of black personalities who can become counterparts to the Johnny Carsons and Dick Clarks.

Soul Train has obviously blazed an impressive trail (Continued on page ST-10)
Congratulations Don Cornelius and Soul Train from A&M Records.
TO: Don Cornelius
FROM: Johnson Products Co., Inc.
RE: SOUL TRAIN's 3RD ANNIVERSARY

Congratulations, Don! It's been a good three years. Three years of growth, expansion and tremendous success. Your achievement—conceiving, writing, producing and hosting the Number 1 Black TV show in the nation—is a great one. And we're delighted to have been a part of it. The Number 1 Black TV show sponsored by the Number 1 manufacturer of Black hair care products and cosmetics. It's proven to be a winning combination.

In just three years Soul Train has grown from seven markets to syndication in 101 cities. And there's no end in sight.

Let's hope that the next three years, and three times three years after that, bring continued success. Again, Don, congratulations.

From one pioneer to another,

JOHNSON PRODUCTS CO., INC.
Makers of Ultra Sheen, Afro Sheen and Ultra Sheen Cosmetics.
London Records salutes Soul Train and its mighty engineer Don Cornelius.
SOUL TRAIN

Continued from page ST-6

in the syndicated television market but, Don now has his sights set on the networks. Certainly not scoffing at the financial success of his show he maintains, "When you talk about television the networks represent the major leagues and the syndicated market is simply minor league by comparison." It is difficult to refute the fact that network television is opening up with respect to programming involving Blacks. "The networks are starting to recognize that the black lifestyle can be as entertaining as the white lifestyle and that we have families that can be dramatized or humorized." Even with taking into account that only three of the approximately 21 prime time network hours essentially deal with black or minority shows, it's quickly understood how Don feels about the future for blacks on television. "It looks bright on one hand and pretty bleak on the other. There is 'Sanford and Son,' 'That's My Mama,' 'Chico and The Man,' 'Good Times' (all half-hour situation comedies), and 'Get Christie Love,' (a one-hour action show). After that, what do you get? An increasing visibility of blacks on the screen that leads the layman to conclude that television is integrated. There is no such thing as visual control. Control lies with the people behind the scenes, the decision-makers, and that's the arena where the industry is totally negligent and blatantly discriminatory. The minute number of blacks—and other minorities—represented as writers, directors and producers is appalling. And when one considers the fact that there is not one prime time show, on any of the networks that is produced by a black man, or woman, one is further reminded of the existing discriminatory practices that prevail in the industry.

Don's candid explanation gets to the core of the problem. "Television is a huge industry and there is absolutely no justification for the whiteness. Some people find it hard to understand how, and why, a person who has been successful in the medium could have the audacity to complain, but what affects other people—my people—affects me." Don is extremely sensitive about the inequities and refuses to accept discrimination—as a matter of fact—because he has achieved a noteworthy degree of success. "I was a crusader I think I would know exactly where to attack this media. Unfortunately I'm not; I just don't have it in my blood.

"There are crusaders that must lead the fight to make the inroads into television and it is difficult for the successful personalities to make the appeals. Their careers are put on the line and they are immediately suspected of having selfish reasons. "I think we have to look to our leaders, not the Bill Cosbys, Flip Wilsons, Redd Foxes, Nancy Wilsons or Don Cornelius. I am sure those mentioned desperately want change, as much as I do, but if I went to a

(Continued on page ST-12)

It is the only and the best black teenage show on television, which took someone with great imagination and a little foresight to see the value to the black public in general. Young people on the show have a great appeal to the masses both black and white because of their creative dances and currently popular fashions. Don Cornelius is totally responsible for providing black artists with total audiences both black and white.

The O'Jays

We want to thank Don Cornelius and the people connected with Soul Train for having a show that we really enjoy watching ourselves. As you know, we have appeared many times for Don Cornelius on Soul Train and it has been a big help in building our career. Don Cornelius is a gentleman and one of our favorite people.

Gladys Knight & The Pips
Keep on Trackin'.

Motown is proud of its association with Don Cornelius and Soul Train.
We look forward to many more years together.
network or to the FCC and said this isn't fair, or that's not right, they would look at me like some kind of crazy nigger who's trying to get more action for himself...somebody trying to feather his own nest."

This attitude about Soul Train and network consideration is ambivalent: "I don't think there's much compatibility between Soul Train and the networks. We have about as many markets as we need and there's a tremendous degree of safety in having these many syndicated markets and that makes Soul Train a pretty big fish in the syndicated pond. In addition, another disadvantage with network involvement is the amount of control imposed by the networks over their properties which is something Don doesn't have to concern himself with on a syndicated level. "There's no one telling you what to say, what not to say, who to have on or who you can't have on."

This is a restraint that could create problems for Don with his policy of maintaining Soul Train as a vehicle for black entertainers. His position has raised a few eyebrows even drawn accusations of reverse discrimination. According to Don, "the door has always been open to white acts but I concede that I have a special loyalty to black acts. Even so, there has always been more requests from black artists wanting to do the show than we could accommodate at any given taping session. This is as big a problem for us as it is for the artist simply because many of them are not invited to do the major shows although they have current records on the charts. This is not to suggest discrimination, for other shows have the same problems we do. There are only so many minutes of programming but the fact remains that for many black acts their only chance for national television exposure is Soul Train. And we feel an obligation to provide it."

As the mighty Soul Train roars into its fourth year...continuing on page ST-10.

Don Cornelius has been a most important factor in exposing black talent and giving soul music and blackness the awareness and respect it deserves.

Curtis Mayfield

In today's closed, still highly segregated behind the scenes TV world, I'm very proud of Don Cornelius as a friend, as a man, and more so, even if I did not know him personally, for his black achievement in bringing a quality show to the air.

Smokey Robinson

Few can match Don's perseverance for professionalism in this business, and I speak for myself as well as my sons when I say this. It is always a pleasure to work with a pro, but that pleasure is doubled when he is a friend. I cannot thank him enough for all that he has done.

Joe Jackson, father of Jackson Five

Don is faced with the same questions he's been confronted with every new season: has the show reached its peak? Will the format continue to work? Questions of vital interest to Don who constantly reevaluates and scrutinizes the show. "I think the show has peaked in a sense, but we stay abreast of the latest techniques and employ them in the program. I can't forget that the show is basically a dance format and that's all it's ever going to be. But, because of the character of the show, I think it's the most sophisticated dance format that's ever been done and it costs a great deal of money to produce it. The key to the concept not wearing out is the kids and the music.

We are glad to say that Soul Train has gained the support of today's young people. We feel that previous rock/dance programs did not reach the entire youth market. Even though it is mostly R&B oriented, Soul Train seems to fulfill a need for all of today's youth. ...Everyone, no matter what his race, creed or color, seems to relate to both the show and to Don. His sensitivity towards concern for and ability to understand and relate to young people makes him the perfect host for this kind of program.

The Fifth Dimension

SOUL TRAIN

Copyrighted material
Bill Withers, his album, 'JUSTMENTS on Sussex Records and Ampex Tapes.

Thanks for a Sussex-ful ride

Creative Source, their album, MIGRATION on Sussex Records and Ampex Tapes.
THANK YOU
DON CORNELIUS

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DICK CLARK'S
"GOOD OL' ROCK N' ROLL"

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SOUL TRAIN

*Continued from page ST-12*

represents the kind of entertainment contributing to this alleged syndrome. Don's immediate response to the validity of this allegation focused light on the real origin of the lack of aspiration and career development in today's teenager who happens to dig rock and dig dancing.

"I do not think that today's teenager's are apathetic. I think we all suffer from too many lies and half-truths told to us by the adults that govern our society, which is a youth and music-oriented society, anyway. There is a total responsibility from the seat of government in the country, right down to the common laborer, to make his or her contribution in their respective areas. It isn't my position to teach, or preach. I think there are people who do that much better than I. Besides, there are people who get paid to do that. How well are they doing their job? Dancing and enjoying music is far less harmful than gang fighting or dealing dope. It's unrealistic to think that there is some kind of irresponsibility about providing people with entertainment. One of the problems with this society is that we don't laugh enough and we're made too responsible when we do laugh."

Don says his attitude is not flip, nor is it one of disconcern for teenagers. He feels a more pragmatic approach should be taken when you attempt to generalize the so-called dilemma of black youth. His commitment to black youth, to black people, shows clearly when he says, "One of the most difficult things about being black is that your options are so few and there are so many limitations on the things you can enjoy. That's one of the advantages white people have, particularly in this country. The freedom with which to live their lives. The mental freedom that we don't really have."

Essentially, the entire premise of Soul Train is freedom. For one hour on a Saturday afternoon millions of viewers all over the country can live vicariously through the beautiful people fortunate enough to experience, in person, the colorful, non-stop, double-clutching, kaleidoscopic, pulsating beat of the Soul Train party. Dancing their afternoon away, seemingly without a care. The success of the premise certainly offers a logical rebuttal to the theoretical critics in lofty academic circles.

But the Soul Train has not just stopped with cornering the syndicated television market. It manifests itself in still another form. On the corner of Broadway and Montgomery in the North Beach section of San Francisco, lights flash brightly through the often fog-filled evenings of the Golden Gate City. The Soul Train Club, the swinging new night club, right on the strip, is Don's latest venture, exemplifying another facet of the ubiquitous visionary.

"The night club is an experiment that Dick Griffey, the Talent Coordinator of the show, and my very good friend, and I are trying that offers a great opportunity for us to extend our range and scope within the business. We never saw it as a lucrative financial venture, but it is great publicity and gives us a marvelous chance to deal with many of the same artists on another level. The response has been terrific."

There had been somewhat of a void in the city of San Francisco, as far as an intimate night spot capable of handling fairly large audiences, so Don and Dick seized the Soul Train popularity and have attempted to fill the void. They're breaking even on the investment but seem pleased with the results of their experiment as does the night club crowd in the City of Hills.

"Clubs are a necessity for the artists today and for the business in general. We've found that groups enjoy playing spots around the country that have..." (Continued on page ST-18)

Credits


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You can spend millions in research only to find out...

ESSENCE magazine has the inside track to me and 3,277,000 other Black women who are heavy purchasers of records.

Fact is, we index in record purchases at 37% higher than all other men and women combined. ESSENCE is your mainline for reaching all young Black women 18-34 in the top 30 markets—where the heaviest record buying happens. ESSENCE puts your ad in the groove with our "fast close" with the same efficiency as a weekly—ask the men at Columbia, Motown, Atlantic, ABC Dunhill, Fantasy—they'll tell you it works!

A page in ESSENCE can make the difference between...gold or no gold!

All statistics and research information from TGI and EM
You can spend millions in research only to find out...

ESSENCE magazine has the inside track to me and 3,277,000 other Black women who are heavy purchasers of records. Fact is, we index in record purchases at 37% higher than all other men and women combined. ESSENCE is your mainline for reaching all young Black women 18-34 in the top 30 markets—where the heaviest record buying happens. ESSENCE puts your ad in the groove with our "fast close" with the same efficiency as a weekly—ask the men at Columbia, Motown, Atlantic, ABC Dunhill, Fantasy—they'll tell you it works!
A page in ESSENCE can make the difference between... gold or no gold!
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Release Yourself.

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AUG. 30—SWING AUDITORIUM, SAN BERNARDINO • AUG. 31—SPORTS ARENA, LOS ANGELES • SEPT. 1—OAKLAND COLISEUM, OAKLAND • SEPT. 2—BALBOA STADIUM, SAN DIEGO • SEPT. 6—CENTURY II, WICHITA • SEPT. 7—NEW MEXICO STATE UNIV., LAS CRUCES • SEPT. 8—CIVIC PLAZA, PHOENIX • SEPT. 11—COLISEUM, DENVER • SEPT. 12—MYRIAD AUDITORIUM, OKLAHOMA CITY • SEPT. 14—KIEL AUDITORIUM, ST. LOUIS • SEPT. 15—AUDITORIUM THEATRE, CHICAGO • SEPT. 16—ARENA, MILWAUKEE • SEPT. 20—COLISEUM, CHARLOTTE • SEPT. 21—CUMBERLAND COUNTY AUDITORIUM, FAYETTEVILLE • SEPT. 22—FELT FORUM, NEW YORK CITY • SEPT. 26—CIVIC AUDITORIUM, PITTSBURGH • SEPT. 27—SPECTRUM, PHILADELPHIA • SEPT. 28—SCOPE, NORFOLK • SEPT. 29—MEMORIAL AUDITORIUM, GREENVILLE • SEPT. 30—COUNTY HALL, CHARLOTTE • OCT. 2—PUBLIC ARENA, CLEVELAND • OCT. 5—MICHIGAN PALACE, DETROIT • OCT. 6—AMBASSADOR THEATRE, ST. LOUIS

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some atmosphere and a hip audience. It helps in the sale of hit records and it gives people that personal contact that you don’t get in a studio where many artists spend considerable time."

The partners have turned down several offers for franchises with the Soul Train logo. Don explained that the franchise approach to business has not always worked due to the inability of quality control once a franchise is granted. "Many people want a franchise for other cities that they feel are ripe but they forget about the need for good contacts, credibility in the business, and money. They just don’t have these ingredients to make it work. As is, we break even and get another kind of mileage out of the club."

