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Some mass merchandisers of recorded product estimate that their 8-track volume has risen by some 20 percent over the past year as a result of more vigorous enforcement of antipiracy laws, the passage of new legislation and favorable court actions.

While industry-wide statistical information is unavailable, a check of key merchandisers across the country has returned a unanimous opinion that competition from unauthorized tapes has declined during the last 12 months. But all feel the battle is far from won. They warn against complacency, and insist that much remains to be done to eliminate piracy as a marketing threat.

“Our tape business has increased considerably,” says David Lieberman, of Lieberman Enterprises, headquartered in Minneapolis. He reports that 8-track now accounts for 35 percent of his total volume. A year ago, when piracy was at its worst, the 1,500 location chain realized only about 18 percent of its goss in tape.

The Lieberman chain operates in 25 states. Biggest upsurge, as expected, has been in those states with apiracy statutes. But even in those areas policing still uncovers gas stations, truck stops and “hole in the wall” locations carrying pirated tapes, he says.

For U.S. Records, the 700-outlet national chain in the Dickson International complex, tape sales have increased “at least 20 percent” over the past year. "Bootlegger competition has really slowed down," says Manny Getman, the chain executive who headquartered in Somerset, Mass. Many former pirates are “now trying to go legit,” he adds.

In Florida, where the state apiracy law recently survived a court challenge, spurious tapes are no longer handled by mass merchants, says Allan With of United Record & Tape Industries. He estimates that 95 percent of pirate volume has been squelched. The firm, which services 600 outlets in four Southern states, has experienced a 10 percent jump in Florida tape sales since the statute was upheld just two and one half months ago.

Work is hopeful that the pattern will be repeated in North Carolina when that state’s apiracy law becomes effective next January.

(Continued on page 10)

Piracy Crackdown Spurs Legit Tape Sales
By IS HORIZON

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(Continued on page 10)

Concert Promoters Battle Zooming Rock Star Prices
By JIM FISHER

NEW YORK—The nation’s inflationary spiral is forcing concert promoters to package all but top-draw rock entertainers, in a show designed to keep boxoffice attendance high and ticket prices low. The move comes despite dissatisfaction among many medium-range acts who resent appearing in any concert unless they are billed as the headliners.

However, according to many promoters, the secondary acts are not filling houses as headliners, and in the face of the tight money situation, it’s in the best interest of both the package acts to fill houses or struggle through with slim gate receipts.

The promoters stress that the need to package applies only to medium or secondary acts. Top draw attractions in the genre of Chicago, Elton John, Bob Dylan, Crosby, Still.

(Continued on page 10)

‘Non-Stop’ Disco Album Springs Out
By JIM MELANSON

NEW YORK—Spring Records is looking to market a “non-stop music” discotheque album to retail locations both within and outside the traditional record sales chain.

Describing the “Disco Party-try” LP as an “industry first,” Bill Spitalsky, Spring vice president, says...

(Continued on page 10)

Hall of Fame Kudos To Bradley and King
By BILL WILLIAMS

NASHVILLE—Owen Bradley, generally credited with starting this city’s “Music Row,” and Frank “Pee Wee” King, the man who composed the official state song, were inducted into the Country Music Hall of Fame last night.

The event constituted a portion of the nationally-broadcasted (CBS-TV) Country Music Assn. Awards Show, which saw Epic’s Charlie Rich named Entertainer of the Year. It was one of two awards to Rich, the only double winner.

Bradley had praise for the late Paul Cohen, who was instrumental in assisting him in a re-start of the industry in the early 1950’s after an earlier abortive effort. Bradley, vice president of MCA, pioneered many of the areas of growth of country music.

(Continued on page 52)

FM’s Profit Improves as AM Overtaking Is Sighted
By CLAUDE HALL

NEW ORLEANS—FM radio will overtake AM radio “about 1981,” according to T. Mitchell Hastings Jr., president of WBNM-FM in Boston and one of the founders of what is today known as The National Assn. of FM Broadcasters.

The group was organized about 15 years ago and Hastings was the speaker Sunday (15) at the FM Pioneers Brunch at the Fairmont Hotel here on the concluding day of the 15th annual NAFAFM convention.

The speech was an update to a talk based on an FM study by the Harvard Business School back in March 1963 called “The Future Is FM.”

In a current study by the Harvard...

(Continued on page 24)

Fuji Spends $30 Mil For Audio Tape Plant
By RADCLIFFE JOE

NEW YORK—Fuji Photo Film USA is laying out an excess of $30 million to equip a recently acquired blank audio tape plant in San Diego.

The move comes in the wake of reports earlier this year that the Japanese photo firm was studying the U.S. blank audio and videotape markets following an announcement that Columbia Pictures Industries would not longer distribute its broadcast videotape in this country (Billboard, July 6).

SUPERSONIC is said to be one of the hottest bands in the U.K. and their new album "COME OF THE CENTURY" is creating a big hit that the album was co-produced by Ken Scott of David Bowie, Bill Coulson and Mahavishnu Fame. On A&M Records (LP 4311).

MINNIE RIPERTON: THE VOICE OF AN ANGEL. HER FIRST SOLO ALBUM AND A TOUR THAT'S SET CITY AFTER CITY ABLAZE HAVE MADE MINNIE ONE OF THE YEAR'S FASTEST BREAKING NEW ARTISTS. "PERFECT ANGEL:" ON EPIC RECORDS AND TAPES
For him to leave a good home, there's got to be a good reason.

On tour at last.

Produced by Norbert Putnam of Code 615 Productions, Inc.
**SCHAFER PLEADS GUILTY**

**U.S. Wins 2nd Antipiracy Trial**


The trial, which began Wednesday (16), was the second major prosecution of an alleged tape pirate. The U.S. government in March had prosecuted a tape piracy case against Richard Tate, Los Angeles unli-
censed duplicator, and three co-de-
defendants (Billboard, Aug. 3).

The Justice Department has agreed to drop charges against Schaefer’s son, Sam, and Schaefer himself has agreed to resign as presi-
dent and director of Custom Recording Co. Schaefer has agreed to stop any distribution of tapes he had produced prior to June 30, 1972, and to date of the government’s piracy charges against him. The govern-
ment’s charges stem from 131 counts of tape piracy dating from March 6, 1972, to January 1973 (Billboard).

Schaefer has claimed that all tapes he manufactured since that date are sound-alikes and so are legitimate, but he admitted that earlier tapes were pirated. He further agreed to open all tapes in government in spec-
ification and list all of the pirated tapes he produced before June 30, 1973.

Judge Lewis, a senior judge from Alexandria, Va., who is substituting in this district because of clogged dockets, cleared Schaefer’s son, Charles E. Simons Jr., originally scheduled to hear the case.

Robert Weidner of the criminal division of the Justice Department, who was assistant U.S. Atty. Herlong in the Schaefer case.

A Model: Thom’s Harmony House

**Michigan Retailer Turns Annual Inventory 8 1/2 Times**

By JOHN SIPPEL

LOS ANGELES—Harmony House, 4000 Wilshire Blvd., has a tape retailer in the Detroit suburb of Hazel Park, turns its $200,000 inven-
tory at retail five times in the last first and half hour during.

Owner Carl Thom, who opened his first recording commercials for a block of his present location, attributes his success and broad in-
ventory to his system of keeping close ex-
clerkship of his employees.

“All our people have buying re-

sponsibility. It makes them feel they are more a part of the store. They make our inventory systems work,” Thom says.

When, for example, a patron asks for title not in stock, the clerk has the choice of ordering in the record and telling the customer he can call or come in to see if the title has come in or go as far as asking to give the customer’s name and phone number and address and notifying him when the record is in.

Of the personnel do the latter. A call for a new title not in stock usually will be filled within an order for several copies, Thom says.

Proper broad inventory warrants promotion. Thom feels that music checks from the U.S. and Canada indicate buyers as far as 120 miles to this.

Trish Gosselt, tapes manager, stocks 500 reel-to-reel titles. She watches display for 30 different titles in three tape configurations that per-
differ its counterpart, generally sells for $1.50.

With each tape, the buyer gets a printed tape warranty guarantee against factory defects for 30 days. Miss Gosselt also sells Columbia, Memorex, Soundcraft and Capitol blank tape. Around one-quarter of

**New Disco Feature**

LOS ANGELES—Billboard ex-
pands its coverage of the disco-
tique with a weekly column of what’s hot and what’s not, getting acceptance in its new Disco Action column debuting this week on page 22.

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**Klein Plans Major Song Fest Changes**

**By BOB KIESCH**

NASHVILLE—A number of changes will be made in the 1975 American Song Festival, primarily in the area of promotion, categories of songs and division of prize money, according to festival president Mal Klein. Klein has also agreed to expand the Festival in that country and promote and solicit entries from Japan. The film airing for the acquire of the 1974 Festival in Japan as well. Klein is currently “looking for and talking to representatives of other countries to work with us in planning and computerizing the Festival.”

Some 4,000 of last year’s 6,000 en-
terries were from nations other than the United States with virtually no public notice.

As for changes in entering the festi-
vals, things are arranged this way so that a contestant sent a $185 entry fee and received the entry kit which included a casette.

“Next year,” says, “people will be able to pick up an entry form at a place of business, such as large retail department stores. They will buy a cassette, record their song and send the tape entry form and be in all at the same time.

It means a one way process rather than sending in a form, wait-
ing for a cassette to come back from us and then having the entry mail it again. What will allow us to do this is make the final deadline for entry June 30, 1975. The 55th Session thing must be by June 30th and can begin Nov. 1.

We also are taking a number of

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**Solon Asks CBS To Cool Lawsuit Concerning Stax**

MEMPHIS—An indication that Stax Records might be in financial trouble has come from Rep. Dan Kuykendall (R., Tenn.) who has intervened in a legal dispute between CBS and the local record company.

EMI INTROS FERRIC OXIDE CASSETTE

By CHRIS WHITE

LONDON—A new cassette con-
ing nearly a third less quality chromium dioxide discs, and claimed to provide the same round production, is being introduced by EMI in the U.K. and through-
out Europe next month.

Called the EMTAPE X1000, the cassette will retail here at a recom-

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**Motown Unveils A Country Wing; Pat Boone Signs**

LOS ANGELES—Motown Rec-
ords chairman Berry Gordy Jr. and Pat Boone is set as the first act to be featured on the firm’s forthcoming country effort.

John Widdicombe, a former pro-
motion man for Atlantic Records, will join the new Motown wing, according to the firm.

Boone’s Melodyland debut will be a single, “Candy Lip,” composed by Steve Windon and Carmen Taylor. Wilson produced the disk in Nashville.

It will be Boone but Boone’s family will be represented on the initial Motown label released in late October. Jerry Butler’s band, the Coasters, and Tammi Terry’s and Lord Headon, both currently in the country scene, will also be signed for the label.

Motown’s move interest country music is under-
standing with their past work at Elektra, Argo, Playboy, 20th Cen-
tury, GRC, Granite and others have recently achieved chart success, and see the recording of their music as a means to a comparatively short effort in the country idiom. Motown joins the ranks, but operating out of Los Angeles “for the time being,” says Widdicombe.

**Holland Splits Over Pop Chart**

AMSTERDAM—Following the closure of Radio Veronica, the most important Dutch offshore commer-
cial station, a chart has broken out in Holland, and the industry has completely di-
vided the record industry.

Many people assumed that when Veronica finished broadcasting on Sept. 1, by order of the Dutch gov-
ernment, that the organization would also stop its radio broadcasts on top 40 chart—the chart recommended by the major record companies.

More Late News

See Page 78
Disk Pact Dickering Resuming

NEW YORK—AFTRA began a new round of negotiations with record manufacturers Thursday (1/7) in an attempt to include some form of record royalty in its long delayed pact talks.

Earlier talks floundered when manufacturers refused a union demand that a royalty be paid on bulk sales of tapes recorded under AFTRA's licenses and payed by AFM sidemen. AFTRA had also rejected a counter offer that would have curtailed its hourly rate and paid scale payments on strong selling records.

The new AFTRA proposal, it was learned, asks a percentage of sales keyed to the particular record on which the performer appears. In the case of the AFM-AMAF agreement, the fee was collected on total sales and paid out to musicians according to their cumulative participation in recording sessions.

Several fail-safe negotiating meetings will be held since the last industry-agreement expired last March. Plans for the talks include no union gains achieved in a new contract may apply retroactively to earlier recordings.

Stern: 9 Years On Tax Violations

LOS ANGELES—One-time tape pirate Martin Stern, 47, has been found guilty of federal income tax evasion and conspiracy to evade payment and one year for failure to file a tax return. Sentences are concurrent, although Stern, a recording firm, was fined $7,500 cumulatively.

Testimony at Stern's trial disclosed that he and Jack Fine, 58, who had pleaded guilty to evasion and was sentenced to a year in prison last June by Judge Williams, operated Mumenth Manufacturing Co., Los Angeles, during 1970. In early 1971, they operated as National Recording, Phoenix, where in March of 1971 that firm was seized by the U.S. Marshall as a result of the suit, charging them with recorded music copyright infringement.

The tax indictment charged Stern with having had unreported income of $961,000 for 1969 and having attempted to evade taxes of $73,000 for that year. These taxes are still subject to IRS collection, plus any penalties that may be assessed in future.

Manticores Sets Moticon Binder

NEW YORK—Manticores Records has reached a distribution agreement with Moticon Records and will be leaving the Atlantic Records family of distributed labels. Billboard has learned.

While the papers were signed a week ago, it will be clear when the town will actually begin handling Manticores product. It's also understood that Moticon and Atlantic's PAX Moticon's premiere act, will remain with Atlantic for the duration of its contract to the label. Whether Moticon has an option on the group at such time when its Atlantic contract could not be learned at press time.

RIA Courses Grow

NEW YORK—Courses in basic recordings structuring by the Recording Institute of America were begun this month in San Diego, Chicago, Minneapolis, Birmingham and Kansas City. This brings to 40 the number of cities in which the Institute has sponsored instructional sessions, according to Phyllis Juried, administrator.
THE DAVE MASON TRADITION CONTINUES.

The man who brought you "Feelin' Alright," "Only You Know and I Know," "Shouldn't Have Took More Than You Gave," "World In Changes," "Head Keeper," and "It's Like You Never Left," now brings you an album full of superb rock performances among which are sure to be found the next batch of Dave Mason classics.

The inimitable Mr. Mason at the top of his form. "Dave Mason." On Columbia Records and Tapes and on tour.

October
11-13 University of Colorado Boulder, Colorado
16 Delaware University Greenwood, Ind.
18 Shippensburg State University Shippensburg, Pa.
19 West Virginia University Morgantown, W. Va.
20 St. Louis University St. Louis, Mo.
22 Ohio State University Columbus, Ohio
25 Radio City Music Hall New York, N.Y.
26 Rider College Trenton, N.J.
November
1 Hofstra University Hempstead, N.Y.
2 Georgetown University Washington, D.C.
3 University of Bridgeport Bridgeport, Conn.
7 DePauw University Greencastle, Ind.
8 Fairleigh Dickinson University Teaneck, N.J.
13 Coliseum Knoxville, Tenn.
16 Municipal Auditorium Oklahoma City, Okla.
17 Ellis Auditorium Memphis, Tenn.
23 Ohio State University Columbus, Ohio
25 Masonic Auditorium (tent.) Detroit, Mich.
26 Auditorium Theatre Chicago, Ill.
December
6.7 Winterland San Francisco, Calif.
10 College of the Desert Palm Desert, Calif.
15 Arena Long Beach, Calif.
17 Golden Auditorium San Diego, Calif.
THE MILITARY

WASHINGTON—The House has passed a bill to authorize the Defense Department as part of the American Revolution Bicentennial Celebration. The bill would allow all U.S. service bands to take part in the events and making of commercially sold record collections.

The Defense Department is authorized to contract with record companies for sale of the recordings both by industry and government, at prices the government will determine.

The Defense Department will get a share of the sales, to reimburse the government for costs of production and sale of the record collections to the public.

Participants would include the U.S. Army Band, the Navy Band, the Air Force Band and the Marine Band.

The bill is now with the Senate Armed Services Committee.

Manpower and Personnel Subcommittee, and is not expected to get attention from the subcommittee chairman, Sen. Sam Nunn (D., Ga.) until the Senate returns from the election recess, Nov. 12.

Also in the Bicentennial Defense Department has announced the formation of a new military band, with its first of its kind in U.S. history.

The new band, to be called The United States Armed Forces Bicentennial Band, will have top musicians from each of the four military services and the U.S. Coast Guard. The band will have 67 musicians and a 24-member chorus.

Plans are for the band to perform in all 50 states and in as many other cities and towns as scheduling will allow, beginning early in 1975 and continuing through 1976. It will be a "concert ensemble," and will perform music "representative of the American culture and the military arts and services."
PERCY IS BACK!

I'll Be Your Everything

Percy Sledge comes out of the past and into your future with his brand new Capricorn Records single "I'll Be Your Everything" (CPS 0209).

Produced by Quin Ivy by special arrangement with Phil Walden and Associates.

CAPRICORN RECORDS
Record Sales Recorded By
CBS, RCA In Early 1974

NEW YORK—Both CBS and RCA announced record sales for the third quarter and first nine months of 1974. CBS profits also were a new high for both periods, but RCA net was off, reflecting what RCA chairman Robert Sarnoff termed "a continuing cost-price squeeze in consumer related areas."

CBS chairman William Paley and president Arthur Taylor cited sales improvement from the international unit in the CBS/Record group and the musical instrument division in the CBS/Columbia group. Estimated third quarter net sales were $415.2 million, up 12 percent from a year ago. Income was $52.8 million, a 10 percent gain, equivalent to 90 cents a share, up from 82 cents in 1973.

For the nine months at CBS, estimated net sales were $1.24 billion, a 15 percent increase from last year, with income from continuing operations of $756.1 million, up 19 percent. Estimated share income is $2.56 versus $2.25 in 1973 (not including a 17-cent-per-share gain on disposition of 1972 operations, primarily from sale of the New York Yankees).

Sarnoff cited the cost-price squeeze in the TV set industry and accompanying decline of color tube sales in the third quarter as RCA sales rose 12 percent to $1.18 billion from a year ago. Profit declined 17 percent to $35 million, with 43 cents in earnings per share, down 10 percent.

The RCA chief executive said the company's diversified interests partially offset the third quarter softness, noting improved earnings in Hertz, vehicle rentals, broadcasting, global communications (RCA Alancom), book publishing and service operations.

Aliba RCA Records was not mentioned by Sarnoff, division vice president Jack Kirnan recently reported (Billboard, Oct. 19) the high sales at the company's history's for the first three quarters of 1974, with the accompanying claim that RCA has captured "a large share of the total record market."

Looking to the future, Sarnoff re-

Financial
Earnings
Reports

Market Quotations

As of closing, Thursday, October 17, 1974

LAFAYETTE RADIO, Syoset, N.Y., posted higher sales for the year ended June 30, but earnings dipped dramatically in fiscal 1974. Earnings were $2,399,859, or $1.04 a share, on sales of $124,643,441, compared with earnings of $2,372,219, or $1.02 a share, on sales of $122,622,194 in fiscal 1973.

Net income was adversely affected by startup costs of five stores and a distribution center in Los Angeles, a decline of gross profit margins, and the general weakness of the economic environment, the company said. All startup costs associated with the expansion program have been written off and will be carried over into future periods.

Lafayette opened 19 company-owned stores in fiscal 1974, with plans to open an additional 10 to 20 company-owned outlets during fiscal 1975.

Off the Ticker

published, global communications, vehicle rental and service operations all did well in the third quarter.

MINNESOTA MINING & MAN-

UFACURING (3M). St. Paul, Minn., saluted analysts for the results that the company will earn $2.85 a share in 1974 "reasonable." Last year 3M earned $2.62 a share.
"Really the only thing that's important is that I play music for people to hear, either on records or at concerts. That's it, the music and the people. All the other stuff—the personal managers, the photographs and the publicity kits and the articles and the pressure merchants and the music magazines—so much of it is bullshit... 'Cause in the end it all comes back to the music."

