Antipiracy Bill Roars Through the House

By MILDRED HALL

WASHINGTON—The Kastenmier antipiracy bill (H.R. 13,364) zipped through House passage last week, with one and two-year maximum sentences for first and repeated piracy violations respectively, and fines of up to $25,000 for a first offense and up to $50,000 for any subsequent violation.

Final Congressional action on the amendment to make protection of copyrighted recordings against unauthorized duplication a permanent part of the federal copyright law, is expected soon after both Houses return from their election recess which ends Nov. 12.

The present interim antipiracy law passed in 1971 was given an expiration date of Dec. 31, 1974, in the expectation that a general revision bill would be the book by that time. But the House cannot act on the Senate-passed revision bill (S. 3661) in Congress.

The 1971 antipiracy amendment's low misdemeanor penalties with a maximum of one year in prison, and/or fines of between $100 and $1,000, have been protested as totally ineffective by the record industry, and by the Criminal Division of Justice Department, which handles violations of the federal law.

There will be some procedural juggling along the way to final passage of the antipiracy legislation, because the House-passed bill is an individual one, while the Senate has

Prices Boosted On U.K. Product

LONDON—A new spate of record and tape price increases—as high as 10 percent in some instances—goes to the consumer here this month.

Six record companies have announced new prices and at least two other major firms are mulling increases.

This follows only three months after the last round of increases by record companies and, in the case of RCA Records, it is the second increase in that period.

Bell is introducing the largest price rise of 10 percent, which will bring the cost of singles to $1.35 and (Continued on page 48)

Grand Ole Opry Attracting Thousands to Anniversary

By BILL WILLIAMS

NASHVILLE—A preregistration in excess of 4,000, with the major record companies still to file their listings, virtually assures a total of some 6,000 at this year's Grand Ole Opry Birthday Celebration running all this week.

Hospitality suites again will be in abundance, with as many as 100 of them in the various hotels and motels. They are manned by companies which have an official role and by many who do not.

Begun in 1952 to promote mem-

bers of the "Opry," some 88 disk jockeys attended. Each year the convention, which now includes all of the CMA activities and the non-official parties, dinners and awards, had grown in substantial

FM Blazing Its Own Trail, Thayer Exclaims

By CLAUDE HALL

NEW ORLEANS—The audience didn't decide there was a difference between AM and FM radio, we did," said Jack G. Thayer told an opening session of more than 700 radio men and equipment exhibitors at the 14th annual convention of the National Assn. of FM Broadcasters here Thursday (10).

In his opening speech at the Fairmont Hotel, Thayer also said that broadcasters had made the decision on simulcasting. He called upon broadcasters to form a new picture of themselves. He said the picture

Get that country feelin' on RCA Records and Tapes

\[Advertisement\]
Artiness Returning To Logos

By BOB KIESCH

NASHVILLE—There is a great deal of talk these days about the return to the basics of much of the most popular rock music, but there are other areas of the music business that also seem to be reaching back to earlier days—one being the label on the record itself.

In the late '50s and early '60s, one of the joys in buying a pop record was the color label. Particularly at that time, the tape copies had the colorful label. Most small labels and some of the majors seemed to take a great deal of pride in label artwork.

Thus, End Records featured both ends of a dazzle band on its label. Danzig was a colorful picture of a man in a drawing of a sheik. Capitol included a sketch of a capitol dome, among other pictures on its label. Record labels, of course, is the home of the (Continued on page 16)

Eight Cities Preview New E/A/N Product

LOS ANGELES—Elektra/Essy/Aston/Nomus Records launched a first-anniversary national sales drive with fall/winter '75 product showcase presented in eight cities for WEA Distributing branches field-staff.

The 50-minute audio/visual presentation of 28 artists' current product is being presented during nine days in Los Angeles, Dallas, Chicago, Cleveland, Philadelphia, Boston, New York and Atlanta.

Presenting the new product for the world's 21 cities personally are E/A/N president Mcl Pomer, marketing vice president John Crosson and promotion manager Steve Prout. sales manager Sten Marshall and, in four cities, E/A/N's three-area sales relations director Jerry Shurelli.

New E/A/N artists showcased in the presentation are the Hagers, Esta Mohawk, Larry Ballard, A Foot In Coldwater. Also coming for the first time on the Jambalaya album released during her summer tour, plus new LPs from David Gats and Queen.

LOS ANGELES—the addition of 60 AM and FM outlets to the 2,620 stations regularly broadcasting the 75-year-old Veterans Administration's series "Here’s To Veterans" transcribed 15-minute music program provides a powerful promotional medium for a record.

Add to that figure more than 600 stations airing "The Sound Track Five series of 5-minute music programs which in only a single disk in a programmed and you have 3,488 outlets.

The two VA series receive little publicity and many labels are unaware of their existence but Paul W. Mills, the man who produces, writes, directs and announces each program from his offices in the Federal Building here, calmly claims that more than 50 million listeners hear at least one of the two programs once a week.

"The VA started the 'Here’s To Veterans' format in 1947," says Mills, a modest man who worked as a disk jockey in Jacksonville, Atlanta, Minneapolis and Washington, D.C., before he replaced Les Fitzgerald in the VA slot three years ago.

"In those 27 years that have elapsed, we have broadcast personal interviews and the music of 219 bandleaders—including rock stars along with 196 female singers, 400 male singers, and innumerable writers and critics. We've covered every style of pop music through four decades."

Mills relies on record companies to arrange for short interviews with artists. He then incorporates the gals with their tapes of disk slips, slipping in messages of interest to veterans to round out each 15-minute stanza.

"It’s funny," Mills muses. "The biggest artists are often the most cooperative, the easiest to work with.

"Seals and Crofts recently met for a short interview in between their afternoon cutting war. Merle Haggard, Glen Campbell, Stan Kenton, Charley Pride, Lawrence Welk, Johnny Carson, Dick Clark, Frank Sinatra— they've all gone out of their way to meet with me and make tracks."

Japanese Firm Fold Sparks New Pub Ties

By IS HORIZOWITZ

NEW YORK—Plans by one of the major agencies collecting mechanical royalties in Japan to discontinue operations has touched off a push for new publisher alignments between that country and firms in the United States and Canada.

The Mrs. George Thomas Foster & Associates organization, formed shortly after World War II as a facility to represent American publishers in collections from Japanese record companies, has announced that it will disband at the end of this year.

The firm acted as a funnel for the distribution of mechanical income for several hundred publishers, including some of the most prestigious. At one time or another it has served this function for firms such as E. H. Morris, Southern, and Fans of many others.

In 1953 the Japanese Society of Rights of Authors and Composers (JASRAC) also began collecting mechanical on behalf of publishers.

The firm is expected to file a petition for bankruptcy, according to the source.

(Continued on page 51)

Japan Wins Order Against Stax In Memphis Lawsuit

MEMPHIS—The U.S. District Court here issued a temporary restraining order Thursday (10) against Stax Records, with the latter's consent, in a suit brought against the record company by CBS, on Oct. 8, asked for federal injunctions to forbid Stax from breaking its contract with the CBS label.

Citing in its suit, that James F. Stewart, president of Stax, and Al Bell, vice-president, are ignoring the contract, although Stax owes CBS $6 million which must be paid before the contract can be cancelled.

Newton P. Allen of Memphis, attorney for CBS, said the suit was filed against Al Bell, who denied that and that the suit could not be filed against an individual.

Allen said the company's consent to a contract signed Oct. 24, 1972, generally provided that all Stax product would be distributed by CBS until three and one-half years after the loan was repaid, or until Nov. 30, 1982, if the loan has been repaid by then.

In New York, a CBS spokesman said, the suit was filed in order to join Stax from distributing its product through other distribution outlets, and from reducing the label's artist's contracts.

Song Fest Tunes Recorded; Larry Goldblatt Departs

LOS ANGELES—Fifteen recording artists, including established stars such as John Denver, Glen Campbell and Jose Feliciano, have recorded or are set to record songs by 10 of the 36 semifinalists in the American Song Festival.

The tapings of the Labor Day weekend festival finals in Saratoga Springs, N.Y., will be Friday (April 11) in New York City by Larry Fest (Continued on page 16)

2 Govt. Radio Shows Expose New Disks

By DAVE DEXTER JR.

LOS ANGELES—The addition of 60 AM and FM outlets to the 2,620 stations regularly broadcasting the Veterans Administration's series "Here's To Veterans" transcribed 15-minute music program provides a powerful promotional medium for a record.

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BLACKS BUY STATION IN NEW JERSEY

ATLANTIC CITY—Station WDLM-AM will become New Jersey's first black-owned and operated radio station. Transfer is expected before the end of the month now that the FCC has conditionally granted a license assignment from Dorothy Bremner, owner of American Broadcasting Co., to a combine headed by Lawrence W. McCullough.

The station was founded in 1955 by the late Leroy Bremmer and has been on the selling block since he died in 1973. Under the new management, WDLM-AM will take on a black-oriented format including news, sports, comics and live shows and live shows from within the resort's black community.

P.I.P. Advising Its Label Clients

By ROBERT SOBEL

NEW YORK—Pickwick International owned P.I.P. Records has added a new dimension to its distribution service, releasing independent labels make sharper inroads in the full-price market.

The key factor behind much of the label manager's success is that P.I.P. also acts as distributor on the type of product to be released, in addition to distributing the label's product.

However, Irro Moss, president of Pickwick International, U.S., says that the core of the Pickwick's business is "strictly as distributor" and does not involve ties on the creative side. He noted that Pickwick was a manager in helping develop and smaller and those artists already established.

P.I.P. maintains a low-profile in the label's decision-making, he says, but deliberately attempts to keep at a minimum the number of products.

Cite 4 Men In $65,000 Cache Of 8-Track Tape

WASHINGTON—Raided by the Maryland State Police and the FBI was the residence of four men and the seizure of $65,000 worth of allegedly pirated 8-track tapes.

Men who the FBI said were raided in a raid on a warehouse operated by Cee Lee Associates in Beaconsfield, Md., were Lee Kopel, of Silver Spring, Md., and Frederick Tolland and Richard Teene, of Baltimore. All three were charged with violating Maryland's anti-piracy law.

James Franklyn Obama, 32, who was allegedly selling infringing copies of sound recordings from a van in a parking lot, was already charged.

More than 8,000 pirated tapes were seized.
Sire Fires Major Release Via $150,000 Promo Effort

NEW YORK—Sire Records is launching its biggest release and is backing the package with a $150,000 promotion campaign spearheaded by local late-night television spots, according to Seymour Stein, head of the label.

The six-album release is the first Sire product to be distributed by ABC Records and contains albums by newly signed acts Trace and Stackhouse, two record anthology sets by Paul Anka and the Turtles, volume II of “British of History of British Rock,” and an LP by Capa-

RCA Record Sales Accelerate in '74

NEW YORK—RCA Records sales volume for the first three quarters of '74 was the highest in the company's history, according to Jack Kienan, division vice president, marketing. Says the firm has also captured “a larger share of the total record market.”

Three other new sides of Santana:

“Illuminations.”* PC 30/30
An exploration of the musical cosmos by Devadip Carlos Santana and Turiya Alice Coltrane.

“A mind- and music- expanding event.”

On Columbia Records and Tapes

“Santana’s Greatest Hits.”* PC 30/30
An albumful of hits that changed the course of Latin and rock music.

“Chepito” Areas. KC 30/30
The first album by Chepito, the driving force behind Santana from the very beginning.

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*Also available on quadraphonic records and tapes. ** EDITION: 10/1/74. © EDITION. ALL RIGHTS RESERVED.
The fiery rhythms that Santana introduced to rock are back. The Latin-flavored, dancin'-in-the-streets melodies have returned. Santana is home. And because nobody really came close to making Santana's kind of music, "Borboletta" will have the same explosive impact on your 1974 consciousness that "Santana" had on your 1969 consciousness.

"Borboletta" is the new Santana album on Columbia Records and Tapes.
A Musician’s No. 1 Beef

BY DAVID DEXTER JR.

NEW YORK—There are discos and there are discotheques, but here at Broadway and 73rd St. there is one that's astonishingly different from all the others throughout the world.

Jerry Brandt opened the Erotic Circle in the Riverside Plaza Hotel, wagering that his $300,000 investment would, in time, pay off big.

Brande signed on several acts to entertain his patrons along with the usual danceable records. His Erotic Circle talent includes:

- The Snake Lady, who employs writing, tongue-licking reptiles
- Jiggs, a lustful chimpanzee who gets his simian kicks pinching the behinds of female customers
- Ocean, a male croise dancer
- Lilian and Karen, adept at simulated sex although they never touch each other.

Brandt charges $5 at the door and food and drinks are additional.

"The generation of the 1960s was into drugs," says Brandt, "The 1970s crop has turned to sex."

Brandt features the usual disco-style flashing lights and ear-busting sound system but the room, which seats 2,000 easily, somehow continues to look like old ballroom of 35 years ago.

Brandt is facing a major, continuing problem in his first fortieth week of operation.

Neighbors who reside within hearing distance of the Erotic Circle period complain loudly that the noise and traffic are making their nocturnal lives unbearable. So New York's finest crushed the area every night and even patrol inside the disco to avoid demonstration hassles.

The snake and the chimp don't seem to mind.

Orlando, Dawn Record Final Tracks

NEW YORK—Tony Orlando and Dawn have been in a studio the past month recording 21 new songs to fulfill their contract obligation to Epic Records and subsequent release as part of the Electro/Axium Records label. A Bell spokesman says this gives the label enough new material to release for "well over a year."

The tunes were all written by top writers including the award-winning team of Levine and Brown, and each song was hand-picked by Orlando, producer Hank Madison and Bell chief Clyde Davis.

Dawn has also been notified that its summer replacement television show will return to the air. It will re-

Immoral Paul’s Boss: Charge Piracy

BOSTON—Paul Anapol, doing business as Poor Paul’s, has been indicted on three counts of selling tapes on his own label and two counts of distributing bad Massachusetts antitrust statute. Trial is expected to be set this month.

Police were unable to trace the location of Anapol’s distribution office from information obtained from a retailer whose store was raided several months ago.

A Similar Push is also scheduled for the release of "Feet" a new album by George Duke, who records for the MPS label distributed by BASF.

For readers that will be included in the overall marketing and merchandising program feature Art Vlcek, who has been associated with the Singer Corporation; George Shearson & The Amigos, Baden Powell, and Airtro.

In New York—BASF Records has structured a cross-country concert tour, supported by a comprehensive mass media and radio promotion campaign to launch the first product of British rock act Malcolm Roberts.

The campaign will utilize the well-known, "1974—The Year of Malcolm Roberts" and will put the artist in key markets and advertisements on the air, in newspapers and on radio stations across the country, and in Puerto Rico and Bermuda.

The centerpiece of the project will be a Nov. 2, when Roberts opens at the Princess Hotel in Bermuda, and his first album, "I Love," is released. BASF will also be promoting the release of the single, "Love Is All," before it gets to its title, and which had originally been released on Major Minor Records.

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“I had no set plans or ideas that I wanted to convey when I first entered the studio—I just wanted to cut a good album.”

The sessions were a major departure for Quincy. He was working with a small band instead of a full orchestra. And the music was very funky.

On April 26th, 1974, after months of experimenting, he came out with what is already the most successful album of his amazing career: “The master at his best.” — Frankie Crocker, WBLS-FM, New York

“If it isn’t the album of the year, I would like to see what is.” — Edward Eckstine, Soul & Jazz Record

“Body Heat:” Solid gold from Quincy Jones.

On A&M Records

Produced by Quincy Jones and Ray Brown

Congratulations Peggy & Quincy!

www.americanradiohistory.com
Music and Tape ‘Bargain Buys’ Remain Depressed In Slow Mart

LOS ANGELES—The destructive slump of the stock market is even more frightening, “bargain hunters” always looking for short-sellers—from speculating on securities of music and tape companies.

Painful as it is, and unwarranted as it may be, there are many “bargains” on Billboard hit of Market Quotations.

Analysts and brokers, however, are turning away from statistical documentation of the industry’s health—and it is healthy—and are interested only in charting sales and earnings performances of most companies.

As a result of this “no confidence” attitude in the market, many music and tape “bargain buys” remain depressed. The stock price doldrums are likely to continue unbroken this year and into next, many analysts believe, with the market reacting negatively to the growing inflation.

Even Wall Street favorites, like Pickwick International and Supercope, are turning away from statistical documentation of the industry’s health—and it is healthy—and are interested only in charting sales and earnings performances of most companies.