Don, a chain smoker, sips on his Beerfeeter gin and orange juice and gazes out of the window from his new production headquarters in the CMA Building on Beverly Blvd. in Los Angeles. He is secure with the financial stability derived from Soul Train, but the soft-spoken, aloof gentlemen behind the desk has in his nature the undeniable need for new horizons. Having already referred to him as a creative visionary, it would be a mistake to think he has decided to rest on his laurels. Don has enormous aspirations of "going to the top" in television and even he cannot define his goal more concisely. It is left for one’s imagination, just as going to the top will definitely be a function of Don’s imagination and his ability to channel it.

His proven knack for writing and producing a hit musical show with "basically a dance format" has started still more wheels turning in his head and, despite harsh criticism from the "major leagues," Don is fully aware of his own potential success as a network producer and possibly even a network personality.

The vibrant personality, charming, silky smooth charisma and that liquid velvet voice, makes Don a number one contender for network consideration. How he will cope with network mandates, should—or when—the situation arises, is a dark secret hidden in the shadows of his mildly introverted ambiance.

I am very happy that SOUL TRAIN is still soulful. I can recall when Don Cornelius was walking around the various cities trying to get television stations to carry this program. I can also recall my own involvement—trying to get the three very prejudiced ‘birds’ (networks) to carry this show and they would not. But I think the one thing that SOUL TRAIN learned to do was survive. It survived because of Marvin Gaye, Aretha Franklin, the Ojays, Bill Withers, Stevie Wonder, Roberta Flack, Johnny Mathis, James Brown, Jackson 5, etc.

I doubt very seriously if any of the above artists can remember when Nat King Cole had a show many years ago and we were told that Madison Avenue could not sell it. I would like those of you who are reading this to understand that there are still a lot of Madison Avenues. And we still have not broken down the doors that we think are open.

I applaud Johnson Products and George Johnson for having the “black sense” to make SOUL TRAIN available so that black kids of this country could see that not only Dick Clark or Midnight Special or In Concert or whatever else is in, but that blacks too could do their own thing—and do it as well as musically and more soulfully than the cat on the next station.

It still disturbs me to think that in 1974 the entertainment world still allows itself to let that prejudiced cat turn many of our heads. My congratulations to Don Cornelius and I would be in error if I did not congratulate George Johnson whom I personally feel made a commitment.”

Clarence Avant
President
Sussex Records
the SCEPTER WAND ROADSHOW FAMILY SALUTES

'Soul Train'

INDEPENDENTS GENERAL CROOK B.T. EXPRESS PHILADELPHIA STORY

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The tall man with the mellifluous voice and the equally devastating vocabulary is a joy...

...and so are his fans.
5. Pam Brown, Teen Coordinator for Soul Train, has been a member of Don's staff since July 1970. Her responsibilities involve interviewing and auditioning dancers for the show as well as the general supervision of the dancers during the tapings. After earning a Bachelor of Science degree from Pepperdine College in Physical Education, she has worked with young people as a Recreation Director in her native Los Angeles for ten years. Pam realizes that the Soul Train show is a milestone of accomplishment and a first in the television industry for young Blacks in Los Angeles; therefore, she works hard to maintain the high standards that are set for the participants in the show. She says, 'It's interesting work because there is a great deal going on all of the time. Don is doing a tremendous job of bringing to the public a show that Blacks (of all ages) can identify with constructively.'

6. Susan Kudryck has been a member of the Soul Train staff since March 1972. As assistant to the producers, and Don's personal secretary, she assists in booking talent, secures the necessary music, and coordinates the taping schedule and scripts. Susan feels working for Don and Soul Train has enlightened her consciousness of the minority dilemma which exists in America. She states, 'Our youth seem to be our only hope. We must learn to communicate with one another for we are truly all brothers and sisters. Soul Train does just that: it is an entertainment vehicle which appeals to all ages of all origins. It is, by far, a revolutionary trendsetter which, in my opinion, brings us a bit closer towards bridging the racial gap. I am proud to be associated with the show and its dedicated staff.'

7. Madison Cole is the Soul Train stage manager.

8. Dick Griffey heads Dick Griffey Enterprises and is the talent coordinator for Soul Train.
In the darkness of this world please give us your light — Light Of Worlds *
You did Don, & we thank you for it — Kool & The Gang

West Coast, call Phil Wilton, 218 - 888-9999 - East Coast, call Ted Eddy, 916 - 364-2900
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The 1974 Fall Tour of

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AND WONDERLOVE

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DON CORNELIUS

from
DICK GRIFFEY
ARTIST CONSULTANTS
LANDERS/ROBERTS
Riding
with Soul Train is
Sooooo Sweet!

Thanks For Everything!
The Buddah Group &
Curtom Records

SOUL TRAIN STATIONS

(Continued on page ST-28)
SOUL TRAIN GOES NON-STOP.

WESTBOUND AND EASTBOUND RECORDS PROUDLY SALUTES DON CORNELIUS AND SOUL TRAIN ON ITS 4th CONSECUTIVE YEAR ON NETWORK TV.

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EASTBOUND:
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- SPANKY WILSON
- ETTA JONES
- HOUSTON PERSON
- CEASAR FRAZIER
- ROBERT LOWE
- JIMMY SCOTT
- CATFISH HODGE
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HELP ME MAKE IT THROUGH THE NIGHT
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HE BELONGS TO ME    LONG LONG TIME
I'M MOVING ON    THE LOVE THAT LIGHTS OUR WAY

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“You Little Trustmaker” PB-10022
“Magic Man” PB-10015

RCA Records and Tapes
"Thanks, Don, from the bottom of our soul"
THE SOUL TRAIN GANG
Below, eluded Slide without in The '74 firm -24. According to York -24. The company has no present plans to market it but expects that a compromise system will develop within the next few years based on the hardware of the various videodisks which have been offered.

In the long term, however, Thomson anticipates a market of 700 million videodisk a year in France alone by 1985 and suggests that its type of videodisk may even superecede the functions of the printed press. The company's present caution is largely a matter of waiting for the over-all pattern of video technology to become clearer. While there is much reading of information in oblong hollows less than 2 microns in length, playback quality is still in doubt and the numbers are not yet sufficient to demonstrate the practicality of 12-inch disk.

The hardware, also developed by Thomson, is built around a reading system that offers several advantages over rival systems using mechanical systems. (Continued on page 46)

Dollar Bills Given Away In TDK Promo

NEW YORK—TDK Electronics is giving away dollar bills to emphasize the theme of its new cassette promotion: "Wait Till You Hear What You've Been Missing... For An Extra Buck!"

The campaign, which will run until the end of the month, is aimed to stress the fact that the most important element in sound systems is the source of the music itself...in this case the cassette.

According to Shoji Tokuda, TDK's vice president and general manager, the campaign will further stress that one of the most effective ways to promote cassette sales is to use TDK, "the best quality cassette, costing only a dollar more than conventional systems."

The campaign, as described by the most extensive and thoroughly researched in the company's history, makes its debut on prime and fringe time TV in such primary TDK sales areas as New York, Chicago, Los Angeles and San Francisco. There will also be a simultaneous introduction in the print media in national and regional consumer magazines and stereo magazines as well as FM radio.

The campaign, which was previewed recently by TDK salesmen at a special meeting in Mexico, was in production for more than four months, according to Mr. Tokuda. The research included a consumer study of some 17,000 people, over 90% of whom were shoppers, and interviews with tape retailers in various sections of the country.

The campaign addresses itself to three groups of cassette buyers: (Continued on page 46)
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 Cassette, the Cartridges and the Reel-to-Reels — not to mention the Televisi 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.

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Nashville, Tenn. 37203
(615) 329-2939

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Chicago, Ill. 60602
(312) 448-1040
Audio-Video Seminar
Set by ITA in N.Y.

NEW YORK—The International Tape Association (ITA) will host a one-day audio/video seminar. The Professionals Tell Us What It's All About—at the Essex House here Oct. 10.

The seminar, which will be presented free to ITA members, will feature John Jackson, BASF System as chairman, with such notable panelists as Ed Hanson, NAA, American Philips, moderator; and Richard Kelly, Time-Life Multimedia.

According to Larry Finley, executive director of the ITA, the seminar is designed as the first in a series. Others will be presented following the ITA's fifth annual seminar scheduled for March, 1973 in Tucson, Ariz.

Finley disclosed that the one-day seminar is also open to guests of ITA members who will be accepted on a first-come, first-served basis.

In other video news from the ITA, John L. Murphy, who is chairman of the Government Regulations Section, Criminal Division, Dept of Justice, will be a panel speaker on a workshop dealing with audio and video copyright at the seminar in Tucson.

According to Finley, Murphy is expected to bring all the expertise of his 21 years with the Justice Dept, to the workshop, making it most important of its kind ever held by the organization.

The copyrights workshop will be chaired by Rodney Diamond, special counsel to the law firm of Kaye, Scholer, Fierman, Hays and Handler. Diamond is also vice chairman of the American Bar Asso.'s division on patent, trademark and copyright law.

VIDCOM's New Videodisk
Continued from page 44

• market in education, training, advertising, entertainment and news.

In the light of general videodisk optimism, the decision by Philips to concentrate solely on its VCR videodisk cassette system at VIDCOM, and to play down its own videodisk system, launched with some fanfare last year in Europe and just recently in Japan.

Jack Findlaier, president of MCA Disco-Vision, another entry in the videodisk market, concentrated on "audio-only" use in his talk. He claimed the expected play capacity of his firm's audio disk counterpart of the videodisk system could provide up to 15 hours of high quality sound on a single "super-long" side, also utilizing the optional laser playback system.

QS 4-Channel License to Phase Linear Electronics

EDMONTON, Wash.—Phase Linear Electronics has become the latest in a growing list of QS 4-channel hardware licensees. The firm, which manufactures high-end audio components here, will build a decoder device called the Cathode Generator.

The unit, to be marketed by the end of the year, will, according to Bob Curver, Phase Linear's president, contain several unique circuits, among them a full type-QA, QB matrix decoder including QS, SQ and two synthesizer functions.

"This," says Curver, "will be the heart of the device. We will also have other plug-in options which will allow a listener to modify his listening environment to duplicate many of the great concert halls and concert halls of the world." The unit is expected to sell for under $300.

Other QS 4-channel hardware licensees include Marantz, Sherwood, Osaki, Nikko, Sharp, B&W Systems and Sansui.

Eagle, Cooper Honored

NEW YORK—Winding up its biggest East Coast meeting in recent years with more than 3,000 on hand Sept. 9-12 at the Warwick Astoria, the Audio Engineering Society tapped John Eagle as president and Dr. Duane Cooper as president-elect.

Since both are deeply involved in competing 4-channel systems, quad should get its fair share of attention in the next two years. Eagle is president of JME Associates, Los Angeles, a firm which will build the CD-4 quad system. Other new systems include the CD-4 group (RCA, JVC, WEA), and Dr. Cooper, co-developer of the CD-4 system, is head of coordinated science laboratories at the Univ. of Illinois, Urbana.

Eagle succeeds John Rubbers, general manager, Audio Dynamics Corp., who was named to the board of governors. Other new governors are J. Robert Ashley, Univ. of Colorado, Colorado Springs; John Mulren, JMI Mincorn Division, Camarillo, Calif.; and Donald Richter, Automated Processes, Melville, N.Y.

N. Y. New General Region vice president is Peter Tappan, Bert Bearer Newman, audio consultant.

The AES convention is set for March 4-6 in London at the Hotel Cunard International, and the 51st meeting will be held May 13-16 at the Los Angeles Hilton.

TDK Promo Uses $1

Among them are what John Griswold, account executive with Chico Smolko Advertising which is handling the TDK account, calls audiophiles, almost-audiophiles and novices.

 Gloucester Park, Ill., will be expanding its new food line of storage units for video equipment for showing at the 1973 National Audio/Visual Association show in Las Vegas in January, Jim Rigney/Rotham, national sales manager, announced.

The firm also manufactures metal storage units for videocassette, reel-to-reel videodisk, slides and transparencies, and a/s projection tables for the industrial and educational markets.

Higginbotham predicts that the growth in the industrial A/V market will far surpass that of the educational market, with more companies using video equipment for training, sales and research. Two new big entrants in the field, he noted, are McDonald's and New York Life Ins. Co.

David W. Williams has been named audio/visual manager for Advance Schools, Inc., Chicago, responsible for production of all audio-visual materials.

The successful attractiveness from the last exhibitions that will be repeated in 1975 will be the Video Librarianship, with its self-service video clip cassette programming and the Video Conference covering the latest developments in video technology, techniques and applications.

Another video exhibition is set for New York's Madison Square Gar- den Exposition, with the Knowledge Industry Publications coordinating three international video shows, with U.S. and software exhibitions geared to the corporate, educational and medical markets. Only home video units will be utilized to the Kodak Super 8mm video player, now being delivered to select New England dealers. Institutional cassette/card/camera/mini video film units and film units will be shown by E. J. spokespersons, His- tochi Shibadou International Video, JVC, Panasonic, Philips, Sansui and Sony.

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ANGELES:
NASHVILLE:
Billboard's on the Move...

...we travelled the roads all the way from CARtridge to Car Stereo, to the 6th Annual APAA Show - and there's no stopping us now!
U.K. Tie With Sanyo In Tape Promo Push

LONDON—The British Recorded Tape Development Committee (BRTDC) is linking up with a major Japanese hardware manufacturer to mount a $50,000 promotion campaign this autumn for cassette and cartridge systems.

It is the first time the BRTDC has become involved in a joint campaign with an equipment firm—in this instance, Sanyo—although one of the main aims of the committee when it was formed four years ago was to link up with hardware companies for a series of promotions to emphasize the advantages of the two tape systems over disks.