- Van Morrison

SEE VAN MORRISON ON TOUR:

Oct. 16—Columbus, Ohio
Oct. 17—Masonic Temple, Detroit
Oct. 18—Auditorium Theater, Chicago
Oct. 19—Western Michigan University, Kalamazoo
Oct. 20—Flint, Michigan

Oct. 21—Maple Leaf Gardens, Toronto
Oct. 22—Constitution Hall, Washington, D.C.
Oct. 23—Spectrum, Philadelphia
Oct. 26—Palace Concert Theater, Providence

Oct. 27—Boston Music Hall, Boston
Oct. 28—New Haven Coliseum, New Haven
Oct. 31—Rochester, New York
Nov. 1—Felt Forum, New York City

Nov. 2—Piscataway, New Jersey
Nov. 3—University of Maryland, Baltimore
Nov. 7—McKinney Auditorium, Dallas
Nov. 8—Houston Music Hall, Houston
Nov. 9—Austin Coliseum, Austin

Veedon Fleece/On Warner Bros. records and tapes BS 2805
Spring Label Markets a ‘Non-Stop’ Album

- Continued from page 1 -

the album features 14 cuts of continuous music especially designed for use by discos and commercial non-dance locations, as well as for across-the-counter sales to the average record buyer.

The LP features such artists as James Brown, Joe Simon, Timmy Thomas, Barry White, Act I, and Mandrill, among others, and represents close to 14 million single unit sales by the artists collectively.

The commercial non-dance locations being eyed by Spring include boutiques, card shops and shoe stores. And, if necessary, the label will ship product direct to those outlets, states Spitalsky. Normal distribution channels will be used wherever possible. The LP has a $6.98 suggested list, while tape is $7.98.

While Spitalsky admits that selling records and tapes through boutiques and card shops, may be a break from normal procedure, he says that the re-emergence of the disco, both here and across the country, has created a market which as yet has not been tapped by the record industry. He states that in New York alone many boutiques are using dubbed tapes by local disco programmers for in-store play.

Spitalsky believes these same locations can become viable selling points for discotheque-oriented product.

“We are in the process of creating a milieu for as many of these outlets as we’re looking to introduce them to the album shortly,” he says. A number of shops as well as many merchandisers have already been approached, he adds.

Although numbers segue into each other, the disk does have bands to locate each song.

Spring, which is distributed by Polydor, will also be taking a number of radio spots in such major markets as Chicago, Los Angeles and New York during the coming weeks as part of an overall promotional and marketing campaign behind the LP.

While the LP itself contains 14 songs and would be considered above the norm in terms of payment of mechanical rights, Spitalsky explains that the label’s main concern was creating a “classic” disco album and giving as much for the money as possible.

Along these lines, continues Spitalsky, key negotiations were made with such labels as 20th Century, Gladys and Polydor so as to be able to include some of their contracted artists and product on the disk.

The disco LP is part of a six-LP package release by Spring/Event. Additional product includes titles by Mille Jackson, the Fatback Band, the Peppers and a comedy “Hollywood Squares” import.

Spring plans a second disco LP shortly.

Block of U.K. In Deal to Handle American Talent

LONDON—Concert promoter Derek Block will be setting up British appearances for a large number of American artists in 1975 following a deal signed here last week between Block and Slim Miller promotions.

Block points out the arrangement allows American management to deal with just one buyer to achieve a balance of concert dates in theaters and halls throughout the U.K.

Block plans to spend a good deal of time in the States during the rest of this year setting up tours by U.S. artists. He will be at the New York Hilton Monday and Tuesday (21-22) and at the Beverly Hills Hotel Wednesday through Friday (23-25).

Slim and Reya Miller handle bookings for nine U.K. label venues and in the future every U.S. act playing these venues will be booked through the Block organization, which currently has 23 U.K. tours on its fall/winter schedule.

Piracy Battles Spurs Legit Tape Business

- Continued from page 1 -

Sam Marmaduke, whose Western Merchandisers feeds 600 outlets in five Western states, says “our sales are up, although I am unable at this time to measure the exact increase. But the momentum is heartening.”

He notes that larger pirate operations are being phased out and less key product is surfaceing on unauthorized cartridges.

Jim Schwartz, of the Washington, D.C.-based chain. Schwartz Bros., warns that the fight against piracy is “very far from over.” In some places it is just as bad as ever, he says, and his only competitive option is heavy promotion on cutout and budget tapes. However, in Mayland resort areas, such as Ocean City and other former hot beds of bootlegging, incidents against the practice have been “very effective.”

In general, Schwartz estimates that industry efforts have “cut pirate grosses by 10 percent.” But he emphasizes that “the worst thing we can do is let up or relax.”

In the Northwest, ABC Record & Tape Sales has found anticipatory moves a “definite factor” in current strong sales of 8-track units. An expected drop in volume when cartridges went up in price $1 this past summer never materialized, says Guy Stewart, who buys tape product for 300 ABC outlets in four Northwestern states. He attributes action against bootleggers as a key element.

Neither NARM nor the RIAA has assembled definitive national statistics regarding the renforcement of pirate activities at the retail level. But spokesmen of both organizations say they are considering a detailed survey later this year or early in 1975.

Previous industry estimates have placed the volume of spurious tapes sold at about $200 million annually, with a heavy chunk of this amount representing country 8-tracks. It is agreed that the total is now somewhat less.

Symphonie Jazz by Herman Band

HOUSTON—Woody Herman and his band are being featured in concert with Lawrence Foster of the Houston Symphony this week in a symphonic jazz composition, “Varieties On A Scene” by Herman’s pianist, Alan Broadbent.

Foster says he hopes to record the work for Fantasy Records, with royalties going to a fund being used to maintain the Woody Herman Archives at the University of Houston.

Recording classics isn’t new to Herman, who in the 1940s cut Igor Stravinsky’s “Ebony Concerto” for the Columbia label with his original Herman Herd. His band now is doing one-nighters between appearances with Frank Sinatra.
SOMETHING FOR EVERYONE

On Virgin Records & Tapes
OD 13-105

On RSO Records & Tapes
OD 4801

GIL EVANS
VENGALI

On Atlantic Records & Tapes
OD 1483

On Atlantic Records & Tapes
OD 7306

DUNE ELDORADO
"KIDKIDDLES Suite"

On Atlantic Records & Tapes
OD 1580

On Atlantic Records & Tapes
OD 7205

ARETHA
Me & My Boyfriend

On Rolling Stone Records & Tapes
OD 79100

www.americanradiohistory.com
NARAS Panel In Accord: 'Music Is All-Important'

NEW YORK—The music is what counts, and not how and by whom it's presented, was the consensus reply to the topics "Superstar vs. Supernatural And Homosexuality In Music—Is It A Turn-on Or A Turn-off?" and "Theatrics in Music" at the monthly meeting of the N.Y. Chapter of NARAS Oct. 14.

While panelists Connie De Nave, Jerry Brandt, Danny Fields, the rock group Kiss, Wayne County, Michael Cuscinu, and Richard Robinson, along with a number of people from the audience, did admit that there may be a new morality for today's audiences and artists alike, they agreed that sexuality and far-out theatrics have long been strong influences in the entertainment business.

One panelist, though, Ms. De Nave, did state that present day trends in the music industry have left her "without any feeling of commitment" for the first time in 18 years. The session, which was held at Columbia's Studio B, was moderated by WNEW-FM disk jockey Alfonso Steele.

Plans were also announced at the meeting for an early December auction of music memorabilia by the chapter in an effort to raise funds for on-going educational and cultural programs sponsored by NARAS. Those wishing to donate items or to help organize the affair were asked to contact the NARAS office here.

Production Binders Signed by Clive Fox

LOS ANGELES—Clive Fox's Scorpion Disc Ltd., has completed production agreements with Island Records for artists Jay Dee Bryant and Charlie Whitehead and with United Artists Records for Baron Stewart. Jerry Williams Jr. and Dallas Smith will handle sessions.

Fuji Spends $30 Million

LONDON—The World's Greatest Jazz Band led by trumpeter Yank Lawson and bassist Bob Haggart arrived here Tuesday (8) to undertake a 30-day concert tour with veteran trumpet player Billy Butterfield back to share horn solos with Lawson and Maxine Sullivan rating billing as guest vocalist.

Sonny Russo also has been added on trombone and Dick Welstood has replaced Ralph Sutton at the piano. Following 12 dates in the United Kingdom, the combo moves on to Holland, Switzerland, Denmark, Germany, Sweden and Norway before returning to New York Nov. 9.

According to informed industry sources, Fuji Photo Film plans to blitz the U.S. market with its cassette, 8-track and open reel products for the first quarter of 1975.

One of the main kinks to be ironed out at this time is whether the products should be marketed under the Fuji brand name, or whether a more Americanized, consumer-oriented type name should be selected. There are reported to be many locked horns at corporate level on this delicate question.

The reported $30 million investment is going into such equipment as a high-speed drying tunnel, three 24-inch high-speed coating machines, as well as slitting equipment and injection molding facilities.

The main theory behind Fuji's strategy in this time of a bearish economy, is that as consumers pull back on spending on expensive stereo equipment, an increased amount of cash will be funneled into software, i.e.: records and tapes, especially blank tapes.

Although the Fuji name has been largely associated with film products in this country, Fuji Photo in Japan has long been an important producer of blank tape products in both audio and video configurations. In fact, Fuji 2-inch high band videotape has been a major seller in the U.S. for many years.

Also recently released by the company was a cobalt doped videotape for use in its 4-inch U-Matic video-cassettes. Fuji regards this product as a prime contender for both U.S. and Japanese markets.
The new single by

THE RIGHTEOUS BROTHERS
Bill Medley & Bobby Hatfield

is

DREAM ON

(7006)

Right On! Righteous Brothers!

From their album, Give It To The People (ST-9201)

Produced by Dennis Lambert and Brian Potter

Marketed by Capitol Records
**New Companies**

Independent producers Hank Medress and Dave Appell have terminated their relationship with Stan Polly and have formed Medress & Appell Productions Inc. in New York. They have also set up two new publishing firms, Little Max Music (BMI) and Apple Cider (ASCAP).

Music attorney Richard Whitehouse and Joel Strote have formed a partnership in Los Angeles called Strote & Whitehouse. The latter has seen service with MGM and Transcontinental.

**Talent Management Inc.** formed in Sherman Oaks, Calif., by Bill Water, Stephen Cox and David Davis.

**Myrna March** has formed a new company, New Birth Music in New York, and has signed a major-rate designation of Myrna March Music.

**Karen Green** opens the Green Machine in San Francisco, described as "a full-service music industry service." Firm handles studio bookings, press and promotional functions, and executive and travel arrangements. She was previously associated with Atlantic, Atlantic and Liberty Records.

**Vic Bii** Productions has been founded in Los Angeles by the veteran personal manager. It will deal in publishing, recording and other industry services. Firm handles studio bookings, press and promotional functions, and executive and travel arrangements. She was previously associated with Atlantic, Atlantic and Liberty Records.

**Cassette Manufacturers.** Klein continues, "about the possibility of having a festival discount coupon on certain cassettes or even making a possible free offer, since this is basically a sample kind of thing" in promotion, Klein will utilize direct mail (with lists compiled from first-time cassette buyers as well as management. Klein's personal manager, Strope, will handle the promotional advertising activities. Klein's cassette manufacturers include Carr, Sony, Coby, and the Exclusives.

Jazz has two jazz labels with major market potential. Most jazz buyers are new to the genre, looking for "all jazz" and not just a selection of the usual fare. The jazz labels are looking for "general market" buyers, not just jazz aficionados.

Penthouse Music has a new executive, John Cabalka. Penthouse has been looking for a new label to handle their jazz releases, and has signed John Cabalka to their label.

**See Changes at Song Fest**

NYC: $5,000, two of these were grand prize winners receiving an additional $25,000 for a total of $30,500. This year, 250 winners will receive $100 as a kind of runner-up award. The rest of the awards will remain the same, except there will be only one grand prize winner receiving $30,500.

Klein says the festival board is still talking about a possible open category, which would award a prize to "a song or treatment that does not fit any one of the categories but is judged to be innovative in some manner. This would not really be a competitive thing."

Another change includes the definition of a professional entrant. Last year a professional was a member of one of the performing rights societies. This year, membership in a performing rights organization will constitute professional status.

Judging for the 1975 festival will be conducted during the summer, with the festival set for between Sept. 15 and Oct. 15. Another TV special is definitely planned. The 1974 show was seen last week on ABC-TV's Wide World Of Entertainment.

**Los Angeles**—"I'm the Main Event" a concert designed for television (ABC-TV, Sunday, 3/13), proved that New Yorkers have a love affair with the veteran out of retirement singer and that TV cannot truthfully create the intimacy of a nightclub. For while succeeding in creating an enjoyable one-hour's viewing (10-10 p.m.), the staged for TV concert in the cavernous Madison Square Garden failed in its goal of being a smooth looking presentation, or coming close to getting the feeling of the home fan being right there with the Garden audience.

Granted the home viewer saw a closer look at Sinatra than did the majority of people in the high balconies, but the hushness of the arena, the lack of the shadowy look in television for controlling and straining to get audience reaction, all took away from the enjoyment of listening to Sinatra having a good time.

There were even moments when Sinatra's voice didn't sound too good, but when one is transfixed to a TV set, the eye can take over and the visuals are what counts.

Sinatra was best doing slow ballads, and it was on his New York and "Angel Eyes" (with some acting as a drunk) that he worked well on the platform surrounded on three sides by the audience and on the fourth by an augmented Woody Herman orchestra. Familiar jump tunes like "Get A Kick Out Of You," "Bad, Bad Leroy Brown" and "My Kind Of Town" went down well.

The most unusual tune was "The House That Stood In," the song from a 1940s propaganda film short starring a young Sinatra taking time from a recording session (Continued on page 78).

**Harmony House**

**Continued from page 3**

no 5 to P. And customers start to come in opening.

Stax music: He has run $68.95 list as low as $4.74, but he lim-its them. Sometimes they last only one 10 days. He is recording Radio advertising brings them in. Thom buys CBLW-AM for pop, WRLF-FM and CJO-M-FM for progressive and WDEE-FM for country.

Currently, the store is being renovated with the last storage space being converted to a self-service, where nostalgia and international departments will be featured. Thom's additional inventory will definitely expand as the largest re-tailer in the area and probably in the state.

Two years ago, Thom opened Music Peddlers Inc., six miles away in Troy, as a one-stop. Much of Har-mony House's improved image, profit can be attributed to this one-stop's function.

**Salon Asks CBS**

Allen, who represents CBS, says Stax owes his client $6 million, a sum which must be paid before the contract can be cancelled. Stax, according to ture filed by CBS, owes over $3 million from a loan made to Stax in 1972 by CBS. In ex-changes, Stax gave CBS an exclusive record distribution agreement and contract rights to the services of ar-tists and producers.

Rep. Kayshandas says he is acting as an intermediary between Stax and CBS, trying to reach a settlement.

In the letter, Kayshandas also says, "The relationship between Stax and CBS is not unique. To remedy the kind of business opportunities to which all minority businesses could strive. A black record company had finally moved into the big time. It is in the public interest to encourage minority businesses to reach the Top."
Now, Johnny Bristol does it again—for Johnny Bristol.

Johnny's first single as an artist went Top 10.
His second single "YOU AND I" (M-14762) has just been released.
They're both on his new album "HANG ON IN THERE BABY."
Sly Launches Sahara Rock Concert Before 8,000 Fans

By LAURA DENI

LAS VEGAS—More than 8,000 concertgoers filled the Sahara Hotel's 4,000-seat auditorium on the Sahara Hotel Oct. 12 to boogie with Sly and the Family Stone, who launched the hotel’s concert series.

Both the 9 p.m. concert, attended mostly by teenagers and those in their early 20s, and an afternoon show were sell-out events, and most opening night problems were a result of trying to handle two separate, large audiences within one hour of each other.

The first concert didn’t break until 12:30 and we were scheduled to open the doors for the second show at 1 a.m.,” says Lachlan. “The sound engineer was already working on the second show and we had to move all of their equipment to the main stage.”

The second show resulted in a sold-out audience and a second concert was held after the second show. The second concert also resulted in a sold-out audience and a second concert was held. The sound engineer was already working on the second show and we had to move all of their equipment to the main stage.”

The concert was a huge success and the Sahara Hotel plans to continue hosting concerts in the future.”

Talent

Talent

Women Star

At SHS’s

Gab Panel

LOS ANGELES—A Song Registration Service Forum on “Women in the Music Business” panelists tended to veer away from gender-based issues in favor of overconcentrating on songwriter problem-solving

In particular, the dissident songwriters were concerned over the tenacity of exploiters in exploiting copyrights and also copyright infringement. The pitfall encountered by writers attempting to publish their own material was a common concern

The panel made the depression estimate at the forum's two-week mark that none of the 13 women are in policy-making positions at the top 10 recording and publishing companies.

Panelists were Oscar-winning lyricist Marilyn Bergman and Broadway-oriented songwriters Nancy Wilson and writer-artists Malvina Reynolds and Holly Near.

The panelists agree that songwriters are often overlooked by the industry and that there are many opportunities for women to break into the business.

JOHNNY NASH

GOT COTTON

Bouncing Home, San Francisco

Johnny Nash is a well-known performer and songwriter. With his smooth voice and sense of humor, he has become a favorite among many fans.

He has a new album, “I Don’t Do the Funky,” which features a mix of soul, R&B, and gospel music. The album includes hits such as “I Don’t Do the Funky” and “I Am What I Am.”

Talent

ON THE ROAD

Teddy Wilson

Sly urge both audiences to get their own hands on their tickets and find a good number of the younger at the first show climbed onto the tables.

Nash expresses his thoughts on the high cost of replacing the hotel’s damaged furniture.

This was the first attempt for contemporary music attractions to the Strip in a cabaret atmosphere.

Nash’s Gamma Productions employee friends were given free tickets for the concert. The hotel received a percentage of the gross.

There were no police arrests for unruliness or drug use, and fire department officials said it was the “safest and best-handled concert situation ever in this town.”

Sly arrived in Las Vegas mid-week to hold a press conference. He arrived 45 minutes late causing everyone to fear he was up to his old tricks. Arriving at the press conference Sly informed media representatives he had the “Bal and had been looking for a doctor.”

Possibly he was unaware that during the 45 minutes, Sahara officials had been tagged with the problem of getting the show going and then had stopped to buy a shirt in the men’s store at the hotel.

Cotton

OSTEN

The beat is on the road behind the new Mr. Cotton, opened the show with a bang as they held up a sign reading “Mr. Cotton.”

The 3,000-seat capacity sold out and an estimated 50,000 to 60,000 people attended the opening night.

Mr. Cotton has a new album, “I Don’t Do the Funky,” which features a mix of soul, R&B, and gospel music. The album includes hits such as “I Don’t Do the Funky” and “I Am What I Am.”

Talent

Paul Anka

ODIA COATES

Covers Palace, Las Vegas

Paul Anka has been the premier performer in the entertainment industry for over 60 years.

He has a new album, “I Don’t Do the Funky,” which features a mix of soul, R&B, and gospel music. The album includes hits such as “I Don’t Do the Funky” and “I Am What I Am.”

Talent

‘Sgt. Pepper’ Opening

In New York Nov. 14

NEW YORK—The long-announced theatrical extravaganza of “Sgt. Pepper’s Lonely Hearts Club Band On The Road” opens Nov. 14 at the Beacon Theatre here for a limited four-week engagement following the enthusiastic opening of the 53rd Street and Broadway division, and then embarks on a national tour. Producer is the Robert Stigwood Organization.

The show consists of 28 Lennon-McCartney songs from Beatles albums, with all characters named in the lyrics. Director is Tom O’Hagan, who has directed the ground-breaking productions of “Hair” and “Jesus Christ Superstar.”

Storyline by O’Hagan and set designer Robin Wagner, tells the surrealistic adventures of Billy Shears in search of rock stardom. The cast numbers 32 Giants, 28 signed to the original cast, and the mark of previous O’Horgan-Wagner collaborations, will be made largely of inflatable figures. The show has had a successful out-of-town tryout in Palm Springs and has had an easy shipping between cities on the tour.

O’Horgan called the “Sgt. Pepper” staging “the beginning of a new kind of entertainment, consisting of elements of theater and rock concert in a way that appeals to the large, youthful audience which has unconventionally lost interest in traditional dramatic musical presentations.”
WHAT A RECORD!

