Autosound Industry Sees a Banner Year

By STEPHEN TRAUMAN

CHICAGO—Despite the economy and energy crisis that has seen new car production and sales plummet, the autosound industry is having one of its best years ever.

As the Auto Parts & Accessories Assoc. (APAA) Show opens its four-day run at McCormick Place Monday (28) with a special industry day program, a record 573 exhibitors will occupy about 121,000 square feet of space, slightly more than last year, reports Jim Smokowski, sales manager of Hall-Jerker, Inc., expo managing.

Julian Morris, APAA executive vice president, exemplifying the group's bullish outlook, notes that despite some materials shortages such as copper, plastics and tin used in the manufacture of automotive sound-related equipment, a very informal consensus from among a few (Continued on page 37)

Ovation's 'Q' Samplers Build Solid Business

By JOHN SIPPEL

LOS ANGELES—Dick Schary of Ovation Records has quietly built a monthly business of inflate quadruphonic demonstration tapes and sampler LP's that often goes into six figures.

Ovation, as a result, gets heard by (Continued on page 10)

Labels Mix Records For Club Scene

NEW YORK—Spectrally mixed versions of commercial singles are being offered to discothèques here by a number of labels looking to capitalize on the club's growing reputation as record "breakout" points.

At such labels as Scop, Chess/James and Roulette, executives say that the clubs are a definite influence in breaking records and that they consider it worthwhile the time and effort to reach the disco audience.

Notably, several of these singles have generated local market reaction which they say, has eclipsed that of the original commercial copy. (Continued on page 10)

Public Can Dial For Disks, Tapes

Pye In Aggressive U.K. Sales Surge

By BRIAN MULLIGAN

LONDON—The remarkable comeback as a force in the singles market by Pye, the first appearance by President among the top companies and a further strengthening by EMI of its stronghold on the full-price album market are the features of the British Market Research Bureau's survey of record sales during July to September.

(Continued on page 59)

Novel Plan Could Eliminate Returns & Shipping Costs

British Femme Runs Mobile Disco In L.A.

By DAVE DEXTER JR.

LOS ANGELES—A 24-year-old British girl, Jane Britton, provides Southern Californians with portable disco service.

Traveling about in an immobilized new VW van containing her own $12,000 "supervan" unit, she's been setting up in clubs, private homes and outdoor patios of residential and commercial locations for the last two years.

"I'm a one-woman discotheque," she says.

Her equipment includes dual turntables and an awesome electrical arsenal of lights including vari- (Continued on page 12)

By ELIO TIEGEL

LOS ANGELES—A plan to eliminate returns and the transportation and handling costs derived from retailer to distributor to manufacturer, has been developed by Jack Lo- werke, executive vice president of Record Merchandising and the Discount Record Center chain.

Under the plan, a manufacturer allows an arbitrary return of 20 percent of his goods every three months to retailers and distributors.

Based on a distributor cost price, the manufacturer would credit the distributor the cost price less 60 cents, thus charging 60 cents for what would become a color LP.

The distributor in turn, working around a $3.45 price for $6.98 merchandise, would credit the dealer at (Continued on page 12)

American Tears...off to a fast start with their first album, "Wounded Bell"... and consumer reviews (Gray Box, Phonograph Record Magazine, etc.) as well as any record could be. A band to watch out for!... high energy and fast playing... all points to an early success... New York City trio now with full set of merchandising support. Every element present to launch this keyboard-based trio to major status. AMERICAN TEARS. (Continued on page 12)

Available Light.

Kenny Rankin’s Silver Morning.

On Little David records and tapes. Distributed by Warner Bros.
“Mother Lode”
recorded in California during Summer of ’74.
Big Bonanza—gold, thick as autumn leaves.
He who comes to the mine will dance and sing
on golden beds.
Proprietors: Kenny Loggins, Jim Messina.
On Columbia Records and Tapes
BASF Into Change At U.S. Firm

By RADCLIFFE JOE

NEW YORK—Keying an extensive reorganization of its U.S. facilities, BASF of Germany has recalled Dr. Werner Reidemeister, its head of U.S. operations, to Germany for reasignment within the parent company.

Tom Dempsey, who for the past two years has held the title of vice president/marketing for the company, has succeeded Dr. Reidemeister, reportedly unhappy over the reorganizational plans.