However, in that four years, repeated efforts by the BRTDC to interest equipment manufacturers in promotions have consistently met with a lukewarm reception. The committee is, in fact, viewing the campaign with Sanyo as a pilot operation.

Rather than the direct benefit which could be derived from the promotion, the committee is more concerned about insuring it is a success in the eyes of the other hardware firms.

Comments BRTDC chairman Walter Woyda: "We feel a bit fed up that it's the committee that has had to take the plunge but we are still all convinced that the hardware and software sides of the industry must get together. If this campaign works, we hope to get a better reaction from other equipment firms.

In fact, the campaign has not even had the full support of the BRTDC—only seven of the 11 companies represented on the committee are participating in the project.

Deca, for instance, has refused to become involved because it will conflict with the company’s own interests in the hardware field. Arrowbacks has also dropped out.

The campaign will comprise full-page advertisements in the national press, backed up with a selection of point-of-sale material which is being distributed to record, tape and equipment dealers.

The promotion will stress the advantages of cassettes and cartridges, the range of repertoire now available on tape and the high quality of the hardware that is now available. It will also spotlight individual tapes from the seven participating software companies' respective catalogs and, of course, Sanyo's extensive range of hardware.

Tape/Video

Japan Sees Staar Unit

• Continued from page 44

sake, the recording key is inter-
locked; this prevents any accidental erasure of the tape.

Special attention was paid to the over-all proportions of the mecha-
nism, Staar says, so as to meet the new standards—even the most dem-
anding DIN 7500 of West Ger-
many—that will soon be in applica-
tion worldwide. The "RS" is 4 1/16 inches in diameter, 4 7/32 inches wide, and 1 1/8 inches high. It weighs about 1 1/5 ounces.

Fast forward or fast rewind time for a C-60 cassette is 1 minute 53 sec-
onds, Staar says.

Staar says the manufacturing li-
censes already granted to Japanese companies for the "MP" slide-in cassette player mechanism will automatically be extended to cover the "RS" unit.

At present, there are 22 Staar S.A. licensees in Japan, namely Aiko, Aiwa, Akai (electronic stereo system only), Bigaton, Clarion, Crown Ra-
dio, Fujitec, Honda, Hitachi, Magnavox, Denon, Matsushita Electric, Mu-
bishi, NEC, Nippon Columbia, Orion Electronics, Pioneer (pilot sys-
tem), Sanyo, Sharp, Shin Shiraushi Electric, Tanashin, TEAC (stop sys-
tem), Toshiba and Trio (stop sys-
tem).

In addition, Hidekazu Koyama, licensing manager of Philips Indus-
trial Development & Consultant Co., Ltd., which represents Staar S.A. in Japan, is negotiating with other Japanese manufacturers who are interested in the "RS" mecha-
nism.

Between 800,000 and 850,000 "MP" slide-in cassette players are estimated to have been manufactured in Japan last year.

Philips In U.S. Hi Fi Thrust

• Continued from page 44

amplifiers—a 46-watt amp for bass and 30 watts midrange—providing a total of 60 watts RMS each. Two speakers used in this product are 120 watts RMS power, more than many integrated receiver systems on the market in this price range.

However, the MFB speakers utilize power only from their own power source. If used in conjunction with a power amp or receiver, no ad-
ditional power output is generated, with the additional power being "put to sleep" by the MFBs.

This feature of the MFBs is considered by many hi-fi experts to be a disadvantage, especially on the U.S. market where power amps and receivers have been a growth market within recent years.

However, Philips authorities are not deterred by this criticism. They feel that if they can orient the American consumer to think MFB, they can expect a wide-spread development in hi-fi components.

Philips officials are aware that the U.S. market will be dominated by J.P. Jona, deputy director of the commercial audio products division of JVC, "a walkover." However, they feel that they have learned their marketing lesson well from unsuccessfully trying to push low end audio products under the Norelco brand name in the U.S.

According to Jona, what the company was then trying to do was "out-
Japanese the Japanese." Our strategy this time will be different. We plan a step-by-step penetration of the U.S. hi-fi market with high-
end, sophisticated merchandise that is traditionally Philips.

Undoubtedly, Philips' recent ten-
der offer to acquire the assets of Magnavox (Billboard, Sept. 14) plays a major role in this renewed bid for a slice of the U.S. hi-fi mar-
ket. If the acquisition goes through as expected, Philips, will have access to the impressive network of dealers acquired over the years by Mag-
navox. With the offer date extended to Oct. 1, Philips reports more than 10 million shares or 56% of Magna-
vox stock had been tendered as of Sept. 18.

century high-end phonograph car-
tridges. Initial products in the line include the MFB speakers, one tuner, one preamplifier, three turntable models with both automatic and manual functions, and the cartridge line in-
cluding one especially designed for CD-4 applications.

Audio Showcase

J.I.L. CORPORATION debuts their miniature line of car stereo equipment. Top of the line, Model 842, AM/FM/MPX, 8-track stereo player, measures 1 4/16" high, 9 1/8" deep and 7 1/8" wide and features 4-channel matrix, integrated circuitry, adjustable shafts and illuminated dials.

also new is the micro-mini model 828, 8-track player which features slide 

volume controls, automatic start and automatic track selection. The 828 is housed in a walnut case.

THIRD in the miniature line is model 601, AM/FM/MPX cassette stereo player. Model 601 fits all applications without dashboard cuttings. Features include 4.5 RMS audio output, Field Effect Transistor for superior reception and low noise, and full range adjustable shafts. The complete new J.I.L. line includes six models (Billboard, Aug 31).

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Third Line

Japan’s Jiro Itiv, staar president, claims the company as the time of purchase of the equipment.

The warranty claim must be made by the original purchaser.

Seger says that his company will honor all warranty claims as long as the conditions are met.

The Lear Jefi official says the new warranty policy follows recent research which showed that the defect rate on Lear Jefi products was low and the new warranty policy could be offered without financial risk to the company.

Seger feels the new warranty pol-
icy is farsighted and urges competi-
tors in the field to follow suit. He continues: "As far as Lear Jefi is con-
cerned, the best thing that could happen to the industry would be for every company to establish a quality control program that could support a similar warranty."
Survey Points Up Need of Expertise by Racks or Independent Dealer

By ROBERT SOBEL

Dealers who care about classical music sales are by necessity—incapable of buying a single piece of sheet music. They cater to a buyer who is at once knowledgeable, intelligent, affluent and is discriminating in musical choices.

Choosing the right product, developing the proper merchandising and promotional tools, demand the very keen, careful study and, even more important, a love of the classics. There's little doubt that the most successful classical dealers are those that are interested in the product, and they are generally classical-trained.

The product, whether of the mass merchant type or the small independent retailer, is a key factor in the success of the classical product. These retailers, whether they be of the mass merchant or type or the small independent, should be the first to observe the benefits from the beginning with able sales clerks and by the careful evaluation of which product to buy.

Sociological habits are studied, reviews are digested, charts are pursued, locations are analyzed. And retail sales have not declined even before the conscientious and dedicated dealer puts his pen to signing the order. Questions are raised about tours, displays and other promotional devices. The following is a small sampling of dealers of methods to foster interest in classical sales.

To the Kang Karol chain in New York, various essentials are necessary in selling classical product, particularly the young by choice. Kang Karol's chain is made up of stores with a branch in Netcong, N.J. Here they are:

1. A small but well-trained and well-informed staff. They judge sound, performance, artists. And they are very informed by the list. They know and follow sales very closely.

There has only a smattering of classical product. Kang Karol's says that the 42 Street store's success is due primarily to the treatment department can give. It is, of course, more profitable this way for us too, and although it probably would increase business we have no fear of the overhead and other costs factors would decrease our profits.

Window display on classical product is held to a minimum, says Goody, as compared to pop and rock product. However, specialty-priced albums and new releases get their share of promotion in stores. The 49th Street store has stashes for browsing, for example, that fill more than half of the large front section.

Goody also rates having knowledgeable sales personnel high on the priority list in achieving high sales.

Goody says the company has three criteria (Continued on page 52)

Classical Preordered Tape Market Hits All Time Release Mark

By STEPHEN TRAUMAN

Dolby, chromium dioxide, quadraphony...get the idea? These items probably will be the growing classical tape activity by the major recording companies and their tape licenses.

While none of the spokesmen went on board as far as classical tape business is concerned, they all report larger release lists for the fall and winter, and growing sales in all configurations over the past six months to a year.

Advent and Philips/Phonogram made recent news with major Dolby announcements. Advent will offer Dolby preordered chromium dioxide (high energy, low noise) cassette tapes commercially produced in the U.S. by the Precess PC 19 library. Included in the first 24 will be 17 Connoisseur Society and seven Nonesuch releases, both Advent and Philips forward on Advant's own label (Billboard, July 20). Seven more are due in fall, says Janet Shapiro, aide to marketing vice president Fred Shapiro.

M. Scott Marrone, director of Phonogram's classical division, confirmed what many audiophiles have known for some time: the major importers Philip classical cassettes have been Dolby-B processed since early spring, but only the list of Dolby-B was only on the inside liner and didn't list Dolby-B. Now it will go on the list, with the release of four new works, including Elio De Vietto's fronting the Roth Romanoff & Juliet selections) and Royal Philharmonic (Rachmaninoff 1st & 4th Piano Concertos).

At Nonesuch, classical director Tracey Stern says her deal with Advent will open up new distribution channels for our recordings. Nonesuch has always used cassettes, but not preprocessed, because of the advantages of the high fidelity. "We've looked for an opportunity to make the classical world aware of the advantages of preprocessed classical recordings." She adds that Nonesuch will make an agreement with Advent to use preprocessed classical with the Connoisseur Society, in referring to its deal with Advent, noted that they were just beginning the process, licensed to Philips, starting to move. First CD4 discrete gamma release on Connoisseur Society, November 9, by Everest. Also, Philips, with Richard & John Collins. In the U.S., Dolby-B release is preprocessed, and there's an agreement to release one SO match tape, 3 & 4. "It's too early to tell."

When You Were Young, and will probably reach an agreement for stand-in tapes.

Much more into classical cassettes, recently, is the West 42nd Street tapes, where Pierre Bouvard, SOC director of classical promotions, reports sales for July alone 65 percent ahead of 1973. He notes growth in both cassette, for lighter works, and 8-track car, for symphonies and extended works.

In August-September, there were three new quad-only tape releases with Charles Ives, Daniel Barenboim and Barenboim joined by Isaac Stern and Pinchas Zukerman. Four Leonard Bernstein releases were in both stereo and quad track, and stereo cassette, including "Trouble in Tahiti" and "Dybbuk" ballet.

Another firm believer in quad classical action is RCA, where Tom Shepard, division vice president, Red Seal ad, notes that both stereo track and quad reel (to Mag. too) releases will be more numerous than a year ago, with future growth anticipated in both areas. "Since RCA introduced Stereo 8 cartridges to the recording industry, we naturally remain highly involved with cartridges," he notes, "and we continue to participate in the growth of the cassette market. It is our policy to release our most commercial Red Seal product in these formats."

September-December releases in both 8-track and cassette include two Julian Bream pieces, one with fellow guitarist John Willam, and two more in the Film Score Series with Charles Gerhardt and the National Philharmonic Orchestra, "Citizen Kane" and "Sunset Boulevard."

Open-reel license Mag is making the fall Red Seal release schedule part of a major quad promotion, director of consumer sales Bob Blesso reports. Included will be re-releases featuring Eugene Ormandy and the Philadelphia Orchestra in "Love Story" and "Hallelujah." Also, "Alexander Nevsky" with Fritz Reiner and the Chicago Symphony, Red Seal stereo classical tapes will feature Julian Bream, Carl Glazier, Jorge Bolet and Arthur Rubinstein & The Guarnieri Quartet. Mag is looking into Dolby processing and new coatings for the future. All re-processing and new releases are at 71/4 ips, vs. 3/4.

At Bayer, there will be 10 simultaneous 8-track and cassette releases for November, to make up for the missed May release, (Continued on page 52)
A message from the people who brought you the Chicago, Charlie Rich, Mac Davis and $4.98 programs:

**The Classic Push is on!**

Columbia presents another spectacular promotion with all of our usual trimmings: posters, national ads, local ad repros, new artist divider cards and in-store displays. But while the program has an expiration date, the albums involved do not. So you can stock up, and get a great new deal on many of your classical needs for many, many months to come.

**Stock up on the basics!**

Columbia's precedent-setting basic repertoire series includes 100 of the most popular classical recordings, in critically acclaimed “classic” performances. You really can’t have too many of these “must-stock” items—nothing could be surer sellers. The Classic Push is on!

**“The one and every” Bernstein!**

Four new albums showcasing the many facets of Leonard Bernstein are the subject of a whole promotion in themselves. How fortunate that they're building interest in the entire Bernstein catalog now, during the Classic Push!

**Big sets at big savings!**

You’ve got to try it to believe it. Try featuring Columbia’s spectacular “two-records, for a little more than the-price-of-one” or “three-for-two” sets, and watch the traffic build!

Columbia’s enormous catalog of very-specialy-priced sets have helped many a retailer through many a dry period. And there’s never been a better time for you to try it than now, during the Classic Push!