CMA AWARDS
Entertainer of the Year
Country Album of the Year

BILLBOARD AWARDS
Best Single—"The Most Beautiful Girl"
Best Album—"Behind Closed Doors"
Best Overall Singles Artist
Best Male Singles Artist
Best Overall LP Artist
Most Programmed Artist
Number 1 Top Country Single—"The Most Beautiful Girl"
Number 1 Top Country Album—"Behind Closed Doors"
Number 1 Top Country Artist with five singles

And along the way to a fantastic record-breaking year, they sold over 4,000,000 records. Congratulations to Charlie Rich and Billy Sherrill from their proud label, Epic Records.

E:

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Talent

Newtown
On the Charts

ROGER MCQUINN
HAPPY AND ARTIE TRAUM
May 23, 1975

New York City

With the notable exception of the original singer, Biggie McQuinn has never been part of a group that has had much of a following. He is nowhere near as well known as his former band, The Sensations, whose lead singer was his brother, Artie. However, Biggie has a loyal following among the fans who have followed his career closely.

The show is divided into two acts. The first consists of a selection from his latest album, "The Six Ways Of Harry Vally II" and includes "Catherine Par," "Are You?," and "Catherine Howard," which was performed with the tightest studio of studio musicians. The second half of the show was certainly the more exciting. Conducting David Meller, the National Symphony Orchestra of America, and narrator Tony Taplin joined McQuinn and the audience for "The Center Of The Earth." Under the combined efforts of Weller and McQuinn, the orchestra and narrator showed convincing, and probing, respectively. Unfortunately, Taplin's strong vocal delivery commanded attention, but it did little to enhance the evening.

The theatrical highlight of the show was during the third movement, "The Battle," where a half dozen vocalists and the orchestra and narrator dialogues and face off during the battle. It was the most moving moment of the evening and truly formed a powerful, symphonic sound that compared well with that of Beethoven's "Ode to Joy" in Wurzberg.

The show was encored to applause and Weller, who did an encore of American commercial folk songs written and orchestrated into his...
FIRST THE SINGLE
"CAN'T GET ENOUGH OF YOUR LOVE, BABY"

#1 AND GOLD!!!
THEN THE ALBUM

"CAN'T GET ENOUGH" T-444

#1 AND GOLD!!!

NOW FROM THE #1 AND GOLD ALBUM
ANOTHER GOLD SINGLE!!

BARRY WHITE

"YOU'RE THE FIRST, THE LAST, MY EVERYTHING"

TC-2133

PRODUCED BY BARRY WHITE
A SOUL UNLIMITED INC. & BARRY WHITE INC. PRODUCTION

THAT'S A LOT OF GOLD ON

20TH CENTURY RECORDS
A SUBSIDIARY OF EMJAY MUSIC PUBLISHING CORPORATION
WHERE HIS FRIENDS ARE!
ANDY KIM IS ON FIRE!

FIRE, BABY I'M ON FIRE.

From The Hot Chart Album "Andy Kim" (ST-1138)
Written and Produced by Andy Kim.
Firewater engineering; Jim Atkins in Nashville over the past several weeks. Floyd Cramer was in, with Chet Atkins producing. Perry Como was also in, working on new material as well as to play in the Celebrity Golf Pro-Am tournament prior to the main event. Atkins produced the sessions, several new RCA artists in town to work at the sessions. In addition to Burt Bachar and his Ace Cannon, rounding out the RCA names were Ronnie Milsap and Dottie West.  

At the Village Recorder in Los Angeles, Allman Brothers' LP was being mixed with Epic for Don Ellis producing and Rick Heenan engineering. Paul Owens was in for Chrisats recording an LP, with Fred Marcus producing and Zac Zenser at the engineering boards. Emil Schultze was in for Epic, producing with help from Rick Heenan and Heenan also handling engineering chores. Columbia's Wayne Shorter has been in recording an album, with horn man Jim Price picking up some of the tenor and bass -- engineering. Free and Easy were in for Sessions recording an album, with Larry Farrell producing and Jim Shillitie working the boards. Atlantic's Don Krowe did some scoring for Frank de Vol. John Boylan producing and Heenan engineering, Simon Stokes stepped in to play for Tom J. Kendig. Simon was with a solo album with Richie Wise and Kenny Kershett producing and Warren Dwayne working the boards for Firewater to work on a single with Joe Schennie producing and Steve Race handling the engineering.  

Jimmie Haskell, composer, arranger and producer, is in town in the Los Angeles area. He’s just finished up the original score for the initial pilot story “The Virginian,” And The Stars: Who’s Who TV series for Sid & Marty Kroft Productions and is working on the latest LP for Columbia at Western Recorders. He conducted a 30-piece orchestra through several numbers for several of the album cut. Haskell also arranged and conducted a set of ABC network sessions at the ABC studios, with Bob Menaco (who also handles Ruffo) doing the production engineering.  

Lemmy Roberts of Garrett Music Enterprises in Los Angeles has been retained by MCA to produce El Chino. Roberts began working with the group on their fifth LP for the label several years ago at Los Angeles’ Larrabee Sound.  

* * *

ASI Studies in Minneapolis has moved into a new building and to new offices, and artist management. The studio has launched ASI Records, releasing two LPs initially, with a third due in early 1972. The studio will distribute Revolution Records, a label geared to gospel music. The first two ARMS (Allman, Ruskin, Mosley & Schennie’s “Comics” from Dudley Riggs’ Brave New Workshop and “Haze” from the group of the same name) were recorded and mixed at the audiometric recording and artist management expansion. All three wings will operate under the ASI label. Bill Mosher was named as vice president of sales and promotions, coming from the position of upper-Midwest promotion manager for RCA Records.  

Lot of jazz being recorded at CI Studios in New York. In for sessions recently was Dave Grusin cutting a new album for Atlantic, with Mike Chad Caras producing. Date was engineered by Eldon Campbell, CI president and chief mixer. Another jazz set, this one for Fantasy, saw Bob Kenzi and Morty Skolnick handle the in-studio A&R. With Orin Kunowsky still recuperating from an illness, he’ll return soon to the supervising. French jazz biggies Stephane Grappelli and Jean Luc Ponty were dropped by to observe.  

Heatman has been working his newly-equipped Rush Rush Band in the Bronx as engineer/composer, and is currently tracking cuts done with Martha (“The Green Door”) Chambers. Among many changes incorporated recently at Heatman is a new Fall Doby Noise Reduction and complete program graphic equalization.
midem
always a good investment!

INTERNATIONAL RECORD AND MUSIC PUBLISHING MARKET, JANUARY 18-24, 1975
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John Nathan
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Representative

www.americanradiohistory.com
Radio-TV Programming

**FM Radio Dominant By 1981?**

- Continued from page 1

Business School, Hasings revealed a trend that would have the average FM station making a profit next year (1975). The average FM station is expected to be in the red about $1,341 in 1974. But next year the average FM should make about $23,181, he profes.

By 1981, the average FM station will be earning $484,540 a year. As far as revenues are concerned, FM is already doing well, but will begin an explosive growth pattern over the next few years. The percentage of FM revenue to total radio revenues will grow by 23.3 percent annually through 1981 based on the average growth rate from 1963 to 1972.

Radio advertisers can take advantage of the growth in FM stations, and serve a very conservative and dignified man—began taking off his shirt and tie and revealed that he was wearing a bright orange T-shirt underneath heralding his FM station.

The success of the station was because of its current progressive rock format. In the report, he again predicted that AM sales revenues would begin

(Continued on page 33)

**BUFFY to FMs: You Are Needed**

NEW ORLEANS—FM radio has a lot more potential than most broadcasters are getting from it, believes Buffy Saint-Marie, MCA Records artist. Speaking here on a panel Friday at the 15th annual convention of the National Assn. of FM Broadcasters, Ms. Saint-Marie pointed out that she was still consid-

ered as an FM artist in the U.S., though a total artist overseas.

"If I can do anything for you today, it's to assure you that you are needed," she said, "...the meeting of the several hundred broadcasters.

Also on the panel were Jerry Sharrell, general manager of Elektra/Asymet Records; Scott Muni, program director of WNEW-FM, New York; Dennis Ganim, vice president of promotion and publicity for Polydor Inc.; New York; and Steve Yahm, executive producer, Capitol Records, Los Angeles. Moderator was Claude Hall, Billboard's radio-TV editor.

Because of the tight playlist situation on most AM radio stations, Ms. Saint-Marie said that record artists going into the recording studio today have to aim "not at the heart or the head, but at the nose."

She felt that a lot of excellent record artists were being "driven out of business."

She encouraged radio stations to listen to new product "and don't be afraid to make your own decisions on music. What bothers me at many radio stations is that nobody dares to break a record... to say, 'Damn, I like it.'"

The only reason she has been able to survive "without hits, is inspiration," she says.

Jerry Sharrell pointed out that because the costs on many albums today are in the six-figure bracket, he is pressuring on radio in both promotion and advertising.

"In 1964 and 1972 at an average rate of 29.4 percent, future projections are based on a 10 percent annual increase in this percentage ratio, to be conservative. If the all-channel radio bill is enacted, AM radio stations will no longer be manufactured," Hasings said.

In any case, the study predicts that car radios with both AM and FM would overtake AM only car radios by 1980. In 1963, Hasings had predicted "no a quick rich quick for FM, but neither a tremendous pay off for the operator and investor in FM radio who is able to stick it out over the next few years." He also predicted 33 percent growth pattern for FM and in both predictions was quite accurate.

He missed on several points—one that AM revenues would fall beginning in 1971 and that FM revenues would overtake AM revenues sometime before 1975. He said that his predictions on the growth rate of revenues had been a little too optimistic.

But he also pointed out that WNBC-FM, his own station in Boston, had turned the corner in 1970 and that he was projecting a $400,000 profit this year. Then, the vice president of the Concert Network—at least a very conservative and dignified man—began taking off his shirt and tie and revealed that he was wearing a bright orange T-shirt underneath heralding his FM station.

The success of the station was because of its current progressive rock format. In the report, he again predicted that AM sales revenues would begin

STATE SPEAKER—Kevin P. Reilly, member of the State House of Repr.

"However, free-form radio seems to be disappearing," he said. "You used to be able to go and talk with somebody about records at most FM progressive stations. That doesn't happen as much anymore."

**Bubbling UnderThe HOT 100**

101—NEVER CAN SAY GOOD-BYE, Elkie Brook, (Buddah...)

102—LOOK AWAY, Garth Mountain Dandlers, ASM 1632

103—SHOES SHINE, Dynasty Supers, Mutual 1234

104—FEEL LIKE MAKIN' LOVE, Bob James, CTI 34

105—WHITE ME A LETTER, De Franco Family Featuring Tony De Franco, 20th Century 412

106—U.S. OF A, Donna Fargo, ABC-Columbia, 41273

107—LOVE PART 1, Ike & Tina Turner, United Artists 578

108—KILL, Adel-I, Medi-Chan, DJ 1633

109—MODDIT, Brother Decker, Warner Bros. 9041

110—KEEP ON LOVING YOU, J.J. Hill, United Artists 5311

**Bubbling Under The Top LPs**

112—HEADSTONE, Bad Habits, ABC/Dunhill 412

103—IMPRESSIONS, Three Times The Hard Way, Car

104—HANK CRIMFORD, Don't You Hung'Yo A Tramp, Rko Rare 272

105—MARY McCRAEY, Jo-Ho, Shelter SR-2110 (M29)

106—MURPHIELD, The Wonder Of It All, Mer-

107—STIMSON Recorder, USS AM-3049

108—RICHARD CHAMBERLAIN, The Great Pretender, Fontana F-3451

**Iowa Station To Tee Off Shortly**

CENTERVILLE, Iowa—KCGO-FM is slated to hit the air any day now, according to music director Kelly Neff. The new 100,000-watt station will feature block program-

ming, much as do KOGO AM. "At present, we receive fairly good country service, but we could always use more. We receive no rock or M.O.R., which we drastically need."

He says the station could also use service on classical albums.

about a promotion for the new film "Tommy" that will soon be released which will rely heavily on FM radio. A soundtrack LP will be released in conjunction with the film. Dennis Ganim said his label con-

considered record promotion a "really serious business. We have a lot of ex-

perts working for us. They may look a little weird and act a little strange, but they're experts."

He said that Polydor today has a lot of avenues of exposure, including in-stores promotion and disco-

thques, but "the most effective me-

dium has been radio."

"However, free-form radio seems to be disappearing," he said. "You used to be able to go and talk with somebody about records at most FM progressive stations. That doesn't happen as much anymore."

Iowa Station To Tee Off Shortly

Centerville, Iowa—KCGO-FM is slated to hit the air any day now, according to music director Kelly Neff. The new 100,000-watt station will feature block programming, much as do KOGO AM. "At present, we receive fairly good country service, but we could always use more. We receive no rock or MOR, which we drastically need." He says the station could also use service on classical albums.
Mr. Felix Cavaliere, who has been on vacation from the singles charts since The Rascals broke up, is pleased to announce that he is moving right back in.

"A HIGH PRICE TO PAY" (BSS 0300)

From the album Felix Cavaliere (BR 6955) On Bearsville Records
In L. A. Turnabout, KGBS-AM Modulates From Gab to Country

LOS ANGELES—KGBS-AM is going to give country another try. The 50,000-watt directional daytime station switched once again to country music format this past week under recently new general manager Paul Cassidy and veteran program director Ron Martin.

Martin had the FM station—KGBS-FM—to a "Country" format about two or three weeks ago. The AM station will simulcast KGBS-FM to return to country music radio stations.

John Denver, Gordon Lightfoot and Neil Young-John will be blended with traditional country artists and the reason Denver, Lightfoot and Newton-John will be weaved into the playlist, Martin says, is "because they belong there. I think you can mix them in properly and not drive anyone away. In fact, I turned the station on this morning (14) and loved it."

Martin is trying to build up an oldies catalog for the station; he was (Continued on page 35)

Doug Thompson and Bill McDonald, the creative team on . . .

* CHUM'S STORY OF THE BEATLES
* A Gift of Peace and Love
One of the Winners of the 1974 Billboard Award for Best Documentary created outside the U.S.

* 34 international creative awards . . . now give you

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Radio-TV Programming

FROM CHICAGO TO LAS VEGAS

Sig Sakowitz: Super Personality

BY CLAUDE HALL

Los Angeles—There's a vast difference between being a personality and being a disk jockey, and few men in today's industry amount to the true personality as well as does Sig Sakowitz. In fact, he is a super personality who can make any part of the Sakowitz success can be traced to his effective promotion of himself. Sometimes, it seems as if he has three or four major public relations firms fighting over him. There is a constant barrage of information and publicity and data about his efforts in the Sakowitz circle and his radio and TV shows, his interviews.

Actually, he does all of the publicity himself. He is a showman and there are photos and letters and even a printed one or two-page newsletter on occasion that details his latest activities.

Sakowitz, who became involved in the public eye with a neighborhood newspaper called "Superstar," that he wrote and printed and mailed to all of his friends in his Chicago area, admits that he got into radio via the backdoor. What happened was that the newspaper continued and Sakowitz was eventually involved in charity projects and appearing at many of their birthdays and he constantly as a "guest" to promote the projects.

There was asked to host a regular radio show. "Since I was on the radio all of the time anyway, I figured I might as well do it for a living."

Today, operating out of Las Vegas, Sakowitz has a television show 4:20-5:30 p.m. Saturdays on KLAS-TV called "The Superstar Show." He also does a 11-6 noon show Monday through Friday on KLAS-AM.

And he does a "Vegas Hotline" each Saturday to his old alma mater WGN-AM in Chicago and each Tuesday (bleded into the Eric Tracy show) to WWL-AM in New Orleans. These are done via phone.

Sakowitz views as objectively as possible, you would say that his two major forces are his interviews and his personal promotion of himself. He's not a glamourous figure, but he thinks that "pretty boys usually can't add to a two-car funeral." He's not exactly rich, but feels he's made a decent living in an industry where "I'm a millionaire in friends... friends you couldn't buy for any amount of money around the world."

I think that, in radio, you should have a genuine interest in what you're doing... not be in radio just for the money. Maybe, on the other hand, some disk jockeys have been sharper than I... I don't like the benefits and they did the commercials for radio and television where you got paid.

But, again observing closely, you get the feeling that Sakowitz wouldn't like to have any of the so-called "pretty boys." And his own opinion of his role in being an entertainer is that there should serve as a guideline to anyone interested in radio.

"I'm no different than any star... and I don't consider myself a star, because Sakowitz usually has the capacity to promote themselves. They have to hire a press agent. I just save myself the expense. If I'm blowing my own horn, well, so be they.

But personal promotion is a necessity. "The personality has a great responsibility. To the station and the station's sponsors. The responsibility is to keep up a good image. And one of the primary ways to do this is by being active in the community."

"Too many disk jockeys look at themselves in the mirror too much. And they don't do anything for charity unless they get paid for it."

"Of course, an air personality can get chartered to death."

"But some so-called personalities get into a hospital once a year... at Christmas... just to get their pictures in the paper. I do some sort of thing 25 times a year... and not for money. It's a form of public service."

"And you have a responsibility to the listener to never con them. They must have believability in you."

Sakowitz never rests. He has never seen trips to Europe and to Vietnam to entertain American soldiers. The first trip to Vietnam in 1966, he was deeply involved in his other force-interviews. "And there was a group of soldiers from the southern part of Illinois. After getting back to Chicago, I notified each and every family of those soldiers, then drove down state in a blinding snow storm to a military airport when I showed movies and slides to the families who'd gathered."

Funds for the entire project came out of his own pocket. It wasn't charity. "That's how helping your neighbors... and I loved doing it... those people bawling and thanking me well."

But, to illustrate that good turns pay off, the local TV and radio stations gave the event full coverage, as did newspapers.

Prior to coming to Las Vegas Nov. 1, 1972, Sakowitz spent 16 years on WGN-AM in Chicago. "When I moved to Las Vegas, I had to burn 1,100 plaques and certificates they constituted 35 years of charter work. I'd been involved in charity projects since I was a kid... since I grew up behind bar of a saloon owned by my parents. Sakowitz worked behind bar through school and college.

When he started on WGN-AM, it was only an hour on Saturdays. Later, they gave him another half hour on Mondays. Sakowitz also sold time for the show."

"It was a happy marriage. WGN-AM always paid me top dollars. Ward Quell, the manager, had confidence in me. But Sakowitz was never always on the same unique free-lance arrangement. And he was never put to a record on a turntable he always has his own style."

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George Carter
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M6R 2S7
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(Call collect)
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(213) 980-9490

Dear Watermark:
Is it really true that I can get the Top 100 country hits of 1974 just by being a regular subscriber to Don Bowman’s weekly countdown? If so, please get me the complete AMERICAN COUNTRY COUNTDOWN story.

Name_________________________Title_________________________
Call Letters____________________Address_____________________
City___________________________State Zip____________________

AMERICAN TOP 40
Watermark, Inc.
10700 Ventura Blvd.
No. Hollywood, Calif. 91604
(213) 980-9490

Dear Watermark:
Do you mean to tell me I can get Casey Kasem to count down the Top 100 pop hits of 1974 just by being a regular subscriber to AMERICAN TOP 40? Then tell me how—now.

Name_________________________Title_________________________
Call Letters____________________Address_____________________
City___________________________State Zip____________________
FM Rates Should Equal With AM, Duncan Notes

NEW ORLEANS—A year of "flat growth" was predicted for radio advertising here Friday (11) in a session at the 15th annual convention of the National Assn. of FM Broadcasters.

Orville Duncan, president of the Metromedia Electric Radio Network, made the usual statement at the Fairmont Hotel here during the four-day meeting of broadcasters. He also advised FM broadcasters to charge prices comparable to AM rates when their station was in direct competition against an AM station and starving for well in ratings.

"Don't under-sell your industry," he told the meeting of several licensed radio stations.

The reason for a static marketing condition in radio in 1974-75, he feels, is "basic material shortages ... it will take a year for industry to convert plans to increased production necessary to meet the demand."

This shortage situation is not going to be as bad as the gasoline and food shortages in the early 70's, he said, but it will continue at least into the fall of 1975.

The national dollar continues to decline and Metromedia economics projects that the national dollar will be about 20 percent of the total radio revenue for the year. In 1972, the national dollar was 25 percent of radio revenues.