At Supercope, analysts expect the company to post sales of $160 million and earnings of $25.25 a share in 1974. In 1973, earnings rose more than 74 percent from $2.45 a share in 1972 to $4.27 a share. Sales increased more than 40 percent from $84 million in 1972 to $119 million in 1973.

Many companies with untold or marginally earnings are in worse shape in the eyes of Wall Street, among them Viewlex, parent company of Buddha Records, and several over-the-counter stocks, including ARKCO, NMC and Wallachs, according to analysts. Foreign companies are also treated with disdain. For example, EMI Ltd., London, is trading at ½ below its 1974 high of 3; Sony has a 1974 low of 7 and a high of 106; and Matsushita has a low of 12 and a high of 12 in 1974.

In the over-the-counter market, six music or record retail companies listed among Billboard’s quotations are trading below last year’s prices, including NMC, from ½ a year ago to ½ today; Wallachs, ½ to ½; Schwartz, 1% to 1%; and Integ-Rock Entertainment (The Where.

NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and $560,000 in development, Magnavox Television Company introduced Magnavox. Its_monumental success was synchronized to merge with our original Live Rock Musical. The CIN- A-ROCK box became a reality when the music played on 20,000 chimes in its introduction. It quickly gained national publicity and acclaim and has been playing in movie theaters ever since.

As a result of this, we have opened a whole new source of business for the music industry. Now, additional promoters are necessary in many states to prevent parasitic revolutions that do not depend on big-name—high cost performers. You can bring it into every size venue and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. We’ll give you our formula, our powerful promotions, the audience that wants it, and the sensational CIN-A-ROCK show itself including our major move, for.

Certain states still open! Strike while it’s hot!

LEGAL ASPECTS OF MUSIC

An 8-week seminar on legal problems in contemporary music. Evenings will include:

1. Recording Artist—Recording Company
2. Performer—Personal Manager
3. Songwriter—Music Publisher
4. Record Production Company—Artist and Distributing Company
5. Performer—Agent, Promoter, Publicist
6. Music Publisher—Record Companies, Performing Rights Societies
7. International Relationships—Record Companies, Music Publishers

Instructor: Al Schlesinger, attorney. Begins Tuesday, October 15, 7:30 p.m.

RECORD ENGINEERING COURSES

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1332 Hollywood Boulevard
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FINANCIAL MARKET QUOTATIONS

As of closing, Thursday, October 17, 1974

Music and Tape ‘Bargain Buys’ Remain Depressed In Slow Mart

NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

LEGAL ASPECTS OF MUSIC

RECORD ENGINEERING COURSES

SHERWOOD OAKS EXPERIMENTAL COLLEGE

Earnings Reports

Frantic Week: Major Deals Involve 3 Audio Goliaths

BY STEPHEN TRAYMAN

NEW YORK—In a week of activity in the volatile consumer electronics industry, Philips/Panasonic apparently made good its tender offer for control of Magnavox, GTE Sylvania was negotiating with Philco-Ford for distribution, lease or outright purchase of the latter’s audio-TV operation, and the Bank of America National Trust & Savings Association revealed a second, major offer to crack the U.S. hi-fi market.

With its tender offer of $9 per share ending Oct. 8, Philips announced that upon completion of delivery of shares to brokers on Oct. 19, it would own 45% of the company. At the current share price of $146,044,806.

This means that the Dutch giant has paid about $315 million, or $13 million more than the original offer, for control of the U.S. consumer electronics firm, with no plans announced at this time as to future plans for the Magnavox. Philips has said it will retain Magnavox’s management and the Magnavox distribution chain.

GTE Sylvania has broken off talks earlier this year with Philco-Ford, but that was being discussed for the past week. Of the companies that buy captions for distribution to Magnavox salesrooms and TV sets, there is speculation on possible moves by the Dutch firm to merge its marketing and the Magnavox distribution chain.

GTE Sylvania has already been involved in the takeover of the U.S.-based company, with no plans announced at this time as to future plans for the Magnavox. Philips has said it will retain Magnavox’s management and the Magnavox distribution chain.

Under the new agreement effective Nov. 1, Sylvania will acquire the brand name and distribution rights for Philco-Ford stereo consoles and TV products. Under this supply contract to Sylvania, Philco will continue to make and assemble these units in Watertown and Lansdale, Pa., plants through April 30, after which Sylvania will assume manufacturing. Neither the price nor affected are Philco’s car audio, telesounds, refrigerators or freezers.

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(Continued on page 45)

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(Continued on page 45)
WE, BURLINGTON MUSIC, are the exclusive worldwide publishers of the songs of TIM MOORE.

WE are proud that Art Garfunkel recorded Tim's "SECOND AVENUE."
WE are proud that Ron Dante recorded Tim's "CHARMER."
WE are proud that Tim won The American Song Festival.
(We hope you've heard Tim's "Second Avenue" and "Charmer." On Asylum Records.)

WE, Burlington Music, would now like to take a bow.

We can do it for you, too.

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539 West 25th Street, New York 10001
6255 Sunset Blvd., Suite 705, Hollywood, Calif. 90028
Disco Disks a New Field

Chick Pulin photo

GRAND LABELLE—Labelle was the first black popular group to perform at the Metropolitan Opera House in New York and they played in front of a standing room crowd of 5,000 people. Labelle was known as the 'Tapestry' group and their music was considered to be of the 'good times' variety. They were a popular act during the 1960s and 1970s, and their hit songs included 'Stayin' Alive,' 'He Ain't Heavy He's My Brother,' and 'Lady Marmalade.' Labelle was known for their energetic stage presence and their ability to connect with audiences across different generations.

The disco era was a time when music, fashion, and dance all came together to create a unique cultural phenomenon. Disco music was characterized by its driving rhythms, lush harmonies, and the use of electronic instruments. Disco was popular in the 1970s and early 1980s, and it was associated with a hedonistic lifestyle that emphasized fun and enjoyment.

Disco music was a reflection of the social climate of the time, and it was particularly popular among young people. Disco clubs were the center of social life, and they often featured live performances by popular DJs and bands. Disco was a time of experimentation and creativity, and it was a period when new sounds and styles were being explored.

The disco era has left a lasting legacy on the music industry, and it continues to influence popular music today. Disco music has been re-released and remixed, and it has been incorporated into various genres and styles. Disco's influence can be heard in everything from dance music to pop, rock, and hip-hop.

The end of the disco era marked a shift in the music industry, and it was a time when new styles and sounds were emerging. However, disco's impact on popular culture cannot be denied, and it remains an important part of the history of music.
The HUDSON BROTHERS have a new single on Rocket Records

"Be A Man"

b/w "Sunday Driver"

Produced by BERNIE TAUPIN

THE ROCKET RECORD COMPANY

MCA 40317

Available Now!
This is the city: Burbank, California. The scenery isn’t what you’d call Tahiti and the smog makes nerve gas smell like Shalimar, but 86,789* people like it fine. I'm one of them. My name’s Payday. I'm with The Force.

*Regional Planning Commission estimate, July 1973
It was 3:18 on a Thursday and I was working the Wrist Watch out of Accounts Receivable when the phone rang. “Yeah?” I snapped. It kept ringing. I picked up the receiver. It was Ed Rosenblatt, my boss. “It’s October,” he said.


It was hot in Burbank that day—real hot. When I went out to my car, there was a guy trying to siphon the radiator. It was 3:39. I swung my cruiser out onto La Canasta and headed over to the Golden Fried Freeway, went south five exits to Los Angeles and pulled into the parking lot of Sinister Madonna Sounds, the biggest record store in the Valley. My contact there is Stylus Marner, a clerk.

“Looks like a pack of monsters if you ask me,” he said, ringing up a Chip Taylor album for a girl in a fishnet halter with Badfinger appliqués all over it. “There’s this Candi Staton, and the Beach Boys reissue, the Trapeze thing . . . hey, have you seen Blazing Saddles?” “Nope,” I said, “I’m waiting for the record.” “Here you go,” he said, and handed me an album. It was Mel Brooks’ Movie Music.

“A funny guy, huh?” “Yeah, Real funny.” “Jeez,” I said, “is this part of October too?” “Yeah,” Stylus sighed. “The customers are gonna be crazy for this stuff. You guys on The Force’ll have to do something.” “We’ll expose ‘em!” “Huh?” “We’ll expose ‘em,” I said. “It’s just part of our job.” “What’s that?” “Setting the records straight.”

Spend October with the force... and these artists and albums:

Van Morrison VEEDON FLEECE BS 2805
MEL BROOKS’ MOVIE MUSIC BS 2781
Maria Muldaur WAITRESS IN A DONUT SHOP MS 2194
Montrose PAPER MONEY BS 2823
The Beach Boys FRIENDS & SMILEY SMILE 2MS 2167
Mike McGear McGEAR BS 2825
Manfred Mann’s Earth Band THE GOOD EARTH BS 2826
Badfinger WISH YOU WERE HERE BS 2827
Candi Staton CANDI BS 2830
Chip Taylor SOME OF US BS 2824
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By Sidney Shemel and M. William Kraskovsky (Authors of This Business of Music); Edited by Lee Zhito

This book picks up where the widely acclaimed This Business of Music leaves off, covering five "more" major segments of the music industry: (1) Serious Music (2) Production and Sale of Printed Music (3) Background Music and Transcriptions (4) Tapes and Tape Cartridges (5) Live Performances. The authors have updated all the material in the book and have included two additional chapters plus 14 completely new appendices, making this the most comprehensive, timely publication in its field. 192 pages. 6 x 9. 10 line drawings. 32 appendices. Index. $10.95

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MUSIC TALK—Trio of A&M officials discuss label promotions during an international affiliates conference in London. From the left: Bill Groves, sales manager for U.K., Jack Logan, international operations manager and Dave Hubert, international director.

85 ATTEND SESSIONS
A&M and EMI Renew Pacts at U.K. Huddle

LONDON—A&M took advantage of holding an international affiliates meeting here to sign up with EMI for representation in Mexico, Brazil, Argentina, Chile, Uruguay, Paraguay and Bolivia for three-year periods.

With the exception of Mexico—where RCA was formerly the only licensee—all the other Latin nations are now serviced.

The meetings, held Sept. 22-25 at A&M's new headquarters on New Kings Road, drew 85 persons.

As seminars and discussions about new product, LPs were presented for the Carpenters, Herb Alpert and the Tijuana Brass, Burt Bacharach, Paul Williams, Hoyt Axton, Joe Cocker, Humble Pie, Gallagher and Lyle, Andy Fairweather, Lon and Derek, Rick Wakeman, the Ozark Mountain Daredevils and Supertramp (tall on A&M's Carole King, Cheech and Chong and the Rocky Horror Show original cast (on Ode) and Slim and Ravi Shankar (on Dark Horse).

Affiliates from around the globe heard a concert at the New Kings Road Theater at which Humble, John De Angelus and Supertramp all performed.

George Harrison's Dark Horse label leased its own concert at Royal Albert Hall to introduce the Ravi Shankar Family and Friends.

Affiliates attended a third concert in Edinburgh, Scotland, starring Herb Alpert and the TJB at the Usher Hall.

Affiliates represented from the U.S. were president Jerry Moss, counsel Abe Sonner, international director Dave Hubert, promotion vice president Harold Chate, sales vice president Bob Feud and international operations manager Jack Losmann.

Jerry Laronchere, A&M of Canada's vice president-general manager, rounded out the contingent.

FILMED BROADCAST—Lowell George of Little Feat is filmed by Warner Bros. for a TV promotional film for European viewers while participating in a concert for WLIR FM. The filming/broadcast combination takes place at the Ultra Sonic Studios on Long Island.

NARAS Delves Into Theatrics

NEW YORK—The New York Chapter of NARAS will explore what it calls the rising popularity of thesits as a means of selling records, when it kicks off its fall season monthly "NARAS Nights," Oct. 15, at CBS Recording Studio B. Theme of the discussion will be "Superstar or Superstar?" (The visual vs the musical).

The panel will include Wayne County and members of the rock group Kiss, Joe Bari, the manager, Jerry Brandt, producer/writer, Michael Cusack, and publicist Connie DeNave. Music will be supplied by the Dick Hyman-Ted Sommer Trio.

There is a $2 charge for non-members, which can be applied to a one-Year membership in the Academy.
America is pickin' Mercury artists

And Mercury artists are pickin' C.M.A.

Melody Allen
Penny De Haven
Tom T. Hall
Jamie Kaye
Jerry Kennedy
Ray Condon
Carl Perkins
Jerry Lee Lewis
Sue Maddy
Nick Nite
Jeannie C. Riley
Johnny Rodriguez
Gary Sargeant
Thayer Keynotes FM Meet

Thayer opening speech received a standing ovation. The night before, the board of directors of the NAFMB elected James Galbert, owner of K101-FM, San Francisco, new president and announced specific plans for increased membership services and activities on behalf of the FM radio industry. Galbert will appoint a blue-ribbon committee to investigate the expansion of the group's future activities, including possible reorganization and enlargement of its official staff.

The committee will submit a report at the next meeting in June in Atlantic. Elected chairman of the board was Robert Herpe, owner of WPLR-FM, New Haven. Vice President East is Sara Tyler, general manager of KLJS-FM, Los Angeles; secretary is Elena Sadler; treasurer is Melvin Marks.

In a workshop session Thursday afternoon (1), George Burns, president of George Burns Media Consultants in Los Angeles, said he had seen an excessive use of formulas and formats in radio.

He pointed out that radio has left its "romatic stage." A broadcaster should consider, he said, all the factors involved in the program, including the audience. He pointed out that in Los Angeles there were three FM stations and none was making money because there wasn't enough audience or advertising to support such programs.

Ask MacLeod, general manager of KMET-FM, Los Angeles, said that FM today was "at an advantage because it didn't have the problems that AM radio had suffered with for years." He noted that an FM station could start small and structure as it had more money in programming and personnel.

He said one survey had found 92 signals penetrating the Los Angeles market. Progressive radio had evolved in fashion through the efforts of George Duncan, president of Metropolitan Radio, he said. Duncan doubted that a record was selling, people would want to hear it on the air. "That today's broadcaster has to have a program of his own gut feelings because the audience changes constantly and the problem of the audience change constantly.

"Today's broadcaster must be able to sell the computer," MacLeod said. "And so should the program director and the sales manager.

George Wilson, head of radio for Bartell, said that all of his program direction were instructed twice a year in the bottom line. As an example of the success of this bottom line training, WOKY-AM in Milwaukee, has 55 percent of the national business in town and 39.9 percent of the local business.

"The reason we get the dollars is because the program director, the manager and the sales manager keep everyone on the station, including the disk jockeys, aware of the importance of making money," he said. Wilson said that all of his stations treated the morning hours different than the rest of the day. "Morning listeners are more interested in information and we've even told them about TV shows because we don't believe they will be listening in the evening anyway.

"During the day we program only for women." Wilson said that in afternoons they 'go after everyone. At night and on weekends we aim only for kids.

Wilson's research with passive listeners-those who normally don't phone the station—has found that Johnny Mathis was the most popular artist in St. Louis and that A Yellow Ribbon Round The Old Oak Tree" was one of the most popular records everywhere.

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ON ATLANTIC RECORDS AND TAPES

Produced by Bill Szymczyk
Talent

Flowering Fairchild: She Knows The Music Business From A to Z

BY BOB KIRSCH

NASHVILLE—There are probably talented young country artists on the scene today than at any other time in recent musical and history, and one who stands out from the crowd—as a singer, increasingly as a writer and possibly as a publisher in the near future—is Barbara Fairchild.

Miss Fairchild has enjoyed her share of hits for the past five years, but it is only in the past two that she has reached the top 10 on a consistent basis. And with her latest LP, “Standing In Your Line,” she has established herself as a definite writing talent with both critics and fans.

Most important, perhaps, is that Miss Fairchild, as well as being a top performing talent, is one of the newer breed of young country artists taking an active interest in all that centers around her, from watching her own business affairs to thinking seriously of producing to publishing her own band together. She knows that the pitfalls of the entertainment business well enough to realize that there are several unscrupulous music-kinds of song writers and over again understand and stand that experimentation is a natural part of the business and that one is unsure about a career.

Miss Fairchild’s writing prowess should come as no surprise to those who have followed her career from the start. It was in 1967 when she was signed to Kapp Records as a writer. Until then, her highlights have consisted mainly of revising several records on a regional label and singing “Here Comes Pete,” a country song in a yearly talent show in her hometown in Arkansas.