**Sales Odyssey!**

Some of the greatest stereo recordings in history are now being made available on the biggest budget line of them all. Odyssey features “the” recommended performances of the classics by such artists as Szell, Walter, Ormandy, Previn, Rampal and Oistrakh. And in its “Legendary Performances” series Odyssey features cherished recordings by Lipatti, Beecham, Steber, Gieseking, Tournel, Melchior, Welitsch and many more! The Classic Push is On!

On Columbia and Odyssey Records
Specialty Labels Have Special Place in Classical Field

By ROBERT SOBEL

Classical labels such as CRI, Desto, Cambridge, Gemini, Klavier, Monitor and Orion have more common than just that they are specialty companies. They also have a one salesman approach, Larry Sockel, who represents them on pricing, publicizing and promoting of product and who specifies them through the best and worst of labels.

Scockel, whose base of operations is a new in his Long Island, N.Y., home, is the antithesis of the Arthur Miller fictional salesman. With a famous stage story is a classic. He is highly successful, optimistic and, by striking out on his own some 15 years ago, very independent. Scockel began in the record business some 25 years ago, after a brief stint as an account executive with a children's line. His experience with the firm paid off handsomely for he established contacts on a person to person basis known across the country.

He says the fired from the children's line firm because of money differences, then decided to start his own business.

Included among his accounts largely were Vanguard and Elektra. He no longer handles the two labels but is now sales representative for buying classical product: Past performance of artistic judgment and knowledge; and the manufacturer's support of the record.

David Rothfield, vice president of marketing and sales, a firm believer in the power of the press, the advertising press, that is. He rarely is involved in selling classical records to the newspaper and media and says that he has always been successful. He also, of course, believes in the power of radio. He has a weekly radio program on WQXR and intends to broaden programming to other stations in other parts of the country, he says.

He deems in-store displays as important tools in selling of product and takes advantage of in-store promotions and other in-store activities. In-store openings are of primary interest to the classical field. He says that a product to be displayed. Personal appearances at in-store openings by the stores the artist is also of much benefit, he says.

Each store that carries a label is treated differently, according to area, type of store and customer buying habits. A good example is the survey which is lavished in advance as to its market. The Bay Parkway store, in Brooklyn, for example, has long been an opera lover's mecca, mainly, he reasons, because of its large population of Italians and Jews, who represent the majority of opera buyers in the area.

Opera also does extremely well in the Fifth Avenue store. The opera lover, he maintains, will buy the same opera as the manager or artist. This is

sentimental, and in some cases, sales manager, of more than a dozen labels including those previously mentioned and Folkways, Belfan, Monachin, Evenson and Empyre, which deal in folk, jazz and "everything else but pop rock'n'roll," according to Sockel. One of his companies, Conversations, deals in language instruction.

Sockel claims the limits of the number of labels he represents, feeling that too many accounts would lessen his own services. Many other labels can have a maximum of 25 titles in their catalog. Most labels he deals with can't afford the services of a sales manager.

Sockel, who works on a draw against commission, takes his lines on the road some eight months of the year. Twice yearly, from July to September and from January to April, he travels around the country and for about six times a year he visits Chicago, Boston and the Baltimore-Washington area. His travel expense bills total some $35,000 to $4,000 annually, and his itinerary is detailed almost to the minute.

AscAP Tells How It Tracks Performances of 4,300 Plus Composers

By MARTIN BOOKSPAN

ASCAP, which is celebrating its anniversary year in 1974, performs the protection of the performing rights of composers, authors and publishers in this country. Among the many composers who license their performing rights through the Society are more than 1,300 Standard composers—ASCAP's terminology for creators of music intended primarily for the concert hall or the opera house. ASCAP also represents many independent composers, in its reciprocal relations with foreign performing rights organizations, ASCAP represents in this country an additional 3,000 American Standard composers.

ASCAP has been surveying the performances of its members' works in the symphony and concerto repertoire and has kept this data in the standard field a great deal more than is collected in performance files for more than a decade. ASCAP determines a composer's performance at a concert and is interested in the concert.
London Champagne

VINTAGE 1974

We've got exciting new releases...

...sensational best sellers...

...award winning hits...

...world premiere recordings.

Number one in the nation in '73...

...and we're going to do it again!

www.americanradiohistory.com
Detroit despite the state and federal support of symphony orchestras, only a minute proportion of American music is programmed. And of the total amount programmed, very little American music is played, and it is still pitifully small. Here are a few examples: the Los Angeles Philharmonic which received $200,000 from the National Endowment for the Arts in 1972 performed 222 contemporary works; the Chicago Symphony, with the same support, performed 45 American symphonic works; the Atlanta Symphony under Robert Shaw, one of our few native-born American conductors, performed 84; the Boston Symphony performed 136 American works. But in proportion to the total repertory, the amount is pitifully small.

For many years BMI made an orchestral survey in cooperation with the American Symphony Orchestra League. A recent survey tabulated all works performed by 557 orchestras in 5,684 concerts. Out of 23,126 works performed, standard works accounted for 19,140; 978 were premieres performed in 153 concerts and other special programs. The total includes many short works and excerpts by Berlin, Rogers, Bernstein, Copland, Gorshin, Anderson, Gould, and others. It is the composer of longer serious works who is in the greatest difficulty.

I think the madness of composing today, says Elliott Carter, "is astonishing. You can't get performances, you can't get paid, or it's not performed at all. The whole process is subjective."

While symphony orchestras may be remiss in the amount of standard repertoire which they program in proportion to the contemporary, they all pay performance fees for all contemporary music which they perform on ASMC and BMI. Most universities, however, do not, and while between 30 and 35 million are spent for performance, according to the Association of College and University Concert Managers Inc., no payment whatsoever is paid to the composers.

Regarding the rights of composers and copyright owners, I received a most explicit response from ASCAP (the American Society of Composers, Authors and Publishers) from Mr. Kell, its general counsel. "For me, music is a more immediate art form than any other. As a composer, I feel compelled, he wrote, to add my own efforts to those already being expended on the subject of these non-dramatic rights. ASCAP and the universities ought to be paying licensing fees for the privilege of having works by contemporaries performed on their campuses and in their concert series. It is indeed an outrageous practice that the University of Michigan, for example, has no provision for payment of performing rights for performances on campus either through ASCAP or the BMI. In many cases, these performances are supported by substantial donations and contributions."

It is interesting to note that BMI and ASCAP are both struggling with the same problem. They are very anxious to promote contemporary American music, but they are handicapped by institutional apathy and indifference. There are no guarantees or security in the non-dramatic field, and the universities should be paying licensing fees for the privilege of having works by contemporaries performed on their campuses and in their concert series. It is indeed an outrageous practice that the University of Michigan, for example, has no provision for payment of performing rights for performances on campus either through ASCAP or the BMI. In many cases, these performances are supported by substantial donations and contributions.

(Continued on page 54)

American Violinist Eugene Fodor: Potential Is Unlimited

Sixteen years ago Van Cliburn erupted out of relative obscurity to become one of the most commercial artists ever to hit the record and concert stages. Most Viennese-born, in 1962, as the result of a brand new competition, Cliburn was declared to be the world’s greatest pianist. A few years later, Fodor was discovered to be the world’s greatest violinist.

Recently, Fodor has shown signs of being a more substantial violinist. He has been playing in some interesting and imaginative concerts. His concerts have included the complete Beethoven violin concerto cycle, the Brahms violin concerto cycle, and the complete Mendelssohn violin concerto cycle. He has also performed in a number of chamber music concerts, with such distinguished violinists as Itzhak Perlman and Joshua Bell.

Fodor is a virtuoso of the first rank. He has a brilliant technique, a rich and expressive tone, and an immense technical facility. He is also a fine interpreter of contemporary music. His recent concerts have included works by modern composers such as Pierre Boulez and John Adams.

Despite his success, Fodor has had his share of problems. He has been criticized for playing too many standard repertoire pieces, and for not playing enough contemporary music. However, Fodor has always maintained that he wants to be a complete musician, and that he wants to play a wide variety of music.

Fodor’s concerts have been wildly successful. His performances have been sold out in most major cities, and he has received enthusiastic reviews from critics around the world. Fodor is one of the most important violinists of our time, and his potential is still unlimited.

(Continued on page 56)
Over 20,000,000 sold.

When people come in for a classic, they walk out with a Red Seal.

RCA Records and Tapes
American Violinist Eugene Fodor

**By EVAN SENIOR**

**Continued from page 54**

And this time he was to play on a rare Guarneri del Jesu, a 1736 instrument loaned to him by an admirer and said to be valued at $300,000. His first record was made on his own Fiddle, a fine Violin, but hardly in the super dreaund of the Guarneri.

Fodor's hectic promotional schedule allowed no time for the first album to showcase his in a concerto setting, but the program, including some of the pieces he played during the Moscow competition, were well designed to display the performer's virtuoso bent, as well as his lyrical skill: unaccompanied selections by Paganini and Ysaye, and others with piano by Wieniawski, Tchaikovsky and Prokofiev.

No repertoire surprises in this bundle.

As well in the comfortable violin literature mainstream is the concerto he taped in London—the Tchaikovsky competition finalist vehicle. The original intent was to pair it with the D Major Paganini, which would have been a natural log with a generous and unique warhorse coupling. At first, Fodor was reluctant to shoot off two of his biggest guns on one record, but agreed to go along.

Tchaikovsky, rec-}

Controversy In BMI Survey

The Recording by a delegation to confer with both ASCAP and BMI about payment of royalty in Russia and a reciprocal ar-

agement here. On July 14, Ed-

ward Cramer, president of BMI, flew to Moscow to implement the promised meeting, but a few days later he sent a letter to members of the National Music Council. There was an amateurish meeting, he said, and he had discussed new copyright developments.

"Today," Cramer wrote, "while BMI can discuss various problems with officials of the Soviet Union, it cannot even establish a dialogue with CPB, an entity which is supported by taxpayers, including our advertisers and publishers. Letters are being sent out over the past months to Harry Loewen, president of the organization, have gone unanswered."

"I know that, as well as we, are concerned with the future of public broadcasting in America. It will play an increasing role in the arts and bring a new perspective to art forms which are often involved in the arts. While we support public broadcasting, we cannot, in good conscience, ignore the writers and publishers of music. I am sure that you will agree that this inequi-

lative state of affairs is as quickly as possible, because it is in the public interest to do so."
Celebrate!

Nonesuch Record's 10th Anniversary

Check your WEA salesman for details on our tenth anniversary celebration.

www.americanradiohistory.com
Cleveland Station Moves Product in Nation’s Heartland

By ROBERT CONRAD

MCLV Executive

Contrary to the opinions of some observers of the record world, that anyone who attempts to sell classical recordings outside of a few major markets such as New York and San Francisco is a can- notable experience. To them, the experiences of three recent sales that have shown that the classical music business is alive and well in Cleveland.

In many years, the classical market in the nation’s 10th metropolitan area was dominated by the four-store Disc Record chain. The primary means of promotion used by Disc during the past 12 years has been a regular weekly schedule on Cleveland’s Time Arts, WCLV. The station created a showcase for Disc’s weekly specials with three mini-episodes per day (morning, afternoon and early evening) in which excerpts from the featured recordings are broadcast. This method has helped Disc boost sales of Disc, and WCLV are among the record buyers who tend to find Disc a good place to shop.

In Cleveland, comments that he continues to invest in fine arts stations across the country because the diversity of the record companies is now so full of fine content in performance, consumer sights and sights and more for the consumer. This is especially true for WCLV.

Today, the Scott Joplin revival is due in large part to WCLV. At one time, Cleveland stores were selling 80 percent of the Noness of Scott Joplin albums in the country because WCLV was the only station anywhere playing it.

U.K. Classical Recordings Glowing

market this month, using the spe- cial sleeves that have helped to sell the product so well in Britain and on the Continent. The aim is to provide con- temporary music from outstanding composers, which has made a properly wide spread from WCLV. This aims to reach sales of 10,000 copies by next spring, including the gigantic Messiaen "La Transfiguration de l’Ange d’Abondance," "Cantate Domino," and the "4000 Sales Shows Importance of Catalog Product"

By IS HOROWITZ

In 1956, Vanguard released a performance of Ravel’s "Le Tombeau de Couperin," written in 1920, for the Chicago Symphony Orchestra. The album has been available continuously since its release, and has sold in excess of 400,000 copies. What’s more, it still moves to the happy tune of some 6,000 a year. It is just one of the many examples of the staying power of good classical merchandise. The catalog is stuffed with many titles of near equal, or even greater, commercial longevity. While six fig- ure sales are not in themselves overly impressive in the pop area, one must remember that the most popular classical releases, al- though they account for a much smaller portion of classical record sales, are equally as strong. As Vanguard’s Peter Tarr, manager Brad Engel, says, "If a year on the market is taken as the dividing line that sepa- rates catalog from new releases, the former accounts for any- thing between 60 and 80 percent of total sales for all classical labels active 10 years or more. Vanguard’s experience, for instance, is that at least 65 per- cent of its classical volume is attributable to "old" releases. And that doesn’t include reissue material, which by only a slight broadening of the definition might also be considered as catalog. If the latter were included, says Vanguard vice president May- ord Solomon, sales catalog movement would well rise to 80 per- cent of the total.

In Angel’s case, catalog accounts for roughly 78 percent of total sales. This year’s releases have been described as "better than the previous year’s," with some 18,000 copies of a new recording of the Rachmaninoff Piano Concerto No. 2, at $23.000 since its release in 1959.
Small Management Firms' Growth Spurs Talent Surge

(Editors Note: The following is an interview with Harold Shaw, head of Harold Shaw Mgt., management firm, on views on recording, competitions, and major management problems. Interview was conducted by Robert Sobel.)