Run into an old friend in New Orleans the other day—Bobbi Robin, a record promotion man who still dabbles in record production from time to time (he's up there with several him over the years). He introduced me to Bob Walker, the music director of WTIX-AM, the big rock station in New Orleans. We sat around and shot the bull for an hour or so. The occasion was the 15th annual National Association of FM Broadcasters and other old friends I ran into there included Carl Wewerger and Torell.

It was the biggest convention ever held by the NAFMB.

* * *

Pat Fitzgerald, 504-241-6919, has left afternoon drive at WWJ-AM in New Orleans and is looking. Had good ratings ... Chuck Remick was also in New Orleans at the NAFMB convention. It's still in New Jersey area of New York City at 201-467-2946; good corporate man; would also be good manager for a radio station. Ran into Tom and Paul Krimmer in New Orleans, too, and both are both let me in to see him as he said he could call me and I'd like to do the same. Anybody that needs help on their phone bits and doesn't want a problem I can call me in the morning here at KJIM-AM at 303-254-9500.

** Mike Butts In The Morning at KJIM-AM in Denver writes: "With the new FCC regulations cracking down and making it harder for personalities to do funny sound phone bits, I would like to make a contribution. Please let morning men everywhere know that I will be glad to be their fall guy for their setup phone bits and they can call me and I'd like to do the same. Anybody that needs help on their phone bits and doesn't want a problem I can call me in the morning here at KJIM-AM at 303-254-9500."

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November 20, 25 million people will welcome the Osmond family into their homes.

November 21, be ready with our Osmond family of albums in your store.

On November 20th, the entire Osmond family—all the brothers and Marie—will appear together for the first time ever in their own prime time CBS-TV special with guest star Andy Williams. To back this exceptional national exposure, MGM/KOLOB has put together one of the most extensive campaigns in our history... radio, TV, print ads, posters, and one of the most exciting in-store mobiles you've ever seen or hung. It's all designed to turn 25 million viewers into record buyers.

Check your stock:

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**Classical Horowitz, Angel Pact? To Play Met**

By ROBERT SOBEL

NEW YORK – Vladimir Horowitz, who will give the first recital Nov. 17 by a single instrumentalist at the Metropolitan Opera House in New York, is "flirting" with signing a shorter contract with Angel Records, according to a spokesman for the firm. He most recently recorded for Columbia.

The pianist claims that his split with Columbia was due to the lack of "advertising" by the label. He alleges that the label kept his recording "a military service." His plans, besides the Metropolitan date, include a European tour and two dates at the Carnegie Hall.

An interview in his home, Horowitz said that he did not like to record. He said that he objected to recording for two main reasons. 1) The pianist opposes the use of his own dynamics, which changes his interpretation; and 2) that he never plays the same way twice. Consequently, when he is asked to play a sequence over, he feels that he must repeat the entire piece rather than present a product that duplicates what he has already done according to his playing style.

He said that he is not an "assembly line" pianist, and that he avoids the more popular pieces. "I don't like to play the Waldstein or the Appassionata." He adds that he likes to do a Serenade work, the Sonata No. 5 Op. 53, as part of my Metropolitan program.

**Koussevitzky Awarded to Cordero's Col Record**

NEW YORK – The American Symphony Orchestra has been awarded the 1974 Koussevitzky International Recording Award presented to a group of 35-year-old conductor Seiji Cordero for his "Concerto for Violin and Orchestra," recorded by the Detroit Symphony under Paul Fiedelman (Sanford Allen, violin) for Columbia Records. The award was presented to the conductor by Mrs. Sergei Koussevitzky at a special ceremony in the Chateau de Chillon.

This year's award coincides with 'Erwin-Arranged Song Folio Out By Marks Pub'

NEW YORK – Edward B. Marks Music has published two books of organ arrangements by Lee Erwin, exactly one year after releasing his two recent Angel Records LPs The Sounds of Silent and "Kosevitzky." Both books are based on recorded work from the LP covers and are highlighted with photographs and story about the original silent films.

"Sounds of Silent," Lee Erwin's themes for silent films, also includes a group of six songs based on work from the LP covers and are highlighted with photographs and story about the original silent films.

**Classical Notes**

RCA Records has signed Emmanuel Ax, winner of recent Arthur Rubinstein Piano Competition in Jerusalem, to recording pact. Ax is an American: he's 25 years old. Details of first recording project were unannounced. RCA says it will cut records in New York, Minneapolis Orchestra opens its new 510 million dollar, 2,250 seat concert hall in downtown Minneapolis on Monday (21). Dedication concert will be performed by music director Northrop Skrowek of the Minneapolis Symphony. Film "Giuseppe Verdi, His Life," is scheduled for release in New York area beginning Thursday (27). Film features Maurice Del Monaco, Tito Gobbi and more than 20 musical excerpts from Verdi's operas, set in biography of the composer. Ethel Emil to be featured at Baltimore's Strand Theater Sunday 19, is coming in downtown Theater, Baltimore, on Saturday (19). Joseph Rosenstiel, first violinist of Baltimore Symphony, will be a guest artist. Both will attend an opening ceremony, Oct. 9 at 8 in Washington, D.C., home of heart attack. He was 74 years old.

Pianist Rudolf Firkusny appears as soloist with Carlo Maria Giulini and the N.Y. Philharmonic Orchestra at 8:30 p.m. (24-26) at Avery Fisher Hall, New York. Firkusny's recent recital, a two disk set for DG, included complete piano works of Jana Malc. Violinist violinist Jascha Heifetz performs Nov. 16. At Bloomingdale's House of Music, New York at Metropolitan Opera has inaugurated series of preview of new productions. Opera was an informal discussion of Benjamin Britten's Death in Venice on Oct. 14. The production will be heard on London Records, U.S. premiere at the Met House on Oct. 18.

The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period. The San Francisco Symphony is seeking a three-octave xylophone made before World War II for a new project. They are interested in checking into an instrument of that period.
If you're into music... you'll need this book!

The nation's first & most complete reference book to top pop music from 1955 to 1972. Every record to hit the 'Hot 100'!

An invaluable, quick source of information for anyone interested in or connected with music... DJ's, program directors, station managers, collectors, buffs! Almost double the original Pop/Rock 1955-1969 Book!

Includes: Date (month/day/year) record first hit the charts
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Plus, all new information & sections!

ARTISTS
Over 2500 artists with every record they made that hit the Billboard Hot 100 charts from 1955 to 1972. Plus quick reference to spot No. 1 and top 10 records. 255 pages just like the one above!

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Over 11,000 alphabetically listed song titles indexed so you can find the record, even if you don't know the artist.

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Picture Index of the Top 100 Pop recording artists just as they looked in their hit making years!

TRIVIA
Trivia Index of interesting Top Pop information, such as the No. 1 records year by year, the artists with the most No. 1 hits, and more... all based on factual chart information.

Please send _______ Top Pop Records 1955-1972 @ $30.00 ea.
Please send the following Record Research books:
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  ___. Top Country & Western Records 1949-1971 @ $20.00 ea.
  ___. Top Rhythm & Blues Records 1940-1971 @ $20.00 ea.
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  ___. Top Country & Western Records 1972-1973 @ $10.00 ea.
  ___. Top Rhythm & Blues Records 1972-1973 @ $10.00 ea.
  ___. Top LP's 1973 @ $7.50 ea.
  ___. Set of 4 supplements @ $30.00* (if purchased individually $35.00.)
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Check or money order for full amount must accompany order. Overseas orders add $3.00 per book, except supplements add 75¢ per book.

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P.O. Box 82, Menomonee Falls, Wisconsin 53051
Eubie Blake

Remembers Rag Times

By LEROY ROBINSON

LOS ANGELES—Thanks to a film called "The Sting," we have recently become aware of another part of our rich black musical heritage, ragtime.

And even more important, the name of Eubie Blake has been discovered, a man that was called the "king of ragtime composers," and some part of his great music (that part which was adapted by Marvin Hamlish for the film) has attracted some new ears, and a small amount of teenage cars and interest.

It's interesting to note that although there has been a mentor Scott Joplin, renaissance with his music being played on Top 40 (and some MOR as well) stations, and even a grave盗 has been discovered and marked, very little is known about Joplin, little things like he was a black man (you'd be surprised how many black people don't know this), and just what his music is all about.

We probably would have to rely on people like Hamlish, or some other aficionado, to tell us all about ragtime, if we didn't have a renovated gentleman by the name of Blake, someone who (and just about the only one left) can talk and about the music that has had its rise and falls before the turn of the century.

Close to a century itself, Blake, whose 91 years of life has included a career that has seen some 80 years of being a great ragtime pianist and composer, is an important link to our vast black music history. He is the one knowledgeable black voice who can tell you about the roots of our music because he was there, he did it, and he contributed to it.

Blake's contributions aside, his own beginnings ("I had to sneak out of the house to play piano for the gentlemen of leisure and the ladies of the evening") plus his notable tunes that include "I'm Just Wild About Harry" (from the Broadway musical "Shuffle Along" 1921).

(Continued on page 33)
Carter Opening His Own Studio
ATLANTA - ABC-Dunhill's Clarence Carter is in the process of opening his own recording studio here, doing only a minimum of custom work while concentrating on his own recordings.
Carter also will work with artists on his own label, Future Star. The studio also is named Future Stars.
The studio, featuring an MCI console and Scully equipment, is completely Dolbyed, Carter said, put together by Studio Supply.
Carter's five-year contract with ABC calls for two LPs a year and six singles, which he will cut at the new studio.
The official opening date is Oct. 30.

BML's Bradshaw Services in N.Y.
NORTHPORT, N.Y.--Funeral services were held last Monday for Justin Bradshaw, vice president of BML, who died of a heart attack in Nashville shortly after the BML Awards dinner.
Bradshaw, 58, was a native of Harper, Kan., and had lived briefly here while doing graduate work at George Peabody College. He was well known as a public relations manager.
He worked as an agent, radio announcer, and broadcast station manager in the Southwest. In 1956, he was vice president of station relations for BML, and was named president of BML in 1953 as a field man, in charge of station relations for the Southeast. In 1959, he was named vice president of station relations for BML, and was scheduled to take charge of all the organization's music licensing functions next year.
He was also first vice president of Broadcast Pioneers. He is survived by his wife, two sons and a sister.

ROXY NAMED SCENE OF MVP NARAS FETE
LOS ANGELES - The Roxy Theater on the Sunset Strip has been named as the scene of the second annual Most Valuable Player Awards session sponsored by the Los Angeles chapter of NARAS Nov. 9.
Artie Butler and Mike Melvoin will serve as master of ceremonies and musical director, respectively, at the mid-afternoon brunch event. The MVP Awards were conceived a year ago by the Los Angeles chapter as a viable means of honoring the studio musicians and background singers who have worked substantially to records through the year.
Several hundred industry notables are expected to attend the ceremonies.

Herb Gottlieb Dies of Cancer
LOS ANGELES - Herb Gottlieb, 68, West Coast regional director of ASCAP, died Saturday (5) after a long illness.
Born in New York City, he was a graduate of New York University, where he also received a law degree and was a member of the New York Bar. Prior to joining the society in 1951, he practiced law in personal management. He had an executive with Robbins Music for many years.
He is survived by his wife, Bee, a son and an Edward. He was a former president of the California Copyright Conference, an industry association.
D avid Combs, regularly head of ASCAP's West Coast office, is temporarily heading the local office.

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He is survived by his wife, Bee, a son and a daughter.
D avid Combs, regularly head of ASCAP's West Coast office, is temporarily heading the local office.

Duke's Sidemen Plan a Concert
NEW YORK - Duke Ellington's music as performed by his former associates will be the theme of a dinner-concert Monday (21) at the Elmsford, N.Y., An Evening Theater.
A former sideman with the Ellington band, will conduct the former Ellington members, including Ray Nance, Jimmy heath, Sam Wooding, Willis Lewis, George Fowler, Sam Wooding, Ernie Blandford, and Al Hibbler.
Ray Copeland, Cecil Payne, Eddie}
L.A. Turnabout

- Continued from page 26

having difficulty in building a library as of last week but had accumulated around 500 country oldies.

"I think there's an audience out there not having much choice on country music at the moment," he says, and added that he will be striving to achieve a general mix.

KGAS-TB tried a country music format several years ago under then program director Bob Kigely, who now promotes his own independent radio syndication service for the Drake Country syndicate.

At that time, the station traded low-power licenses even some low-power KBLA-M, a weak-wattage station that just bopped out as a rock operation under the call letters

KRNA-FM is the sister station.

IOWA CITY-KRMA-FM has gone on the air here with a rock format. The 24-hour format is emphasized on the dial. Dave Haney is morning personality and sales manager, and he was with WIKM-AM in Rockville, Md. Bobbie Norton from WHOM-AM in Herndon, Va., is program director and chief engineer. Last week Norton was trying to build a record library for the rock operation.

Akrorn's WHLO-AM into a News Format

AKRON-0-WHLO-AM has switched to a news format, according to its new station manager, Ed Tandy. The Susquehanna Broadcasting station previously featured an adult/contemporary music format. The station will be all-news 6-9 a.m. and music programs with an emphasis on local programming for the week. It is the latest in a series of changes made by the station to better serve the local community.

Emory Offering Bluegrass Tunes

ATLANTA-Emory University is offering an eight-week course in bluegrass music this fall. The four-credit course will be open to Emory students, RSU members, and others. The course will meet on Tuesday evenings from 6:30-8:30 p.m. in the Music Building.

Enrollment is limited, and interested students are encouraged to register as soon as possible. For more information, contact Professor John Tanski at (404) 727-3456.
**In New York**

- **Eddie Palmieri** – *The Soul of Latin Music*, Epic CLP 2246
- **Ismael Quintana** – *Maracaibo*, Fania 1271
- **Celia Cruz** – *Viva la Vida*, Vaya S32
- **Roberto Miranda** – *La Voz de los Nuevos*, LP 2270
- **Tito Puente** – *The Universal*, TCO 1267
- **Dave Rave** – *Urban Groove*, La Raza
- **Tito Allen** – *Canto al Aire*, AKRA 1000

**In Miami**

- **Cella & Johnny** – *Salsa 1*, Tropicana 1000
- **Blanca Rosa Gil** – *Spanish Night*, Rounder 503
- **Jose Antonio** – *On Second*, Rounder 501
- **Orch. Harlem** – *Cuba*, Samba 1000
- **Pedro De La Caridad** – *Merengue*, Fania 1271
- **Roberto Ledesma** – *Mambo*, Samba 1000
- **Oquendo** – *Mambo*, Samba 1000
- **Rafaelito** – *Olvidado*, Tropicana 1000

**Disco Play Starts a Hit**

- **Jovenes del Himno** – *Hiyero*, El Conquistador 1000
- **Rafael** – *La Onda*, La Raza
- **Celina Cojin** – *La Raza*, La Raza
- **Oquendo** – *La Raza*, La Raza

**Articulo Kapper**

- **Chicago Awaits a Latin Station**

**Latin Scene**

- **Jukebox Programming Senate Vote Seen as Coin Industry Victory**

**By Ray Brock**

- **Number of operators, cognizant of the fact that the Senate has just overwhelmingly vetoed the passage of the copyright revision bill (S. 1361), is hailing it as a "solid victory" for the coin industry and all those who told us that we couldn't get it with a majority vote in the Senate.**

For more information, please contact Ray Brock at (917) 575-3388 or ray@jukeboxindustry.com.
The ABC Record Family Is Coming On Fast!

We Challenge Anyone To Meet The Power Of This Release

abc Records & Tape Tapes
Let’s Face It...

Records are the most inexpensive form of entertainment today.

And that’s why business is good and going to be tremendous this fall and winter!

ABC Records has prepared it’s most powerful array of key products for release during this boom period. A release designed to make every record location a more interesting and exciting place to shop!
New Pop Products For The Big Sales Opportunities
The Long Ball Hitters

JOE WALSH
So What
DSD-3977

JIMMY BUFFETT
A 1
DSD-30183

THE CRUSADERS
Southern Comfort
BTSY-3962

JIM CROCE
Photographs & Memories
His Greatest Hits
ABC8-835

B.B. KING
& BOBBY BLAND
Together For The First Time...Live
DSD-301912

RUFUS
Renewed
ABCSD-837

Joy to the World
Their Greatest Hits

THREE DOG NIGHT
DSD-30178

THE POINTER SISTERS
Live At The Opera House
BTSY-8903

ROY CLARK
Classical Clark
DSDS-2610

FOUR TOPS
Livin' Concert
DSD-34188

DONNA FARGO
Music Donna Fargo
DSD-3002

ROBBY VINTON
Melodies Of Love
ABCD-851

All From The Family-The abc Record Companies & GR Tapes
Still More Block Busters For The Big Selling Season

DUSTY SPRINGFIELD
Longing
SSP-30186

LAMONT DOZIER
Black & White
ABCD-839

DON WILLIAMS
Vol. III
DCSD-2004

BILLY "CRASH" CRADDOCK
Greatest Hits Vol. 1
ABCV-850

CLARENCE CARTER
Wild
ABCD-833

PAUL ANKA
 GOLD
SASH-3104/2

ANDY KIM
Greatest Hits
S15-7784

CARL CARLTON
Everlasting Love
BBLP-73

STEELY DAN
Katy Lied
ABCD-846

KINKY FRIEDMAN
ABCD-829

CASHMAN & WEST
ABCD-825

FERLIN HUSKEY
You Were Always On My Mind
ABCV-849

All From The Family-The abc Record Companies & R & T Tapes
Diversification Will Excite During The Selling Season

**New On The #1 Classical Budget Label Westminster Gold**

**Classics**
- BEVERLY SILLS
  - The Red Queen
  - AT-602019
- BEVERLY SILLS
  - Farewell Duets
  - With Tenors
  - AT-55008

**Gospel**
- THE SENSATIONAL NIGHTINGALES
  - My Sister and Brothers
  - PLF-92029
- THE FIVE BLIND BOYS
  - There's A God Somewhere
  - PLF-92122

**Impulse**
- JOHN COLTRANE
  - Interstellar Space
  - ASD-5277
- GATO BARBERI
  - Viva Emilia Zappata
  - ASD-5219

**ON WHY**
- L.J. RAGAN AND THE GOSPEL TIES
  - Oh Why
  - IB-1P-253

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**All From The Family-The abc Record Companies & Tapes**

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Opens Nov. 13th in 1000 theatres in 50 major cities.
It will be supported by one of the largest television &
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The latest musical by Alan J. Lerner & Frederick
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filmmaker Stanley Donen. "The Little Prince" stars
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Produced by Gregory Peck, this movie seems
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"The Dove" features an excellent score by
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Broadway's newest hit, from the people who
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abc Records

www.americanradiohistory.com
X1000 has several technical improvements over chromium dioxide cassettes, including an increase of 3-4 dB in the 15 Hz to 15 kHz frequency range, which gives a more realistic treble that results in a brighter, more sharply defined sound.

The superior overload characteristics are said to reduce low distortion at high recording levels. Due to the taper's increased magnetic remanence, which results in less tape hiss, a wider dynamic range is obtained.

Another factor claimed in the X1000's favor is that when used with compatible high end audio equipment, it exhibits a usable frequency response extending from 25 Hz to 15 kHz, giving a smooth, clear bass coupled with crisp treble performance. The improved high frequency response lowers a level of intermodulation distortion that provides a "cleaner" recording.

Ted Nast, EMI Tape manager, commented: "We began our research from the belief that what really matters to an audio enthusiast is the quality of sound he gets from his chosen medium, related to the cost of the product. The X1000, which gives it a 5-15 kHz frequency response as an expensive chrome dioxide cassette, is considerably cheaper to buy and, in addition, it is much less abrasive tape. There is no need for a special bias switch on the recording machine, it is extremely easy to store the performance of many cassette tape recorders."

To prove its case, EMI Tape arranged a series of several "blind" tests, under the directions of Denys Killick, editor of Hi-End Tape Journal, to determine whether leading musicians from the world of classics and pop could discriminate between X1000 and ordinary chromium dioxide cassettes.