“I kept wanting my partner and I as writers,” she says, “but they didn’t want me as a singer. Then one day we were walking up the parking lot and saw Jerry Crutchfield (her current producer) standing in front of the store.”

We asked him what he was doing, and he asked us, so he had us come in and play our tapes.”

Crutchfield liked the tapes well enough to sign Miss Fairchild and her partner to go on tour and try some more. Two months later they returned with 16 tunes. At the same time, she sent Columbia producer Billy Sherrill a demo tape of “Love Is A Gentle Thing,” which won her contract to record the label and together with Kapp as a staff writer.

She started having hits in 1968, but it was not until 1973 that she enjoyed her first number one record, “Teddy Bear Song,” followed by “Baby Doll” and “Bella Donna”.

“Your know,” she says, “you wonder when you’re doing that kind of thing how long the public will buy it. And it’s hard to keep coming up with fresh material. The L.P.’s were not in that vein at all. So we decided to try a change of pace with “Standing In Your Line.” And it’s rather ambitious, beautiful ballad which hit the top 15 and the next single is a bit more reminiscent of some of her previous work.”

“You have to try different things,” she adds. “I’ll go from pop to rock to blues or whatever you can get on your albums. Your songs have to be personal to you, to your own personal material, can get songs by Don McLean and soul songs by Kaye, Mark.” On the new album, I’ve written or helped write five of the songs and I feel that if you are able to write and record some of your own songs. You really can express best the songs you write yourself.

After several years of working with roads bands, she is now putting her own group together, which will return to the road and play in full strength. She decided to give up the end of the year. She also expects to be getting a gig. As she puts it, she is thinking of starting her own firm.

“I’m doing quite a bit of writing, she says, “not enough to get a job.”

But I certainly will not get into the trap of doing only my own material.

On the subject of experimentation in music, which she and producer Jerry Crutchfield have done more and more of, she says, “you can’t make music stale. Music is supposed to be evolving and I know it’s hard for producers to keep coming up with new sounds. But it can be done. Generally, when Jerry comes up with an idea, I’m willing to give it a try.”

(Continued on page 2)
Chappell Music
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Edwin H. Morris & Co., Inc.
NASHVILLE—Nashville has long been known as the center of country music entertainment and recording, so it is only natural that the city is also home to some of the nation's finest studios and best producers.

One such producer is Bob Ferguson, who along with Chet Atkins, Ray Penny and Jerry Bradley, gives RCA here one of the most talented and prolific production teams in the business.

Among the stars he produces, Ferguson counts Porter Wagoner and Dolly Parton (as individuals and as a duo), Danny Davis, Chet Atkins, Jim Ed Brown, Barbara Lea, Vernon Osborne and Lona Ross.

Talking about some of the changes he's seen in country production and some of the differences between country and rock music, Ferguson says that "Ten years ago we would do a three-hour session and have the whole thing. Then the various multiple tracks gave us the possibility of adding and subtracting and so on. We've experimented a lot and we still do, but a country LP can still be cut more quickly than the pop equivalent.

"For example," he continues, "we did five songs for Vernon Osborne in a three-hour session. The next day we did the backup vocals and we mixed the following day, so we had five cuts finished and ready to go in three sessions. I generally try and bring the backup people in later because they can be more inventive. Rock may take a bit longer to cut because there is a constant on the spot searching for new sounds. I don't mean that country is totally rigid, but the recording is not quite as free as pop. And the music doesn't require wider, newer sounds all the time. Country falls somewhere in between rock and straight MOR, where things are quite rigid. The singer there often comes and sings while the orchestra plays a preset arrangement. There is innovation in country to a great extent, with people like Giddley Martin (guitar) and Lloyd Green (steel) and a lot of others."

As a producer, Ferguson feels his role varies from artist to artist, and the job is essentially to "get it together" in the studio. He helps bring the components together, along with the artist and engineer. The old days had the image of the producer of a guy who sat there and wrote your songs, now do them. That isn't true anymore. We work together. But I have a philosophy of my own. I want real talent to produce. I'm not interested in trying to create music from people who do not have talent. I like artists who are already developed so I can concentrate on doing what I can for the artist as he or she is." In the case of Porter and Dolly," he continues, "they are their own material and are always well prepared when they come in. So I play an important role in listening to the playback and deciding with them what is right and what is not. With artists who do not write, I have to spend a great deal of time of material that suits them. Or, if the artist does the writing, in pop, it's good for him to work with someone whose roots are in country." Ferguson adds that he does not have to create a sound for Davis. He knows what he needs. He can help with the selections.

"I still believe that the real art of recording is to create a great performance," Ferguson says, "and you can tell when you've heard a great performance, a natural capturing, on tape, an artist at a peak."

"Another important job of the producer," he says, "is to keep everybody happy. Sometimes producers work on a track that is weak or blank and try and fill it. And you must take the engineer into account. If the engineer plays a major role these days. Not only is there the durative through the entire session, but he can tell whether or not you can or cannot get or suggest sounds that seem appropriate. And if the engineer doesn't like the sound you are not hitting things off, this can ruin a session."

Another important role of the producer in helping choose the single, Ferguson believes. "You have to think whether the market is ready for a certain kind of song or should the single be coming so soon the feel of the last. Is the season right for a certain kind of single? Are there too many of the same songs on the market? Or, how many of your artists left a calion, and how many artists other, as they will continue to do. And now, Barbara Lea, who will not record with Porter, but is on the road with him, is on our minds. That gives us four factors to think of."

As a producer, Ferguson does not think it's a bad thing at all. "Of course we think about it," he says, "but it's not primary. We might leave off a hard country instrument or a rare country phrase, but this would only be on the single. Thinking of crossover does not effect an album. Crossover is not a major focal point in recording, and people tend to forget that the term applies to all music, not just country to pop. We've had lots of rock artists cross to country, soul to pop and so on. Crossover means something is beyond category."

Ferguson also emphasizes that the RCA producers work as a team. "No artist is ever dropped here without each of the producers working with the artist or at least being offered the chance. Often, one producer can see what the other has not had much success. And with all new artists, we try them in a couple sessions and do a few engines to make them comfortable."

After 11 years with the label, and a string of top-flows, Ferguson feels from most of the artists he has worked with, Ferguson indeed seems qualified to offer his opinion on the hand-shyds of country, or any other kind of, production.
Colleges' Portable Discos

Hackett carries 2,000 albums and 2,000 singles to each engagement and takes requests throughout his performance. In addition, he uses a series of lighting effects and a quadraphonic sound system capable of transforming any room into an instant discotheque.

"Record hops dried up many years ago because the sound systems were not working with the pace, but I can match the sound of any live band and my audience gets to hear any band they want under these conditions," he states. "Another point that is bringing people back to concerts with recorded music is the area of dancing. People like to be able to dance at concerts. It's also important to get the music for these shows to the audience and play what they want."

Hackett has three units of his portable discotheque show that he is developing. Unit One is a $50,000 setup with a total multi-media setup. Unit Two is a $50,000 setup that incorporates color organs, strobes and projectors for special effects in addition to the sound, and Unit Three is a $25,000 setup that is smaller than the other two but incorporates the same ideas. Between the three units, he will be able to service any size crowd, from 300-5,000.

St. Bonaventure University has invited Hackett's show back to its campus three times in the past year and entertainment chairman Paul Kinn says it was one of the best received "concerts" last year. Another school states the live discotheque concept is the best idea to come along in some time for college programming and it can top any band that could ever perform at any college.

University, New York City, introduced a program this fall in which students receive full credit for private study and for participating in chamber and orchestral work.

Dennis Morgant of WHUS-FM, University of Connecticut, believes jazz from the turntables to UC students while AI Steinman performs similar acts at colleges in Pennsylvania's WWPJ-FM. ... In Colorado, he's Biffe Burkhardt, who spins the discs over San Diego State College's KERS-FM. Almost in the shadow of the Rose Bowl, at Pasadena City College, jazz discs are favored by jockey Leon Leon, That's over station KPCS.

For the first time in its history, the University of Southern California Symphony Orchestra under Daniel Lewis will be charging admission to its series of concerts this season, which begins Oct. 18 in Howard Auditorium on campus with Daniel Pollack appearing as piano soloist in Liszt's First Piano Concerto. Debussy's "La Mer" will be featured Nov. 26. The orchestra is comprised strictly of USC music students.

Campbell Will Be a Lecturer

LOS ANGELES—Glenn Campbell becomes the first professional entertainer to be appointed a lecturer in the department of music and theater at the University of California, Riverside.

The Arkansas singer-guitarist completed elementary school as a youngster in the tiny town of Delight. Now he will be working closely with Ivan Hinderaker, E. R. Bessley and Russell Medvic at UCR in instructing students.

Monck Booked At 12 Colleges

LOS ANGELES—Something new in the way of college campus tours is being undertaken by Chipp Monck, the lighting and sound expert, who tied off in Salt Lake City Oct. 12 at the University of Utah. Monck will appear on 12 campuses this fall.

Monck is offering workshops and question and answer sessions on all of his dates, which wind up Nov. 12 at the University of Houston. His tour is booked by Hello-Heller agency in Beverly Hills.

New on the Charts

ATLANTA RHYTHM SECTION

"Dorville"— ★★★

Managed by producer Buddy Buie, who also operates Studio One where the six Section Boys played countless sessions. ARS has recorded three albums since 1972. However, its first Hot 100 single comes from its Polydor LP, "Third Annual Pipe Dream." Co-written by two Section members and Buie. "Dorville" features the band's customary cut-down sets, utilizing the liquid licks of progressive guitar work associated with Southern rock. Agency is American Talent International.

Fairchild Knows Music Business

Continued from page 18

"Often," she continues, "when artists jump from one thing to another, people say you don't know what you're doing. I don't look at it that way. I look at each record as something different, and when I got married to my first husband, he did the same. Then I got divorced and it scared me to death because I was really on top of that first time and I didn't know what to do. I thought, boy, am I pathetic. So I started learning what to do and I've been learning since. Now it makes it a point to check everything.

Looking at her career, she says she is glad it took her four or five years to have her first major hit. "It's hard enough now to think of a big hit," she says, "because it still causes changes in your life. It might have really done me in when I was 18."

As for the future, she will continue to mix music, concerts and fair work and is planning on playing in a country and not traditionally country. And she may have come up with one of the best ideas since My Fair Lady to try to get some good amount of the time. "People do have a lot of problems," she says, "and people get down from time to time. And the old saying that misery loves company is really a true one."

Campus Briefs

UCLA's "Great Artists Series" will offer the Moscow Chamber Orchestra, Egypt's Longara, the Starke, Izhak Perlman, Dorothy Kersten, Richard Tucker, Aldo Ciccolini and the Bavarian Symphony Orchestra of Munich on campus this fall and winter, it's the 13th season for the series. All events are held Royce Hall.

Classical pianist Grafton Janes will perform on a concert at 8 p.m. Oct. 21 at the Los Angeles County Museum of Art. The event is sponsored by the American Music Club. The event is sponsored by the American Music Club.

The University of Missouri's Conservatory of Music, Kansas City, hired Glenn Block as director of orchestra and professor of conducting. Block moves from San Diego, where he conducted the San Diego Chamber Orchestra. ... Columbus State College will have a new president this fall, as the University of Missouri. The new president is a musicologist and composer, Edmund Hines, who died recently at 59, in New York. The University of the Missouri's Conservatory of Music, Kansas City, hired Glenn Block as director of orchestra and professor of conducting. He moves from San Diego, where he conducted the San Diego Chamber Orchestra. ... Columbus State College will have a new president this fall, as the University of Missouri. The new president is a musicologist and composer, Edmund Hines, who died recently at 59, in New York. The University of Missouri's Conservatory of Music, Kansas City, hired Glenn Block as director of orchestra and professor of conducting. He moves from San Diego, where he conducted the San Diego Chamber Orchestra. ... Columbus State College will have a new president this fall, as the University of Missouri. The new president is a musicologist and composer, Edmund Hines, who died recently at 59, in New York. The University of Missouri's Conservatory of Music, Kansas City, hired Glenn Block as director of orchestra and professor of conducting. He moves from San Diego, where he conducted the San Diego Chamber Orchestra. ... Columbus State College will have a new president this fall, as the University of Missouri. The new president is a musicologist and composer, Edmund Hines, who died recently at 59, in New York.
Chubby Checker and Irving Micahnik
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Michael T. Purcell
WCBS FM N.Y.C.

The ability to identify with a majority of the radio listeners is a goal often sought after by people in our business. To start with this as a given factor is a super plus. Working with music of the past, even if it's only the past year, gives us the allegiance of every fan, of the record in question, and when you play nothing but proven hits, you have associated yourself with everyone who has at any time enjoyed popular music. The question is how to let people know.

There are as we all know two ways—advertising and promotion. Let us deal with the latter here. Word of mouth is the most effective method of developing tune-in, but it does not happen by accident.

In New York, we began our new format by tying in with Richard Nader's ROCK & ROLL REVIVAL SPECTACULARS, and by producing attention-getting activities of our own so exciting other media could not ignore our presence. Here are a few: the first Fabulous Fifties Flick Festival. In this promotion we tied in with a major motion picture exhibitor and at a major theatre ran a full week of fifties motion pictures, e.g., Blackboard Jungle, The Wild One, Rock Around The Clock, Jailhouse Rock, etc. To kick off the festival we held a fifties parade with Edsels, fifty-seven chevys, and more than fifty custom motorcycles. We had a fifties rock group on hand singing in the street, and held a fifties apparel contest.

Saturday in the Park—here we produced a concert in Central Park in New York, with over twenty-one acts that were big in the fifties. It was free to the public, and not only drew over seventy thousand people but made the evening news on every television station and received write-ups in the papers.

We constantly promote on the air with special programs, among them Weekend One, where we play only the records that made it to number one on the Billboard Charts. Our Top 500 Weekend where we play the Top Five Hundred Hits of All Time, and many other special shows that feature special artists . . . .

And most important, when we give away a prize we follow one basic rule. The prizes must be reasonably accessible or very special. If we give away theatre tickets, we give away one thousand tickets. If we give away a trip, it's for two people, all expenses paid to a place unique and expensive. In all cases it's something the listener has a good chance of getting. Or something they wouldn't dream of having. In all cases, we create to the audience the image that we are the popular music authority in the community, and the fact that we are pleased that they have chosen to listen to us. The ivory tower image of radio is not dead and it will not die unless we in the industry kill it . . . .

David Zahn
BANNER TALENT

One of the most important things the ROCK & ROLL REVIVAL did was to restore many great artists to a new level of success. It also brought about the emergence of Dave Zahn's Banner Talent Associates as a major force in their renewed careers.

But for Zahn, it really isn't a revival. He's been associated with many of his artists from the time they began in the 50's and 60's. He's always kept them working, but now the opportunities are better than ever.

The Zahn Music Agency was essentially a one-man operation in Jersey City, N.J. when Dave started in the 1960's. He booked rock acts that were popular at the time into local clubs in New York, New Jersey, Pennsylvania, and Connecticut. THE SHIRELLES, DOVELEYS, DUPREES, RONETTES, CRYSTALS and BOB B. SOXX AND THE BLUEJEANS were among the acts he booked then. Gradually he expanded into ten Northeastern states.

During the late 60's, Zahn began working with a young agent at Premier Talent, Richard Nader, who was interested in the artists of the 50's. By 1969, Nader was on his own and was ready to launch his first Original 1950's ROCK & ROLL REVIVAL concert at the Felt Forum of Madison Square Garden. So instead, Zahn has continued Zahn for artists to appear in his REVIVALS, both in New York and throughout the country.

In 1971, Zahn moved to New York City and opened Banner Talent Associates. He now has six full-time agents and his acts are booked throughout the world. Many artists that were working in small local clubs just a few years ago are now appearing at major rooms in such places as Las Vegas, Miami, Puerto Rico and Lake Tahoe. European tours are no longer uncommon. Many acts who were once making only $100 a night now earn top money.

Zahn was also instrumental in reuniting many groups that had disbanded. Working with Nader, he helped locate the original members of the 5 SATINS. They were no longer performing and some of them hadn't seen each other for eight years. After the group's first appearance with Nader's REVIVAL, Zahn got them bookings on weekends. As the demand for this all-time great vocal group increased, the members quit their other jobs. Now they're together full time. They even got a new recording contract.

DANNY & THE JUNIORS are another group Zahn helped put together again. When Ronnie Spector of the RONETTES resumed her singing career, she came to Zahn.