No appointments to the vacant positions have so far been named, but are expected to be forthcoming shortly. Among prime candidates for Dempsey’s slot is Jerry Berberian, who has moved rapidly through the ranks in the last few

(Continued on page 48)

Hayes Purchases A Second Studio For Film Scores

MEMPHIS—Isaac Hayes recently released his contract with Stax Records, his home since he was a studio and plans primarily to do sound scores for movies.

Attorney McDonald Yawn, representing Hayes, says the singer has purchased Trans-Maximus, Inc. (TMI), which had been owned in the past by Steve Cooper, Jerry Williams and others.

“Isaac plans to utilize the studio fully,” Yawn says. “He will be doing mostly sound scores for movies there, because it is equipped to do anything he could do in California. This will allow him to stay local.”

Although he confirms that it was a cash sale, he refuses to divulge the amount involved.

Hayes also owns the Hot Buttered Soul Studio, which was originally the Lyndell Records studio. It has also been used by the late Otis Redding, and his specialty has been on the song “Riding On The Dock Of The Bay.”

Hayes, who owns his own production company, also has holdings in Dallas.

U.K.’s Roscon Will Market U.S.’s Sound-Alike Tapes

By CHRIS WHITE

LONDON—American sound-alike tapes almost indistinguishable vocally and instrumentally from the full-price originals—are to be marketed in Britain as a low-price line.

A new tape company, Roscon Marketing Associates, has been formed by Ken Robson, former managing director of the Bi-Label tape wholesalers, to handle U.K. marketing and distribution of the American SAM range of tapes.

The American Sound-Alike Music-tapes are by unknown artists in a style and with musical arrangements virtually identical to the original recordings. Company is owned in Los Angeles by Richard Taxe.

Roscon’s range in the U.K. will initially comprise 33 titles, available in both cassette and cartridge form, and will feature cover versions of recordings by such artists as Helen Reddy, Carsten Stevens, Marvin Gaye and Paul McCartney.

Tapes will retail at £3.84.

Robson says the new tapes would have an impact on the market similar to that enjoyed by the first budget records. “What budget records have achieved in the last ten years, tape can match in the next five,” he claims. “Tapes are rapidly growing in popularity, both for use in the home and for export, and we expect to see a continuing increase in the future.”

Roscon expects to debut in Los Angeles, then journeyed to

(Continued on page 50)

Hate's Roscon Will Market U.S.’s Sound-Alike Tapes

By CLAUDE HALL

LOUIS ANGELES—Victor Musical Industries, Tokyo, is opening a U.S. office here to promote Victor Records (the Japanese label), the publishing firm, and the artist operations. Headquarters to Tokyo this office will be seeking publishing deals and also engage in acquiring acts for tours of Japan.

New EMI Label Debuts In Japan

By STAN BUTLER

N ORMLA—EMI Records has been formed here by G.M. Oord, managing director, on hand along with some of his artists to show the label's promotion plans.

Oord says that EMI, now that it has a label in Japan, truly becomes worldwide, and the company hopes to release both the Yoshida label and the Capitol Records label in Japan. Toshiba is partly owned by EMI, which headquarters in London.

With Oord in Japan two weeks ago was assistant to the label, Cliff Richard and Bruce Welch of the Shadows.

Oord describes himself as an artist-oriented record man. “It's a philosophy I strongly believe in.”

“An artist operates on a personal level and in complete honesty. "When someone lets me down, I feel very bad.”

When he first joined EMI, "they wanted me to have my office on the top floor. I said no. I want to sit on the first floor with the people who do most of the work.""

Returning to London, he stopped to see Ringo Starr's new recording in Los Angeles, then journeyed to

(Continued on page 65)

NEW ORLEANS & PHILLY

Appeals Court Panels Hear Two Antipiracy Litigations

By ROBERT SOBEL

NEW YORK—Two highly significant legal cases involving publishers’ fight against those unlicensed duplicators claiming authorization under the compulsory licensing statute of the copyright Act are closer to their moment of truth as a result of oral arguments held before the Sixth Circuit Court of Appeals in the past two weeks.