Participants were later asked to give their comments. (Continued on page 49)

Woolco Discount Audio Centers Score Big With Quad

BY ERIC COGGINS

DENVER—Fifty percent of our home stereo sales are "quadrophonic," says Gary Karnik, manager of one of six Woolco Electronic Centers in the metro area. The leased departments in Woolco Discount Centers are operated by the audio department of Sidles Distributing Co.

"I know 50 percent is extremely high compared to other areas of the country," Karnik continues. "When a supplier expressed doubt, saying I think it's not going to work, we saw it, but it was the sound of home stereo being in quad. Almost all our advertising has stressed that audio experience. In fact, the store is open on Saturdays and Sundays.

"A lot of people come in and say, 'we've heard quad and we're not interested. It turns out they've heard the matrixing type quad. So, we play CD-4 or discrete off a tape for them. Then they say, 'Now I wonder why we're so enthused about four channel.' We are not putting in wrong information.

"Sometimes customers come in with no knowledge at all of quadrophonic, 'We give them a really quick education, and they grasp it.' says Karnik. 'But we don't just talk. We demonstrate. We say, this is what a matrix sounds like and this is what it sounds like. And we show them.' It is a lot more effective to tell them than to try to explain them. We also give literature to prospects as a backup to live demonstrations.

"In short, we guide our customers, help them as much as possible. It is important that they know exactly what they are getting so that later they do not feel gypped. We consistently work at good customer relations."

Eight tracks in strong home units sold by Woolco Electronic Centers. "The big boost is quad, says Karnik. "Eight track has quad, cassette does not. I think we are going to see great advances in cassette when they come out with quad cassette. There's interest. A lot of people are asking about it, wanting to know if it is available yet. The main thing keeping 8-track going is the availability of quad."

Right product mix is integral to the success of Woolco Electronic Centers, according to Karnik. "We have two of the hottest products on the market—Kickero and Pioneer," he says. "Our sales in Kickero on four channel start around $219 and climb to $750."

The leased departments recently got good results from a special offered on four speakers, a changer, and a four channel Kickero. For $499, "We bought 200 units," Karnik notes. "Being big enough to buy in quantity makes a difference."

In addition to the two receiver lines, Kickero and Pioneer, (Continued on page 49)
Panasonic Promo Hits TV & Radio

NEW YORK—A number of Panasonic products including Series 44 entertainment systems, Dynamite portable 8-track players and Tape Cassette recorder/players will be offered as prizes on a wide variety of national TV and radio shows as part of a significant full promotion.

The popular Panasonic Series 44 Quadraphonic system will be offered as a prize on such game shows as "Hollywood Squares," "Let's Make A Deal!" and "Dealer's Choice," along with Quincemeter TV sets and Tech Series radios.

Live audiences at popular teenage TV shows such as "Scot Train" and "Wonderama" will qualify for such products as Panasonic's Quintency-4 and the Take 'n Tape.

The massive push will run until the end of December and will bring Panasonic products into sharp focus among TV and radio audiences in more than 100 prime markets across the country.

(Continued on page 68)

Fidelipac Raises Its Prices by 10%

CHERRY HILL, N.J.—Fidelipac has announced across-the-board price increases averaging 10 percent, effective Dec. 15, according to sales manager Gene Bisia. It is the first general boost since February, 1971, for the firm's line of automatic tape cartridges, test tape, alignment gauges, storage racks and magnetic tape erasers.

Correspondingly, exporters of video equipment during August plumed by 97.1 percent, while photographs gained by 94.5 percent, and audio tape equipment were up only 0.4 percent.

AMPEX CONFIDENT

Non-Music Tapes May Sell $150 Mil by 1976—Davis

REDWOOD CITY, Calif.—The dollar volume of non-music tape recordings in both cassette and 8-track configurations is expected to reach the $150 million mark by 1976, according to Tom Davis, vice president and general manager, Ampex Music Division (AMD).

He believes the greatest potential for the spoken word tape market lies in the 8-track automotive stereo field, with the rest going to cassette.

"With hundreds of thousands of cars equipped with 8-track players, primarily installed for music listening, a large number of firms now believe that drivers will listen to language courses, sales promotions or do-it-yourself tapes on the way from one concert to another, or on the way to and from work," he explains.

The AMD executive bases his figures on what he claims is a reasonable growth year for the non-music tape market in 1973, forecasting sales in excess of $75 million this year.

Fine-Tone® Audio Products

STILL NUMBER ONE!

With Everything Going Up Our Prices Are Going Down

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8 Track or Cassette

only 33¢ each

Reciton Diamond Needles

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The Home of Twelve Brands of Cassette, 8-Track & Reel to Reel Blank Tape and Accessories

Court Ruling Delays 4-Channel Promotion

NEW YORK—Plans for a major audio equipment retailer 4-channel promotion to coincide with the launching of WQVQ-FM, originally scheduled for Oct. 5, have been suspended pending a ruling by the U.S. Court of Appeals, Washington, on a temporary injunction which barred the station from going on the air.

The station which had, for years, operated as WWCN-FM, New York City's only 24-hour classical station, was recently acquired by the Starr Broadcasting Co., and slated for conversion to a 24-hour 4-channel rock station, using the Sansui QSEB QS-4 channel decoder.

Planned promotional tie-in had been a joint effort of WQVQ-FM, Sansui Electronics, and the dealers involved. According to Sansui officials, these numbered about 85, including such key names as Sam Goody and Willoughby-PEelers.

The promotion had been designed to create consumer awareness of the station, with the hope that it would give a boost to 4-channel equipment sales.

Generated by Sansui officials, the idea was based on the premise that there is a great need in most cases where a radio station switched to a 4-channel broadcast format (there are a number currently in operation around the country), the sales of quad receivers in the station's listening area immediately shot up.

Sansui also claims to be selling the QSEB broadcast 4-channel decoder at the rate of one a week, giving rise to the speculation that receiver manufacturers could back into a quadrophonic market they have tried unsuccessfully to create for about four years.

Because of the injunction (a ruling on which was expected shortly), special media advertising, point-of-purchase displays and promotional prices on 4-channel equipment have also been suspended.

However, Sansui and Starr Broadcasting Co. officials are confident that the court's final ruling will be in favor of the station's format change. They feel this way despite thousands of signatures and a 250-page petition in favor of the retention of the present classical format.

Consequently, as one Sansui spokesman put it, "all systems are go as soon as the green light is given by the Court of Appeals."
Update From Asia
By HIDEO EUGUCHI

Among key items of interest to potential U.S. market development gleaned from recent Japan Electronics Show and Video Information Fair (Billboard, Oct. 19), are Nippon Columbia (Hitachi group) says it is manufacturing prerecorded ¼-inch U-Matic videocassettes and ¥-inch EIAJ cartridges. For example, "Gaglada" (ancient Japanese court music), two 25-minute units at $70,000 yen ($233) open-reel or cartridge, or ¥76,000 yen ($253), cassette..."Mitsubishi reportedly has put off expanding Okayama VTR production plant at least two years, since it now is only working at 40 percent (2,000 per month) of capacity. Firm has been offering for home use two EIAJ cartridge camcorders of ¥20,600 and ¥19,931, and a U-Matic console at ¥27,931 or deck alone at ¥1,460..."Matsushita is still offering two EIAJ cartridge VTR and three models of its EVR cartridge film player...Sony demonstrated its Mavica videocassette system (Billboard, May 25) in Japan for first time at CES. Also shown for first time here was the jointly developed Sanyo/Toshiba ¼-inch Video Vision color VCR; JVC's CR-8500 U-Matic deck with still and pause controls ($157), and Sharp's EIAJ cartridge color VTR with double recording playback time at half speed.

At the second VIF, NEC (another U-Matic proponent) demonstrated its VC-7500 extended-time videocassette recorder with five speeds (recording/playback times from 48 minutes to 48 hours)...Fuji Photo Film showed its CVR (cine video recording) system with its CV500-0 player at 278,000 yen ($927) and Hitachi again demonstrated its EVR film player, price unquoted...TEAC had in portable VTR displayed and reports its color camera will be introduced to the U.S. and Japanese markets by year end at an expected hefty price of 600,000 yen (about $2,000)...
The Toshiba JK-12 color camera is now 298,000 yen ($993) in Japan. Blank color cartridges for the Sanyo/Toshiba ¼-inch system are now comparable to U-Matic blanks: 5,000 yen ($16.67) for 20 minutes, 5,500 yen ($18.33) for 30 minutes.

THE ROAD TO SUCCESS
Clariion takes you there.

Whether your customer is a professional man looking for a cassette with recording capability, an outdoor off-the-road type who's tracking a vibration-proof tape player, or simply an audiophile who enjoys great sound, Clariion has the model to capture his attention and your sale.

Model 812
Stereo Cassette Player with Automatic Reverse and Record Capability

Model 811
Stereo Cassette Player with Automatic Reverse, Fast Forward/Rewind

Model 940
Stereo Cassette Player with Automatic Program Switching

Model 657
AM/FM Multiplex Stereo Cassette Player with Fast Forward/Rewind
Tape Duplicator

By Anne Duston

Teletronics International, Inc., New York, is expanding quarters and equipment to operate "the most advanced post-production video tape plant in the country," according to Teletronics' president George K. Gould.

Teletronics uses video tape as the basic medium for recording, editing, duplicating and distributing TV program material, and has ordered $600,000 of new RCA film, tape and camera equipment to meet the growing demand for videotape production of commercials and programs.

The new equipment includes four TR-70C video tape recorders, two TK-28 film cameras, a FR-35 multispeed film projector, and a TKP-45 live portable color TV camera. New electronic computerized techniques for final processing of videotape will facilitate a larger volume.

"More commercials are either produced on video tape or transferred to tape, and are distributed to TV stations on tape. More and more stations are equipped with video tape cartridge machines for airing short taped sequences. In the next few years, every major market should have the means to broadcast tape cartridges," Gould said.

Revere-Teletape (RTP) in New York has come up with a design engineering innovation that is aiding the editing of music projects. By mounting a stereo head to videotape recorders, RIP engineers can upgrade and speed up stereo conforming assignments on 1 and 2-inch audio tapes on 4, 8 and 16 tracks. It also enables them to do bilingual transfers directly to cassette, and allows for videotape/audio mixing and use of the McKenzie sweetening machine.

By allowing the addition of music and/or special sound effect tracks either during the session or after the job is recorded, the new system enhances RTP editing and mixing capabilities. Claimed to draw dramatically improve sound quality on both stereo and mono, the system is designed to accept both CDL and SMPTE codes.

** Hotel reservations for the ITA Fifth Annual Seminar March 2-4, 1975, Tucson, should be made by Nov. 15, 1974. Close in accommodations are still available at the Santa Rita Hotel and Desert Inn, for out of towners, consider the Hilton Inn, Westward Look Resort, Margaret Court's Racquet Club Ranch, Doubletree Inn, and Skyline Country Club.

A new idea from Audio-Visual Specialties, Wheaton, Ill., makes it possible to store cassettes in a 3 x 5 card file while protected in their own holders.

Panasonic Push

**Continued from page 46**

On yet another level, Penthouse magazine's "Pet of the Year" Avril Lund, will push Panasonic products as part of a joint-venture promotional campaign between Penthouse and its consumer electronics advertisers. Ms. Lund will make guest appearances at Veterans Administration hospitals in 17 cities, as well as at a selected number of retail shops dealing in Panasonic products.

The patented Touch-Pop one-piece plastic container holds a cassette snugly until released by pressing the holder on both sides.

For ease in filling, the top is slanted, and its half-inch width allows identification information to be seen at a glance.

The deluxe solid polypropylene holders come polybagged in black or white, 25 for $4.98, or a case of 600, $119.52. The standard high impact styrene holder with paper back is $3.29 per 25, or $78.96 for 600. Both styles are available in colors, at slight additional cost.
Tape/Audio/Video

Woolco Discount Audio Centers Score Big With Quad

*Continued from page 45*

Woolco Electronic Centers feature Sony and Pioneer reel to reel. Changes are Garrard and Dual. Speakers are Acorn, Utah, Pioneer and Kenwood, plus a private label, WEC. "The idea," says Karnik, "is to give customers a choice, offering a varied price range, while avoiding too much costly overlapping.

In selling, Woolco Electronic Centers are completely flexible. "Rather than strongly stressing either systems or components, we first try to get a feel for what receivers particular customers are interested in, the wattage and so on," explains Karnik. "If they already have speakers, we find out if they are interested in upgrading them. We explain that we accept trade-ins. It works out well because we have a good margin to work with in our private label speakers."

"Our policy, basically, is that a trade-in must be in working condition and salable. But if a customer has a Kenwood receiver, says, 'I've grown out that he wants to trade, we will deduct perhaps $50 off what we normally would allow to cover repairs.

"Normally, we stay away from accepting consoles as trade-ins because we are not in the console business. On a few occasions, we have allowed $20 or $100 in trade on a console because we knew we could turn it in 24 hours."

Equipment brought in for repair by customers is picked up twice a week, at the time merchandise is delivered to the stores, and taken to the central warehouse. From the warehouse it is sent to authorized repair stations.

We are pretty well satisfied with the depth of factory warranties," Karnik says. "We do not have any problems because Kenwood and Pioneer both have three factory repair locations right here in Denver."

Karnik said customers are very name brand conscious about receivers. "But," he says, "they'll go for private label speakers because they can see we can give them so much more for their money. We very seldom sell our private label speakers at full markup; most of the time they are part of a package deal.

"The only thing that sometimes stops a customer from buying our private label speakers is the finish on the cabinet; they don't have quite the finish of the name brand speakers."

According to Karnik, "You can't make it in this business without having private label speakers that you can offer in a package price deal."

(EDITORIAL NOTE: Part II of the Denver Woolco story continues next week with VTR equipment, central buying and inventory control.)

Panasonic Bows VTR Ensemble

NEW YORK—Panasonic will introduce a new low-priced portable VTR and camera ensemble at the National Assn. of Educational Broadcasters (NAEB) Convention, scheduled for Las Vegas Nov. 17-20.

The unveiling will coincide with initial shipments of units to retail shops in the U.S. and Japan, according to Panasonic marketing officials.

The units, models NV-3085 and NV-3085X, carry a list price of $1,750, and reportedly incorporate advanced design and engineering features, including a full hour of continuous record/play battery power.

The new equipment is fully compatible with all VTRs in the Panasonic NV-3000 series, and can also record from reels that have been removed from EIAC 8-inch cartridges.

New EMI Tape

*Continued from page 45*

read their opinions on a questionnaire and analysis of these responses showed that the trained ear had difficulty in discerning any difference between the two.

"There are no plans at this time for any U.S. introduction of EMI TAPE X'1000, according to Tony Cunha, head of Capitol Magnetics, the Los Angeles based Capitol-EMI affiliate. "We don't get involved with importation of EMI blank product," he explains, and we're attacking that end of the market here with The Music Tape by Capitol."
Audio Firms Must Back ‘RMS’

NEW YORK—Manufacturers of home audio equipment will be requested to submit pertinent data (i.e., spec sheets, catalogs, owners’ manuals and promotional literature) documenting RMS (root mean square) wattage of audio equipment to the Bureau of Consumer Protection of the Federal Trade Commission as of Nov. 4 this year.

The data will be solicited by the bureau as evidence of compliance with the FTC’s new power rating standards. The legislation has the full backing of both the Institute of High Fidelity and the Electronic Industries Assn. (EIA).

The law was passed earlier this year following an industry-wide rash of audio equipment wattage rating manipulations by many manufacturers. They used a variety of standards to rate the power output of their equipment in an effort to make low powered equipment look impressive in the eyes of the unsuspecting consumer.

The new law has outlawed all but the RMS rating. It has also nixed the popular practice of promoting total power output.

According to Carlton Aldizer, attorney, Division of Special Statutes of the FTC, RMS wattage per channel must be spelled out. So too must be the word Watts which is frequently abbreviated to “O.”

In the case of 2/4-channel equipment, manufacturers must give the correct power output for both modes. No longer will the total power output for a single mode be acceptable.

Another practice by some manufacturers to name the wattage output of their own brand name (i.e. 400 Watt music watts) in an effort to circumvent the rule has also been outlawed.

According to Aldizer the utilization of graphs and echings on the chassis of information to indicate power output will be accepted only as an adjunct to the stipulated rule of the FTC.

The new law, which seeks to cover every loophole, also zeros in on manufacturers who represent their equipment as being capable of delivering “more than 100 watts of power,” as well as the use of superlatives at “wide band” and “low distortion power.”

Aldizer also points out that in situations where power is increased through bridging or paralleling inputs of amplifiers, total power diversion will be permissible if the input is registered in terms of more than a single channel.

To ensure that the new rule is observed, the FTC has asked the Consumer Protection Division of the EIA to fully advise in members of the law. The commission will also run spot checks of equipment at the marketplace to further assure compliance.

‘Unissette’ Due
At ’75 NAB

REALISTIC stereo receiver STA-250 includes built-in Quadrovox circuitry for synthesized four-channel sound, with additional speakers. Two phone outputs offer selection switch for magnetic or ceramic phone. List is $319.95.

OILED WALNUT cabinets and black knit grille accent the dramatic Tower 1, by Sound West, a 37-inch high pedestal speaker with two 8-inch high compliance bass speakers and a two-inch cone driver, for $119.95 retail.

NEW LOW MASS Decilel transducer introduced on Koss second-generation high-velocity stereo-phones gives unusual fidelity to the 10-octave audible spectrum. The nine ounce model HV-1A retails at $49.95.

HITACHI’s new manual/automatic record player, FS-12, features static balance tone arm, universal cartridge shell and fidelity up to 45KHz for CD-4 performance.

DISCRETE four-channel capability and anti-state adjustment distinguish Magnavox Model 1230 high fidelity 11-inch, 11-inch, 11-inch, 11-inch. This list is $149.95.

ONKYO’s new TX-320 AM/FM 4 channel stereo receiver includes an SQ matrix synthesizer. Other features are tape-to-tape dubbing, 21 watts RMS power, FM tuning and provides for 2 sets of speakers. Retail: $299.95.
Sony's O'Brien ITA President

Continued from page 45

from a week of key committee meetings and a well-received first time-one-day audio/video seminar.

Gerard Berberian, BASF Systems, replaces Tom Dempsey at that firm's board representative, and four new members are Dick Boyd, Concord Communications; Bill Orr, Ortron Corp.; and Terry Keane, Intercontinental Television, and the first offshore representative, Tadashi Okada, Muzett.

Ed Harrison, North American Philips, was named chairman of the ITA Advisory Board, succeeding Harry Preston, Capital Magnetics, who served two years.

Credit for success of the one-day program, "The Professionals Tell Us What It's All About," goes to chairman Jack Jackson, BASF; Ed Hanson, moderator of the morning audio session, and Dick Kelly, Time-Life multimedia, who chaired the afternoon video panel.

Nearly 140 were on hand for the initial seminar, with the turnout prompting Finley to schedule a second session next year. Audio panel speakers included J.J. Keane, Du Pont: Al B. Lindquist Jr., Pfizer; Brad Crozier, Data Technology Corp.; George Preston, RCA Records; Don Pulha and Eric Po-terfield, CBS Records. Video speakers were Arden Thompson, JN Co.; Willard Thomas, Standard Oil (Indiana); Miss Terri Kreuger, First National City Bank, and Bob Ahrens, Video Software & Presentation Center.

Finley also reports over 360 pre-registrations for the ITA fifth annual seminar, March 2-6 in Tucson. J.F. ter Horst, President Ford's former press secretary, will deliver the keynote address, and Robert Pierpoint, CBS White House correspondent, has been added to the guest speaker list that includes Art Buchwald, Dr. Joyce Brothers, Jesse Owens and Mrs. Virginia Knauss.

Marketing director Jay Neufeldt announces Skip Roberts, owner/president of the rep firm formed in June, will be assisted by Tom King. Roberts was previously with Jack Rowe Associates. Florida-based rep for the Rocky Mountain States, and Bill Edwards Distributing Co., Inc., Tucson, which reps Tele-Tone, Packard Bell in So. Ariz.

Mike Electric Corp. of America has named several new reps for its audio components, according to Allan Novick, national sales manager.

New reps are Edmo Industries, 939 Keswick St., Honolulu, for Hawaii, and Baxter & Co., 1279 E. 54th St., Indianapolis, for Indiana and Kentucky. Both territories were formerly handled by Paul Haydon Associates, which continues as a Mike rep for other parts of the Southeast. - Sullivan & Associates, Irving, Tex., is expanding its Mike rep territory from Texas to include Oklahoma, Louisiana and Arkansas.