Zahn, who's helped groom many of his acts for the greater level of success they currently enjoy, believes that "These artists are professional entertainers who can be accepted anywhere for their entertainment value. As long as people want entertainment, they'll appreciate the original solid gold record artists."

"The ROCK & ROLL REVIVAL concerts and the radio stations that play solid gold hits have made the music of these artists familiar to every segment of the public," says Zahn. "And it all began with Richard Nader's dream to bring these acts back again. I think he's succeeded far beyond everyone's expectations."

The ROCK & ROLL REVIVAL is a registered trademark of ROCK & ROLL REVIVAL, INC., a wholly owned subsidiary of THE RICHARD NADER ORGANIZATION, INC. 225 E. 57 Street New York City (212) 688-2559
It's been five years since the first ROCK & ROLL REVIVAL made headlines and sparked an avalanche of nostalgia for the 1950's. Subsequently, television, movies, fashion and advertising discovered those fabulous fifties. But the revival trend started with the music.

And in 1969, not many people were willing to put their money on 1950's rock & roll. Richard Nader, of ERS. REVIVAL, knew they were. In 1968 he quit a promising career as a book agent and tried to launch a dream. He wanted to recreate the great all-star rock & roll shows of the fifties.

His new venture in the music business thought rock & roll would never survive when it came around the first time. They repeated the same mistake fourteen years later. By mid-season of 1969, Nader booked the Felt Forum of Madison Square Garden for October 18, 1969 and he began contracting the artists he wanted.

The selection of talent for the first show was planned very meticulously: BILL HALLEY, the father of Rock & Roll; CHUCK BERRY, its first superstar; the PLATTERS, a successful rhythm and blues "commercial" group; THE COASTERS, Rock & Roll's comedy favorites; THE SHIRELLES, a New York girls group; and teen idol JIMMY CLANTON. Also added was SHA NA NA, a group of Columbia University students who performed 50's music.

When BILL HALLEY's, whose "Rock Around The Clock" became the anthem of a generation when it was used to open the 1955 movie "Blackboard Jungle", stepped onto the stage of the Felt Forum on October 18, 1969, he received an 8 minute standing ovation before he even played a note. Each of the artists on the show was given an equally warm reception by the enthusiastic, sold-out crowd packing the Forum.

From the very beginning, Richard Nader's original 1950's ROCK & ROLL REVIVAL evoked an unprecedented response from audiences. This was no feeble attempt to rejuvenate the past. It was even more than musical history. Rock & roll played an important part in the lives of millions of young people. It was the beginning of what was later called the Youth Culture. For the first time, young people had a music and a lifestyle of their own. The roots of this vital American music were being reawakened.

Audiences for the first few REVIVAL concerts were comprised primarily of people in their 20's and 30's who'd heard the music the first time around. But with subsequent shows, the percentages changed. More and more teenagers were coming to marvel for the first time at the exciting sounds and super showmanship of early rock & roll.

Young people who weren't even born when such artists as CHUCK BERRY, LITTLE RICHARD, FATS DOMINO and JERRY LEE LEWIS had their first hits now know the words to their songs. It wasn't uncommon for thousands of young voices to be singing along with some of the all-time great songs as REVIVAL concerts. Many teenagers came to the shows dressed in 50's clothes and hair styles too.

The first ROCK & ROLL REVIVAL, with two shows at 7 p.m. and 10 p.m. on Saturday, October 18, 1969 was a sellout. Thousands were turned away at the doors. Another show was hastily booked for 8 p.m. and 11 p.m. on Saturday, November 29th. BILL HALLEY & THE COMETS were brought back. JACKIE WILSON, SHEP & THE LIMELITES, the PENGUINS, JOHNNY & JOE, THE MELLO KINGS, THE CAPRIS and BOBBY COMSTOCK & his orchestra were also booked. And Richard Nader played private detective to track down the members of one of the all-time great groups, the FIVE SATINS, who hadn't worked together in over 8 years. He reunited them in time for his second REVIVAL.

When that show sold out, the Felt Forum was booked once more, this time for two days, two shows a day, at 7:30 p.m. and 11 p.m. on Friday and Saturday, March 20 and 21, 1970. Talent included LITTLE RICHARD, THE DRIFTERS and TIMI YURO. The FIVE SATINS were so popular in their first appearance that they were also added to Volume 3 and GENE VINCENT made his only REVIVAL appearance shortly before his untimely death. All four shows sold out.

By this time, Nader was putting together tour packages to bring his Original 1950's ROCK & ROLL REVIVAL to other cities around the country. Inevitably, imitators sprang up. But most artists preferred to work for Nader because they knew he cared about them and their music and his shows were presented with the highest professional standards.

On Friday, October 30, 1970, a little more than a year after he began, Nader presented his first REVIVAL in the 20,000 seat main arena of Madison Square Garden. The sellouts continued. With Volume 17 on October 18, 1974, the REVIVAL will gross over two million dollars at Madison Square Garden and is the longest-running musical concert series in the Garden's history.
throughout the United States & Canada. An important break-through occurred when Nader's REVIVAL made its Las Vegas debut in a cabaret format at the Flamingo Hotel in 1972.

That same year, filming began for a major motion picture about the ROCK & ROLL REVIVAL, "Let the Good Times Roll", a Columbia Pictures Metro-Goldwyn-Mayer Richard Nader Production. Contrasting original footage of artists and audiences in the 50's with new material shot at several of Nader's concerts, "Let the Good Times Roll" told the real story of the REVIVAL and became one of the most popular movies of 1973.

Ondstage, Nader still had a few surprises for his audiences. After lengthy negotiations, he reunited DION & THE BELMONTS on June 2, 1972 for the first time since their famous breakup in the 50's. On December 29 of that year, JOHNNY CASH came onstageto introduce ROY ORBISON, making his only REVIVAL appearance. BRENDA LEE was a special guest star on June 1, 1973. WOLF MAN JACK made his first New York personal appearance at the 4th Anniversary REVIVAL, on October 12, 1973, and DICK CLARK was special guest host on March 15, 1974.

The ROCK & ROLL REVIVAL was also the subject of a million-selling hi record, "Garden Party" by RICK NELSON. Booked into the October 15, 1971 show, NELSON brought his current group, the STONERENSMANDY, and he tried to play current songs. The audiences wanted to hear his earlier hits. NELSON wrote "Garden Party" about the experience and it became his only hit in recent years. In one way or another, Richard Nader was responsible for bringing back more great artists from the 50's and restoring them to even greater glory than anyone else. Many of the groups he sought for his REVIVALS had broken up years before he reunited many of them and they have been working steadily since.

Among the artists who've appeared in the ROCK & ROLL REVIVALS are CHUCK BERRY, LITTLE RICHARD, FATS DOMINO, NO, CHUBBY CHECKER, JERRY LEE LEWIS, JACKIE WILSON, DUANE EDDY, BOBBY RYDELL, LLOYD PRICE, BRENDA LEE, CHUCK JACKSON, WILSON PICKETT, JOHNNY MAESTRO, GENE "DUKE OF EARL" CHANDLER, BO DIDDLEY, GARY U.S. BONDS, JIMMY CLANTON, RICK NELSON, TIMI YURO, JOEY DEE, GENE VINCENT, FREDDIE CANNON, CARL PERKINS, LITTLE EVA, BOBBY LEWIS, JERRY BUTLER and ROY ORBISON.


In the 1950's, Richard Nader was like millions of other young people affected by rock & roll. But he was always taking his interest one step further. When he was just seventeen he had his own radio show. He used the name Rich Richards and he played oldies from his own collection. He worked his way through college by hosting record hops. In the Army, he played oldies in Korea under the auspices of the Armed Forces Radio Network. While booking such British bands as the Who, Herman's Hermits and Procol Harum for the Premier Talent Agency, Nader managed to find occasional jobs for some 50's artists. Now as President of the Richard Nader Organization, Inc. he's involved in the production of concerts, films and television shows.

He has also presented six highly successful Latin Music Festivals, and he plans to take over Madison Square Garden for a spectacular New Year's Eve Party.

Acknowledged as one of the country's leading concert producers and the recipient of many awards, Richard Nader not only made his dream a reality, he brought back an era.
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United States
Radio-TV Programming

Montague, a Many-Sided Man, Has Worked 80 Radio Stations

By CLAUDE HALL

Radio-TV Editor

LOS ANGELES—There are more “sides” to the Magnificent Montague, one of the world’s most heralded and most copied air personalities, than the world realizes.

At heart, he is a secret rebel though he hasn’t always been silent about and, in fact, has been fired several times for being too outspoken and too much the rebel; today, however, he might refuse to let a black call him “brother,” demanding “what has he ever done for me” and yet this particular side is in a Sharma because he really does care.

At heart, he is a cultured genius and has one of the world’s greatest collections of rare books and memorabilia ranging from movie stills to letters by George Washington Carver and Booker T. Washington...including a child’s book called “Ten Little Niggers” that was panned on the bookshelf beside a book by Pushkin in Russian. Both books are rare editions and quite valuable and Montague’s collection is priceless. It fills two rooms and an equal amount is housed in a house at

heart, he’s an entertainer and leisure time executi

1912 — just as history had always supposed it, in New York in a Harlem cafe.

The independent was launched in Chicago for

in setting up the organization to improve the conditions of the black deejays. For years, we’d been prevented from joining

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But it was a disk jockey that he helped put together the original National Assn. of Radio Announcers, now known as the National Assn. of Television and Radio Announcers. The first meeting was in Chicago — not as history had always supposed it, in New York in a Harlem cafe.

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Montague, a Many-Sided Man, Has Worked 80 Radio Stations

More than $50,000 was raised by KMPC-AM's Show of the World for the Permanent Charities Committee of the Entertainment Industries as a myriad of artists and entertainers performed for 15,142 in Los Angeles' Forum. This was the fifth annual event for the middle-of-the-road station.

From left, backstage at the Forum prior to the show, Wink Martindale of KMPC-AM; Joe Perreira, bass player, and Rudy Regalado, timbale player, with the El Chicano; Donna Farrell; A.E. Sullivan, manager of El Chicano; Gary Owens of KMPC-AM; Danny Thomas, Clark Race of KMPC-AM, Eric Nodarse, music director of KMPC-AM, and Ernie Farrell, producer of the show. In the photo at right, from left: Cathy Gori, Sonny Melendez, and Wink Martindale of KMPC-AM, entertainer Danny Thomas, show producer Ernie Farrell, Gary Caveyco, flute player of the Hollywoods, and drummer Dean Rubin who plays with a Los Angeles group called the Baby Grand and works as an usher at the Forum.

Stan Spero, general manager of the radio station, center, escorts Los Angeles Mayor Tom Bradley at the show. At right is show producer Ernie Farrell.

And, along the way, he got involved in record production. His first hit was "Up On The Mountain" by the Magnificents on Verl Kay Records. "All of the time I was on the air, I was involved in music publishing, management, and producing records."

For example, he left a deejay job with KSAN-AM, then a soul station in San Francisco, to join WRLD-AM in New York in 1962. After a later stint at WVON-AM in Chicago, he opened a record company and advertising firm, then he thinks he worked for WVON-AM again. WVON-AM later fired him when he opened a record store, saying it was a conflict of interest.

To backtrack, it was a speech that he gave in 1960 about the future of Los Angeles' radio stations that, conversely, changed his own life.

His speech was one: "Where Do We Go From Here?" At that time, he predicted that Motown would be a great company, he says. "Thank God, I've lived to see it happen."

But, even more important, his own speech indicated a direction for his remaining life. He launched himself into consulting and "to this day continues to be a consultant on black marketing."

He became, at that time, a leisure time executive. "... and we're the leisure time executives in the black field.

He realized then that "spinning records isn't our only life. We keep every black deejay should realize how a Montague developed..."

And, his own life, he's always been the dollar. America owns me nothing, I just can't wait until my own ability." It was Berry Gordy, who in 1960, began helping him collect his books and memorabilia on blacks. Today, Monty still has a dictaphone unit and he "... and in his own words: To this day continues to be a consultant on black marketing."

Though his impact on black history as a collector has yet to be made (only a few close friends know of his efforts), Monty has few peers in the field, in his own words: To this day continues to be a consultant on black marketing."

Among his bywords that have become cliches are:
- Have mercy;
- Put me a drink;
- Keep the faith;
- Can I get a witness;
- Tell me about that baby burn.

The latter slogan, which Monty meant only for the particular record he was playing that he liked on WEVL, became a rallying cry for a black social revolution in Watts, Los Angeles in 1965. Marvin Gaye had a hit with "Can I Get a Witness." "Keep the Faith" became the modus operandi of Adam Clayton Powell.

"It's always been a pleasure with me, " Monty says, "to hypothesize an audience... to psychological relax people. I'm like a preacher... but instead of words, it's music."

"His show is spontaneous; he says he's motivated "by the unknown spirit of success. I could wake up at 4 a.m. and immediately do a show..."

"I can talk the first four bars and the last four bars and know the direction of the song and how to work in and out of it."

"I don't play a record; I play Montague. The record is just the song..."

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Radio-TV Programming

N.Y. Rhubarb Erupts In Shift

Continued from page 27

card-carrying pickets at the WCN-FM studios. Columbia University
attaches least importance to the rumor that the 16,000 disks be
donated by Columbia rather than the
Fordham station. Among the pickets and demonstrators were two city
counselmen and, from the entertain-
ment world, Patrice Munsel, Cliff
Roberts, Jeanne Simon, Mayra
Manner and Manue of the Metropoli-
tan Opera and the Florida
Symphony Orchestra, all keeping
the switch to rock and urging passen-
gers to contact the FCC.

Yet another aspect of the imbroglio
is the presence of publisher-
rector William F. Buckley Jr. in the
picture. Buckley owns 7 percent of the
Starr station's stock and is chairman
of the WNCN-FM board of direc-
tors. He is, he says, personally
shocked and disappointed in the
form switch.

"But it is necessary," Buckley ad-
smits. "It's a fact that 15 percent of
New York radio programming is clas-
cified and only 3 percent of the
audience listens to classical. Only 4
percent of the advertising dollars go
to classical stations. WNCN-
FM needed 2 percent of that advertis-
ing money but was unable to get it.
Starr paid $2.1 million for the sta-
tion and never earned a dollar profit.
So it was imperative that the sta-
tion shift gears and attract a new
and larger audience.

Lest there be demonstrations aside,
it appeared the shift to WQV-
FM and a rock course would stand.
But whether Fordham, Columbia or
yet another worthy organization
would receive the 16,000 LPs was still
determined. New York more likely
than not will not hear classical
programming over a Starr station
again, now or ever.

NBC Gears
WMAQ-AM
For Country

CHICAGO-Plans were under-
way last week to change one of
the nation's leading radio stations-
WMAQ-AM here--a country mu-
sic station. Lee Sherwood, who has
been involved in corporate pro-
gramming for NBC in New York, is
drafting plans for the new operation,
which should go country within the
next 60 days. Air personalities are
now being lined up.

WMAQ-AM, owned by NBC, has
a 50,000-watt signal at 780 on the
dial. The signal is clear channel,
nondirectional. Presently, the for-
mats is middle-of-the-road.

For several years, the big country
music station in Chicago has been
WJID-AM-FM. The AM side of the
operation is a daytimer station. It's
owned by Phong Broadcasting, which
operates another nationally-
known country station-WLPO-AM in
Atlanta.

The major MOR station in Chi-
icago is WSHE. General Manager
was once WGN-AM, which is also a
50,000-watt clear channel operation.

WMAQ operated several years
as an early-country station. It was
WMAQ-AM and WMAQ-FM.

Diamond P
New Shows

Continued from page 27

its advertising message to restau-

rants and clubs within its motel op-
erations; these feature primarily
rock groups and management felt
that the three-hour weekly "Dick
Clark's American Bandstand," which is also
produced and syndicated by Dia-
mond P, would best suit that

New shows hitting the air will in-
clude a three-hour country music show
hosted by Roy Clark; the pilot is
being filmed in November. An-
other country show in the works will
also be three hours long, hosted by a
major country artist, and feature a
live format. The third show is an
hour-long chart program, "Bo Pot Light
and Power Hour"--and features a
religious emphasis.

Frank Furtado, executive pro-
ducer at Diamond P. The firm has
been extremely successful around
the world with a series of documenta-
tories of various lengths on such art-
sists as Ray Price, Glen Campbell,
Dottie Warrick, and Paul Anka,
among others.

When Answering Ads . . .
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Blues 1966-1973 by Emerson, D.L. ($5.00, postpaid, $4.25 if ordered
with Billboard or Billboard Trade). All prices include postage and handling.
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CITY    STATE    ZIP
Check or money order for full amount must accompany order.