The cases, heard in separate actions, involve suits brought against two different duplicators involving the U.S. Third District Court, embracing Louisiana, Texas, the Virgin Islands, Puerto Rico, the U.S. Virgin Islands, and the Fifth District Court, which encompasses New York. The U.S. Supreme Court has agreed to hear the cases.


The Third District appeals case, dealt with by the Sixth Circuit Court of Appeals, involves the publisher, Fame Music and Sound Publications, Inc., against Alabama Custom Tapes, Inc., and R.C. Strong.

The cases involved a three judge panel. In the original case, a decision was rendered based on a previous ruling in the same court—the Federal District Court of Alabama—which pitted Fame Music and Sound Publications, Inc., against Alabama Custom Tapes, Inc., and R.C. Strong.

The other case now awaiting a decision involves Jondora Music and Warner Bros., in which an X-rated movie “Loveland” was seized, has moved the RIAA to take a hard-looked at possible music copyright violations at a time when the industry is in the midst of the probe for illegal trade of phonographic records, which is set to begin on the Fourth of July.

The Sixth Circuit Court of Appeals has been ruled to be heard in front of an Appeals panel for the Fifth Circuit in Philadelphia. Two other Appeals Court cases ended in victories for the publishers. On Feb. 28 an Appeals Court decision in Oklahoma reversed a Federal court’s findings for the Tenth Circuit. A 3-1 vote ruled that

(Continued on page 66)

Slow ‘Q’ Situation Changing By Jan.? DALLAS—Some of the two million albums being pressed each month at the pressing plants of the Victor, Musical Industries, approximately 10 percent are CD-4 quad discrete records, reports James Y. Mochitsuki.

He says that the cliché of holding for JVC America, just returned from an extensive quad study in Japan with several other firms.

These facts were among those discussed here Thursday (24) in a CD-4 quad seminar at the Century Plaza attended by executives from several companies.

In the U.S., Mochitsuki expects qual to get back into high gear in January, Tom Nishida, vice presi-
HONORED LAUGHS—Atlantic Records’ president Ahmet Ertegun was presented with the annual Signature Award by the Parkinson Disease Assn. at a dinner in his honor in New York. Toastmaster was Warner Bros. Records’ president Joe Smith, who introduced all the music industry people on the dais in his own comical style.

**Broadway-Bound Musicals Fail to Open On Schedule**

**NEW YORK**—Two Broadway-bound musicals have been hit by misfortune, causing the postponed opening of one and the closing of the road another.

“Miss Moffat,” musical starring Bette Davis, closed last week in Philadelphia because of a recurring back and leg ailment suffered by the actress. Miss Davis had been hospitalized due to the ailment several months ago.

“Miss Moffat” was capitalized at $500,000 by Pacific Theatrical Corp. of the show will be revived because of Miss Davis’ bosomful figure, a theme which the star admitted. The play was due for a Broadway opening early next season.

“Good News,” which was set to play in New York Oct. 25, has been delayed for at least two weeks. The show was canceled by a fire in one of the trucks which was transporting the scenery to Los Angeles Airport before its trip here, and destroyed most of the scenery. The musical stars Alice Fay and John Payne.

On the bright side, “Shenandoah” goes into rehearsal here for its Broadway production on opening (Oct. 6). The musical’s Broadway opening is set for Jan. 14 at the Alvin Theater.

Joe Quintero will make his debut as author of a musical called “Becoming Tonight,” which is scheduled for an early January opening at a theater to be announced. The show is slated for stopovers in Boston and Philadelphia after a three-week run in Buffalo beginning Dec. 5.

Quintero will also direct the show, which stars Tammy Grimes. Score was written by Gilbert Becaud, English lyrics by Jason Darrow.

**DICKER DENIES PHASEOUT**

**Prefered Sounds at CES**

**BY RADDY JOE**

**NEW YORK**—Preferred Sounds, the blank tape division of the Longines Symphonette Society, will take its products to the 1975 Winter Consumer Electronics Show in CES in a move designed to assure distributors that the firm is not going out of business.

According to Sidney Dicker, Preferred’s new national sales manager, the firm has reserved space at the show for the purpose. The reservation was confirmed by CES officials, though no contract has been signed.