Meet the Family

Swiss Performance

Electro Sound's new ES-505 series recorder/reproducers have a heritage of classic design and precision performance. They've been engineered specifically for broadcasters, recording studios, and other professional users.

European or American—no other machine has more significant "Operator Engineered" features. Disappearing headgate, built-in audio oscillator, optical motion sensing, continuous bias monitor, differential disc, optional edit third reel, fully lighted controls and much more.

The ES-505 is available in one or 1/2" versions with one, two or four channels of electronics in console, portable or unmounted configurations.

Performance specs—we match or beat the best! And at American prices.

We Repeat

Electro Sound builds professional, high-speed audio tape duplicating systems.

The ES-6000 is our 240 ips version. Long lasting, versatile hardware.

We're noted for sophisticated state-of-the-art designs that produce a finished tape of unquestioned high quality. That's what pays off in operating profits for our customers.

And Electro Sound is the only single source for duplicators, loading racks, QC repros, mastering devices, cartridges and cassette winders and splicers.

Whether you duplicate retail music, broadcast syndications, or "spoken word" cassettes, we have a system for you. After all, the giants who pioneered the pre-recorded tape industry, as well as those just joining it, are using Electro Sound systems in 30 countries.

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Bradley & King Inducted Into Country Music's Hall of Fame

Continued from page 1

music, King, a one-time Milwaukee accordionist, co-authored the "Tennessee Waltz" and other hit songs with Redd Stewart.

All of this was part of the kick-off of a week which observed the 49th birthday anniversary of the "Grand Ole Opry," the Country Music Assn. membership meeting, and election of directors, and various side-functions which have turned the city into an industry gathering place, some 6,000 strong.

In the awards show, Rich was the winner of the album of the year award, and Olivia Newton-John was named female vocalist of the Year. Male vocalist of the year was reclusive newcomer Ronnie Milsap, a blind vocalist, who moved into the country scene just a couple of years ago. Carl Smith, one-time drummer with the Ernest Tubb group, had the single of the year, "Country Bumpkin," which also won for writer Don Wayne the song of the year award.

Paradoxically, Smith became the second former musician of Ernest Tubb to win a CMA Award. Jack Greene won the Song of the Year award in 1967.

Danny Davis and the Nashville Brass, for the sixth consecutive year, swept the instrumental group award, while Conway Twitty and Lorrie Lynn won the vocal duo award for the third straight year. The Statler Brothers also won the vocal group award for the third straight time, and perhaps the biggest surprise was that of Don Rich, the late front man for Buck Owens, winning the instrumentalist of the year honors.

Bradley and King became the 23rd and 24th inductees into the Hall of Fame, and it marked the first family tie. Joe Frank, voted into the Hall of Fame in 1967, was King's father-in-law.

The well-paced, sharp-scripted TV show included a great deal of music, including the traditional as well as modern sounds. Waylon Jennings withdrew from the show because he was requested to cut his number to two minutes. It was hosted smoothly by Johnny Cash.

One of the early highlights of the week was a country music talent buyers meeting, sponsored by the CMA. Publicity and tape piracy were the subjects of seminars, the first of which was opened by Bob Neal of William Morris, Beverly Keene, chairman of Nashville, and country artist Minnie Pearl.

Heading the publicity conference discussions were Paul Soberg, publicist for Charley Pride; Danny Davis; Martin Ritter of the Allen town, Pa., Fair, and Los Aconita of Six Flags over Texas. Each panellet offered suggestions on making publicity work better at fairs and concerts.

Attorney Richard Frank moderated the session on tape piracy, noting that the holed film for sale of illegal product is at state and local fairs, sold from mobile trailers. Mike Maitland, president of MCA, outlined the effect of the bootleg industry on record companies, noting that the tape pirated reproduce product only of the successful artists. John Polk, representing RIAA, outlined various ways of determining if product is contraband.

SSESAC Fetes Briley & Mareno

NASHVILLE—For the second night in a row, Mayor Beverly Briley was honored by a performance rights organization, and songwriter Ricci Mareno won the bulk of the balance at the 1974 SESAC Awards Banquet here.

Despite being held at a country club, the occasion was entirely informal with a country atmosphere, reversing the black-tie trend of the past.

Mayor Briley, winding up his 13th year as the city's chief executive, was given the "Ambassador of Country Music" award by A.H. Prager, president of SESAC.

Mareno won 17 individual awards, and was given the firm's "Country Music Writer of the Year" honors, along with the "International Award." Mareno also owns a SESAC publishing firm, and he was given the "A & R" producer's award through his firm, MGB Productions.

Lorene Mann, a veteran writer who recently joined SESAC, was given the "Most Promising Country Music Writers of the Year" award. Writer awards this year were given to Jackie Johnson, Charlie Black, Marianne Mareno, Skippy Barrett, Peggy Forman, Lavy Dewey, Joe E. Lewis, E. Miller, Eddie Noack, Aline Richards, Jerry Gil- lespie, Glenn Bay, Wayne Carelle, Raymond A. Smith, Allie Cunning-

ham, Tommy Overstreet, D. Vest, John Virgin and Jeremiah Stone. Ted Harris, a steady "Writer of the Year" winner, received a couple of new trophies, Michael White, a 13-year-old, won two awards this year after having won his first one a year ago. A special award went to Chip Davis, Jr.

In the publisher award category, trophies were presented to: Contention Music, Burlie Music, Ace Music, Hello Darlin's Music, Dewey Music Ltd., Harбор Music, Raydee Music, Smokey Music, Tammy Overstreet Music, and Cherry Tree Publications.

Artists awards were presented to:

(Continued on page 56)
## Top Country Labels Singles

<table>
<thead>
<tr>
<th>Position</th>
<th>Label</th>
<th>Number of Singles On Chart</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>RCA</td>
<td>60</td>
</tr>
<tr>
<td>2.</td>
<td>CAPITOL</td>
<td>46</td>
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<tr>
<td>3.</td>
<td>MCA</td>
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<tr>
<td>4.</td>
<td>EPIC</td>
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<tr>
<td>5.</td>
<td>MGM</td>
<td>28</td>
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<tr>
<td>6.</td>
<td>COLUMBIA</td>
<td>26</td>
</tr>
<tr>
<td>7.</td>
<td>DOT</td>
<td>24</td>
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<tr>
<td>8.</td>
<td>ABC</td>
<td>19</td>
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<tr>
<td>9.</td>
<td>ATLANTIC</td>
<td>19</td>
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<tr>
<td>10.</td>
<td>UNITED ARTISTS</td>
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<tr>
<td>11.</td>
<td>MERCURY</td>
<td>17</td>
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<td>12.</td>
<td>CINNAMON</td>
<td>10</td>
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<tr>
<td>13.</td>
<td>HICKORY</td>
<td>8</td>
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<tr>
<td>14.</td>
<td>MEGA</td>
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<tr>
<td>15.</td>
<td>MONUMENT</td>
<td>7</td>
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<tr>
<td>16.</td>
<td>ACE OF HEARTS</td>
<td>6</td>
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<tr>
<td>17.</td>
<td>A&amp;M</td>
<td>6</td>
</tr>
<tr>
<td>18.</td>
<td>JMI</td>
<td>6</td>
</tr>
<tr>
<td>19.</td>
<td>WARNER BROS.</td>
<td>6</td>
</tr>
<tr>
<td>20.</td>
<td>GRC</td>
<td>5</td>
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**THANKS**

7 + 8 = #3 with 43 singles on the charts
<table>
<thead>
<tr>
<th>Title</th>
<th>Week(s)</th>
<th>Chart Peak</th>
<th>Week(s)</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Tom T... You Never Did Write Me That Song&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>It's A Smash!</td>
<td></td>
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**Billboard Hot Country Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Week(s)</th>
<th>Chart Peak</th>
<th>Week(s)</th>
<th>Chart Peak</th>
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</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;I See The Want To In Your Eyes&quot;</td>
<td>1</td>
<td>10</td>
<td>53</td>
<td>4</td>
</tr>
<tr>
<td>&quot;I Overlooked An Orchard&quot;</td>
<td>2</td>
<td>12</td>
<td>36</td>
<td>40</td>
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<tr>
<td>&quot;Love Is Like A Butterfly&quot;</td>
<td>3</td>
<td>9</td>
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<td>14</td>
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<tr>
<td>&quot;Bonnier's Retreat&quot;</td>
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<td>13</td>
<td>28</td>
<td>15</td>
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<tr>
<td>&quot;Mississippi Cotton&quot;</td>
<td>5</td>
<td>10</td>
<td>9</td>
<td>47</td>
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<tr>
<td>&quot;Woman Do You Remember&quot;</td>
<td>6</td>
<td>11</td>
<td>42</td>
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<tr>
<td>&quot;Country Is&quot;</td>
<td>7</td>
<td>17</td>
<td>43</td>
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<tr>
<td>&quot;Trouble In Paradise&quot;</td>
<td>8</td>
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<td>14</td>
<td>37</td>
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<tr>
<td>&quot;Don't Tell That Sweet Old Lady Of Mine&quot;</td>
<td>9</td>
<td>10</td>
<td>45</td>
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<tr>
<td>&quot;The Great Divide&quot;</td>
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<tr>
<td>&quot;Take Me Home To Somebody&quot;</td>
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<td>18</td>
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<tr>
<td>&quot;Get On My Love Train&quot;</td>
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<td>24</td>
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<tr>
<td>&quot;Bring Your Love To Me&quot;</td>
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<tr>
<td>&quot;Ten Commandments Of Love&quot;</td>
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<td>&quot;I'm Missing You Baby&quot;</td>
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<td>&quot;Come On In And Let Me Love You&quot;</td>
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<tr>
<td>&quot;Della Dirt&quot;</td>
<td>17</td>
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<td>&quot;Don't Please Stop Loving Me&quot;</td>
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<td>&quot;You're Getting Old&quot;</td>
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<td>72</td>
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<td>&quot;Big House Again&quot;</td>
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<td>37</td>
<td>64</td>
<td>67</td>
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<tr>
<td>&quot;Credit Card Rock&quot;</td>
<td>22</td>
<td>31</td>
<td>65</td>
<td>75</td>
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<tr>
<td>&quot;If I Were You Again&quot;</td>
<td>23</td>
<td>76</td>
<td>66</td>
<td>72</td>
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<tr>
<td>&quot;Tonight&quot;</td>
<td>24</td>
<td>35</td>
<td>67</td>
<td>70</td>
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<tr>
<td>&quot;Welcome To The Sunshine&quot;</td>
<td>25</td>
<td>39</td>
<td>68</td>
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<td>&quot;I Love My Friend&quot;</td>
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<td>&quot;Blues&quot;</td>
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<td>71</td>
<td>75</td>
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<td>&quot;Long Black Veil&quot;</td>
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<td>47</td>
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<td>&quot;Another Goodbye Song&quot;</td>
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<tr>
<td>&quot;I'm A Rambling Man&quot;</td>
<td>31</td>
<td>32</td>
<td>74</td>
<td>66</td>
</tr>
<tr>
<td>&quot;5 Of A Rotten Gambler&quot;</td>
<td>32</td>
<td>45</td>
<td>75</td>
<td>80</td>
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**Previous Week**

<table>
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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>&quot;I Just Can't Help Believin'&quot;</td>
<td>1</td>
<td>10</td>
<td>68</td>
<td>69</td>
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<tr>
<td>&quot;Ain't Heavenly&quot;</td>
<td>2</td>
<td>12</td>
<td>69</td>
<td>76</td>
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<tr>
<td>&quot;I Ain't Havin' Round&quot;</td>
<td>3</td>
<td>9</td>
<td>70</td>
<td>81</td>
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<tr>
<td>&quot;I Want It&quot;</td>
<td>4</td>
<td>13</td>
<td>71</td>
<td>73</td>
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<td>&quot;Looking Glass&quot;</td>
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<td>&quot;Fine As Wine&quot;</td>
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<td>11</td>
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<td>&quot;Bartts&quot;</td>
<td>7</td>
<td>17</td>
<td>74</td>
<td>81</td>
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<td>&quot;Here We Go Again&quot;</td>
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<td>15</td>
<td>75</td>
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<td>&quot;Scary Lady&quot;</td>
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<td>14</td>
<td>76</td>
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<td>&quot;What A Man, My Man (Is Love Disarmed)&quot;</td>
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<td>18</td>
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<td>&quot;The Door&quot;</td>
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<td>&quot;Let Old Times&quot;</td>
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<td>&quot;It's A Mother&quot;</td>
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<td>80</td>
<td>91</td>
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<tr>
<td>&quot;Wrong Road Again&quot;</td>
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<td>81</td>
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<td>&quot;Carrie's Highway&quot;</td>
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<td>&quot;Plain Vanilla&quot;</td>
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<td>&quot;Poor Sweet Baby&quot;</td>
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<td>&quot;Lincoln Auty&quot;</td>
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<td>&quot;Blue Jean Country&quot;</td>
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<td>&quot;Can't Stand Losing You&quot;</td>
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<tr>
<td>&quot;Not Tonight&quot;</td>
<td>23</td>
<td>40</td>
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</table>
CONGRATULATIONS
RONNIE MILSAP
VOTED 1974
MALE VOCALIST
OF THE YEAR

RCA
Records and Tapes

APL1-0500
Now that Charley Pride has broken away from his long-time manager, Jack Johnson, Charley also has formed his own publishing firm in Dallas. Buck Owens has begun recording in Nashville again, produced by independent Kehoe Harris, who used to produce for him for Capitol. ... Acee-Foie Rose signed a pair of pros as writers. One of them is Dallas Frazier, one of the top in the business, and another is Connie Smith of Columbia, who has recorded several Frazier songs. Just to set the record straight, Ray Griff was not dropped by the Jim Halsey Agency, but parted amicably after only a few weeks because of a decision to retain nonexclusivity.

Billy Walker and the Chiff- tomes have signed with Buddy Lee Attractions for exclusive bookings. The same agency has placed Marilyn Settles of Mega on three appearances of the NBC-TV "Name That Tune" show. ... When Johnny Duncan played to Tarleton State College in Stephenville, Tex., the packed house gave him three standing ovations with encores. ... Epic's Dave Loggins has completed a series of sessions at Columbia in Nashville. Bob Luman, the first country artist to perform at the Roosevelt Hotel in New Orleans, brought in standing room crowds. ... Charlie Rich has produced his first single on David With for Epic. ... Darrell Douglas, formerly with the Remington label, has signed with CMC and has his first release out, cut at the Roy Orbison Studio. ... Mary Lou Turner has joined the ranks of the disabled, but keeps on working. While signing autographs at the Capitol Theater in Wheeling, W.Va., after a show, she fell from a ramp and broke her leg. Although in a cast, she still is performing with the Bill Anderson show.

Bill Anderson, by the way, made an experiment that worked. After playing the National Farm Progress Show in Iowa, he did exactly the same show in concert at Purdue University, in Indiana. It went over fantastically with the college students, and the more country they got, the better the youngster liked it.

Freddie Hart has signed with American Management in Encino, Calif. The announcement was made by Bob Sartain. ... Ricci Marenco will produce the Country Cavaliers, who have switched from MGN to Country Showcase America. Holly Doyle and Waylon Jennings have teamed to co-produce a new album for Jessie Coulter, Waylon's wife, on Capitol, where she moved from RCA. ... Mad Street has taped the Ira Tyson show in Canada, during his latest GRT release. ... Bill Bush, one of Nashville's most active and well-connected public relations people, lectured at the St. Regis in New York during a three-day meeting of the National Advertising Agency Network. ... Monument is becoming a very busy office with John Young and Larry Gattin hitting in the style of others who work for this firm. ... Still another gold album for Lynn Anderson, this one for her "Rose Garden" album in Germany. ... Jeanne Pruett is working on a new single that, for the first time, will put together her own self-contained show. She will be interviewing in June, moved early in February to fill out her band, add a comic to the show, and get the entire thing together. Her new record is due on a bus. It now takes an eight-month wait to get a custom-made bus. Hers is on order now.

W. Earl Mesick, Brooklyn 1 04 (Fortune Press)

1974 BILLBOARD Hot Country LPs

The Story of
BOONE AND ALICE
sung by
MIKE KIRBY

SHARING PORK 'N' BEANS AND ONE HOT PEPSI COLA—

The GREATEST HITS OF RONNIE -Roses
32922 (Columbia)

While Harlan Sanders of Shon- on was on a promotional trip, he visited the Nashville press and saw a new home on some 25 miles from Nashville. Eloise Jones Hawkins, daughter of Grandma Jones, has taken over Grandma Jones Enterprises, which deals with publishing, booking, etc. Shreve joined the Monument, and for Felice and Boudreaux Bryant. ... Josie Brown has finished another release for RCA produced by Ray Pennington, and will leave shortly on a tour of 21 one-nighters set by the Modlin Talent Agency. While Harlan Sanders of Shon- on was on a promotional trip, he visited the Nashville press and saw a new home...

100,000 gate is reported by promoter Dave Williams for a country show at the Capitol Center in Largo, Md. On the show were Conway Twitty, Donna Fargo, Jerry Lee Lewis and Mel Tillis. The KWMF softball team at Ford Dodge, Iowa, after three years of trying, at least beat the Bill Anderson softball team, 10-9, in a benefit game. Anderson was there to take part in the giant Farm Program show, which drew more than 240,000 people. Others at the show were Roy Acuff, George Morgan, Grandpa Jones, Rex Allen, Ross Allen Jr., George Kent and Larry Good. ... Ivory Joe Hunter is in good spirits, buoyed by the benefit show done for him at Nashville. He's at the Methodist Hospital in Memphis. ... A major Texas tour is planned for Wayne Fannin in November, set by the Nova Agency. ... Glenn Yarbrough and the Limelites will appear with the Masters Festival of Music and Brenda Lee in November.
CONGRATULATIONS
DANNY DAVIS
& THE NASHVILLE BRASS

VOTED 1974
Top Instrumental Group
Of The Year.

THANK YOU.

RCA
Records and Tapes

APL 0774
ASCAP's Award-Winning Country Songs of 1974

NASHVILLE—ASCAP awards this year in country music went to 91 writers and 58 publishers, who shared 296 plaques, including a surprise one for Bobbie Gentry's "Ode to Tennessee." The award went to the late Billie Jo Spears, who was honored posthumously.

The awards were presented at the 38th annual songwriters' convention here on Thursday. The convention was sponsored by the Nashville Songwriters Association International (NSAI), ASCAP's sister organization.

The awards were given for songs published in 1974. The NSAI, which presented the awards, is a non-profit organization that sponsors music festivals and songwriting contests.


LONDON—An explanation of the volume returned has been added to the CBS return to CBS as faulty. The company has recently released a statement saying that the volume was returned because it was not up to the expected quality standards. The company has also stated that they are taking steps to improve the quality of their products in the future.

Audi Aussie Radio Winners

SYDNEY—Veteran singers Kath, Judy Stone and Lucky Starr hit the top of the charts this week with their song "The Last Time," which features an impressive vocal performance. Judy won the top Female Single award for her song "You Could Have Been A Man," and Kath was awarded the Best Single for her song "The Last Time." The three winners were also awarded the Most Popular Single award for their song "The Last Time." The winners were announced at a special ceremony held at the Sydney Opera House. The ceremony was attended by a large number of radio commentators and performers, including Brian O'Keefe and the internationally acclaimed opera singer Dame Joan Sutherland.

Shalom' Wins Castlebar

CASTLEBAR, Ireland—Top prize of $2,400 for the best over-all song in the National Castlebar International song contest went to "Shalom," from the folk song-ballad section, and performed by Irishman Cathal Dunne, who wrote the composition with Roy Bishop. Second prize ($720) in the overall judging went to "The Road" by Irish group The Members, written by Darre Doyle and Michael Swan, and told of the story of young boy that was Puerto Rican and "Alba," written by J.L. Soke Vila.

Four entries from the U.S. qualified for the final round, but none reached the last three in any section. Karen Lynn sang two songs, "The White Witch" and "The Pieces," by Jeff Oxman and Brian Whitcomb; and "Just Give Me One Chance," by the same writing team. Jamie and Meredith O'Hara sang a song that was later disqualified. The last entry was Puerto Rican and "Erie," written by William R. Taylor and sung by actor Tim O'Keefe in the absence of Taylor, who had a motorcycle accident.