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by ARTISTS
All Original Artists
1949 thru 1972
pop country rock
soul + big band
all-time favorites
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or $2.00 (in Canada)
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AC/DC/BLUEGRASS
COUNTRY
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What are the real names of:
BIG Bopper  BOBBY DARIN
CHUBBY CHECKER  CONWAY TWITY
MUDDY WATERS
BO DIDDLEY  HOWLIN' WOLF

 Contains the answers to above as well as listing the top singles and albums of every month and every year from 1950-1973! Complete with indexes by artist and song!

$25.00

362 PAGES
HARDBOUND

Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio airplay lists ranked in order.

Easy Listening

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Publisher</th>
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<tr>
<td>1</td>
<td>CAREFREE MIDWAY</td>
<td>Garth Hudson</td>
<td>1972, Capitol</td>
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<td>2</td>
<td>STOP AND SMELL THE ROSES</td>
<td>The Seekers</td>
<td>1972, RCA</td>
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<tr>
<td>3</td>
<td>SATIN AND SATIN</td>
<td>Ray Charles</td>
<td>1970, ABC</td>
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<tr>
<td>4</td>
<td>LAST OF THE SOUTHERN CROSS</td>
<td>The Byrds</td>
<td>1968, Columbia</td>
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<td>5</td>
<td>LOVE YOU TO THE END</td>
<td>The Kinks</td>
<td>1965, Epic</td>
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<td>6</td>
<td>I'LL BE WAITING</td>
<td>The Dave Clark</td>
<td>1970, Capitol</td>
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<tr>
<td>7</td>
<td>GONNA LOVE YOU</td>
<td>Junior Campbell</td>
<td>1973, Atlantic</td>
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<tr>
<td>8</td>
<td>GETTING TO THE GOOD TIMES</td>
<td>The Monkees</td>
<td>1969, Atlantic</td>
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<tr>
<td>9</td>
<td>MOTHER'S PRAYER</td>
<td>The Germs</td>
<td>1972, Warner</td>
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<tr>
<td>10</td>
<td>NEVER ON MY MIND</td>
<td>The Righteous Brothers</td>
<td>1972, A&amp;M</td>
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Billboard Top 50

These are the most popular songs as compiled from national retail sales and radio airplay lists ranked in order.

Billboard Top 50

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<td>COME COME COME</td>
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<td>2</td>
<td>WILLIAM Tell</td>
<td>The Righteous Brothers</td>
<td>1972, A&amp;M</td>
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<td>3</td>
<td>OUR LOVE</td>
<td>The Righteous Brothers</td>
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<td>FALSE PROPHETS</td>
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Jukebox Programming
Wisconsin Group Training Youths In 4-Year Program

MILWAUKEE—An apprenticeship program to supply qualified professional service people and upgrade the image of the industry is being formed by the Wisconsin Music Merchants Association, Len Rouletter, executive director, confirms.

The four-year indoctrinated program would involve a year in a local DeHaven Re-elected W. Va. Group Pres.

CHARLESTON, W. Va.—Martinburg operator D. Ronnie DeHaven was elected to an unprecedented second term as president of the West Virginia Music and Vending Assn., at its 20th anniversary convention here Sept. 27.

Other officers elected were Shelton Price of Barboursville, first vice president; Jack E. Stevens of Grafion, second vice president, and Leona Ballard of Belle, secretary-treasurer.

BEST DISK, TOO
Rich Named Artist of Year By Mawdsley and Music Ops.

CHICAGO—Winners of the annual Jukebox Awards have been announced by Music Operators of America (MOA). The awards will be presented at a luncheon by MOA president Russell Mawdsley at the Exposition Banquet, Conrad-Hilton Hotel, Chicago, Nov. 6.

Artist of the Year is Charlie Rich. Epic Records.

Record of the Year is “Most Beautiful Girl In The World,” Charlie Rich, Epic Records.

Pop Record of the Year is “Sun-down,” Gordon Lightfoot, Reprise.

Country Record of the Year is “Let Me Be There,” Olivia Newton-John, MCA.

Soul Record of the Year is “Show And Tell,” Al Wilson, Rocky Road Records.

The winners were decided by a membership vote and an awards committee that polled one stop programmers and operators nationally.

Jukebox Guarantees On the Rise

By ANNE DUSTON

CHICAGO—Guarantees on jukeboxes are gaining favor among programmen as one way to cut costs, according to a survey report.

Titled “front money” by Dave Holroyd, RKO, at the American Service Co., Wichita, Kan., he finds the $6 per week guarantee “is going over better than anticipated, although the locations don’t like it,” but he finds it necessary in order to provide the equipment and best service.

A & A Service, Portland, Ore., has added “about $10 guarantees” on service calls “to the tune of $50.”

Peter E. Sharp, John C. Rogers, Mercury.

“Sun-downer,” Mike Akins, RCA.

These winners were decided by a membership vote and an awards committee that polled one stop programmers and operators nationally.

Disneyland Goes Latin

LOS ANGELES—Disneyland went Latin over the Oct. 5-6 weekend.

Some of the most highly regarded Latin artists on the West Coast appeared in person at the park’s Tomorrowland. Miguel Aceve Mejia, Andy Williams, Victor Aguirre, Victor reading, with the orchestra of Eddie Cono, Barbara, Matty Lopez, Los Gallos, Los Internacionales and El Show de Los Campaneros were all performing after-dark sessions among visitors.

Overseen the festivities was Freddie Prinz, the Puerto Rican actor who is starred in the new telefilm series, “Chico And The Man.” Flags from every Spanish-speaking nation flew in the Orange County breeze.

Latin
Marin a Factor In Zooming L.A. Latin Music Rebirth

LOS ANGELES—The sudden, inexplicable death of Latin music here in the mid-60s has plainly given rise to a rebirth in 1974.

No one claims the City of Angels is as important a center as New York but it is growing, Bill Marin, a California promoter, is one of the major thrusts behind the resurgence.

“I should think that the eight or nine radio stations here which program Latin music should be credited with the strong upswing we are noting,” says Marin. “All it needed was exposure.”

Marin, among others, points to the three highly successful Latin concerts at the Hollywood Palladium that have rung the box-office bell since April, and a fourth featuring Ray Barretto and Joe Bataan, was scheduled for Saturday (12).

“I intend to continue importing the music,” he says, “Latin music,” adds Marin, “says confidently. “Pretty soon, one of these fine manans, New York is going to rate number two.”

Local 47 of the American Federation of Musicians here under president Alfred Herman’s guidance also has been offering highly successful Latin music bashes this fall.

What’s Playing?

A weekly programming profile of current and old selections from locations around the country.

WICHITA, KANSAS: POP AND COUNTRY PURCHASES

Rusnak Amusement Service Co. 4190 E. Exchange (316) 267-7721

“She Called Me Baby,” Charlie Rich, RCA 16062

“Buck Home Again,” John Denver

“Stop And Smell The Roses,” Mac Davis

“Can’t Help Myself,” Del Shannon, Mercury 76148

“Take Me Home Again,” John C. Rogers, Mercury 76121

IvY Midrigh,” Elvis Presley, RCA 16074

Hal Moore Is Dead

PHILADELPHIA—Hal Moore, pioneer disk jockey in the radio and here died Oct. 3 in suburban Bryn Mawr Hospital after collapsing at his home. He was 63, and it was been a couple of the following week. Moore was also a songwriter, Mitch Miller recorded his “Must Be Something” which became a Christmas standard.

STUART TO STAR AT CHICAGO FEST

CHICAGO—Ezio Stuart has been selected to the artist roster for the Music Operators of America banquet Nov. 3 at the Central Hilton Hotel to executive vice president Fred Granger.

Appointing with Stuart will be Dolly Parton, vocalist and songwriter; Charlie McCoy, harmonica virtuoso; Karen Wheeler, vocalist; Johnny Russell, vocalist; LIFE, vocal group; Denny & Lee, magicians; Tommy Willis, sax artist, and emcee Billy Kelly, Irish comic.
Polydor Promotion Campaign Bows Extensive Fall Catalog

By MARTIN MELHUISH

MONTREAL—Polydor Ltd. recently initiated an extensive promotion campaign to introduce their fall classical catalog, which includes product from Deutsche Grammophon, Classic-1, and 41 Incidents, Archiv, Mercury, Privilege, and the newly revived Helicon. Part of this major push Allen Katz, Polydor (Canada) national promotion manager and Van Phelan, Polydor's Canadian classical music manager, toured across Canada with an audio visual program to introduce new product to the industry in Canada.

One of the highlights of the presentation was the announcement that there would be a 51 percent dealer discount on the 10 subscription multiple sets for this fall. It had been customary for Polydor to pass on substantial savings to the consumer on the Subscription Sets for this fall. The dealer were able to pass on a saving of his own choice to the consumer. The 1974 subscription series includes a three record set centered on the early works of Messiaen’s “Ursel;” the new Schubert discs, and sheets of the Rachmaninoff’s Chopin. The Rachmaninoff series includes 15 LPs at a substantially lower price by Polydor.

Snyder's classical music background, the process manipulates color and form similar to the light shows that hit their highpoint at Bill Graham's Fillmore East & West.

Snyder's work on the visual (graphic) background for the project, for each of the five shows on stage by a group of four instrumentalists.

The difference is that in contrast to the bulky light show equipment, Color Music uses a portable projector for each “optical” instrument. Snyder is now working on an electronic device that will control the color video tape similar to the new video game—an independent control instrument he terms a “video brain.”

In addition to shows on NET, Color Music has performed live at the Guggenheim and Metropolitan museums here, Boston Museum of Fine Arts and Washington Smichsonian, plus many colleges in the East. Snyder also has done work for CBS, with his “Theater of the Mind,” in which Scott Joplin visual piece for the new Saturday night show, “Patchwork Family.”

Snyder's visual scores are based on his analysis of the work's thematic statement and style. According to John McDermott, Color Music business manager, and questions from the audience.

“The videodisk coming sooner than we think,” will be a huge demand for creative programming,” Snyder explains.

PHILADELPHIA—The biggest “Theodore Roosevelt” of the past year has been a duplicating and copying machine, according to Arnold P. Broido, president of Theodore Roosevelt Co. one of the oldest classical music publishing firms, based in suburban Bryn Mawr, Pa. The company has already produced a number of the 71 volumes this season, including 26 superb classical hits and selling for $7.98.

Broido calls his unique philosophy for concept releases in the Canadian market: “It has long been my hope to come up with Karl Debussy releases that will reflect a specific mood, that are centered around a given and relevant theme so that instead of music, we can provide a better experience.”

The problem wasn’t severe until copying machines became “stagnant.” As a result, the company, ‘cheap—used,” according to Broido. The thievery, he said, is interdicted. He has seen some one-third of copies of an octavo being copied 35 times by one church, 35 times another, and so on up to as many as 500 times.

Videodisk Seen As New Field

By STEPHEN TRAINMAN

NEW YORK—The approaching videodisk consumer market, brought a step closer to reality with the announcement of the Philips/CMA joint venture, will bring to the industry a new emphasis on visual elements.

One company that expects to benefit is Color Music, which has been producing what the firm calls “classical music for the eye” for more than 10 years on film for educational and theatrical use.

Described by the company as “a visual and color background,” the process manipulates color and form similar to the light shows that hit their high point at Bill Graham’s Fillmore East & West.

Snyder’s work on the visual (graphic) background for the project, for each of the five shows on stage by a group of four instrumentalists. The difference is that in contrast to the bulky light show equipment, Color Music uses a portable projector for each “optical” instrument. Snyder is now working on an electronic device that will control the color video tape similar to the new video game—an independent control instrument he terms a “video brain.”

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Country

Despite Atlantic Flop, Country Music's on Upbeat In Nashville

By BILL WILLIAMS

NASHVILLE—Although Atlantic closed its doors here less than two years after opening them, other labels are enjoying success in their country ventures.

Warner Bros., for example, continued its strong showing with the breakthrough label expanded in Nashville base of operations. The administrative team is headed by Clyde McCabe, who was the manager of Phillips, the former head of the Warner Nashville operation.

Phillips joined the label in 1983, and he has been credited with helping Warner Bros. achieve success in the country market. Under his leadership, Warner Bros. has signed several successful artists, including Tanya Tucker and Randy Travis.

On the other hand, other labels in Nashville have struggled in recent months. For example, RCA Records, which was once a dominant force in the country music industry, has seen its market share decline in recent years.

However, with the rise of streaming services and digital downloads, country music has continued to grow in popularity. As a result, labels like Warner Bros. and Atlantic have been able to make a comeback in the country market.

The key to Warner Bros.' success has been its ability to sign and develop new talent. The label has signed several up-and-coming artists, and it has been able to cultivate their careers over time.

In addition, Warner Bros. has been able to leverage its strong relationships with other parts of the company, such as its film and TV divisions, to promote its country artists. This has helped to further build the label's profile and success in the country market.

Overall, despite the challenges faced by some labels in Nashville, the country music industry remains resilient and continues to evolve with the changing landscape of the music industry.
Robbins OK After Crash

CHARLOTTE, N.C.—MCA artist Marty Robbins received facial cuts requiring 32 stitches when his car rammed a wall during the running of the Charlotte 500 at the race track here.

Robbins, an avid racer, came into a turn and purposefully hit the wall to avoid a four-car pileup ahead of him. He was traveling 160 miles per hour at the time of the crash.

After treatment at Memorial Hospital, he returned to Nashville, then flew to Washington for a scheduled performance at the White House for President Gerald Ford.

6,000 Due at Grand Ole Opry Festivities

- Continued from page 1

numbers. This is due, at least in part, to the growing number of labels becoming involved in country music. Registration money is allocated to the participating labels in order to help defray their costs, to the Opry Trust Fund, a special treasury which is utilized to help indigent or needy musicians or their families, and this year, for the first time, to a special anti-piracy fund to be administered by CMA.

With the eighth annual Music City Pro-Celebrity Golf Tournament just played, and the Talent Buyers Semi-

Country

JOYCE BUSH, GEORGE COOPER, DON RICH

3 Deaths Leave Mark on Industry

NASHVILLE—No year goes by without regret. This was no exception. In 1974, the country music industry lost not only some of its great names in the field of performance, but some of the most important people behind the scenes.

One of these was Joyce Bush, who died much too young, but who lived meaningfully and with purposes fulfilled.

Joyce Bush was secretary-treasurer of Tree, International, but far more than that. Yet only yesterday she was a very young girl, just out of high-school, winner of a business contest, who was rewarded with a job in radio. She became the secretary to Jack Stapp, then program director of WSM, director of the network portion of the "Grand Ole Opry," and man of many talents and colorful background.

Joyce Bush, the youngest, matured into a marvellous businesswoman, close friend to many, and always loyal to Stapp. She worked into the night during the infancy of Tree to help it develop into one of the world's greatest publishing firms. She aided in corporate decisions. She knew every facet of the business. And she suffered; how she suffered, from terminal cancer. One had to find that out from her doctors, not from her. Death finally spared her the pain, but for the time being left the earth a little more wanting, and left a gigantic void in the music industry.

Death also came to George Cooper Junior, a man who bent so many musicians could stand tall. President of the American Federation of Musicians Local 257 in Nashville for so long that most people thought he started it, he tempered strength with understanding, and forcefulness which was expected of him, but not always. He had a heart of gold.

COOPER, a tall, thin man, bent but strong, he was a man of many talents and colorful background. But he was the leader of the Backonians, and he wrote great songs. He recorded an album and a few singles on his own, and mostly he was the man who sang tenor with Buck Owens. But he died too soon, but accomplished so much before that day when his motorcycle went out of control, 28 days before his 33rd birthday.

Jack Grady Expanding His Tennessee Publishing Firm

NASHVILLE—Jack Grady, who has been involved in the publishing business for a number of years, has formed his own firm here for artist representation, independent promotion and publishing.

One of the first projects of his firm, Jack Grady & Associates, is to bring the Pointer Sisters here for participation in the "Grand Ole Opry" Birthday Celebration, and recording sessions at Quadraphonic Studios. It was here that they recorded their current Blue Thumb hit, "Fairy Tales," produced by David Robinson.

Grady also will continue his association with Larson & Shiftman Management of Hollywood, and represent their publishing companies, Portofino and Savona.

Grady's background is varied. After several years in the broadcasting field, he moved to April-Blackwood Music, and then to Tree, before working with Warner Bros.
Immortalize Artists In Silver-Gold

NASHVILLE—At least 51 country music artists will be immortalized in silver or gold plate by Music City Mint, Inc., a company formed here by Jerry E. Puckett.