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**Format Proposal**

**By John Klemm**

The proposal was similar to an agreement achieved by the AFTRA for sales of records to the fund. The proposal was similar to an agreement achieved by the AFTRA for sales of records to the fund. The proposal was similar to an agreement achieved by the AFTRA for sales of records to the fund.
1974 has been a special year for Herbie Hancock, because he has at last reached a mass audience without compromising his artistic integrity. Sure, his music has evolved—it’s more earthy and rhythmic—but it’s just as demanding, and when Herbie solos over that great rhythm section, he really burns.

Herbie Hancock is that rare artist who can forecast the future and capture the present. In 1974 Herbie has had a hit single, "Chameleon," and a gold album, "Head Hunters," which has sold over 900,000 and is still on the charts.

His new album, "Thrust," is taking up where "Head Hunters" left off, and after a few weeks it’s 16 in Billboard, 16 (bullet) in Cash Box and 20 in Record World. His new single, "Palm Grease," is starting out like "Chameleon," receiving very heavy R&B airplay.

And on top of these successes comes Herbie’s brilliant score for "Death Wish," the soundtrack album from the most talked-about movie of the year.

On Columbia Records
From a ‘Wrist Slap’ to Prison; States’ Piracy Penalties Vary

NEW YORK—State law penalties for the unauthorized duplication and sale of tapes range from a mild fine slapped on the wrist to severe fines and imprisonment.

In New York, a convicted pirate cannot be fined more than $100. But in Pennsylvania, a repeat violator can be hit with up to $100,000, and is subject to imprisonment for three to 10 years.

The coming legislative season is expected to add a number of states to the 26 that already have statutes affording the pisticking of recorded material. State laws, of course, put the duplication of recordings issued prior to Feb. 15, 1972. Later recordings are covered by copyright and are protected under federal law.

A rundown of the provisions of some current state laws follows:

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<th>TYPE OF OFFENSE</th>
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MARKETING SERVICES
DIRECTOR, MARKETING SERVICES: Bill Bardawil
CHART MANAGER: Bob White (A)
Some people will get carried away.

The new Montrose album is Paper Money BS 2623, on Warner Bros. records and tapes.
ABC Rings Up Impressive Income of $11.4 Million

NEW YORK—The American Broadcasting companies echoed the record third quarter and nine months sales figures announced by RCA and CBS (Billboard, Oct. 26), and like CBS also reported profits for both periods, president Elton Rule announced.

Continuing solid performances from the TV network and owned & operated stations were credited for the 14 percent increase in sales for the quarter ending Sept. 30, to $225.8 million. Net income of $11.4 million was an 18 percent gain over continuing operations a year ago, up 10 cents to 68 cents per share.

Although not mentioned specifically in the official count announcement, the recorded music (ABC Records), rock-hippings (ABC Records & Tape Sales), and expanding retail store (Wide World of Music) operations were credited with gains in both the quarter and nine months by key industry analysts.

For the first three quarters, ABC's revenue was close to $737.4 million, up 10 percent from last year, with profits on continuing operations of more than $38 million, up a 16 percent gain, or $2.31 a share, up 34 cents.


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

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and $500,000, CIN-A-ROCK was created. Our full-length Movie with special step action was synchronized to merge with our original Live from Los Angeles at the CIN-A-ROCK performed live while the movie played on 20,000 cheering its introduction. It soon gained national distribution, and then it was sold. The film industry had been playing in movie theaters ever since. It opened up a whole new source for bookings for the movie industry. There are now booking agents in many states to present this entertainment revolution that does not depend on high-cost performers. It brings in a major entertainment vehicle into every size movie theater and college in your state on an exclusive basis for one year on a royalty to you. Good for both big and small bookings. We will give you our formula, our powerful promotion materials, our training, and our support to your new CIN-A-ROCK venture, including our major movie, for mass bookings in your state.

COLUMBIA PICTURES MAKING VAST MUSIC REVITALIZATION

LOS ANGELES—Columbia Pictures is poised for a major effort in the music business, company executives told shareholders.

In his company's fiscal year (1974), Leo Jaffe, chairman, and Alan J. Hirschfeld, president, said the company is prepared to make a "substantial financial commitment" to its record division.

The presence of Clive Davis, former president of the CBS record division, makes the revitalization of the company's music operation possible.