"Shaw: There are changes going on in the management field today. Some of the smaller management firms are having better results and grosses, and their grosses are up. They seem to be making progress. It also appears that the individual artist is interested in a rather personal management which is what the smaller management firms are doing in this past week. I sat down and decided to look at what I think will be the major directions in this country for the future. And there are some things that are very significant."

"Hurok: I'm really interested in the future growth of the arts in general. We're finding that the arts are growing bigger and bigger. One of the reasons for this is that the artists are becoming more interested in the growth of the arts."

"Shaw: Do you think you could get away with anyone signing anybody?"

"Hurok: I think so. Yes, you can get away with it. It's really a matter of the amount of money that you're going to do the job. It's not too difficult to get people to do the job when they see that they're going to get the money. But the first thing is to have them want to be with you and that they're confident that you're going to do the job right."

"Shaw: What would you consider to be the number one management problem?"

"Hurok: I think one of the biggest problems is the influence of a change in the country. In terms of the type of music which is played."

"Shaw: And you're sort of auditioning at that point."

"Hurok: And you're sort of auditioning at that point."

"Shaw: Do you see any changes at all in the Hurok office?"

"Hurok: There were for 20 something years. I think that's very hard to say. It really depends on what happens with the parent company and what happens with the parent company and what their attitude is toward it. If the parent company treats the people there well I'm sure they'll stay. But I can really see much reason for them to change around if they have friends there, they have a continuity. One of the things that an artist always wants is good service and he wants a continuity and if he suddenly finds that he's not treated well, he'll change, but as long as he's treated well and he's getting what he wants he's going to stay where he is. It's difficult to break personal relationships so they don't do it very often.

"Shaw: How do you go about signing somebody?"

"Hurok: I think the first thing that you have to do with someone is to win their confidence, that you're going to do the job. It's not too difficult to get people to do the job when they see that they're going to get the money. But the first thing is to have them want to be with you and that they're confident that you're going to do the job right."

"Shaw: What would you consider to be the number one management problem?"

"Hurok: I think one of the biggest problems is the influence of a change in the country. In terms of the type of music which is played."

"Shaw: Second would be the influence of the type of music which is played."

"Hurok: In the 1950's, the cultural side of American television was quite negligible and it's an enormous error on their part. They're doing a large mass market and give very little thought to the minority group that wants quality entertainment."

"Shaw: In my mind, the group deserves just as much attention as any other group and I think it's time that cultural organizations in the country made it very clear that they deserve the equal amount of time. This is one of the biggest problems."

"Hurok: We can't get an influence of cultural growth in this country until you get it going over the major media which is in touch with the general public all the time.

"Shaw: There are always money deficits. Do you see any way out of that?"

"Hurok: No. It will get bigger. You can't automate it. You can't put it into an electro-computer world. It takes as much time today to rehearse and play a Beethoven Ninth as it did when it was written. There's no short cut to it and it's going to be a long time for these people to have to keep in line with our current economy so your costs will always grow."

"Shaw: But the growth of the small management is definitely something that's happening."

"Hurok: Do you feel that politics are involved in choosing competitions?"

"Shaw: I think that a certain amount of politics is always in any jury. A certain amount of personal preference is in the recent Tchaikovsky competition you had both Oistrach and Kogan on the jury. It's always competitive.

"Hurok: You can't say the man doesn't have a slight prejudice. He's bound to have a prejudice for his own style and the kind of principles which he's been teaching."

"Shaw: He's going to have a higher regard for those than he is to one who may have a contrary method or approach. It's automatic.

PHILIPS

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FIRST COMPLETE STEREO RECORDING
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Thanks to WLGV Cleveland Fine Arts station, the following is a selected list of radio stations that offer a significant amount of classical programming. The listing is based on the station's 1974 Baedeker report. The code letters following the frequency indicate that the particular station broadcasts one or more of the following programs:

**CO** Cleveland Orchestra
**ESO** Boston Symphony Orchestra at Boston

**PO** Philadelphia Orchestra
**AGM** Adventures in Good Music
**MPO** Minnesota Public Radio
**KIC** Kent in Concert
**MUA** Music from the University of Akron
**BW** Baldwin-Wallace Concert
**CIN** Cleveland Institute of Music Concert Hall

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**Japanese Classical Recording**

*Continued from page 58*

Digging deeper into the Japanese recording market, Nippon Phonogram has come up with the results of a questionaire distributed among the purchasers of their product. The results are being summarized by Karl Bohm and the Bayeure Forest Festival Orchestra. According to the answers received so far, Nippon Phonogram's Matsushita-Philips joint recording company, 48 percent of the purchasers are in universities, 32 percent in radio stations, 16 percent in their thiries, 14.3 percent in their fifties. Approximately 50 percent of the respondents say they buy classical recordings for different reasons, such as entertainment or education. Traditionally speaking, the Japanese recording market has been the mecca of classical music lovers in Japan. Owned by Nippon Gakki, the leading Japanese manufacturer of pianos and other musical instruments, the Nippon Gakki recording company offers listening rooms for high-end home audio equipment as well as records for music lovers. Anyway, the Nippon Gakki recording company says its sales of classical records are currently approaching sales of other genres. The ratio between classical and popular was about 60 to 60 at three or four years ago. Now, the ratio has shifted to 70 to 30 in the Nippon Gakki recording studio's key.

Nippon Gakki attributes the increase in sales of its classical records to the continued Japan per- mister tours by the world's leading conductors, symphony orchestras and soloists despite increased costs all around. In fact, Nippon Gakki says, young Japanese music lovers buy up to $100 worth of classical LPs a time, presumably because concert tickets are hard to get, even if you have the money.

Also located on the Ginza, Yamamoto Gakki's main store sells almost as many records as McDonald's hamburgers on the other side of the street. The Ginza's music store is Ginza Gakki's arch rival, but sales of classical albums appear to be running neck-and-neck with international pop there, too. Yamamoto Gakki's store has long adhered to the policy of segregating classical and popular records. It therefore has all pop albums and singles on the first floor, classical LPs on the second floor, and evidently the store's policy is a success.

Close to Yamano's Ginza store, with Dainy Queen and Dunkin' Donuts in between, is Jujii Gakki's main store. Jujii's cozy classical "bar" is now well patronized as its international pop section, although all records and music tapes are confined to one floor at street level. Ironically enough, Jujii Gakki's store is the biggest promoter of CD-4 quadradrilhas but has the smallest floor space to work with, compared to Ginza Yamano and Yamamoto Gakki's main store.

Second only to Yamano (Nippon Gakki) in the manufacture of pianos and other musical instruments in Japan is Kawai Gakki. In keeping with the times, the manufacturer's classical LPs are also available in the store's classical LPs are also handled to the policy of segregating classical and popular records. It therefore has all pop albums and singles on the first floor, classical LPs on the second floor, and evidently the store's policy is a success.

Classical LPs will increase still more if the record manufacturers release them in jackets for "easy listening." Classical LPs now account for 25 to 26 percent of our total record sales, says the Kobato music chain's main branch in Shimbashi, Tokyo. It attributes this to an overwhelming diet of "new folk" and "new rock" that has been dominated by rock music in Japan for the past three or four years. "Now, they're fed up," the store says. "They want something else, something else." However, Nippon Columbia, which controls the Kobato music chain, has lost the Brit Rock market to Victor Music Industries. Consequently, classical record buyers at the Kobato music store have begun to buy records over Nippon Columbia's inventory sell-off which ends Jan. 11. The Erato recording of Handel's "Messiah" by the Orchestre de Chambre Jean-Francois Paillard was still listed among the Top 30 classical best sellers in August 1974 issue Record Monthly.
NEW YORK—Philips Records has initiated inter-company cooperation in planning a special series to be broadcast over major U.S. radio stations, according to M. Scott Mann, Philips classical division director. The series, "Early Verdi Cycle," will highlight the release by Philips of the first complete recording of Verdi's second opera "Un Giorno di Regno" and the first stereo recording of Verdi's Complete Ballet Music. In addition, Philips has asked the 20 stations which will broadcast the series to include "Giovanna D'Arco" from Angel Records and "I Vespri Siciliani" from RCA, also featured in the series. "An Lombardi," "Il Trovatore," "Otello," "I Vespri Siciliani," "Don Carlos" and "Macbeth." 

NEW YORK—London Records to promote its complete Verdi catalogue, and its recording of Mozart's "Cool Fan Tunes," will be the subject of the classical LP promo being staged by London Records. London intends to release the end of Next year. London's latest release is headlined by a new recording of Mozart's "Cool Fan Tunes," conducted by Sir Georg Solti. This is also the first label featured on the Champagne promo. 

The cast of this four-disc complete recording includes Pilar Lorengar, Teresa Berganza, Jane Berbie, Ryland Davies, Tom Krause and Gabrielle Bacquier. It is the second Mozart opera series London has recorded for London, the first was "The Magic Flute," released in 1971. Aside from the champagne promotion, London is backing this release with national print ads and radio campaigns in major markets.

Also on this latest classical release from London is a recording of Offenbach's "Siéria," which is the first complete recording of this ballet, although many numbers from the work are quite well known. Rounding out the release is a recital of French opera arias by Joseph Roncad, his debut recored recording; and a single disc release of Rachmaninoff's Third Piano Concerto, played by Vladimir Ashkenazy with André Previn conducting the London Symphony Orchestra. 


Other albums highlighted on the label, to be released later this year, include Britten's "Death in Venice," Stravinsky's "The Rite of Spring," with Urbie Green and the Chicago Symphony Orchestra, Richard Bongye conducting Tchaikovsky's "Symphonie in D major," and a new recording of "Madama Butterfly," starring Miliska Freni, Luciano Pavarotti, and Herbert von Karajan conducting the Vienna Philharmonic Orchestra.

Music Minus One
In Ragtime Arena

NEW YORK—Music Minus One has entered the ragtime era with a release of some of Scott Joplin's titles.

The songs include "The Entertainer," "Easy Winners," "The Cakes," "Something Doing" and "Maple Leaf Rag." Each is minus a lead instrument and comes complete with a music booklet so that the player can join players such as Burt Collins, Joe Shepley, Libert Green and George DuVivier.
45 Tunes From 33 Nations Vie At Tokyo Songfest Nov. 15-17

By HIDEO EGGUCHI

Veris: Hungary: "Hungry Eyelid Variations ..." (How Many Eyes), Unci, Vorkis, Kristine, Victoriez Vorkis: Indonesia: "Cinta"-Tiek Puspa, Brody Ma-


Vasiliou/Rada Serden, Dida, Dragan. Sweden: "Goodbye, I'm On My Way To Scotland..."-Bibi Johns/Rob Frank, Bibi, Johns. Swit-

zerland: "Pretty Witty, Chick Chick"-Peter Reber, Peter, Sue, & Max. Mexico: "Yo Viteka Oliva, Erique

W. Vitek/O. Ehrmann, Olivia Gray, USA: "Sun Ain't Gonna Shine"-Vasilie Vasiliou/Rada Serden. Nor-

way: "You Made Me Feel I Could Fly"-Johnny Sannesen, Kristine, Snow. Australia:

"Pretty Dilly"-David Marbout/Akio McInnes, Chris, McDonald. France: "Je Ne Sais Pas Si Je M'aime:"-Chantal, "Aska"-

Anne Marbout, "Babba"-Jeanne Sebben, Muriel. Japan: "I Love You So Much"-Pedro Flores Moreno, Ana, Colombia: "But"-Jose 

Tortellini, "Ricochet"-Julio Teles, "Lats"-Gino Gallani, "Chili"-Rudy Andres, "I Love You So Much"-Pedro Flores Moreno, Ana, Colombia: "But"-Jose 

Tortellini, "Ricochet"-Julio Teles, "Lats"-Gino Gallani, "Chili"-Rudy Andres, "I Love You So Much"-Pedro Flores Moreno, Ana, Colombia: "But"-Jose 

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Tortellini, "Ricochet"-Julio Teles, "Lats"-Gino Gallani, "Chili"-Rudy Andres, "I Love You So Much"-Pedro Flores Moreno, Ana, Colombia: "But"-Jose 

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8-Track Slips; Cassettes Post Gains

AUSTRIA
Executives of the leading tape manufacturers say sales are pejorative about the future of 8-track cartridges. Despite the sales jump reported to the Editors of Tape Industry Assn., sales here are stagnant, although sales of cartridge manufacturers increased from 1972 to 28,000 to 1973. Average price is around $9.00 on a cassette.

The turnover of cartridge sales is, nevertheless, very small. The industry had looked for the same kind of increase as in the cassette field.

Gerhard Gerhardt, president of Polygram Musikvertriebsbesell.

AUSTRIA

Next week, sales of cartridges will be definitely not on the way out, if proof be needed, the fact that EMI-Pathe-Hollander bought a majority shareholding in Voxon, noncompany's cartridges in France, should be sufficient.

The impression that cartridges are doomed to die probably stems from the fact that the price increase up to around $80 led to a dramatic and instant fall in sales, but the general attitude is that anyone who can pay $80 for a player will not be put off by a rise in cartridge prices.

But the real reason surely is that the slump came from poor quality, from technical problems over cartridges. The above statement that the market was general does not know how to use cartridges. It should be borne in mind that the market is developing. The way, Voxon, which has 50 percent of the market, decreases 75 percent of its sales to cartridges and only 25 percent for the home.