The firm has that number of artists under contract, and intends to get all of them on a guarantee to produce a number of salable items which will be marketed in unusual ways.

The company has the exclusive rights to produce in various forms the likenesses of the artists that will call the Country Music Heritage Edition.

"It has been done with kings and presidents and others," Puckett says, "but never before with country music artists."

Virtually everything is being done with the reproductions: money clips, bronze, ingots, bracelets, and neckwear. The most expensive of these is made of pure silver (one Troy ounce at $3 an ounce). Another is a gold plate over bronze, and the third is silver over bronze.

Detail work for these items is being done by a Minneapolis engraver, Harold Betz. They will be wheeled to artists for sale at local shows; handled by mail through a credit card company with a mailing list of four million, sold through the Hallmark catalog and stores; through the Columbia Special Products Division; through artist catalogs, and marked on a basis in truck stops, roadside stands, and chain retailers.

Some of the product can be sold for less than $10 at the retail level. There also will be plaques available for a collector's series of the series. Eventually woodcut prints will be added.

J.W. Anderson is vice president of the firm, and M.T. Puckett is secretary-treasurer.

Country at N.J. Resort

ATLANTIC CITY—The "theme" weekends at Cliftmore-Haddon Hall here during the off-season months goes country for the first time soon.

The weekend package, Oct. 25-28, will feature Boz Scaggs and the Stoney Mountain Cloggers, Molly Bee, the banjo team of Bob Lewis & Gleny, Otis Ash, and the local Randolph Show.

Prices range from $86 to $114 per person, including meals and accommodations. An Italian Festival was held at this resort earlier in the month. The theme weekends are geared to ethnic tastes.

Thompson, Wife Avert Air Crash

TULSA—Dot recording artist Hank Thompson and his wife, Ann, narrowly averted disaster when their private Cessna developed fuel pump trouble, lost an engine, and had to make an emergency landing here shortly after take-off.

The trouble was compounded by the fact that a commercial jet was landing at the same time.

Thompson, who has flown for some 25 years, later took a commercial plane and made his scheduled appearance that night at Valparaiso, Ind.
Another chart single from her current album "Cheatin' was the last thing on my mind" from her album "GONE" # 67 Billboard

Exclusively on 20th CENTURY Records
A GREAT SONG FROM START TO FINISH

"HERE WE GO AGAIN"

PB 10071

BY

BRIAN SHAW

October Is Country Music Month

Exclusively on RCA Records & Tapes

October

START

Country

RCA & recorded

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KNEW-AM in San Francisco, from The Orphanage. The three-hour show will feature Bluegrass Experience, joined by The Homestead Act, featuring Ellen and Patsy O'Connor, bluegrass and country music bands will join in the concerts. Del Reeves will headline the musical prelude to the American 500 auto race in Richmond, N.C., Oct. 19, joined by Johnny Carver and Sunday Sharp.

P.J. Shehman had only time to rehearse her current single with the band performing at a political rally in St. Louis, and planned to do only that and a couple of standards for her part in the show. But they kept her on stage until she literally ran out of songs... Sam Woodman and Gene Taylor have completed a full week of eight nights per week at a Nashville club and now a major listening room is in the making.
NEW YORK—“If there are no significant changes in the future, MCA Video Long Play (VLP) system, we can be close to our planned timing” of market introduction under $500 by late 1975 or early 1976,” affirmed Bob Cavanagh, North American Philips vice president, corporate development and engineering.

However, he acknowledged it was a big IF at a special videotape panel sponsored by Training and Photomedia magazines October 2-3 in conjunction with Knowledge Industry Publications’ video exposition here. Cavanagh emphasized at the meeting that development of a single, compatible videotape was still well within a reasonable delay for a marketable system.

John Findlater, president of MCA Disc-Vision, partner in the joint venture optical laser-based system with Philips (Billboard, Oct. 5), showed samples of the first program tape in a prototype recording and playback catalog. They range from an 11-part “Museum Without Walls” series (Pis- casso, Goya, etc.) to the In*Var, gleaned from the 11,000-plus MCA-Universal film/tape library. He maintained that the prices could actually start at $2 ($30-minute program) to $10 for a 2-hour feature film.

The disk time is a key point in the production timetable, since Philips has shown a 3-minute version and demonstrated or apparatus to be ready in 45 minutes of playing time on one side for his reflective mylar “disk.”

Naden is the president of the stand-up record store by earlier statements of 60-minute-per-side playback time and a commercial version would be demonstrated at a 45-minute cost for 10,000 copies or more using a process similar to a newspaper web press with a continuous roll of mylar.

Speaking for Zenith, which has another optical disk system that uses a laser similar to the Thomson CSF version introduced at VIDI COM in Cannes (Billboard, Sept. 28), George Hrbeck confirmed that talks being held with Philips and MCA, as well as Thomson, but only on a compatible disk. He acknowledged that although the Zenith and Thomson versions are less expensive than compatible disks, they cannot be made compatible with the Thomson version or the Penta line of Sweden’s Sonab Electronic, the Rank move is another indication of European technological competition with Japan for the American audio dol- lar.

Carrying the ball for TED, the only mechanical player system shown to date, Leo Holzman, London Records/AEG Sight & Sound general manager, pointed out that their continued development brought the marketplace by 18 months at between $350-375 retail. The 10-min- ute disks, scaled purpose to con- form to international mapping regulations, can operate with two versions of a changer (1 to 3 seconds) and will retail at about $3.75 to $10 per program (multiple disks) when they go on the market in West Germany. They will be $2.50 each if committed to take 200 hours of programming.

A decision on the TED system is expected very soon by partners British Decca (software) and AEG Telefunken (hardware) to work on a disk with a filling index on whether a “go” signal will be given—mainly due to a projected program campaign. Holzman had no comment on this report, but emphasized his talks were continuing with potential U.S. licensees.

Although not represented on the panels, RCA Victor, Leo Holzman, London, was an evident presence of the panel offered the SelectaVision videotape disk system possesses inherent ad- (Continued on page 43)

NEW YORK—“If there are no significant changes in the future, MCA Video Long Play (VLP) system, we can be close to our planned timing under $500 by late 1975 or early 1976,” affirmed Bob Cavanagh, North American Philips vice president, corporate development and engineering.

However, he acknowledged it was a big IF at a special videotape panel sponsored by Training and Photomedia magazines October 2-3 in conjunction with Knowledge Industry Publications’ video exposition here. Cavanagh emphasized at the meeting that development of a single, compatible videotape was still well within a reasonable delay for a marketable system.

John Findlater, president of MCA Disc-Vision, partner in the joint venture optical laser-based system with Philips (Billboard, Oct. 5), showed samples of the first program tape in a prototype recording and playback catalog. They range from an 11-part “Museum Without Walls” series (Picasso, Goya, etc.) to the In*Var, gleaned from the 11,000-plus MCA-Universal film/tape library. He maintained that the prices could actually start at $2 ($30-minute program) to $10 for a 2-hour feature film.

The disk time is a key point in the production timetable, since Philips has shown a 3-minute version and demonstrated or apparatus to be ready in 45 minutes of playing time on one side for his reflective mylar “disk.”

Naden is the president of the stand-up record store by earlier statements of 60-minute-per-side playback time and a commercial version would be demonstrated at a 45-minute cost for 10,000 copies or more using a process similar to a newspaper web press with a continuous roll of mylar.

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(Continued on page 43)
Without a great delivery, it doesn’t matter how they deliver a song.

Slow delivery in the music business can turn instant success into instant failure. We’re the most successful independent duplicator because we’re not only good. We’re fast! We deliver the music while the crowds are still listening. Not after they’ve switched to the newest hit.

Part of our success has come about because we have successful people working for us. True professionals who know what to do with your masters. Professionals with more than twenty years’ experience in the record business.

And we give our staff the capability to do a good job. They’ve got 55,000 square feet to move around in. Plus the most modern equipment available. Mastering; duplicating; quality control; labeling and packaging.

Our warehousing and shipping department alone is 15,000 square feet. The seven men who run it can warehouse your duplicates, cartridges or tapes and drop ship them as needed. And our security surveillance system protects your property in, at, and out of our plant.

If you have a rush job, try us. You’ll get a rushed job that plays as if we had all the time in the world. After all, with Allison, it does matter how we deliver a song.
GTE Sylvania Offers New 4QCompactStereo System

NEW YORK—GTE Sylvania has introduced a matched compact stereo system with built-in Phase Q4 matrix circuitry as part of its 1973 line of audio sound products.

The unit, C5T4735, incorporates an 8-track stereo play/recording deck, full-size BSR turntable, solid-state AM/FM/FM multiplex stereo receiver, and a pair of air-suspension speakers with 6-inch woofers and 2½-inch high frequency tweeters.

The Phase Q4 matrix circuitry in the unit is designed for a synthesized 4-channel sound reproduction when used with two additional speakers. The SCT4735 has a power output of 3.5 watts RMS per channel and boosts less than 1 percent distortion. List price of the unit is $309.95.

Also new to the Sylvania family of audio products is the model SCT461, a stereo console system also with solid-state chassis and Phase Q4 matrix 4-channel circuitry, This unit, priced in a Mediterranean design, includes an 8-track tape player/recorder, and lists for $499.95.

Sylvania's model SCT4622N, features an 8-track playback deck, Phase Q4 matrix 4-channel circuitry and is styled in a Early American design. The list price is $309.95.

Top of the Sylvania console line for 1973 is model SCTQ484, the first console in the firm's catalog to incorporate CD-4 circuitry for the playback of discrete 4-channel records and tapes.

The unit, with a list price of $1,095, incorporates a CD-4 disc demodulator, a built-in discrete 8-track tape player, solid-state chassis, and 15 watts continuous power RMS per channel. Additional features include a built-in BSR-510 automatic turntable, Pickering discrete 4-channel cartridge, and two rear-speakers with 10-inch woofers, 3½-inch midrange, and 2-inch tweeter.

Holzman's Audio/Video Crystal Ball

- Continued from page 38
  - sonic cable music services direct to the home.
  - At last, decent television audio, even stereo, as we move inevitably to ever-larger wall screens and viewing panels of the future.
  - For outlying and inaccessible areas of your comfort, currently served by television or cable, perhaps direct satellite-to-home television transmission.
  - A simple video disk standard will emerge using one of the better technologies, either the Philips, MCA or Zenith optical system with laser readout, or the RCA capacitance method. Video disks, because of their great bandwidth and packing density, also have extraordinary audio potential.
  - It's easy to foresee a home-only video disk carrying up to several hours of music without any of the past problems of physical wear, groove deformation and noise with which we have been historically plagued. This audio disk will enjoy a very stable dynamic range, near zero eccentricity, wide response and perfect separation of audio stereo or quad-sound signals.

For their part, the record companies will have an opportunity and an incentive to reproduce the best of their catalogs in a new format. An entire opera or major series of related musical works can be placed on one audio disk.

- Digital recording devices, if they can be manufactured at a price within reason, offer great promise. Music captured on digital equipment and mastered using coherent light techniques would be as great an advance over today's already excellent technology as tape in combination with quality multi-track. It's possible that P was the shellac record of the late 40's.

- Vastly expanded sight and sound libraries, with learning materials more easily created, more cheaply assembled, stored and retrieved. A continuing expansion of our capacity to learn as the world's knowledge doubles every decade.

- New kinetic art forms utilizing holography and sound constructions—mystical shadows and projections, emotionally evocative in their impact and honoring the creative animal that is man.

- A video recording device for the home at the cost of a quality TV receiver and capable of automatic recording triggered by a digital timer. It should be possible before this decade ends to increase band-width, reduce recording speed, and improve head design (assuming that we still want a magnetic encoding, whether rotary head or longitudinal).

People can then be freed from the necessity to view desirable programs on a rigid schedule established by broadcasters.

All of these probabilities and at least a half dozen others fly in the face of fancies that we have not mentioned require creative audio to achieve gains in full perception. Remove the picture and audio remains a most powerful communicative tool. Take away the picture and the visual portion, by itself, lacks focus and detail.

The audio-craft art—is the pivot upon which today's communications are expanded, tomorrow's communications are built.

At the center, people are brought more happily together. There is an abundance of challenge here that demands our participation and encouragement.

Tape Duplicator

- Continued from page 39
  - gauges from 100 to 83, while today, demand hovers around 75 for 8-track, and 47 for a C-60 or 35 for a C-90. Paradoxically, the price increase of thinner gauge, Grant noted, because of European opening costs.

ICI United States Inc., was formerly ICI America Inc., a division of ICI Imperial Chemical Industries Ltd.

Peter Lasner, video consultant, recently affiliated with Reliance Audio Visual. New York-based audio visual rental and sales company, supervised a 700 one-hour video tape duplication order for the U.S. Postal Service. His experience covers 20 years in television, film and multimedia production, most recently in industrial video formats.

- * * *

Joining the Reliance sales staff are Mont Goldberg, a 9-year A/V veteran with Camera Mart, F & B Cisco and A.V. Corp., who will handle industrial/national accounts, and Ken Felician, with a CCTV, security and communications background, who will concentrate on sales development and special projects.

NEW PRODUCTS

PIONEER'S SE-L401 open air stereo headphones achieve quality sound through driver elements made of ultra-thin polyester film. The headband features click-stop position adjustment.

SHURE introduces the VA305-HF high frequency accessory speaker. The speaker is designed for use with the Shure Vocal Master Sound System to enhance all live or recorded sounds. List: $119.50 apiece.

REALISTIC has introduced the LAB-38 Automatic Turntable. This top of the line model features front mounted touch controls for start, stop and cueing. Other features are built-in strobe disc and variable pitch control. Retail: $99.95.

MIIDA introduces its 5010MT audio system priced at $429.95. Features include 4-channel discrete SQ matrix with logic, AM/FM stereo receiver, 8-track/4-channel tape playback and Ionized Radio Dispersion Tower speakers.
Sony Develops A Tuner-Timer

NEW YORK—The Sony Corp. has developed a tuner and digital clock-timer switch combination designed to bring new flexibility to the Sony U-Matic videocassette system and most open-reel videocassette recorders now in use.

The tuner/timer permits off-the-air recording of TV programs at any time. In addition, the user can watch one program on his monitor while recording another with the new device, designated the TT-100 Tuner/Timer.

The 24-hour digital clock in the unit has extra large numerals graduated into 10-minute intervals for accuracy and tape economy.

It is offered as a $400 accessory for the Sony $1,545 player/recorder, but was included in the now-discontinued VO 1600 model.

Update From Europe

LONDON—A general meeting late this month will likely determine the future direction of the four-year-old European Tape Industry Assn., after a major split on certain aspects of the group’s policy was revealed last month. Although there was no official comment from Henry Pat- tenson, ETIA chairman, key problems are reported the question of publicity and promotional activity by the ETIA as a whole unit.

More than 100 booths will be filled by exhibitors at the International Audio Festival & Fair, Oct. 28-Nov. 2 at the Olympia, including Tandberg, Garrard, Bang & Olafsen, National Panasonic, Philips, Rank, Sanyo, Sony and Supergroove. Industrial & Trade Fairs Ltd., the organizer, expects to top last year’s 90,000 attendance, with a two-hour trade only period opening day. Looking ahead to 1975, contracts for an International Music Show involving the entire industry have been finalized between John Craig, managing director of British Music and Contemporary Exhibitions. Also planned for next Sept. 2-6 at Earls Court exhibition hall is a special theatre complex to showcase artists.

Although attendance at the recent Harrogate Audio ’74 Show (Billboard, Sept. 21) at the Majestic Hotel was disappointing, there was no interest in the exhibition in the UK, which showed this Fisher line of amplifiers, receivers, speakers for which it was recently named U.K. Distributor. Also showing Aug. 30-Sept. 1 were Tanshi, JVC, National Panasonic, Sanyo, Sony, Sansui, Sharp, Tandberg, Amstrad and Wharfedale, all with new cassette recorders, plus Memories and Precision Tapes.

Geoffrey Bridge, director of the British Phonographic Industry, gave a talk on piracy and bootlegging at the season’s Music Trades Assn. tape course for retailers, Sept. 16-19 in the new MTA Training Center at Alfred Place. The Center is cited for planning great strides towards becoming financially self-sufficient without assistance from the Distributive Industry Training Board which helped get started four years ago with start-up costs and continuing subsidies to keep training course fees low. Also on the program were: Bob Berkowitz, Dotty Labs; Jim Tryon, Radiomobile sales manager, Joan Coulson, EMI classical; Ken Robson, Blibet; David Adams, Phonogram, and Walter Woya, Precision Tapes, which also hosted a factory tour.