Columbia Pictures recently entered into an agreement in principle with Davis to become chief executive officer of the music subsidiary. Davis will also have a minority equity interest in the record operation.

Shareholders were told that, "With the exception of its English operations, and with CBS Records division did not achieve satisfactory results during fiscal 1974."
Twelve freshly made Bare tracks.

Singin' In The Kitchen
The Giving Tree
The Unicorn
Where'd I Come From
The Monkey And The Elephant
Lovin' You Anyway
See That Bluebird
Ricky Ticky Song
You Are
She Thinks I Can
Cloudy Sky
Scarlet Ribbons

Bobby Bare's new album, "Singin' In The Kitchen," stars himself, and features his wife and the three little Bares. Catch them on RCA Records and Tapes.
Key New Chelsea/Roxbury Line at 4 Distrib...
BO DONALDSON AND THE HEYWOODS

THE HEARTBREAK KID

ABC-12039

ABC Records
New Plan Could Stop Returns

Continued from page 1

Lewerke says this would eliminate the need for shipping records and paying handling, freight and re-skim wrapping costs. A manufacturer now resells his outcuts for around 60 cents to brokers who in turn sell them back to retailers for from 80 cents to $1.25, depending on the artist.

Lewerke says he's discussed his plan with several major independent labels who are interested, but are concerned about working out basic royalty arrangements for artists and publishers.

"All you need is for two major independent labels to go with this plan," says Lewerke, "and the rest of the industry will fall in behind it."

The veteran record industry figure says his plan will allow dealers to select their own cutouts (at a lower price than they now often pay for them from the cutout brokers).

And it will eliminate the costs incurred by dealers and distributors in shipping back product along the pipeline. It will also eliminate the manufacturer's cost of handling, re-skim wrapping and shipping goods to the cutout houses.

The costs of moving returned merchandise around the country are straining the industry, Lewerke says. Companies with branch operations often find themselves with huge returns which makes the rate "abnormally high."

Despite recent supply shortages—no doubt supposed to reduce the amount of LPs manufactured—racks and mass merchandisers continue to find themselves quafigured with returns.

At a recent NARM meeting, returns were a prime area of discussion.

Lewerke says the "tremendous flow of expensive cutout merchandise hurts the exposure of new, higher ticketed product" and a solution is needed.

Neighborhood Sets Can. Deal

NEW YORK—Melanie's Neighborhood Records will be distributed in the U.S. and Canada by Bell.

Previous to the Bell agreement, Neighborhood was handled by Famous Music and by ABC Records on an interim basis when the label bought out Famous.

The first product to be handled by Bell is Melanie's latest album, "As I See It Now."

Meanwhile, Peter Schobert, the singer's husband and president of Neighborhood, leaves for the label's London offices Monday (28) to negotiate international contracts for Melanie's records and publishing interests.

L.A.'s Mobile Discotheque

Continued from page 1

able speed rainbow strobes, tri-colored pulsars and a set of special projectors that hurl shimmering, revolving "color all" patterns around the room, enough to light anyone's fire.

Her sound gear includes six 150-watt speakers.

Ms. Brinton carries almost 2,000 records in her van. Putting the discs, turntables, lighting and speakers equipment together in about 30 minutes, her sleek, plexiglass setup can wheeze even a large concert hall or ballroom with a solid sheet of relentless rock thunder.

But it also can gently bathe a living room with soft mood music for an intimate dinner party.

"I loop all the elements together through a computer-like control console," says Ms. Brinton, "and then I carefully program the music to the tastes of the audience. One becomes expert at this delicate balance only through experience."

Ms. Brinton says that in England, up to $50,000 sometimes is spent on a record party. Her basic fee is $300 for an evening.

"But for schools, in the afternoon, my fee drops to $100," she says.

A resident of Los Angeles since 1970, Ms. Brinton was appalled at the paucity of true discos in the Southern California area. She flew back to London in 1972 and acquired financial backing from Aristocrat Mobile Discotheques, a British firm headed by the Hon. Richard Thomas Orlando Bridge- man and his partner, the Hon. Richard Lytton, owner of the renowned Supersound Discos theque throughout Europe.

In five weeks she received the specially-designed system in Los Angeles.