However, it must be admitted that progress is slow, and we are 13 percent increase for the first five months of this year, which is obviously a very low figure compared with the 75 percent increase for cassettes... nevertheless must be taken as a sign that progress is possible.

The only complete figures available for 1973 are data reported by the National Syndicate. Nine cartridges against 5,444,220 cassettes. It is estimated that there are around 100,000 cartridge players in use, but this includes auto players.

On a statistical side, FNAC sells 200 cartridges for every 1,000 cassettes. Undoubtedly, players are the main reason for the slow sales progress on cassettes. They are not only expensive, but also difficult to use.

There are no French manufacturers. Parfaits are imported from Japan and assembled in France. But, for the first time, the French have managed to obtain a high-quality product, which has been obtained at a high price. Because of the expensive economic situation, they decided to produce their own cartridges, which are now available in the market.

The French government is investing a large sum of money in the development of the 8-track cartridges, and it is expected that this will lead to a significant increase in sales in the near future.

DENMARK
Sales of the cartridge have completely overthrown those of the 8-track in the Netherlands. In Holland, cartridges and equipment were almost entirely imported from Japan. This import decreased enormously last year, equipment only from Sony and Nivco and for the motorcassette only.

In the period January to May 1973, 8-track car equipment was giving a total import sale of 2,789. In the same period of 1974, the number was only 6,333. There is no cartridge manufacturing in Holland, so the figures are precise.

The main record companies are selling 8-track cartridges, of most material, and will continue as long as there is some kind of market.

But the main selling policy and promotion is directed towards cassette manufacturers. Expect a stabilization of 8-track sales, but sales of cartridges are expected to be more than 2,000,000 in Holland this year.

The oil-crisis problem did not help the sale of 8-track, but in the Netherlands the sales of cartridges for the car is growing fast. It is estimated that there is generally a cassette player in the house and also in the car--a satisfactory combination.

Philips is very strong in Holland and heavily promoted cassette sales.

It led to the near demise of the 8-track. The main theory is that the proportion between cassette and players has been in the region of five to one.

NEW YORK--Producer Bob Thiele has revived his Signature label and created a new one, Bob Thiele Music. Product on both labels will be manufactured and distributed worldwide by RCA. Outside the U.S. and Canada the product will be released on the RCA label.

Speaking in London where he was recording the instrumental backing tracks for a new Leon Thomas album with the British group, Oily Rags--who are also making an album of their own--Thiele said that he would be reissuing all the Signature jazz masters of the forties on the Bob Thiele Music label and using the revived Signature label for current product by Thiele, Brewer, Oily Rags and other artists.

The label's new deal is to produce pop and jazz records for RCA on an exclusive basis.

Thiele's other label, Flying Dutchman, which is handled by RCA in North America, continues to be distributed by King Records in Japan and by Polygram throughout the rest of the world.

In Memoriam

Alec Delmont

The members of Gallo Africa, the South African music industry, and the world of music will miss Alec's warmth, affection and wonderful sense of humour.
Discotheque Culture in England Makes Soul Pirates Flourish

BY ADAM WHITE

LONDON—The British phonograph record industry's saving grace on the soul pirates, whose illegal duplication and sale of rare (and sometimes tax-dodging) records is an enduring source of worry for U.K. record companies. The organization has been forced into a support role against such pirates, and to press its pursuit of these infringers is the only way, it seems, to prevent illegal record production.

Discotheque pirates are widespread in most of the Midlands and North of England, and their sales of original records, which often command a three or four times higher price than the original, are considered a threat. In the days of the 78s, they did not have an easy task to access records, but in the present, their work is easier because of the home recording equipment available today. They record pirates are mostly U.K. imports.

This is what the U.K. music industry is saying, and I am hearing this from many U.K. labels, in the belief that it is impossible to prevent this kind of illegal record production. Retailers, and even consumers, will readily buy these records, as they believe that they are buying original records, which they believe are U.K. imports.

One important reason is that pirated material is cheaper and, therefore, more attractive to buy. People tend to go to the stores to buy the record with the cheapest price, and if they find the pirated version cheaper, they will buy it. Today, the cost of manufacturing a pirated record is much cheaper than the cost of manufacturing an original record.

As a result, there seems to be little to stop illegal material of this kind. The artists and their labels are left to face the consequences of this illegal activity, as is the case with so much soul product, more difficult to trace pirate pressings. The BPI is aware of this, and urges retailers who are selling products from pirate records.

Rio Pirate Crackdown But Traffic Continues

RIO DE JANEIRO—Police raids on stores selling pirate tapes do not seem to be slowing down the traffic, making it easier to avoid police raids.

Five stores have been raided in São Paulo, Latin America's largest island nation. These raids are part of the stock confiscated in São Paulo, but pirate presses are also found in Rio de Janeiro, but pirated records are more difficult to trace.

To stimulate government interest in the problem, the National Association of Phonogram Producers has been contacting the local police,erras, and judges with information on piracy in the country. They are requesting higher penalties for those caught.

Festivalbar First Prize To Baglioni

ASIGAO, Italy—Claudio Baglioni (RCA Victor) won the first prize for his album "E Tui" (You and I) in the Italian Festivalbar contest. The song was recorded with the band "Luce E Fangi" and won the "Nessuno Mio" (Nobody Else) award.

Peter Gerber has been awarded the "Congresso Musicale di Tutto Europa" (Congress of all Europe) prize for his song "Luce E Fangi." Gerber is a well-known Italian singer and songwriter, and his music has been popular in Italy and other European countries.

Polydor Holds Discount Plan for U.K. Dealers

LONDON—Polydor has introduced a discount plan for dealers that involves discounts to retailers and will end on the 31st of this year. Announcing the company's August Denning, Promoter, Forms Own Label

LONDON—Chris Denning, the owner of the Polydor label, which has worked on product for British Decca, Bell, and U.K. Records, has launched his own label, Live Wire Records, through a press release and distribution deal with Sonet Records in the U.K.

This was announced at the recent Pye sales conference by Rod Rockefeller, Sonet's managing director, who claimed that Denning promotions had involved record sales of more than £10 million in the U.K.

First release on Live Wire is "The My Day," by the Dutch group Cany— a single which has been a big hit in Holland and Germany and has also hit the Top 20 in the Billboards listing charts.

Since Denning first revealed he would like to form his own record company, he has been in contact with several major companies. He says: "I was very near a licensing deal with EMI but I wanted to set up my own label, but only if it was economically viable, and I can continue my independent promotion company."

So far he has no firm deals for the rest of the world, but has set up a trading deal for Chris Denning Music with Lowry-Marque Music.
When the record industry raised single-price recording material, tape prices were not affected. But the major record companies agreed that the 8-track tape on the list. Must keep only a few strong-selling items in the catal-

go-gram man of Gramophone AB Electra, says, "We sell music, not different system, but we have to make them for the public demand." 

CBS Cup AB has for several months conducted a market, including advertisements and catalogs, to stimulate sales of cassette, but now it has cut down on their 8-track activities. The Billboard report on the heavy in New York. In 1973 there has been a big surprise in Sweden some months back. As similar reports in the last year have been made, the mal-

The sales of 8-track cartridges, once developing fast in Norway, is slowing down. But a recent report now comprises about 12 percent of the total tape market. 

Finally, the public seems to prefer the cassette, and for a variety of reasons. Mainly is that the customer can buy his cassette equipment where he can record for himself, contrary to the 8-track, for which the only tape can be played by it. Battery-operated cassette players, which once dominated the market in Norway. The cassette is easier to handle and has the advantage of a selection of equipment, whereas the 8-track was only for cars. Nowadays more people, most people, install cassette players in cars. 

In brief, the Norwegian belief is that the cassette is the easier and better possibility in buying cassettes. 

GREECE 

For every three tapes sold in Greece, one is a 8-track cartridge---and that figure comes from the major record companies. Says Makis Matis of the company Minos Matis and Son: "Though 8-track cartridges did have a rise in sales, they have now slowed down." 

Martin Gesser of Music Box added that there are some deep problems with 8-track---the tape is thin, although the quality of sound is better and often is damaged. And that recording on an 8-track blank tape is not easy. But he believes there is still room for both kinds of tape to fight for sales. 

Phonogram's public relations chief Jacques Menehaene notes that the lecture is given to the public that 8-track is the only way, but 8-track comes to sound quality. Another possible cause of the cartridge de-

Here the tape market is clearly dictated by the hardware market. The tape cartridge is essentially a spare part, and is exported from Japan. The cassette equipment is considerably improving in quality, and the price is lower at the music stores. Retail prices for cas-

Car owners find it easier to handle cassettes than 8-track, though the cartridge record player is more expensive. But it comes to sound quality. Another possible cause of the cartridge de-

And some companies are really considering the 8-track tape. But he believes there is still room for both kinds of tape to fight for sales.

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People in our industry believe that they will continue to release 8-track cartridges even though cartridges will not go into the homes but stay for in-car use. This is the trend in the United States where the players are already equipped with 8-track playback machines.

IRELAND 

Here, the cassette is way ahead of the competition. The major record companies, such as the Demense organization, which has a large-lasting operation on tape and cartridges, have been selling cartridges for several years. The present trend gives definite in-

The public have discovered that it is easy to prerecord their own personal collection of tapes, and have bought cartridges for this reason. 

The "long-held view that the quality of 8-track cartridges was not as good as tapes, but when people weren't buying their cars, they weren't buying 8-track. Probably 20 percent of the hardware was in cars.

The bottom line: There is little evidence of a market opening. 

Now we're over the summer period, when there was just a little more inere.

McEvoy says that sales dropped down to 10,000 cartridges were sold for each single cartridge. Demesne has various outlets apart from their own, but their major lines are sold for sale and in major outlets.

"It is easier to purchase a cassette-

But it's not the easy to handle. Battery-operated cassette players, which once dominated the market in Norway. The cassette is easier to handle and has the advantage of a selection of equipment, whereas the 8-track was only for cars. Nowadays more people, most people, install cassette players in cars.

In brief, the Norwegian belief is that the cassette is the easier and better possibility in buying cassettes.

YUGOSLAVIA 

Cartridges have never really made it in the Yugoslav sales market. The market is about one-third of one percent of the total market. 

But in the last year developments have been made in the production of prerecorded cartridges, particularly in Jugoton and Productiva Radio Televi-

Sales of prerecorded, cartridges have been increasing in number, there are more players available, or where many people of Yugoslav cars and record players also buy record players. 

Some of the export-import companies have found their way into record shops, but there are not many, about $5,000, or 60 dinars. But cassettes are certainly the most popular tape format, and there are many imported and domestic cassette players in the shops.

Even so, people prefer to make their own recording than to buy casset-

According to Suomen Gallup, Finland's leading polls shows a public opinion and consumer habits, 35 percent of the county's 1.5 million households have a cassette recorder/playback machine at home. The number is 27 percent in the 30,000 to 39,000 age group and 46 percent in the 20 to 29 age group. 

The number of in-car cassette machines is unknown, but a figure of 50,000 is considered to be far too low. There are less than 10,000 in the U.S., but at least twice as much market penetration as enjoyed by 8-track cassettes in Finland as its peak in 1972.

SUGGESTED READING

Correspondents who contributed to the following countries are: Switzerland, Alan Spall; Denmark, Kees Kerkhoven; West Germany, Sofie von der Heydt; ninja Koun, Sweden, David K. McEwen; Finland, Zdenek Fiala; Italy, Giorgio Zanetti; Germany, Tim Peters; and Japan, Robert L. Shapley.

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TIPS AND TRENDS

Canada

More Investment Cos.
Eye Backing of Music Industry

By MARTIN MELIHUsh

TORONTO—More and more investors are beginning to look at the Canadian music industry as an area of investment. Where once the music business was looked on as a worthy but less than a Las Vegas slot machine, recent developments seem to indicate that the business is maturing prac-
tically. Recently, Attic Records, a new independent label distributed by London Records, was launched by Al Mari, Gordon Lightfoot's manager and Tom Williams, the former national promo-
tion director for WEA Music of Cana-
dia with backing in six figures by the Canadian Development Corp. Ltd., a Canadian investment company that has as its stockholders many of Canada's banks, insurance companies and large corporations. Derek Mather, the senior vice presi-
dent and secretary of the CED is res-
tponsible for the Attic Records portfo-
lio and is a vice president of Attic Records.

Mather explains the company's decision to get involved in the music business: "We didn't decide on get-
ing involved in this area until Tom and Al came to me with their pro-
posal. We really hadn't identified it as an area that we could get into but our preliminary research indicated that we had a good situation in the Canadian market."

Mather continues: "After the initial discussion we were both quite interested. Their noise impressed me as did their impressive track records and it actually led me to intro-
duce my colleagues to the project. We ran checks with other people in the industry and as it turned out our decision to get involved was not the most difficult we had ever made. Our entire investment philosophy has always been to back people rather than projects and we try to help people who have ideas. We have no control over the day-to-
day operation of the label and no single investor has control."

Attic has respectable success across Canada with their first single release "Two in a Million" by "Fluff" and "Letters" by Ron Ni-
grini. The CED is not the only invest-
ment body that has taken more than a cursory glance at some sort of fi-
nancial investment in the music indus-
ty in Canada. John Vivash of T.A. Richardson and Company Ltd., Toronto stockbrokers, indi-
cates that his company has taken a "good solid look" at the industry and have decided they would get involved when the market is steady. Says Vivash: "It is a reason-
able area of investment not unlike mining and stock. There certainly is a lot of activity going on about the music business in this country including talks with Ameri-
can companies about getting involved in the Canadian market."