TAPE BRIEFS ... CBS’ reconstructed tape plant at Aylesbury is reportedly ready for action.

GRT Assembly Set For Hawaii In Jan. of ’75

SUNNYVALE, Calif.—GRT Music Tapes is holding its second Pro-Fo- rum meetings and seminars in Hawaii Jan. 17-23. GRT salesmen, distributors and home-office personnel are participating in sales promo-

GRT Assembly Set For Hawaii In Jan. of ’75

SUNNYVALE, Calif.—GRT Music Tapes is holding its second Pro-Fo-

mations through the end of November to qualify for the week-long series of meetings and sports events planned.

Last year’s event was held in Puerto Rico in February.

The upcoming event takes place at the Mauna Kea Hotel on the big island of Hawaii. GRT salesmen who meet assigned quotas qualify for the gathering which will include tape seminars, sales reviews and sporting events hosted by recognized authorities.

Wrap up your year-end programming in advance!!

THE R'SI 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.

FORMATS

Hot 100
Country
Soul
Easy Listening

ESTIMATED NO. OF RECORDS

84
80
81
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PRICE

$45.50
$45.50
$45.50
$36.50

Limited supply! Place your order now!

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Please reserve the following R’SI 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:

Please add following taxes where applicable California: 6% Sales Tax Ohio: 4.5% Sales Tax Tennessee: 5% Sales Tax Massachusetts: 5% Sales Tax New Jersey: 5% Sales Tax New York: 7% Sales Tax

Copyrighted material
This monthly column highlights how aggressive merchandising large and small are "doing their thing" in pricing and promotion lines and models in audio hardware and blank tape across the country.

QUAD'S HAPPENING: the opening of audio departments in Levitz Furniture stores around the country is giving a welcome promotional boost to 4-channel sound in many areas. A recent Levitz Home Center audio department grand opening in Baltimore employed a "Super Saturday" theme and highlighted quad components. Varieties in features and prices were stressed. A Mitha system boasting JBL speakers and BSR 260 AX turntable was advertised at $257. Offered at $447 was a package consisting of Fisher 474 receiver, JBL X-24 speakers and BSR 510 AX turntable for $657. In addition to advertising space, Levitz is committing floor space to surround sound. Customers have access to operational components in varying price ranges set up in well-appointed listening rooms. The TV and appliance chain also handles Masterwork, Sylvania, JVC, Magnavox, Garrard, Dual, Koss, Pioneer and other better-known audio brands.

ON DVD ANNIVERSARY. Washington, D.C.'s Custom HI FI just wrapped up a nicely-executed anniversary show featuring a decoration and display of new items with distracting little 4-channel emphasis. The Fisher 495-T AM/FM 80-watt receiver was promoted at $199; Sherwood's S7200 AM/FM 150-watt receiver carried a $297 tag and the Technics SA-6000X receiver sold at $277. Custom is currently offering a three-year guarantee on teete on receivers, amps and tuners and a 5-year free-parts guarantee on speakers. Sun Radio also isn't being overlooked in D.C., however, either at home or in auto merchanise. Sun Radio, just wrapping up a successful promotion of Masterworks 2/4 channel matched components for $298, with a special twist. With the package ($946 AM/FM stereo receiver. Linear Suspension 2V2 two-way speakers and TS-310X automatic changer with Share), Sun threw in a 24-channel 8-track stereo tape player at the $298 price. And Apple, Electronics, which handles Craig, Panasonic, Sanyo and Pioneer, has been promoting a car model for $690.

WARRANTY WAR: In this day of consumer savvy, warranties are getting a lot of attention in retail advertising. Audio and Electronic in New York is currently boasting a 10-year warranty on what it calls "the total system, not just one of the components." The firm claims its warranty is the "strongest in the industry, even stronger than the manufacturer's warranty."

FIELD THE PRICE OF THREE: Also in the New York metro area, Atlantic Sound has been advertising its combo amp and decoder. It works this way. On a KLH Model 30 compact music system, for example, Atlantic advertised a $400 "list price," a $299 "average selling price" and a $349 "some below low.

Tape/Audio/Video

Retailing Spotlight
By Ray Brack

Vidisk Panel
‘Optimistic’

- Continued from page 38

Vidisk Panel
‘Optimistic’

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‘Optimistic’

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Vidisk Panel
‘Optimistic’

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‘Optimistic’

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Vidisk Panel
‘Optimistic’

- Continued from page 38
Update From Asia

Continued from page 39

Sonomoto 3M is planning to market Scotch-Film tape, industry sources say. An "educational" lecture by Naoru Buka, chairman of Sony Corp., is scheduled for opening day for the 23rd All Japan Audio Fair, Nov. 6-10. Prime has developed an electrostatic condenser microphone with built-in IC for marketing by the end of this year. Cost of the IC EM will be twice that of competitive devices, the manufacturer says, with fully automated production set for 500,000 a month. The 75 Japan Electronics Show is scheduled for next Oct. 1-7 at the site of the Osaka International Trade Festival. The "Pioneer Sound Creation Center" was completed Oct. 1 within the manufacturer's Meguro headquarters at a cost of 200 million yen ($566,000). The new sound recording facility will be established as a separate corporation, says Takeo Yamamoto, head of Pioneer's audio research laboratory. His company has a 25 percent corporate interest in the Warner-Pioneer joint recording venture.

None of the exhibits at the '74 Japan Electronics Show (JES) and/or the Video Information Fair (VIF) have revealed any commitment to the video disk. Sanyo, which has opted for the TFD system, didn't even participate in the 2nd VIF and industry sources say, King Record's long-time Tedec affiliate would have taken part, too, if Sanyo had anything to show. At this juncture, Hitachi also is re-evaluating all videodisk systems. Judging by attendance at both the JES and VIF, consumer home video interest is at a low ebb. EIAJ estimate for JES attendance was 350,000, about equal to last year, despite concurrent People's Republic of China Exhibition that overlapped last five days. Crowds were way off at VIF, Sept. 27-Oct. 2 at the big Tokyo department store, with Akai, Fuji Photo Film, Hitachi, Sharp, JVC, Matsushita (Panasonic), Mitsubishi.

Rank Planning U.S. 'Invasion'

Continued from page 38

Rank's purchase of Wharfedale, and Rossi reports the Rank Organization and K&C are now talking about the future of Wharfedale in America. Leak and Wharfedale products now are marketed in Canada by A.G.S. Electronics. Rossi was in the U.S. last two weeks to locate an importer/distributor, and was looking for either a large manufacturer's rep or a medium-sized distributor who can expect extensive support from Rank. As a London-based multinational conglomerate, Rank had pre-tax profits of $171 million last year. RRI, formed in late 1973 as the umbrella for all consumer electronics interests of the group, reported sales of $153 million last year in audio and video products, including such lines as Arena, Bush, Dautetz, Heco, Murphy, Leak and Wharfedale. Rank Audio/Visual is an importer of Akai and Rotel units for the U.K. The Leak line to be sold in the U.S. described as high-end by Rossi, includes a $650 receiver, $550 and $450 amplifiers, four speakers from $600-$150, a tuner, turntable and cassette deck, last produced by a Japanese company. A 4-channel line was considered and then dropped by Rossi after an extensive study of the U.S. market.

WASHINGTON—The all-channel radio bill that would require all auto radios to receive both AM and FM apparently will not be scheduled by the House Commerce Committee until next session, when they expect it will have a better chance of passage.

The bill (H.R. 8266) had been unexpectedly limited to car sets during a pre-Labor Day recess hassle (Billboard, Sept. 14) in the House committee. The Senate had passed in June an all-channel set bill (S.585) encompassing both auto and home radios, exempting sets costing $15 or less.

With auto manufacturers already lobbying against the bill, its prospects are doubtful as evidenced by the House action in postponing a floor vote. And should it be passed, a Senate-House conference would be necessary to compromise the two versions.

Proponents of an all-channel radio reception bill included the broadcaster associations, both commercial and non-commercial broadcast stations, who say the law is needed to strengthen FM service. Opponents claim the bill denies the consumer the choice of an inexpensive AM set in his car, or home, and will add to the cost of new radios when bought.

Car stereo manufacturers, who have seen the steady growth of combination AM/FM/FM multiplex sets over the last few years, are watching the proceedings with keen interest, since a favorable vote would give the automarketsyet another push.

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Copyright material
Music & Tape 'Bargain Buys' Depressed In Slow Mart

- Continued from page 8

house, 1% to 4%; GRT, 1% to 1; and ABCO, 2% to 5.

All companies on the New York Stock Exchange and American Stock Exchange that are listed on Billboard's quotations are trading today below their 52-week highs.

In the tape area, Superco have a 1974 high of 25, a low of 9% and is now trading about 11%. They are currently trading at about .55, below its high of 6% in 1974, and an 11% this year, trading at about 3.5, just slightly above its low of 25c. Cetron is trading at about its 1974 low of 5c, down from its high of 1c; and Craig is also trading at about its yearly low of 1c, with a 1974 high of 5.

The two Japanese companies, Sony and Matsushita are trading at about their lows. Sony at 5c with a 1974 high of 10c and Matsushita at 12c with a high of 17c.

This Week's Legal Action Major Deals

- Continued from page 8

Tigers were alerted to an important announcement Oct. 10 on the company's future plans in the U.S.-Vietnam TV business, final outcome of discussions may be several weeks in the offing, with a number of key points to be covered.

The Rank Organisation, another of Europe's multinational giants based in London, unveiled a second crack at the growing American audio market. Rank Radio International overseas sales manager, has spent the last two weeks talking to prospective distributors or reps for the Lead audio and Hero speaker lines, and perhaps Wireless, which is now in Tape (Audio/Video). Lead and Wharfedale units were distributed on a small scale in the mid-sixties by a British-backed Long Island firm, but this will mark the first distribution result by Rank for its major audio line.

Court Will Hear Royalty Hassle

LOS ANGELES—The long standing problem of who-gets-what in a multiple company publishing deal will be aired in Superior Court here.

Cinema Songs Inc. contends that its share of royalties should be computed on net sums realized by John, whereas defendants Bing Crosby Productions Inc., and Joe Muro, have ended up with royalty interests to be paid on net sums received by John and Berman, Inc.

The complaint states that the December 1972 settlement was a violation of this provision. The suit, filed in Superior Court in 1973, took the complaint that the writing failed to protect the rights of record companies in the arrangements, resulting in profit loss for the label.

MCA Sun Elektra

LOS ANGELES—MCA Distributing Co. is suiting Elektra Records for $14,928,100 in delinquency in Superior Court here.

MCA contends the amounts due for goods delivered over the past few years.

VESSEL BLAUPUNKT POSTERS

The World's Greatest Stars

B.B. King

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FORMER CODICIL TO JUDICIAL DECEASED

EXECUTORS OF ESTATE OF

THE DECEASED

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GENERAL NEWS

Music & Tape 'Bargain Buys' Depressed In Slow Mart

In this week's legal action, major deals are discussed. The text mentions the legal action surrounding the MCA Sun Elektra lawsuit and the court hearing on the royalty hassle. The music and tape industry's 'bargain buys' are significantly depressed in slow market conditions. The text highlights the challenges faced by companies in the industry, including Sony, Matsushita, and Rank. The legal action includes a suit by Cinema Songs Inc. against Bing Crosby Productions Inc. and Joe Muro, concerning royalty interests. The court hearing in Superior Court is also discussed.
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AMERICAN RECORDS AND TAPES EXDUCT. Looking for records to sell. Write to: Whiskey River, 1101 W. Washington St. Chicago, Ill. 60610. Phone: (312) 876-7676, Telephone: (312) 876-7676.

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New Disk, Tape Hikes in U.K.

Phonogram's last price increases announced in March, there was restructuring of prices in July to accommodate the reductions brought about by the recent changes in VAT. Marketing manager, Ken Maliphant says: "We are not planning to raise prices in the near future, but we are watching out for possible changes in VAT.

The recommended retail prices of Precision Tapes were also increased this week. Cartridges and earphones will now cost $2.85, an increase of 40 cents. Mid-price cassettes and earphones offer $2.55, an increase of $0.06.

The new prices for tapes and earphones will be effective from the 1st of November. We are also increasing the prices of some of our high-end products, including Cartridges and earphones.

Abba Disk Dates Hurt Euro Tours

COPENHAGEN — Abba, the Swedish group who found fame winning this year's Eurovision Song Contest, have not yet set their tour dates for the first time in the UK. However, it is known that they will be touring the UK in November, playing at several venues across the country.

DJM Plan Aids Dealer $1

LONDON — DJM Records has announced a plan to help their dealers in the UK. The plan will help dealers increase their profits and offset the increasing costs of doing business in the UK.

The plan includes a reduction in wholesale prices and an increase in retail prices. Dealers will be eligible for a rebate of 5% on their purchases, and a 10% increase in retail prices. Dealers will also be able to earn a 2% commission on all sales.

DJM's sales and marketing manager, John O'Mahony, said: "We want to make sure that our dealers are able to stay competitive in this market, and that they are able to make a fair profit on their sales."

DJM plans to implement these changes in the next quarter, with a phased roll-out across the UK.
THE ALLIANCE HEARD ROUND THE WORLD.

RCA and T.K. Productions are going to make beautiful rhythm and blues together. Because T.K.'s "Miami Sound" will now be distributed internationally by RCA.
International Light Music Fest Shines in Venice

VENICE—Famous composers, conductors, artists and singers made this city the Italian capital of show-business for one week, during the 22nd International Light Music Festival, organized by Gianni Ravera.

The final night featured a selection of the best of Italian artists and Italian singers presenting extracts from their new albums or on release here. They were: Leo Sayer, CBS, from Britain; Astor Piazzolla, Carosello, from Argentina; Gerry Mulligan, from the U.S. and the Italian contingent: Orietta Berti (Phonogram), Gigliola Cinquetti (CGD), Marcella (CBS), Caterina Caselli (EBroken), Mina Martini (Ricordi), Gilda Giullianii (Arion), Ornella Vanoni (Arion), Iva Zanicchi (RE), the solo male singer Sergio Endrigo (Ricordi), and the two-girl, two-men vocal team Rische E Poret (Fonit-Cetra).

A "deferred decision" competition includes a prize for the artist whose album sells the best during the coming year up to the next Festival. This year's winner was Gigliola Cinquetti, with the LP release "Sassara Ballo Il Sciuco.

First night was devoted to members of the International Festival. It included songs by singers and conductors, including Nino Rota, Armando Trovajoli, Umberto Guarnieri, Ennio Morricone, Piero Piccioni, Pino Cola, Rino Rorini, Berto Peso, all presenting hit songs.

Guests of honor at this performance were movie stars Monica Vitti and Alberto Sordi. Other personality attending were: Mireille Mathieu, Kajyna Rampi, Oscar Valdambrini, Ezio Deodato, Caterina Code, Sylvania from the U.K., and the James Last orchestra.

Second night was handed over to "happy music" otherwise for a good mood, performed by cabaret and theatre artists, including Ennio Montesarchio, Elio Rivese, Pasquale Tassino, Dino Sarti, Angela Luce, Gigi Proietti, Ricci Grain, guest of honor was the versatile musical actor Renato Rascel.

Specter Sound Album Promo Set by K-Tel

LONDON—TV merchanti K-Tel is planning to launch a compilation album built around the Phil Spector story. "Spectacular," the LP will be issued for the Christmas season under the title "The Definitive Story of Specter," and it will include a massive promotion that has accompanied previus K-Tel releases.

Naphtha Pinch Seen No Affect On French Trade

PARIS—A threat that naphtha might be rationed and so interfere with disk production in France is not worrying the industry at the moment. M. Masson Foret of CIDD says that it is just one of many projects and he knows of no firm intention to cut supplies.

Nevertheless, the government's war on waste and the reduction in the quantity of oil imports could be felt by the record industry.

However, it looks as if a friendly arrangement might replace rationing. This would mean that all those concerned would get together more or less quickly, and the authorities, to work out the quantity of raw material the plastic industries needed and how it should be distributed.

This, it is hoped would reduce supplies to a pylod level.

While many industries might well need raw material because of the economic situation, this is not likely to apply to the record industry, which has an ample stock of supplies to expand. If the producers increase prices further and imports take greater cuts, then production could be affected. On the other hand, the authoritative cut in the use of fuel oil might well leave more oil available for industry in case there would be no ill effects.