"I work closely with record companies," says Ms. Brinton. "ABC/Dillahunt and Polydor hired me to take my disco to various high schools during the lunch hour and promote new, unknown artists. It really works."

"About 75 percent of my music is soul," she says. "But there are times when I concentrate on disco by the Carpenters, Joni Mitchell or even Gershwin. My aim is to please the customer."

"If you're looking for a place to sit down, have a drink or two and chat with your partner, discos are not for you. Most of my programs are ear-shattering because that's what my clients demand."

One of her most memorable jobs was the New Year's Eve party hosted by writer Harold Robbins in Beverly Hills, a party honoring the late Lawrence Harvey following his marriage to Pauline Stone.

"I started the music and lights at 3 p.m. and we went until 3 a.m. the next day," Ms. Brinton recants. "The weird lights created a novel atmosphere and I was careful to play precisely the right records."

"My entire unit is connected into a single electrical outlet and can be set up anywhere. I recently sold a major airline on the idea of hiring me and my system for the Los Angeles-Honolulu run but it fell through because of lack of from the musicians' union."

"I believe in mobility. It is the discotheque trend of the future."

Coronary Kills Albert Peckover

NEW YORK—Albert Peckover, vice president of Midland International Records, died of a heart attack Oct. 18 at the age of 48.

An industry veteran with a background in finance, administration and dealing with foreign-based music publishing firms, Peckover had been affiliated with the 7 Music and was general manager of M.R.C. Music for joining Midland.

Surviving family members include his wife Dorothy and two daughters, Celia and Karen.

Boston Violence Cancels 3 Acts

BOSTON—Continuing racial violence here over school integration busing has apparently been the main cause of artists cancelling two major events which had been scheduled for the end of October.

Tony Bennett and Lena Home, scheduled to perform at Boston University剧场 Oct. 23-24, Boston Symphony, in addition, Marvin Gaye cancelled his one-nighter at the Boston Garden on the city's largest indoor arena.

Private Stock Set

NEW YORK—GRT Music Tapes will manufacture and distribute all tapes on the Private Stock label, under a recently signed long-term agreement between the two firms.
Radio Stations All Over America, Know Why It's Nice To Be Around

Maureen McGovern

The Single

"Give Me A Reason To Be Gone"

TC-2009

From The Album T-439

Produced By Carl Madari
For Belkin Madari Productions

How About You?

Where Her Friends Are!
Col Pops ‘New’ Nero Album While Bell Sits On Masters

BY STEPHEN TRAIMAN

NEW YORK—Although Bell Records is sitting on 90 minutes of Peter Nero tape masters due to the personnel shift from Larry Utzal to Clive Davis, the versatile pianist/ conductor/composer got an unexpected shot at the major league with a just-released “Peter Nero’s Greatest Hits,” made while he was with Columbia.

The tapes at Bell include around 12 cuts for an LP based on his classical repertoire and a couple of “big band” Frank.” taped live this spring with Nero conducting the Cincinnati Symphony and the Indiana University Choir.

He hasn’t had an original disk on his own since Col released “Sweet Gypsy Rose” in November 1977. While he has been featured in a first quarter release for him. As guest soloist with the Andre Kostelanetz Orchestra, he played “Rhapsody in Blue” on Col “Quadraphonic Pop Concert,” an outgrowth of two earlier campus gigs with a Kostelanetz.

While waiting for a decision at Bell that could give him a shot at another “42” (double single, gold album), Nero has kept busy with both symphony guest conducting and personal appearances with the “Peter Nero Trio.”

“Music has to change with times,” he explains, commenting on the group that since early this year has bassist Richie Nanista and drummer Gary Mure, plus trumpeter Bob Och. For the past nine years he felt a new approach was needed. “You need to get too critical, and start pressing and searching,” he adds. “When you try too hard, the audience starts to catch it.”

Since his first guest conducting shot with the Utah Symphony in January 1972, followed by the Hartford Symphony that May, he’s worked with and made some personal appearances with the “trio” for major auditoriums for its schools.

Technical features of the pavilion include an electrically operated win- ning dance system with speakers in the ceiling plus a 270,000-watt lighting system with pushbutton control console.

BeanySeeksEntertainmentLicenseinL.A.