The music business is changing in Canada. The larger companies have continued to invest and there are plans for Love Productions to release 10 Cana-
dian albums shortly to be distrib-
uted by London Records in Canada. Recently the Canadian Music Sales Corp., one of the oldest music/ record sales companies in Canada, was purchased by a group of investors headed by Douglas and Paul Bohn, owners of the Bohn Music & Gifts Ltd. The Cheshires in-
tend to expand the activities of the company significantly into record production and plan a gen-
ergous and aggressive approach to sales and mar-
ting. There will be an emphasis on Canadian talent with new artists and lines to be added.

There are not isolated incidents of interest from the financial commu-
nity in this country. Can Base In-
dustries in Vancouver which oper-
ates the Can Base Studios and two labels, Mushroom and Hallelucinating Records, is backed by a wealthy family through Can Base Industries Ltd. and the Toronto-based Smile Records has a group of financial backers from a number of diversified corpo-
rate backgrounds.

One of the most controversial associ-
atons in the Canadian music business was the formation of Much Records, headed by Brian Chalmers, the chairman of Much. Limited headed by Alan Waters. Many people felt that it was a blan-
tastic move by the two major radio stations to have any interest in a record company. As it turns out, things have turned out that way for both companies and similar-
ly to drilling for oil wells.

From the Music Capital of the World

TORONTO

While the Stampdors were in Saratoga Springs, N.Y., participat-
ing in the 1974 U.S. Open, the Festival held over the Labor Day week-
end, Ronnie Wolfe, one of the men-
ber of the group, was killed in a traffic accident. Wolfe was a successful producer and writer of music who has been associated with country music and the Nashville sound. Wolfe is also known for his work with other artists, including the Bakersfield Sound and the Nashville Sound. Wolfe's death was a significant loss for the Canadian music industry, as he had been a key figure in the development of the country music genre in Canada.
SUZANNE’S ALBUM TAKES OFF!

Suzanne Stevens had played the Place Des Arts and the Theatre des Varietes and had appeared many times on television before she ever appeared in a nightclub, and when she did it was to open the Concord Hotel in Quebec City.

The first Suzanne Stevens single was a #1 chart hit all over French Canada.

Accordingly, when the Suzanne Stevens Album Career began earlier this month with the release of “En Route,” it seemed appropriate to treat the album debut of a newcomer as the arrival of a Star.

Moreover, as all the Capitol decisions makers agreed, “En Route” is an album of such vocal beauty and production elegance that even seasoned insiders and media people could have their expectations safely aroused.

Further confusion was thrown to the winds; Manager Bill Rotani and his Capitol Quebecois sorted dreams and analyzed realities and came up with a spectacular way to launch the album.

On September 9, the “En Route” release date, a 79-seat Quebec rap jet was readied at the Montreal International Airport. Scores of press, radio and retail people from all over the region were given boarding passes and cap badges. A dozen Capitol people, half of whom had flown in from the national headquarters in Toronto, were on hand to introduce Suzanne and her producer, Claude Dennyman, to the guests and to escort them all onto the plane. Eastern Promotion Representative Michel Tremblay selected the interim crew, welcomed everybody aboard, thanked them for coming, and suggested they fasten their seat belts.

Then they were off. For an hour and a half they cruised through the stratosphere one thousand feet above the Laurentians, drinking champagne and sampling hors d’oeuvres, while Suzanne went around and talked informally with people and the music of “En Route” filled the plane.

There can be little doubt—the flight was unnecessary. A substantial interest in the album was already evident. Advance orders for “En Route” in Quebec alone were already several times the national average, and COMME DEUX ENFANTS, a single released two weeks prior to the album, was already charting virtually everywhere in the province.

But it was one hell of a celebration, and Capitol has been receiving really warm feedback ever since.

The next morning Suzanne went back to meat and potatoes—giving interviews, visiting radio stations, making television appearances, and preparing for a restricted list of live performances.

Lined up are three French network television shows—Apollon-Loi Marie, Jeunesses and Mr. B. On Sunday, September 7 at 7:30, the Radio Mutual network will broadcast a half-hour special on Suzanne. In October she will make a six-city tour with Daniel Guichard, major Montreal FM station CIGL will tape their Place Des Arts date October 18th for subsequent broadcast.

And here’s a pleasant postscript: Andre Gagnon, the celebrated French Canadian composer, bandleader and pianist, caught Suzanne on television, came down to see her at the Place Des Arts, and has since written for her a pair of new songs.

GLEN CAMPBELL

Glen Campbell has been visiting Canada pretty regularly ever since 1964 when he toured as a member of the Beach Boys.

Recently he has substantially increased the number of his own concert appearances in this country, but it is never enough to satisfy the demand. Which is probably because, as the review of his most recent concert performance here headlined it, “Glen Campbell has something for everyone.”

The performance in question was the first of his three shows at the Ottawa Exhibition August 30th. The headline appeared over a long and hearty review in the Ottawa Journal in which critic Chris Loy said that Campbell was the act the best suited to an exhibition to appear there all year. And he went on, “His rich but mellow vocals well complemented by his sense of stage presence. And he was equally at home as a comic. His gags had the audience shrieking with laughter...but the finest moment was when he got into the songs that made him a star—By The Time I Get To Phoenix, Wichita Lineman, Galveston, Honey, Come Back and Gentle On My Mind. The Impossible Dream appealed to the romantics in the audience and at first it seemed as if he was continuing in the same mood when the orchestra swelled to Amazing Grace—until, that is, Campbell capped the piece by playing bigger guitar and the evening had been an anticlimax after such a spectacle and Campbell chose that moment to make his stage exit, leaving to a standing ovation.”

Canadian fans everywhere are basking in the anticipation of October when Supersinger meets Supersongwriter and Capitol releases the Glen Campbell/Jimmy Webb album.

AL MARTINO

Olive Collins in the Toronto Sun described the first night of Al Martino’s third annual two-week visit to the big Rock & Ladder club as “a triumphant return.”

“Till it’s rare,” she wrote, “for a Beverly Hills guest performer to open a packed with fans eager to show enthusiastic appreciation before the band, and onto the stage.”

Then she gave a possible explanation. “Martino has been described as a poster boy because of his rich and powerful baritone voice, almost operatic, that he uses with taste and meaning. But he’s also very much the audience’s singer and confines his act to well-known hits that have his fans, unstintingly applauding.”

Beneath Martino’s casual exterior is the stamp of a pure professional—to evident in the diction and phrasing that brings each song alive.
### Australia

**Week This Week**

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<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Journey to the Centre of the Earth</td>
<td>Rick Wakeman</td>
<td>Parkway</td>
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<td>2</td>
<td>Hard Rock</td>
<td>AC/DC</td>
<td>Atlantic</td>
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<td>3</td>
<td>Band on the Run</td>
<td>Paul McCartney</td>
<td>Apple</td>
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<td>4</td>
<td>Eve (Pt. 1 &amp; 2)</td>
<td>Barry White</td>
<td>Epic</td>
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<td>5</td>
<td>Goodbye</td>
<td>The Pink Panthers</td>
<td>Polygram</td>
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<tr>
<td>6</td>
<td>Real Love</td>
<td>The Shadows</td>
<td>Demon</td>
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<td>7</td>
<td>The Sting Soundtrack</td>
<td>The Shadows</td>
<td>Demon</td>
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<td>8</td>
<td>The Street Fighter</td>
<td>Gary Moore</td>
<td>Capitol</td>
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<td>9</td>
<td>Rock Your Body</td>
<td>George McCrae</td>
<td>RCA</td>
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<td>10</td>
<td>Get Me Baby</td>
<td>The Shadows</td>
<td>Demon</td>
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<td>11</td>
<td>Make Me Feel Brand New</td>
<td>The Shadows</td>
<td>Demon</td>
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<td>12</td>
<td>Yes, Sir</td>
<td>The Shadows</td>
<td>Demon</td>
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<tr>
<td>13</td>
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<td>Can't Stop Loving Yourself</td>
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<td>16</td>
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<td>18</td>
<td>Danny Come Home</td>
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### Belgium

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<td>Ski Patrol</td>
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<td>4</td>
<td>The Night Chicago Died</td>
<td>Peter Law</td>
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<td>Papa Was A Pock-Mak</td>
<td>Jack Jersey</td>
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<td>The Movin'</td>
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<td>9</td>
<td>Paper Number Thirty-Johnny Free</td>
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### Britain

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<table>
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<td>John Denver</td>
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<td>I'm Gonna Make You Love Me</td>
<td>Tommy Steele</td>
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<td>John Denver</td>
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<td>5</td>
<td>You You You</td>
<td>Johnny Mathis</td>
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<td>Get That Feeling of Your Love</td>
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<td>Black Eyed Boys</td>
<td>Peter Law</td>
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<td>Money Honey</td>
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<td>10</td>
<td>Baby Love</td>
<td>Brian Hyland</td>
<td>Epic</td>
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<td>Sugar Baby Love</td>
<td>Brian Hyland</td>
<td>Epic</td>
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<td>I'm Under the Weather</td>
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<td>16</td>
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<td>19</td>
<td>Golden Slaves</td>
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<td>Sugar Baby Love (Single)</td>
<td>Brian Hyland</td>
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<td>You Make Me Feel Brand New</td>
<td>Brian Hyland</td>
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<td>12</td>
<td>Saturday Night</td>
<td>Brian Hyland</td>
<td>Epic</td>
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<td>Poit Roux</td>
<td>M. Le President</td>
<td>Disques Polydor (Parlophone)</td>
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<td>Green Dragon</td>
<td>Jacques Dutronc</td>
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<td>Glory</td>
<td>Barry White</td>
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<td>The Street Fighter</td>
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<td>Rock Me Gently</td>
<td>Andy Kim</td>
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<td>6</td>
<td>Long Tall Glasses</td>
<td>Les Gargotes</td>
<td>Disques Polydor (Parlophone)</td>
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<td>American Beauty</td>
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<td>Sugar Baby Love</td>
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<td>1</td>
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<td>XXIV.</td>
<td>Raoul</td>
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<td>Mai Sono</td>
<td>Fortunata</td>
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<td>Сoncerto</td>
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<td>Kiyoshi</td>
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<td>HIDAME NO RO</td>
<td>Hideko Sato</td>
<td>Toshiba Decla ion</td>
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<td>TSUKINO</td>
<td>Keiko</td>
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<td>Katsuya</td>
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<td>Mari Ami</td>
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<td>NUTUGA</td>
<td>Yo Nagi</td>
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<td>AKBURA</td>
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<tr>
<td>1</td>
<td>FOREVER AND EVER</td>
<td>George McCrae</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>Rock Your Baby (Single)</td>
<td>George McCrae</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Rock Your Baby</td>
<td>George McCrae</td>
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<td>Rock Your Baby</td>
<td>George McCrae</td>
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### Yugoslavia

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<td>SUNGANC FONARAK</td>
<td>Ivan</td>
<td>Domino</td>
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<td>Domino</td>
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</table>

## From the Music Capitals of the World

Continued from page 64.

**Japan**

Maria Callas and Giuseppe di Stefano are due to arrive here on Oct. 3. The American soprano and Italian tenor will give at least seven public performances in five major Japanese cities from Oct. 12 through Nov. 11., says the organizing committee of the World "Madame Butterfly," competition, sponsor of the recital. Four of the seven concerts will make up for those that were scheduled for May 24-29 and June 15-16, canceled by the prima donna for reasons of ill health, the sponsor says. The operatic duo will be accompanied on the piano by Robert Sutherland. Hina Suji, writing "Washington Post" in Japan, says that the $500,000 ticket price for "Nixon in Japan," scheduled for Sept. 21, will be looked to labels in the U.S. or France, with the government planning to issue a special label for the release of one album per month in the U.S. or France, with the government planning to issue a special label for the release of one album per month. The American label is due to be introduced to Japan's jazz fans with the release of one album per month, says Nippon Phonogram, the Japan/Mastra/Marvelous joint recording venture. The album will be issued by the creative label EMI under the label "The Beatles" in Japan. The Beatles are due to release their new album, "The Beatles" in Japan. The Beatles are due to release their new album, "The Beatles" in Japan. The Beatles are due to release their new album, "The Beatles" in Japan. The Beatles are due to release their new album, "The Beatles" in Japan.
It’s not “puzzling” to anyone who knows what’s happening in Oklahoma and our November 9 issue will let everyone know!

Down
There’s a whole lot of music being made in Oklahoma—all kinds—and our Oklahoma Spotlight issue will cover it all. All the people, places, facilities and companies that are helping to make Oklahoma a new American music capital.

Featured in our Oklahoma Spotlight will be:
- The country music scene
- The new rock explosion
- Religious music
- The management/booking/promotion complexes
- Recording facilities
- Distribution networks
- Radio and Television Broadcasting Industry
- The college concert scene, concert facilities and much more!

Billboard Spotlights one of the Music Industry’s most exciting new Growth Centers...

Across
From Tulsa to Oklahoma City and points all around the state, reports of this fascinating, dynamic music scene are coming in—and they’re all coming together in our November 9 issue.

If you’re involved in the Oklahoma music explosion, make sure our international readership is made aware of that involvement. The ad deadline for our Oklahoma Spotlight is October 11.

See “Our Man in Oklahoma” (Bill Moran) this week to reserve your ad space in this most important issue of the year for Oklahomans.