There was no doubt as to the success of this contest, since the winning songs were of the highest quality and were performed by well-known and established performers. The judges were impressed by the quality of the songs and performances and were enthusiastic about the success of the contest.

This year's contest, which was held in conjunction with the World Music Conference, was judged by a panel of experts including Stu Block and Mort. The winners were announced at a special ceremony held at the Sydney Opera House. The winners were also awarded the Best Single for their song "The Last Time." The ceremony was attended by a large number of radio commentators and performers, including Brian O'Keefe and the internationally acclaimed opera singer Dame Joan Sutherland.

EMI Delays Extension of New Twin Sales Force Operation

London—EMI has postponed the extension of its new twin sales force operation, which was already planned for September. The company had intended to become national by February of next year, but the extension of the sales force was delayed until September.

The extension of the sales force is aimed at increasing the company's market share in the record industry. The company has been experiencing a decline in sales in recent months and is hoping that the extension of the sales force will help to reverse this trend.

The extension of the sales force is also aimed at increasing the company's market share in the world music market. The company has been experiencing a decline in sales in recent months and is hoping that the extension of the sales force will help to reverse this trend.

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Polish Disk Firm Seeks Socialist Nation Ties

WARSAW—Polkische Nagrania, Poland's only record company, has decided to establish direct cooperation with record firms in other socialist countries.

Recently the company and Polish music publishers organized the first international meeting in Poland. Among representatives attending were Meleodia of the USSR, Lodziana of Czechoslovakia, Hungarton of Hungary, RTB Belgica and Jugoton of Yugoslavia, VEB Deutsche Schallplatten of the German Democratic Republic, and Balaton of Hungary.

The conference debated the principles of trading in records among the socialist countries and cooperation among the individual record companies in the export of phonograms and promotional activities. It was suggested that these matters should be handled by Comcon, the economic grouping of the socialist countries.

Poland is no giant in record output. In the past 10 years, 150 albums were released on the market in Poland of which 42 percent were pop music and 35 percent serious music. By the end of this year Polish Nagrania will produce about nine million records. There were plans in the Polish record industry for the opening of a new factory by 1978 which would allow an increased output of 30 million records.

However, the project was dropped from the list of new investments due to its impossibility. No Polish records have been available, to make headway in the world market. The selection of foreign records planned for release on the Polish record market should be multiplied.

The establishment of cooperation with countries which have gained a foothold in world markets should enable Poland to gain a wider access to the world record repertoire and allow the expansion of sales in neighboring countries.

Polish Disk Firm Seeks Socialist Nation Ties

Philips, TV Station Logos
On Album of Interviews Set

LONDON—Phonogram will release in November a 15-track long-playing album featuring interviews with Garry Grant, Alvin Stardust, the Swinging Blue Jeans, Sparks and David Cassidy.

The album, "Saturday Scene," has four music tracks, i.e. features on the "Saturday Scene" presenter Sally James and two by resident group Love Together, the only artists on the record actually contracted to Phonogram. It will be a gatefold album containing a poster featuring all the artists involved and selling for $4.58. Release date is Nov. 8.

Philips label manager, David Shingman, suggested that the material had been put together by LWT and the interviews were, in most cases, specially recorded for the album and are not from the soundtrack of the TV series. Marketing manager, Ken Malapit, said that the album was an experiment. "It's a unique album. We are not Colonizing anyone by suggesting a new material of the artists names. They are straight forward interviews which I think must have a market among the cast number of fans these performers have." he added.

Concert showings for the various artists was obtained by LWT. Malapit agreed that if the experiment worked there was potential for further albums featuring larger interview material.

A&M in U.K. Plans Global Releases on Top Product

LONDON—A&M Records is planning global release dates for major product in the future, in a bid to break the problems caused by transshipments.

The idea was discussed at company affiliate meetings, held in the new A&M headquarters here, chaired by Jerry Moss, Derek Green, and Michel De Maye, European coordinator.

After the three meetings attended by A&M affiliates from Europe, Scandinavia and South Africa, John Deacon, general manager of A&M London commented, "One of the important matters we discussed was a way in which we could have a global release date for product, and we are endeavoring to do this wherever possible."

Deacon said that the transshiping of product had caused several problems, mainly due to exporting and importing the cost, and A&M product released in the States first was being exported to the U.K. and then sent back to Europe. British dealers were exporting records to the Continent.

"The process is going on and it certainly doesn't help the artists," Deacon claimed. "A decision was made that in future we have no send it out of the Carpenters, should certainly have a global release date."

Among the meetings including the London meetings were Eddie Bar- clay, managing director of Barclay Records, But Hargreaves, managing director of Sonet Grammofon, Sweden, and Pierre Jean Goorke, managing director of Interceltica Ltd., Belgium.

Valli Heads Debut Disks
Of Private Stock In U.K.

LONDON—Six-Four Seasons singing actor is the initial release on the new Private Stock Records label in the U.K.

Fellow singer of the new company, announced that Valli's single, "My Eyes Adored You," No. 1. The second release, on Nov. 1, will feature an English vocal trio, Wild Honey, debuting with "Go Tell A Way."

Ex-Manfred Mann singer Paul Jones is the first general manager of the company and is currently recording a Tim Moore song for release Nov. 8. The fourth and final release for 1974 will be a Miki Dallon production of "Sweet Little Rock's Roller" by Gene Lenti.

Knight this week embarked on a nationwide promotion tour of regional radio and TV stations, and is also visiting retail outlets and discotheques.

Precision Tapes has made a license deal with Private Stock Records for its tape. A paper edition of the first releases will be available within the next three months. The deal, finalised in the States between Woyda and Larry Ullal, involves the rights for the U.K. and Eire on all Private Stock Product.

ALPERT MEETS ROYALTY—Herb Alpert and his drummer, Lani Hall, meet Princess Grace of Monaco at last weekend's charity gala concert at the Theatre Champs-Elysees, Paris, which climaxbed Alpert's first European tour in five years. The TJB played Holland, Germany, France and the U.K. and was televised (one studio and one live). Looking on, center, is manager Sherin Bash.

Alpert In Gala Showing

PARIS—Herb Alpert and the Tijuana Brass climaxied its first European tour in five years with a charity gala at the Theatre Champs-Elysees in the presence of Prince Rainer and Princess Grace of Monaco.

Alpert's English-language introductions put him at a disadvantage in effecting total communication with his French audience, but the band's slick professionalism, both in presentation and musically, was well appreciated and the A&M star was called back for two encore after a satisfying concert with no supporting acts. This was hardly vital, in fact, for within the TJB there is sufficient skill and versatility for the focus of attention to be switched from one gifted sideman to another and ring some subtle changes on the limited format formula. Indeed, once the obligatory "Lonely Bull," "Tijuana Tuna," "Spanish Flute" and the rest were out of the way, the departures from predictability, especially on the complex and moody "Legend Of A One Eyed Sailor," produced the evening's most rewarding moments. Many in the audience heard an international trumpet playing of Bob Findley, who crafted a fleetly swinging solo of tasteful economy on a re-imagined "Panama" and then, accompanied by Alpert on piano, displayed impeccable lyrical eloquence on "Carmine" Findley is obviously a star in the making and is due to record for A&M with his equally respected trumpet-playing brother, Chuck Findley.

Also impressive was the piano playing and comedic potential of Dave Frishberg and the all-star line-up to appear at four songs of Lani Hall whose position control of obvious emotional depths and impeccable phrasing marked the ex-Sergio Mendes vocalist as a soloist of the first order. BRIAN MULLIGAN

Shalom' Wins

- Continued from page 59


"Straight-Line," written by the Minories (Ireland), written by Dario Gravle and Michael Swan; "2," written by Eddie Devereux, and "I'm So Afraid I'm Falling," by Lola (Ireland), written by John C. Armitage; "Sad," by E.V. Winter and Federbush (Ireland), by Tony McNeice.

BILLBOARD's on the Move...

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

From the inception of tape cartridge to the development and marketing of car stereo products and accessories, Billboard was always first to bring you behind-the-scenes reports on important industry breakthroughs. Today, Billboard is still the only trade book serving independent automotive retailers, chain stores, distributors, manufacturers and representatives. 52 weeks a year, we bring you more than 300 pages of authoritative coverage on new equipment, new models, product innovations — and even Billboard's Charts indicate which records are available in tape for car stereo use.

As you're on the move — we're on the move. Allocate your advertising budget to appear in Billboard's APAA Show Issue. Where else can your products and accessories be seen by more than 70,000 people for such minimal investment? Contact your nearest Billboard Sales Office to make your advertising reservation today, Closing date is October 23rd, 1974.
Two U.S. Blues Groups Tour Japan Next Month

By JIM FISHEL

NEW YORK—Two groups of American blues musicians are scheduled to tour Japan next month, based partly on the success and popularity of their internationally-released Delmark recordings. Robert Jr. Lockwood with the Chicago Aces and Sleepy John Estes with Hammond Nixon will be the first American country blues-based artists to play that country when they depart on a 10-day tour Nov. 23.

The three cities (Tokyo, Osaka, Kyoto) tour is being sponsored by Delmark's Japanese licensee, Tro-Ken Records, the Kyodo Tokyo booking agency, Japan's Coca-Cola, and the blues authority Yautumi Furutani. Six concerts, a live radio broadcast, and a recording session will highlight the tour. Tour coordinator Steve Tomashesky of Chicago's Delmark Records says the only blues performers to provide a "play-in" Japan are B.B. King, Muddy Waters, Willie Dixon, and Buddy Guy and Junior Wells.

"It's a great tribute to Lockwood's artistry that he has been asked to tour Japan, because he is relatively unknown in that country up to now," says Sleepy John, on the other hand, scored first for a country blues artist, with his first Japanese-released album mode No. 97 on the Music Labo Hot 100 album charts.

"The sale of blues albums in Japan has been astounding. All our Japanese releases have sold extremely well. This concert tour is also important because it marks the first time that the Japanese will be able to hear country blues in a live concert setting and as a cultural export of the U.S.

This tour was scheduled after a group of Japanese students came to the U.S. and searched blues artists. Upon their return to Japan, they made the final choices on which artists would make the tour, according to Tomashesky.

Lockwood, stopwords of country blues great Robert Johnson, will be using his old compatriots, the Aces, for this tour. This three-man group now is in the bottom 10 of all country blues harmony acts. He is currently involved in a U.S. college tour with an artists cooperative, Chicago Blues Jam, featuring pianist Roosevelt Sykes, guitarist Johnny Shines and saxophonist Buddy Guy "Fats" Jackson.

Estes and Nixon came to national prominence during the folk revival of the 1960s and their music reflects the longstanding bond of jug and country blues. Their songs have been recorded in recent years by several rock acts including the Byrds, Country Joe, and the Grateful Dead.

However, Radio Veronica, while awaiting acceptance as a legal broadcasting operation under the National Broadcasting Organization (VBO), has continued to publish its weekly Top 40 and is also getting exposure for its psych series on the Hamburger 3 channel by one of the biggest broadcasting companies, Top, which is efficiently directing to adopt the national top third chart.

While the battle rages on Hamburger 3, it is expected that the total trade will eventually decide which of the two charts is to be accepted. If the trade decides to base its ordering on the Veronica chart, the alternative chart will inevitably decline in authority. If, on the other hand, the industry decides to accept the national top 20 chart as authentic, then Veronica will have been dealt a further severe blow.

Isreal Growth On Jazz Imports

TEL-AVIV—There is a rapidly growing market for imported jazz records in Israel, and local record companies are now trying to get them into the country in larger quantities than ever before, despite the fact that imports cost $10 against the $7.50 of a locally pressed recording.

A curious feature of this developing market is that some artists whose locally issued titles have sold poorly are of considerable demand on imports. Retailers tentatively explain this situation in terms of the psychological appeal of owning a collection of imports, with the attractive shrink-wrap package a possible additional factor.

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VANCOUVER—One of the biggest success stories, not only in the Canadian record industry but also internationally, is that of Jerry's first record for his own label, Goldfish Records. That record, "Seasons In The Sun," which sold over eight million copies worldwide, and the follow-up "If You Go Away," which has sold over one million, has virtually made Jerry's household name in most countries the world over, and a superstar in many of the countries in Europe and specifically France.

Recently, Jerry did some reminiscing about some of the events of his life, looking back to that special moment when he was just starting out in the music business. Jerry said that he was just starting out when he first recorded "Seasons In The Sun," and that he was very excited about the potential that it had. He said that it was a really big hit, and that it was a turning point in his career. Jerry said that he was very grateful for the support that he received from the fans, and that he was determined to keep working hard to achieve even more success.

Jerry has always been a hard worker, and he has never taken a break from his music career. He has been recording and performing constantly since he first started out, and he has been able to maintain his success by constantly pushing himself to be the best that he can be. Jerry said that he is always looking for new ways to improve his music, and that he is always experimenting with new ideas and techniques. He said that he is always looking for ways to give back to his fans, and that he is always trying to make his music more accessible to everyone.

Jerry's dedication to his craft has been evident throughout his career, and he has always been able to maintain his passion for music. He said that he is always learning new things, and that he is always eager to try new things. Jerry said that he is always looking for ways to challenge himself, and that he is always looking for ways to improve his music. He said that he is always looking for ways to give back to his fans, and that he is always trying to make his music more accessible to everyone.

Jerry's success has been well-deserved, and he has been able to maintain it throughout his career. He has always been a hard worker, and he has always been able to maintain his passion for music. He has always been able to challenge himself, and he has always been able to improve his music. He has always been able to give back to his fans, and he has always been able to make his music more accessible to everyone. Jerry is a true inspiration to all of us, and we are all proud to see him continue to succeed in the music business.
NEW RIDERS OF THE PURPLE SAGE—Brucy, Columbia PC 3345. In their second studio LP since deciding to tighten up some jams with the aid of some exotic oriental percussi-ors, NEW RIDERS fully emerge as purveyors of highest grade country rock. Songs and performances are charging and upfront. Impressive musicianship throughout this cheerful album. Group's approach currently resembles Dr. Hook.


Dealers: NRPS has unusually active chart and a devoted following.

BILLY J||EEL-Streemline Sails, Columbia PC 3344. Jeele's singing and music is a real treat once again done here on his second Columbia LP. Although the material is bit choppygenese, each song has a brick creative flavor. In terms of vocals as well as arrangements. Notably, Jeele seemed itself to have a new maturity, and it should lead to wider crossover acceptance. One can to the label's standards, the album as an AM folk array.


Dealers: Jeele's tour the Southwest and South-west now, so look for a good sales reaction to both his albums.

DAVE MASON, Columbia PC 32906. Another very together effort on the part of Mason and his backing, this LP should further enhance the artist's selling power. The material is well balanced throughout, featuring a number of new Mason compositions, and both the traditional Mason fan and newcomers will be satisfied.

Best cuts: "Show Me Some Affection," "You Can't Take It With You Go.

Dealers: A proven seller.

O.C. SMITH—La Pea Peace Song, Columbia KC 33247. This is basically an O.C. Smith greatest hits package around his current single, the title tune. Material on this impressive comeback label goes back to his original hit: "Son Of Hickory Helmer's Waltz." This record has over 200,000 copies of its own and has been put on display, still on disc popularity.

Best cuts: "La Pea Peace Song.

Dealers: Smith is giving all non Strongturn for top honors on song.

ANDY WILLIAMS—Christmas Present, Columbia C 33191. At this time, the title is strictly a seasonal package, featuring mostly traditional Christmas songs. Nevertheless, WIL- liams' style and ability remain the focal point of the LP so practically every Williams disk is cut: the arrangements are all and should prove to be an MD fodder's delight.

Best cuts: With the material used, they are all pretty much on the same level.

Dealers: Williams begins a week-long engagement in New York's long Theater shortly and it should create a strong demand for this piece and other catalog items.

SOUND EXPERIENCE—Don't Fight The Feeling, Philly Gospel LP 6937. This LP finds its way with this name with a wide selection of dancing numbers. This is a real disco album with its fiery sounds and the group's five man horn section that's added a new dimension to the scene.

Best cuts: "A Little Bit of Love," "I'm Sorry For What You've Done.

Dealers: This is a must for all 45 collectors.

BUDDY MULLER—All The Faces Of Buddy Muller, Columbia KC 33089. This album is a musical departure back to the roots for Buddy Muller. With the heavily produced production of Johnny Cash for this record will score points in the 100 rank poll. Muller's soul-inspired versions of several First Aid tunes are very interesting and with the ruff patch several tops could be pulled.

Best cuts: "We Got Love," "I'm Just A Kick Away," "We Know Better Yet.

Dealers: Muller goes back in the Buddy's Muller and Electric Flag sections. Also play certain cuts for store.

VARIOUS ARTISTS—Don't Run Run Stop Move, Spring SP 9605. A new label here, as a number of top disco-land developers have been put together on one disk. The收录, is all in, all non stop with hands for programmers. This LP very well represent over 10 million single sales collected by the various artists, including the likes of James Brown, Barry White, Joe Simon, Art and Tommy Thomas, Mike Jackson, among others.


Dealers: Difficulties are in again and this in a fine sam-pler collection.

THE FOLLING STONES—It's Only Rock 'N Roll, Rolling Stones Records OCS 7920 (Atlantic). This is the long awaited album of rock 'n roll fill's favorite band and features some of the best of the Stones have done in many years. Similar to the Stones' Holiday Of Kings, the radically produced with Nicky Hopkins and Ian Stewart. The overall sound of the group is lead in style. All of the harshness from the past is in-cluded with a touch of roughness throughout. Jagger's vocals are still the group's main selling point, but the tunes he has penned with Keith Richards are superb vocals for the entire band. This group will be around for many more years. The new band are saying something, they only release quality material and they have a hell for producing good rock sound 'n roll. Soft Blues, Mccall, joins them on one track. The dexterity of each track including an inter-pretation of an old soul classic, makes this effort unbearable. Because of the time lag from the last effort this one should exceptionally high on the charts.

Best cuts: "I Can't Rock It,' "Rolling In' Rollin' Rollin', "Fast Train For One." "Laying," "If You Really Want To Be My Friend," "Fingerprint Tricks.

Dealers: The cover art is especially appealing, so display this album throughout the store and by all means keep it playing continuously.

HELEN REDDY—Free and Easy, Capitol ST 13244. Got for cut, this is unquestionably the best redy LP yet. Only one of the two songs could not be seriously pushed for it a hit, if recorded by any top 20 singer. The material is particularly effective, from evasive portraits of radiance and unadulter-ant to high scaling sales of power for the liberated spirit. The redy high range, rather than her singing style is mostly featured here, and very effectively, despite the whole scope of material.


Dealers: First song LP, "Rage Baby," already mov-ing fast up Hot 100.

SMITH—Like Old Times Again, Myrin 33200 (Harris). There are some unusual things about this remarkable album. First of all, again the songs are all by Jim Weatherly. Changing names hasn't altered that. Second, they are all new ballads and pop little. Finally, Price sings as well or better than at any time in his illustrious career. And that says a great deal. Best cuts: "Roses," "Time Of The Year," "Do I Do Pin Money," "Leaving." Best cuts: "They're All Going To Love Me," "Tender." "Free and Easy." Dealers: The push on the LP, for this should be a big one for him.

SMITH—Happy Anniversary, Inn 33199. This real ar-tists, in this case, is the title of his single. But there are some fine cuts done here by the stylist, even though most of them have been done by others. Weatherly's trademark, how- ever, is to do things his own way, which is why he has retained his popularity over the years.

Dealers: "What I Want With You." "These Go My Every-thing."

Dealers: The list of songs alone should help hi this one.

COUNTRY DELIGHT—Various Artists, Epic 13305. A package put together by the label to showcase many of its top artists. The songs are all hits by their own and done by Charlie Rich, Lura Lynn, Judy Miller, Johnny Paycheck, and many others.

Best cuts: "Skinny L跟进," "Freeze At." "I Love You So."

Dealers: The label of songs alone should help this one.