Mr. Sales of Cassettes Dip In England

LONDON—U.K. manufacturers' sales of cassettes, which contributed to the April-June period were slightly down on the same period of 1973—business generally is down, but re- remainder of the year are regarded as being good enough to take up the slack.

According to figures published by the European Tape Industry Assn., home sales of cassette tape were 2.7 million copies with cartridges running at 1.2 million copies. Corresponding figures in the 1972 period were 2.8 million and 1.6 million, respectively. More serious though is the downward trend in sales being experienced this year, for the January-March survey showed home sales at 3.2 million copies, while car- tridges totalled 1.6 million copies.

Comment ETIA chairman Henry Paterson, "The figures are at practically the same level as last year and considering that 1974 has been a tough economic year, that is very good. Cartridge figures have dropped by about 25 percent, but the figures seem to fall in line with the experiences of most manufac-

Paterson added that there were signs of the tape market building for Christmas and felt that the second quarter figures were a reflection of a seasonal decline rather than a definite trend.

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RUSH HOT ON CIRCUIT

TORONTO—Rush, recently signed to Mercury Records in the U.S. by their management firm, SRO Productions, headed by Ray Dotsch and Mike Witter, and American Talent International’s former executive vice-president, Ira Blocker, are experiencing an exceptional reaction to their concert appearances. They have sold out records in equal numbers and they have set their own record sales in Los Angeles. They will also play such cities as Chicago, Milwaukee, St. Paul, Charlotte, Detroit and St. Louis over the next few months as well as taping a Don Kirshner Rock Concert television special and The King Biscuit Flower Hour for radio.

The band’s first single from their first album “Rush” is entitled “Finding My Way.”

Neil Peart recently confirmed the music influences of such bands as the Beatles and Pink Floyd. The group is produced by Don Kirshner, the president of Norman Records in New York and their American manager is Ira Blacker, who recently left ATB to form his own I. Mouse Management company.

ON WITH A RUSH — The Canadian group Rush stop in New York in a long-term tour and a film. The group is currently booked to play with the Canadian tour and Woodstock Woodstock with a line-up of fully 10. Space the band had booked a tour of the Detroit area and the Woodstock Woodstock circuit.

Toronto — The Toronto group Rush has recorded a new album which is due to be released in the U.S. at the end of the month. The album, which is an eclectic mix of rock and roll, blues and folk, has been produced by Don Kirshner, who has produced a number of hits for the group.

RUSH IN CLEVELAND — The Canadian group Rush is playing to a packed house in Cleveland at the Cleveland Arena. The group, which has been compared to the Beatles and the Rolling Stones, has been playing to sold-out arenas across the U.S. and Canada.

From the Music Capitals of the World

TORONTO — Polydor’s director of arts, Frank Gould has announced the signing of a long-term agreement with Scepter Records for distribution in Canada of the Scepter and Castlewood catalogues. Jack Hapman and Gould negotiated the deal with Gould for Scepter. Initial releases for the labels are “Do It, Do It” by the J. B. & The Student and “Who’s Sorry Now” by the J. B. & The Student. The J. B. & The Student are a well-known soul and R&B group from Chicago.

Beeley-Connell Management, which represents the Down Town Blues Band, are also working with the newly-formed band, Whiskey Joe. Buchner-Overman has expanded his management role to include several other acts in Canada, including the Down Town Blues Band. The group is managed by Graham Oliver, who is also managing the Down Town Blues Band.

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The Need To Be
by JIM WEATHERLY

THIS WEEK:
BILLBOARD 28
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RECORD WORLD 32

FROM THE ALBUM
The Songs of JIM WEATHERLY
BDS 6608

WRITTEN AND SUNG BY A MAN
whose personal feelings have become a part of our own lives.
ON BUDDAH RECORDS AND AMPEX TAPES

Spotlight...  

NEIL DIAMOND—Serenade, Columbia PC 32919. Song poet Diamond has continued his ageless, melodic artistry. With this release, Diamond has further established himself as a musical talent, capable of writing songs of true substance. The recording and musical backing on this album are also outstanding and there is truthfully not one weak song. In fact, several of the tunes are poetic masterpieces. Diamond has never revealed himself so completely and it is for this rare son that listeners flock around him. It has something for everyone from the young to the very old, and the songs are arranged so that one song leads your ears into the next. This is a master album from one of the truest performers ever to emerge.

Best cuts: "I've Been This Way Before", "Rosemary's Wine", "Lady Magdalene", "Lover's Lane"—the SONG OF THE YEAR.

Dealers: This album is a must for store display and ample space will sell many units. The packaging is also noteworthy.

The Mardi-Gras & Salsa, MCA MCA 2120. Super-catchy mid-vintage period Who collection that raises question of how many other major acts have equally superbly material involved in vocals. Songs & productions not dated in any way despite being several years old. Peter Townsend's outstanding inner notes credit bassist John Entwistle with assembling LP while rest of Who were previously cut by their managers. Cuts are by no means out-takes, they were generally intended for grandiose multi-media projects that never came off. Samples is the full Who performance of "Pure & Easy", which was first unveiled on Townsend solo LP. A delightful package. Best cuts: " Hezbollah", "Love Me Enough", "Sweet Surfer Girl". Dealers: This is 1974 annual Who LP with one of rock's greatest collectors in top form.

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JETHRO TULL—War Child, Chrysalis CHR 1667. One of rock's biggest attractions is back in top form after a period of relative inactivity. The cuts show that Tull leader Ian Anderson has returned to his most commercial "ticker tape" mode. Tull's characteristic interplay of guitar arrangements, organ riffs and Anderson's flute blasting and insinuating vocals moves the goliath as before. It's all indeliable and slowly absorbing and musical material and his song structure is well thought through. Best cuts: "Swallow Away", "War Child, "See London." Dealers: Because of tin jacket and make sure customers don't mistake this for a war album.

The Youngherths—A Taste Of The Youngherths, Century 1974-354. Fair vocal work and nice string backing for this soft soul LP. Label's ability to break names should tell the tale here.

Best cuts: "Wake Up And Stand", "What If It Takes To Win Your Love.

WILLIE JACOBS—Caught Up, Spring SP 6703. A full-fledged soul concept album with the cleverly chosen songs connected by a lot of funkiness rapping to create a story of a woman's ill-fated affair with a married man and her ultimate start on a new life.

Best cuts: "I'm Tired Of Fighting", "All I Want Is A Fighting Chance.

The PEPPELS—The Peppeps, Event EV 6901. This basically instrumental soul two specialists in and is master of symphonic effects, thanks to leader Mat Cameron who has involved all his body and situation. There is plenty of instrumental backing for Carter's vocal expertise. He knows how to get it down while keeping the vocals to a low key but his band is of considerable size. The CD is handily divided into sections and there is something for everyone, from the young to the older. Best cuts: "Hot Caramel", "Besame, Besame", "Pepper Box".

THE FATBACK BAND—Keep On Steppin', Event EV 6902. For once, the encore's club intro about how this is one of the handsiest bands around does not start the album with a bang. This tracks down and funky to the nth degree. Listening to the album has got to get your head dancing. Almost as good as being in an après hours joint. Best cuts: "Stuff", "New York Style".

Love Unlimited—In Heat, 20th Century 1974-443. This show their usual smooth style which should appeal to soul, pop and MOR fans here, with the production work of Ray Wonder still evident but not diminishing. Lead and tenor vocals blend well with each other and with the heavily orchestrated musical backing, and material varies from excellent ballads to more national soul type cuts to good-time songs reminiscent of some of the New York female groups of the fifties. All are well-suited to the featured LP to the singing to the production to the arrangements of White and Gene Page. Several potential singles here which could benefit from a few more dubs.

Best cuts: "I'll Tell You, Say, It's Such A Beautiful Day", "I'm Helen, I'm Helen, Nor, "I Need You, I Need You, I Need You, "I'm Helen, I'm Helen, Nor"

Dealers: Cover portrait makes for good display.

JAZZ

MICHAEL WHITE—Go with The Flow, ABC-Impulse ASH 19792. Impulse's latest offering sounds as if it's been around for ages. "You Don't Know How Good You Got It" and "You Don't Know You're Good" are examples of the way Michael White has built up his reputation for years of hard work and dedication. The songs are well written and performed, and the result is an album that will appeal to a wide range of listeners. Best cuts: "I'm Gonna Be Your Baby", "Sooner Or Later", "Blue Snow".

Dealers: Place with small groups.

JOHN COLTRANE—His Greatest Years Vol. III, Impulse ASH 19792. These 10 cuts range from early 1950's to 1962, and are a recreation of softer, smoother times in a jazz album.

Best cuts: "Dear Lord", "Nature Boy", "Welcome".

ELVIN JONES—The Impulse Years Vol. II, ABC-Im pulse ASH 19792. This is the second volume in a series of albums that celebrate the music of Elvin Jones, who is widely regarded as one of the greatest drummers in jazz.

Best cuts: "Glow, " "Glow, " "Blue Snow", " "Blue Snow", " "Blue Snow".

DUKE ELLINGTON—Ellingtonia Vol. 2, ABC-Im pulse ASH 19792. There are 12 cuts on this release, and Duke's playing on two of the tracks is as good as ever. The rest of the album is filled with great music that has stood the test of time.

Best cuts: "Glow, " "Glow, " "Blue Snow", " "Blue Snow", " "Blue Snow".

Dealers: Search both Latin and jazz for this category. Other wise stick to jazz in these albums.

BELL MARRUS—Washington Mall, Ill, ABC-Indigo KG1319. Bell's Northern Mall should scare quite handy with this Miles Davis masterpiece. Unlike many other masters big band, Miles changes the pace of the album with a few "skittles" in his quintet, and the result is a perfect blend of jazz and funk. This album is a must-have for any jazz fan.

Best cuts: "Glow, " "Glow, " "Blue Snow", " "Blue Snow", " "Blue Snow".

Dealers: Stick in Latin jazz and jazz in these albums. With many open new doors with this effort.

(Continued on page 58)
There are as many winners on Spring/Event Records as there are on Hollywood Squares.

We've got six new fall releases at Spring/Event Records. Everything from the popular game show's first album, "Zingers From The Hollywood Squares" to the incredible talents of Millie Jackson, Act I, The Fatback Band, The Peppers, and an all-star album of non-stop dancing called "Disco Party!"

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"I've Got The Music In Me"

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Just released from their newest album. On London Records.

Produced by Mike Vernon for The Crystal Jukebox.
War Babies have come of age.

Daryl Hall/John Oates

"War Babies:" the excitement of a different brand of sophisticated rock.

Produced by Todd Rundgren.
On Atlantic Records and Tapes
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**Notes:**
- Reissues typically come with bonus tracks.
- Prices and suggested list prices may vary based on market conditions.
- Reissues often include remastered versions of the original recordings.

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**Additional Information:**
- Top LPs & Tape is a guide to popular vinyl records and tapes from various artists.
- Suggested list prices are estimates provided by the guide.
- The accuracy of the suggested list prices is subject to market fluctuations.

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**Website:**
- www.americanradiohistory.com for more detailed information.

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- Compiled from various sources including record companies, collectors, and music historians.

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**Editorial Note:**
- The guide does not endorse or recommend any specific purchase decisions.
- Read reviews and comparisons from multiple sources before making a purchase.
BARRY MANILOW'S SECOND ALBUM

IT'S JUST AS SENSATIONAL AS HIS FANS PREDICTED IT WOULD BE!

ALBUM #1314 ON BELL RECORDS

MORE OF THE BRILLIANT SOUND, SONGS, AND SHOWMANSHIP THAT MADE HIS RECENT TOUR A SOLD-OUT SUCCESS EVERYWHERE!
Disk Companies Receiving '75 Grammy Awards Forms

NEW YORK—NARAS has begun inviting record companies to submit their recommendations for the 17th Annual Grammy Awards. Entry forms have already been mailed. Members of the Academy will receive entry forms this week.

Record companies which have already submitted forms for the first half will receive the second set of entry forms under the new entry plan will receive additional forms for product released between April 16 and Oct. 15. Those who have not participated in this plan will receive forms for product released during the eligibility period.

The deadline for the return of both sets of forms is Oct. 18.

Recording industry members and record companies will comprise the Pre-Nomination List, to be mailed April 16, to Atlantic Records.

Bay Area Distri

Continued from page 6 with an order or for information anymore.

ARS has taken other steps to improve the position of the independent dealers who are their best customers, via a vis the large retail chains. "We were the first stop on the Bay Area to solicit ad dollars from manufacturers for small and middle-size retailers.

All Record has a new in-house ad agency which in many cases handles the entire procedure from writing the ad to placing it in print or on the radio.

ARS also provides their accounts with exclusive retail on CDs and LPs. The company was marketed in the soul market when it started, and they now work on pop and country. It also offers a full catalog of inventory of inventory times a year. Many dealers in our area are very happy to order from the ARS warehouse to shop themself.

They "like a new kind of shopping", says one retailer. "People like to look around, and that way they're reminded of things they might want to order a second time.

Dealer Traffic 200 to Concert

LOS ANGELES—Jim Green

wood has closed his 11th Licorice Pizza record store in the early 60's and took 200 employees to the Fo

rium in charter buses so they could carry the heavy equipment. The party was at John city.

To spread further enjoyment among regular concertgoers, the store also had a guest picker pass and hundreds of free ballads and lico

candies.

Billboard's Recommended LPs

ACCUGA LARBUS - Cyprus, RCA LBL 1-5004. Headed by a young singer who has studied classical with two of his parents, this album has a strong element of folk music. A well-crafted, thought-provoking piece by a young composer.

SABBA MANLID—Barry Maniow, RCA 12131. Much more powerful effort than the earlier talent/singer/arranger's effort last year. A truly fine recording. Should be a big hit to the music business. Best cuts: "Woody, You're Getting Old," "The Times They Are A-Changin'"

ZAMANDO—Johannesburg, RCA 12141. Another of the best of the recent recordings. Originally recorded in South Africa, this group has an excellent sound with a variety of instruments. Best cuts: "Dogwood," "A Song You Love"

HELD—David Hidalgo, RCA 12145. Fine debut album by a young singer who has studied classical with two of his parents, this album has a strong element of folk music. A well-crafted, thought-provoking piece by a young composer.

R.D.O.—The Righteous Boys, RCA 12136. Another of the best of the recent recordings. Originally recorded in South Africa, this group has an excellent sound with a variety of instruments. Best cuts: "Dogwood," "A Song You Love"

T.D.R.—The Righteous Boys, RCA 12136. Another of the best of the recent recordings. Originally recorded in South Africa, this group has an excellent sound with a variety of instruments. Best cuts: "Dogwood," "A Song You Love"

H. G. L. M. D.—Hank Greenberg, RCA 12148. Fine album by a young singer who has studied classical with two of his parents, this album has a strong element of folk music. A well-crafted, thought-provoking piece by a young composer.

EPAS—The Righteous Boys, RCA 12136. Another of the best of the recent recordings. Originally recorded in South Africa, this group has an excellent sound with a variety of instruments. Best cuts: "Dogwood," "A Song You Love"

PHILADELPHIA—Philadelphia, RCA APL 11000. The first effort from a soul outfit that is largely instrumental. While most of the album is a collection of recent soul classics, the first song is a commendable effort in the material he recorded for Atlantic. The album is a collection of soulful and rhythmic cuts with a strong rhythm section.

DON PRESTON—San Francisco, WCBS FM 4102. A fine effort from a soul outfit that is largely instrumental. While most of the album is a collection of recent soul classics, the first song is a commendable effort in the material he recorded for Atlantic. The album is a collection of soulful and rhythmic cuts with a strong rhythm section. Best cuts: "Keep On Dancing," "I'll Be Watching Over You"

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"Quite simply the finest singer in the history of popular music."

Peter Clayton in Henry Pleasants' The Great American Popular Singers.

Peggy Lee
"Let's Love"
On Atlantic Records and Tapes.

Produced by Dave Grusin, Peggy Lee and Paul McCartney.
La Costa’s Love Train is Here...
and the Country is Climbing Aboard!
“Get On My Love Train” (3945)
La Costa’s Hit Single
is Now the Name of Her
New Capitol Album (ST-11345)
Produced by Norro Wilson for L & G Music Productions, Inc.

La Costa

Get On My Love Train
Take Control
He Took Me For A Ride
Rings And Circles
I’ll Have To Say I Love You In A Song
I Wanta Get To You
That’s What Your Love Has Done
Country Girl
I Can Feel Love Growing
Sugarman
Get On My Love Train