September 23-25 September 26-28
Hilton Inn Red Carpet Inn
Tulsa, Oklahoma Oklahoma City, Oklahoma

Call Bill Moran in Oklahoma this week and make our Oklahoma Spotlight issue count for you!

Issue Date: November 9
Ad deadline: October 11
**This Week's Legal Action Kopp Seeks Tax Damages**

LOS ANGELES—Ladd Kopp, a prosecution witness against his former employer Richard Taxe in the recent tax-evasion conviction case, is suing Taxe and Data Enterprises for $2 million brought by Steely Dan.

LOS ANGELES—Steely Dan Inc. is seeking a cumulative $2 million damage from Joel Cohen, president of Steely Dan, and charging defamation, breach of fiduciary duty and trade libel. The Superior Court filed a copy of the suit. Cohen had previously filed suit against the label for $200,000 in damages.

The suit suggests, for example, that Steely Dan has been a successful group and that the group's success is due in large part to Cohen's efforts.

W/E/A Wins $387,007

LOS ANGELES—Warner/ Elektra/Admiral Corp. has been awarded a cumulative judgment of $387,007 from Consoli- dation for breach of contract. The suit was brought by the company after it was notified by the label that it was no longer interested in making records.

W/E/A has been involved in a series of legal battles with Consolidation, a label that was started by the late Les Paul.

The suit was brought by the company after it was notified by the label that it was no longer interested in making records.

Nostalgic Country Disks

**Continued from page 12**


Nostalgic Country Disks


Songwriter Demands $13,000 of Chappell

LOS ANGELES—Songwriter Michael Chappell filed a lawsuit against Chappell in Superior Court here, seeking payment of $13,000 due from Chappell. The suit was filed by the company after it was notified by the label that it was no longer interested in making records.

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The suit was brought by the company after it was notified by the label that it was no longer interested in making records.
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or played by the ragtime master.

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CONTINENTAL RECORD DIST. 51/55 Dean St., Oxford St., London W1 Eng.
FRANK ZAPPA-MASTERS—Randy & Elwood, Disc jockey 2522 (Warner Bros.). Zappa hit the top for the first time in his decade-long recording career with his best effort, a LP called "2522." The LP is Zappa's most commercially successful album, and the title track is a memoir of some of the most creative music to surface from American pop music in many years, ranging from songs of the humor of the Beat Generation to the blues of the Coffee House. Zappa's wit and satire, as well as his personal style, have made him a new voice in American music. His fans are truly his own generation.

JIM CROCE—Photographs & Memories, His Greatest Hits, Warner Bros., MCA 3505. Croce is considered one of the most creative music to surface from American pop music in many years, ranging from songs of the humor of the Beat Generation to the blues of the Coffee House. Zappa's wit and satire, as well as his personal style, have made him a new voice in American music. His fans are truly his own generation.
Smash of the week.

"Beach Baby" by The First Class.

High jumper of the week.

The Gavin Report, 9/13/74

WHO IS THE FIRST CLASS.
The First Class was master-minded by John Carter (wrote, performed and produced "Tossing And Turning" by The Ivy League, and "Let's Go To San Francisco" by The Flowerpot Men, along with writing Herman's Hermits' "Can't You Hear My Heart Beat," and Manfred Mann's "Semi-Detached Mr. James."). In putting the group together he called upon the three undisputed kings of British session singing and harmony—Tony Burrows, Chas Mills and Robin Shaw (appeared on countless hit records under such names as Brotherhood of Man, White Plains, The Ivy League, and Edison Lighthouse). To that nucleus Carter added four more topnotch British studio men—vocalist Del John, lead guitarist Spencer James, drummer Eddie Richards and pianist Clive Barrett. The result speaks for itself on "Beach Baby."

From the debut album by The First Class.
Number of singles reviewed this week: 77
Last week: 93

**Pop**

**Country**

**Recommended**

**First Time Around**

**Billboard's Top Single Picks**

**Billboard's LPs**

**Concert Reviews**

**Newsmakers**

**3rd Annual Crossroads USA Festival**

**The George Clinton Band/Arrows, ABC BMB 3011**

**1974**

**September 28, 1974**

**Newsmakers**

**Billboard's Top Single Picks**

**Recommended**

**First Time Around**

**Billboard's LPs**

**Concert Reviews**

**3rd Annual Crossroads USA Festival**

**The George Clinton Band/Arrows, ABC BMB 3011**

**1974**

**September 28, 1974**
AL WILSON HAS A SMASH HIT WITH A SONG THAT IS SO RIGHT FOR THE WHOLE WORLD!

"LA LA PEACE SONG"
A Great AL WILSON Single
Produced by JOHNNY BRISTOL
ROCKY ROAD #30,200

AND THE WHOLE WORLD IS SO READY FOR HIS BRAND NEW ALBUM:

ROCKY ROAD / Album 3700
Exclusively Distributed by BELL RECORDS
## Hot 100 A-Z (Publisher/Licensee)

### For Week Ending September 28, 1974

<table>
<thead>
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<th>Hot 100 Position</th>
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Elvin Bishop

Lets It Flow with his smash Capricorn single

"Travelin' Shoes"

(CPS 0202)

Join the rising tide of airplay on:

- WSAI #12
- WCOL WMEJ
- WSGA #29 WRFC WXLE
- WAYS #25 KAAA WRCQ
- WAPE #29 WIFE WNCI #47
- WQOK WGN KGMY

Capricorn Records, Macon.
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**STAR PERFORMER:** Stars are awarded on the Top LPS & Tape chart based on the following upward movement: 1=10 Strong increase in sales / 1/10 Strong movement of 4 positions / 4/10 Strong movement of 5 positions. **Recording Industry Association Of America seal audited and approved by all manufacturers. (Beat indicated by asterisk.)**

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**TOP LPs & TAPE**

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**TOP LPs & TAPE**

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"Introducing Eddy & The Falcons"

ROY WOOD IS EDDY.

WIZZARD'S FIRST AMERICAN TOUR IS NOW UNDER WAY:

9/18—North Hampton, Pa.
9/20—Philadelphia
9/21—Parsippany, N.J.
9/27—Chicago
9/28—Detroit
9/30—Atlanta
10/3—Denver
10/5—Phoenix
10/6—Los Angeles
10/10—New York City

WWW.AMERICAL HISTORY.COM
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DON'T FOOLED AROUND WITH THE RAMBLIN' MAN

Waylon

I'M A RAMBLIN' MAN

FROM HIS NEW ALBUM "WAYLON THE RAMBLING MAN"

OCTOBER IS COUNTRY MUSIC MONTH
Col Canada Ups Sales 67%

Continued from page 3

over runs is unquestionably a very serious threat. Since such importations will lessen royalties paid to Canadian artists, it will become increasingly difficult for our industry to sustain the current recording volume, compared to its own recording activity.

"When you consider that the Canadian industry will manufacture between 12 million and 12 million cartridges and cassettes this year, if the present volume of depletions and importations continues, market and the cost of regular current product which is the foundation of our business will be challenged. Food the industry to bypass the gains of the short run and to alternately plan for the future.

"Without exception, the single greatest problem facing us today is inflation. Each strata of our industry: the retailer, the recordbarber, the one-stop, the distributor, the producer and the manufacturer, each has felt the bite of the dollar with an increase in operating fees, wages and materials. As you are aware as a result of this the spurs in our record business to increase prices this spring. We will hold prices as long as we can, but at this time I certainly predict beyond this year.

"In the event that it becomes necessary to increase in the near future, not only to you but that the as the past, prices will be so structured to provide proper profit to the retailer, the one-stop and one-stop customers.

"Despite my remarks regarding inflation, our industry is enjoying an excellent year. Our buying public has accepted the high prices with little or no complaint.

"Through June of 1974 published Statistics Canada sales figures for records and tapes show an increase of 38% for the first six months of 1973. As approximately 8 to 10 percent of this increase was caused by price inflation it can be said that the industry has enjoyed a great market to date.

"Godard Lienber, a CBS executive attending the convention along with our CBS officials from New York including Don Ellis, vice president; Bruce Lundvall, vice president and general manager of the Columbia label; Bunny Freidess, director of marketing for Columbia.

Kerner, Wise Sign

LOS ANGELES—Kenny Kerner and Richie Wise have signed an independent production contract with Polydor Records here. The duo recently completed an LP by Kiss titled "Hotter Than Hell" for Casablanca Records.

Lionel Hampton is in New York's Mount Sinai Hospital, suffering from internal bleeding. When Labrie appears on NBC's "Today" Opening Opera House, his voice will become the first black group and the third group in all of popular music to play the hall. MCA Booking for Frank Sinatra, Los Angeles--Martin Scorsese will play a character in "Valley.... Frank Sinatra's Madison Square concert will be presented live on television and a record will also be made.

Bob Dylan is back in the studio recording his first Columbia album in two years and it's taking place in the same studio where he did his first session more than a decade ago. Taj Mahal is touring the nation as an ex-parte piece band which includes several top Jamaican session musicians. Emmett Chapman, West Coast musician, and his revolutionary "electric" shows at the Museum of Modern Art's Summergarden.... Della Reese was honored at a bash held at the Library Discotheque in Fl. Lauderdale and the guests included Betty Wright and Eddie Kendricks.... Miami's K.C. & the Sunshine Band are in Europe for a four-week, 48-show tour. The Main Event and The New Birth are co-headlining for first time on tour this month.

Aretha Franklin was mystery guest on a recent "What's My Line?" television show... Focus guitarist Jim Akkerman was recently honored by having a new album released after him by Framus of Nashville.... The 5th anniversary concert of Richard Nader's original rock and roll revival spectacular is Oct. 18. Abba comes to New York for a three day promotion today Sunday (29).... Former promoter Michael Brown has partnered company with Mercury Records.... John Prime is dead today for a television series, "The Texas Wheelers."... The Grateful Dead will be presented on television Nov. 27. Timmy Thomas will release an extended play tour and his new single "Ebbay Affair" is the theme song for a new television show.... Sao Records is releasing Pauls Fagan's latest album.... Former promoter Scher reports that seven of nine Roosevelt stadium dates this summer were soldouts and drawing more than 52,000 each. The final show will be held at the Memorial Gardens and the MCA's top rock band will headline.... The Force is theme of Warner Bros. full product push. Hour-long videotape presentation was shown at eight WEA Branch Cities plus San Francisco last week.... "Sesame Street" is in production and radio and television audience were also WEA personnel. Videotape included live footage of Jethro Tull....

Cassette Recorder Advertised in LPS

NEW YORK—Tohibba America is pushing its model MT-60 "other half" cassette recorder which is scheduled to be released in the closed in the recently released LP product from Strapham.

Innovative in the unit the "$160 recording studio" and suggests an "extension connection jack" you record directly from electric instrument speakers, TV or phonograph outlets.

ASCAP Earns $45 Million

LOS ANGELES—In revenue and expense figures follow a normal pattern that you think with an approximately 23,000 members for 1974 will top 1973's disbursement of $30,439,000 but will probably not be a 17 percent hike as was 1973 over 1972 (Billboard, March 2). Receipts for the fiscal year, announced at the society's West Coast membership meeting here Thursday (19), included:

Total royalties due members: $26,724,000.

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The Sight & Sound of Performance!

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

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

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

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

Ad Deadline: October 12
Issue Deadline: October 26

Manufacturers and Sound Lighting Companies:
Please send us your equipment specification for your free listing in the Sight & Sound of Performance.
Address to Los Angeles Office.
ELTON JOHN TOUR

with Davey Johnstone, Dee Murray, Nigel Olsson and Ray Cooper

Sept. 25  Dallas, Convention Center
26  Houston, Hofheinz Pavilion
27  Mobile, Municipal Aud.
28  Tuscaloosa, U. of Alabama
29  Baton Rouge, Louisiana State U.

Oct. 3  Los Angeles, Forum
4  Los Angeles, Forum
5  Los Angeles, Forum
6  Los Angeles, Forum
8  San Diego, Sports Arena
9  San Francisco, Cow Palace
10  Oakland, Coliseum
12  Seattle, Coliseum
13  Seattle, Coliseum

Nov. 1  Chicago, Stadium
2  Chicago, Stadium
3  Columbus, Ohio State U.
4  Cleveland, Coliseum
8  Greensboro, Coliseum
9  Knoxville, U. of Tennessee
10  Atlanta, Omni
12  Pittsburgh, Civic Arena
13  Cincinnati, Garden

14  Vancouver, Pacific Coliseum
15  Portland, Coliseum
26  Honolulu, HIC
27  Honolulu, HIC
30  St. Louis, Arena
31  St. Paul, Civic Arena

14  Detroit, Olympia Stadium
15  Detroit, Olympia Stadium
17  Montreal, Forum
18  Toronto, Maple Leaf Garden
20  Boston, Garden
21  Washington, D.C., Capitol Center
22  Washington, D.C., Capitol Center
23  New Haven, Coliseum
28  New York, Madison Sq. Garden
29  New York, Madison Sq. Garden
30  Nassau, Coliseum

Dec. 1  Nassau, Coliseum
2  Philadelphia, Spectrum
3  Philadelphia, Spectrum

ELTON JOHN'S GREATEST HITS

Available on MCA RECORDS
8-Track and Cassettes
Despite Intentionary Prices

Broadway Musicals Flower Performance Royalty

Supporter 2B 7/3 1974, 3:13

Bilboard®

NEWSPAPER