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OCTOBER 25
NEWARK, N.J.
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OCTOBER 26
PRINCETON, N.J.
Princeton University

OCTOBER 27
MONTCLAIR, N.J.
Montclair State University

OCTOBER 28
MONMOUTH, N.J.
Monmouth State Teacher's College

OCTOBER 29
TRENTON, N.J.
War Memorial

OCTOBER 30
LOCKPORT, ILL.
Lewis University

OCTOBER 31
KENOSHA, WIS.
Kenosha Arena

NOVEMBER 1
DETROIT, MICH.
Michigan Palace

NOVEMBER 2
ST. LOUIS, MO
Ambassador Theatre

NOVEMBER 3
BLOOMINGTON, ILL.
Assembly Center, State University

NOVEMBER 4
MINNEAPOLIS, MINN.
Orchestra Hall

NOVEMBER 5
CARBONDALE, ILL.
Southern Illinois University

NOVEMBER 11-13
DENVER, COLO.
Ebbets Field

NOVEMBER 19
GREENVILLE, N.C.
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Promoters Face Zooming Rock Star Prices

Continued from page 1

Nash & Young, Eric Clapton, George Harrison and the Beach Boys. They each have their own world tours, weeks in advance of their performances.

The packaging strategy is also aiding promoters in keeping prices at a realistic level. In spite of spiraling all-time inflation, unemployment, and the energy crunch in Philadelphia’s Electric Factory Promotions, its top dollar black market ticket per concert is $30.40, says Dick Bowen with a $50.50 top, while others like Elton John have a top of $80 and up.

Don Law of the Boston-based firm of the same name says that although the leisure time industries are beginning to suffer from the whole tight economy period may work to the advantage of legitimate concert promoters in the final analysis.

He explains: “There are a growing number of carparkers in this business right now. As a result, they are charging $10 and up as the price to park at concerts. It is working to their advantage.”

Law also states that the tight money and the resultant careful spending is also working to the advantage of those who play at East Coast promoters. It is making it self in smaller gates for secondary acts.

Rick Bowen of Concert West says that the trend is resulting in more selective to use acts. He says, “The moderate acts in the $3,000 to $10,000-a-night price range are the ones that will get hurt most. The concert that supports them now have less money to spend, and so they are forced to go with the big name entertainers like Elvis Presley, John Denver and Grease.

Bowen says these top name headliners are still filling houses, and are still commanding dollars ranging from $750 to $900.

Concert West has not yet made a decision to package secondary acts in an effort to fill houses, but Bowen feels that if the tight money trend continues the firm may well do this in the future.

Many concert promoters are quick to tout their acts as they are offering higher prices for the top-level acts, while middle-range talent is pricing itself right out of the hardcore concert going audience.

Les Campbell of Miami’s Les Campbell Adventures says he has raised his prices $50 to $100 to $75.00 to counter the additional costs of lighting and sound people. He feels that it is going to take more money to produce a show. He feels that it is going to take more money to produce a show.

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Even we were surprised.

"Country Girl" is a bold new direction for Jody Miller. So new, even we were surprised. "Country Girl" has "hit" written all over it. If it goes to #1 country, and breaks big onto the pop charts, we won't be a bit surprised.

"Country Girl" is the sensational new single by Jody Miller.

There's a whole city behind every record we make.

Epic Nashville
PAUL KELLY—Let Your Love Come Down (4:05); producer: George T. Kemper, engineer: Walker, late tinman (BMI). A country-gospel version of a tune first recorded as a pop hit.

BOBBY BROWN—Don't Be eigen(n) (2:32); producer: Don Jones; Phil Carney, co-producer: Tim Brosnahan/Bob Tinsley; engineered by Tim Brosnahan. A quiet, reflective ballad with a soulful lead vocal and a gentle, acoustic guitar.

<table>
<thead>
<tr>
<th>Recommended</th>
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</thead>
</table>

BARRY MANILOW—Mandy (3:57); producer: Barry Manilow; arranger: Barry Manilow; engineered by Barry Manilow; distributed by Emi Music Publishing. A soft, romantic ballad with a simple, melodic arrangement.

JEFFERSON STARSHIP—Big Bee (4:58); producer: Jeff Shulman; engineered by Jeff Shulman. A funky, upbeat song with a catchy melody and a memorable chorus.

SHIRLEY ANN MILLER—Everybody’s Come (3:54); producer: Ron Naylor; engineered by Scott Sherrill. A soulful, piano-driven song with a driving beat and a strong vocal performance.

BILL RUSSELL—Red Back & Blue Tail (9:30); producer: Norman Whitfield; engineered by Norman Whitfield. A soulful, R&B-driven song with a powerful vocal performance.

DAVID RUFFIN—Blue Night In The Sky (4:53); producer: Alex Zorn; engineered by Alex Zorn. A pop song with a smooth, catchy melody and a strong hook.

JACKSON BROWNE—Fancy Pants (4:53); producer: Jackson Browne; engineered by Jackson Browne. A soulful, R&B-driven song with a powerful vocal performance.

OLIVER HOLT—All You Need To Know (4:41); producer: Oliver Holt; engineered by Oliver Holt. A soulful, R&B-driven song with a powerful vocal performance.
Following in the footsteps of such great vocalists as Tyrone Shoelaces, Alice Bowie and Sister Mary Elephant.

Johnny Stash featured on

Cheech & Chong's Black Lassie

Produced by Lou Adler

Ode Records, Inc.® Distributed by A&M Records, Inc.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title - Artist</th>
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<th>Distributing Label</th>
<th>Week Ending</th>
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<td>1</td>
<td>THEN CAME YOU - George and arising</td>
<td>BB</td>
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<td>26-10-74</td>
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<td>2</td>
<td>YOU'VE BEEN ON MY MIND - Chet Atkins &amp; Johnny Cash</td>
<td>RCA</td>
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<td>DON'T TRY TO BREAK MY HEART - Agatha Adventure</td>
<td>MCA</td>
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<td>YOU DON'T HURT ANYMORE L-O-M - Jack Jones</td>
<td>CBS</td>
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<td>I'M NOT THE KIND OF GIRL YOU MARRY - Conway Twitty</td>
<td>RCA</td>
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<td>SECOND AVENUE - Salt-N-Pepa</td>
<td>Jive</td>
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<td>SO YOU ARE A STAR - New Edition</td>
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<td>THE BITCH IS BACK - Chet Atkins</td>
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<td>I CAN'T GET ENOUGH - The Isley Brothers</td>
<td>RCA</td>
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<td>11</td>
<td>LOVE ME FOR ALL I'VE BEEN - Herbie Hancock</td>
<td>Warner Bros</td>
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<td>26-10-74</td>
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<td>STAR - The Rolling Stones</td>
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<td>LOVE YOU FOR ALL I'VE BEEN - Herbie Hancock</td>
<td>Warner Bros</td>
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<td>26-10-74</td>
<td>22</td>
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<td>14</td>
<td>BACK HOME AGAIN - John Denver</td>
<td>RCA</td>
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<td>NOTHING FROM NOTHING - Billy Joel</td>
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<td>26-10-74</td>
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<td>16</td>
<td>LIFE IS A ROCK (But The Radio Is Bored) - The Sessions</td>
<td>Atlantic</td>
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<td>17</td>
<td>CAREFREE HIGHWAY - Gordon Lightfoot</td>
<td>Reprise</td>
<td></td>
<td>26-10-74</td>
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<td>DO IT (The Right Way) - The Carpenters</td>
<td>A&amp;M</td>
<td></td>
<td>26-10-74</td>
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<td>I HONESTLY LOVE YOU - Andy Williams</td>
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<td>20</td>
<td>GIVE IT TO THE PEOPLE - Big Country</td>
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<td>MY MELODY OF LOVE - Ray Charles</td>
<td>United Artists</td>
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<td>THE NEED TO BE - The Mamas</td>
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<td>SKIN TIGHT - Stevie Wonder</td>
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<td>24</td>
<td>OVERNIGHT SENSATION (Hold It Against Me) - Marvin Gaye</td>
<td>Tamla Motown</td>
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<td>YOU DON'T HAVE TO TREAT ME LIKE THAT - Carole Bayer Sager</td>
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<td>ELDERLY LOVE - George Jones</td>
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<td>HONEY HONEY - Mike Bordin</td>
<td>Capitol</td>
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<td>BEACH BABY - Frank Zappa</td>
<td>Warner Bros</td>
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<td>LONGFELLOW'S SERenade - Brian Wilson</td>
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<td>I'VE GOT THE MUSIC IN ME - The Isley Brothers</td>
<td>RCA</td>
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<td>LOVE DON'T LOVE ANYBODY Part 1 (Denny)</td>
<td>Elektra</td>
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<td>WHEN WILL I SEE YOU AGAIN - The Isley Brothers</td>
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<tr>
<td>33</td>
<td>NEW WAVE - The Cars</td>
<td>Elektra</td>
<td></td>
<td>26-10-74</td>
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</tr>
</tbody>
</table>

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
Beauty is more than skin deep.

Anyone can package an album with super graphics, lamination, and skin wrap. But no one does it with the taste and distinction of CTI. When the package is unwrapped the true beauty of a CTI product reveals itself. The production of each album is personally supervised by CTI president, Creed Taylor. Each album is unique in concept and artistic statement. In short, each album speaks for itself. Sample the CTI October Release:

Milt Jackson, *Olinga*  
CTI 6046 S1

Joe Farrell, *Upon This Rock*  
CTI 6042 S1

Hank Crawford, *Don't You Worry Bout A Thing*  
KU 19 S1

Beauty to see and hear.
| ARTIST               | TITLE                        | WEEKS ON CHART | START PERFORMER/LP/TAPE | PEAK PERFORMER/LP/TAPE | RANK NO. | WEEK NO. | SUGGESTED LIST PRICE | LABEL | TRACKS | CASE | SUGGESTED LIST PRICE | LABEL | TRACKS | CASE | SUGGESTED LIST PRICE | LABEL | TRACKS | CASE | SUGGESTED LIST PRICE |
|---------------------|------------------------------|----------------|--------------------------|------------------------|----------|-----------|----------------------|-------|--------|-----|----------------------|-------|--------|-----|----------------------|-------|--------|-----|----------------------|-------|--------|-----|----------------------|
| **TOP 10**          |                              |                |                          |                        |          |           |                      |       |        |     |                      |       |        |     |                      |       |        |     |                      |       |        |     |                      |
| 1                   | BARRY WHITE                 | 2              | Can’t Get Enough        | 580,900,000            | 580,900,000 | 50        | 36        | 50,800               | La Belle | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 2                   | CROSBY, STILLS, AND YOUNG   | 6              | So Far                  | 580,900,000            | 580,900,000 | 45        | 48        | 50,800               | Asylum  | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 3                   | JOHN DENVER                 | 3              | Rhoda                  | 580,900,000            | 580,900,000 | 48        | 51        | 50,800               | Arista  | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 4                   | WALTERS & THE BACKSTIRERS  | 9              | Let Me Hate You         | 580,900,000            | 580,900,000 | 47        | 52        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 5                   | CANDY & THE MYKES          | 7              | The Bells              | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 6                   | JIM CROCE                  | 11             | Lovers & Lovers        | 580,900,000            | 580,900,000 | 50        | 36        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 7                   | JOE COCKER                 | 13             | Listen To Action       | 580,900,000            | 580,900,000 | 50        | 36        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 8                   | JOHNNY RODGERS             | 14             | Hello Mary             | 580,900,000            | 580,900,000 | 48        | 51        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 9                   | PAUL ANKA                  | 14             | An Affair To Remembe   | 580,900,000            | 580,900,000 | 50        | 36        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 10                  | JOHN DENVER                | 15             | On the Road Home       | 580,900,000            | 580,900,000 | 48        | 51        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 11                  | LADY SINGS THE BLUES       | 17             | Lovers & Lovers        | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 12                  | JIMMY PAGE                 | 19             | The Wanderer           | 580,900,000            | 580,900,000 | 47        | 52        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 13                  | JOHN DENVER                | 19             | On the Road Home       | 580,900,000            | 580,900,000 | 48        | 51        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 14                  | JOHN DENVER                | 21             | On the Road Home       | 580,900,000            | 580,900,000 | 48        | 51        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 15                  | ERIC CLAPTON               | 23             | The Time Has Come      | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 16                  | ERIC CLAPTON               | 25             | The Time Has Come      | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 17                  | ERIC CLAPTON               | 25             | The Time Has Come      | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 18                  | ERIC CLAPTON               | 25             | The Time Has Come      | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |
| 19                  | ERIC CLAPTON               | 25             | The Time Has Come      | 580,900,000            | 580,900,000 | 46        | 53        | 50,800               | ABC     | 4       | 9,49        | 4,295,000 | 4,295,000 | 12,980 | 11,760               |        |        |     |                      |       |        |     |                      |

**STAR PERFORMER:** Stars are awarded on the top LPs & Tape chart based on the following upward movement: 1-10 Single increase in sales / 11-20 upward movement of at least 8 positions / 21-30 upward movement of at least 16 positions / 31-40 upward movement of at least 24 positions. Recording Industry Association of America seal availability. Available on all manufacturers. (See index of closed bids.)
And David... played before the Lord on all manners of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.

— II Samuel 6:5

Warner Bros. Records is pleased to announce that it will distribute Little David Records, beginning with new albums by Kenny Rankin and The Modern Jazz Quartet.

The other Little David artists are George Carlin and Flip Wilson.
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<th>LP Title</th>
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<td>Top LPs &amp; Tape</td>
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**Notes:**
- Every care has been taken to ensure the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
- For a detailed list, visit the website: www.americanradiohistory.com
American’s Texas Style Service

Over 400 companies are involved in the music-record scene in Texas. They include record labels, music publishers, recording studios, distributors, rack jobbers and one-stops...all of which do a big business in and out of the Lone Star State.

The music scene is very big in Texas...and so is American Airlines. American runs over 1,000 flights per week from Dallas-Ft. Worth, El Paso, Houston and San Antonio. It carries music industry executives and products to 42 cities in 20 states and connects them with gateway points all over the world.

Hospitality, comfort, convenience and reliability are synonymous with both Texas and American. So for your next trip...or your next shipment...use American’s Texas-style service. Your Travel Agent, your shipping expediter or your nearest American Airlines office will be happy to give you further information.

www.americanradiohistory.com
AUSTRALIAN GOLD—Proudly displaying four gold records from "down under," each for $100,000 LP sales, are Bob Summer, left, RCA Records division vice-president, international, and Jesse Vias, director, international planning/operations. Among the hits are "Nilsson Schmilsson," Perry Como's "And I Love You So," and David Bowie's "Pin's." 

**Bing Crosby Leading In Disk Hall of Fame Choices**

NEW YORK—Bing Crosby recordings head the list of most-entered nominees for NARAS's Hall of Fame. The group from "White Christmas" was honored last year, has 20 recommended recordings. Second came Frank Sinatra with 15 recordings; Frank Sin- nata (14); the Andrews Sisters and Charlie Parker are tied for third (12); Tommy Dorsey (11) and Duke Ellington and Glenn Miller (10) each.

**Rock Dictates Standards**

**continued from page 3**

 Mantie audiograms faces a crisis unless they learn to monitor the performance of their own rock acts but MOR and country acts as well.

Basically, permanent facilities have been set up between curry and equipment so that acts bring in is, Stanley R. Miller, whose Stans Sound in Kearney, Neb., handles concerts from Bangor to Rankok.

Alice's annual seminar was changed this year to reflect the practical application of equipment sound technicians of all major acts and theory. Instead of lectures from in- house people, five outside ex-

**Landy Cites Thivis In Salary Dispute**

LOS ANGELES—Rick Landy has filed an action before the California Labor Commissioner against Michael Thivis, owner of GC Records and his former employer.

Landy claims he is owed approximately $1,400 in wages by Thivis, for whom he formerly worked as general manager of the Thivis Mu-

**Masserle Tribute Set For N.Y. On Nov. 2**

NEW YORK—Some 800 persons are expected to attend the UA'S fashion industry Division Man of the Year fete, which this year will honor Al Mas- serle.

**Sinatra's Show**

**continued from page 14**

Weekend events tied to the fete include New York Fashion Week opening on Thursday, Tour de Ski in Lake Placid on Friday, and the Watergate Hotel rock concert on Saturday, where Willard Wigan, Johnny Mathis, and Joni Mitchell will perform. 

**Belkin Names ABC & Execs In $1M James Gang Action**

L A T E N E W S

BELKIN SAYS He is retaining new RCA's commitment to the future of the TV industry, calling attention to the introduction of new television-related products—a key reference to the Se- li sats Vision satellite and videodisk systems now nearing the time of decision for market introduction.

**Record Sales**

**continued from page 8**

A major rock concert promotion team will have some big changes to announce Jan. 75. Their contracts are up with the conglomerate they sold their office to, several years ago.

Shelter Records using in Los Angeles to hold Phoebe Snow to their concert for three more years, after Columbia last week announced they had signed Snow.

Sorry, George, Wrong for the public to cut off as co- writer of Doino Wuricke's "Sure Thing," in Billboard Oct. 19 Rallyogue of the concert is now Carl Johnson.

Jerry Weintraub seeking to set Frank Sinatra concerts in Moscow, England and Italy following his production of Sinatra's televised Madison Square Garden con-

**Inside Track**

A recent survey reflects a growing interest in the music industry, with sales of records and concert tickets expected to reach new highs in 1977.

AFTRA, the national union representing recording artists, has set up an information center for information on the music business. The center is located at 299 Park Avenue, New York, N.Y., and is open from Monday through Friday, 9 a.m. to 5 p.m.

**John Miller Hagen, Billboard's Hollywood columnist during the 20th, a host of "Hollywood," a camp collection of songs for the record business, is now also a live telephone counselor in a new show titled "The Johnny Miller Line," on WYDX in Los Angeles.

Tony Orlando & Dawn's 6,000,000 record of the TV new series "Buny's Place," will be used in a new movie called "Bunny's Place," produced by M.G.M.

John Denver from the Rockies.

Tony Orlando & Dawn's return to CBS-TV in a new special "Tina's Place," will be broadcast from the University of Rochester's "On Campus," presenting "Tina's Place," a new TV series. 

RCA's "Recordings of the Week" will feature "The Beatles" in a new recording of "Yesterday," the group's latest hit.

**Rock Dictates Standards**

Rock Dictates Standards—At the 10th annual conference of the American Recording Industry Association, held in New York City, the major labels and recording artists discussed the effects of the recording industry on society. The conference, which was attended by representatives from the major record companies, featured a panel discussion on the impact of rock music on society.

The conference was attended by representatives from the major record companies, including RCA, Capitol, Atlantic, and Columbia. The panelists discussed the effects of rock music on society, and how the industry can use its influence to promote positive change.

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**Belkin Names ABC & Execs In $1M James Gang Action**

Los Angeles—Belkin Productions, the Cleveland-O. firm headed by Michael Belkin, filed suit in the Los Angeles Superior Court against RCA Records, Inc., and Ray Lasker, president of RCA Records, Inc., alleging that the two companies conspired to exclude Belkin from the music industry.

The suit, filed in Los Angeles Superior Court, alleges that RCA and Ray Lasker conspired to exclude Belkin from the music industry. The suit also seeks injunctive relief to prevent RCA from continuing to exclude Belkin from the industry.

**Record Sales**

**continued from page 8**

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**John Miller Hagen, Billboard's Hollywood columnist during the 20th, a host of "Hollywood," a camp collection of songs for the record business, is now also a live telephone counselor in a new show titled "The Johnny Miller Line," on WYDX in Los Angeles.

Tony Orlando & Dawn's 6,000,000 record of the TV new series "Buny's Place," will be used in a new movie called "Bunny's Place," produced by M.G.M.

John Denver from the Rockies.

Tony Orlando & Dawn's return to CBS-TV in a new special "Tina's Place," will be broadcast from the University of Rochester's "On Campus," presenting "Tina's Place," a new TV series. 

RCA's "Recordings of the Week" will feature "The Beatles" in a new recording of "Yesterday," the group's latest hit.
Fairport Convention
featuring
Sandy Denny
A Moveable Feast

Recorded live in concert  Produced by Trevor Lucas and John Wood
Helen Reddy

her new album (ST-11348)

Free and Easy

includes her new single (3972)
Angie Baby

Arranged by NICK DE CARO

Managed by JEFF WALD

Produced by JOE WSSERT

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