LOS ANGELES—Barney’s Beanyy, a landmark bar-restaurant in West Hollywood for some 60 years, is being almost totally remodeled to try for a city entertainment license like other West Hollywood businesses including Elmer’s, Cabaret and Mac’s as they seek to accommodate the area’s night life.

Owner Irwin Hays says he is convinced the remodeling will provide higher quality, more entertainment, and a taste that is very much in the same class.

On any given night he said there would be an audience at Walter John, Eley, harpist along with a large contingent of people and draw for his audience.

Eleni told such a memorable concert is the Bay Area, St. Anthony’s, San Francisco, and Oakland’s City. He closed the afternoon with an all-star cast of music that agrees with many of the same songs.

Every night is a special occasion and all the arrangements made with Walter John, Eley and his assistant and looks for an audience.

This has been built as high that Er- lene first hit last remaining weeks while the stage crew moved his spaghetti pants—there was a vocal duet in the crowd in the box office of which I’ve heard before. Neither have I ever seen a performance so easily a cause crowd fill up. The only thing that HA is the Hawaiian is the Hawaiian. Just eight years old.

“In my opinion, there are more people doing nothing. Anyway, you’re really going to get all the talk, especially if you expect to get anywhere in this business.”

For someone now on the scene as she is, Miss Cato also brings some refreshing ideas with her. “I’d like to get a band together in the next year or so,” she says, “but I’d like mine to be an all-girl band.” The band would have to be a good one, though I’m not simply looking for a gammer. And I’d like some dancers as well. I really do want to bring something different to the table.”

As for her own stage show she’s already toured the likes of Conway Twitty and Johnny Rodriguez and makes it a point never to repeat the same show if she should return to a club she has played. Since one day for someone so young and is now...

Dixon, Rosenwasser Open New Agency

VANCOUVER, B.C.—Dixon Rosenwasser Talent Management has been founded here by local ad- vertising executive Michael Dixon and Ringling Bros. circus booker David Rosenwasser. New firm will showcase the building Western Canadian talent.

Talent Concord’s Pavilion Bow In ’75

CONCORD, Calif.—Spring 1975 is completion for the new $42.5 million Concord Pavilion. The facility will seat 3,500 under roof plus 5,000 outside on surrounding lawns.

The pavilion will be the future home of the jazz-orientated annual Concord Summer Festival which over 33,000 last year has seen presenters such as Ella Fitzgerald, Benny Goodman and Woody Herman and the Duke Ellington Orchestra.

Technical features of the pavilion include an electrically operated winning dance system with speakers in the ceiling plus a 270,000-watt lighting system with pushbutton control console.

Cato: Housewife Who Hit Big at Age 19

BY BOB KIRSCH

NASHVILLE—The transition from housewife with absolutely no singing experience—professional or otherwise—to an artist with three consecutive singles on the country charts is rather unusual, but that's exactly what 19-year-old Connie Cato did.

While living in East St. Louis several years ago, Cato was discovered by a friend, who heard her singing around the house, to take up singing as a profession.

From this beginning, she hitched to Nashville "with no money and using a lot of peanut butter," as she puts it. After cutting a demo, she made one unsuccessful visit to Capitol Records, but when she tried, however, she was signed to a contract. Her first two singles failed to connect, but on the third, "Super Skirt," "Super Kitten" and "Lincoln Autry" as well as an LP, "Super Connie Cato," have all hit the charts.

"I worked as hard as I could on "Super Skirt,"" she says. "The label worked, but I didn't think you can expect any label to do an awful lot for you until you prove to them that you can have hits and that you're willing to work on your own behalf. So we did a lot of station Id's and a lot of promotional touring."

Miss Cato's voice bears a remarkable resemblance to Dolley Parton's, but she feels this has helped rather than hindered her. "It helps people remember me because they've heard Dolley Parton."

Current working an average of five days a week, Miss Cato says she would go back to the family and store business, with a similar career. "I'd like to get it's just a little screwing around a big deal."

Even if I never make it as what they call a superstar, she says, "I'd be happy to keep doing just what I'm doing now. After all, I've only been in the business a few years, and none of it has really hit me yet."
Here is a single that has all the potential of becoming a million dollar hit.

Listen:

BILLBOARD: Top Singles Picks (POP); RECORd WORLD: Hits of The Week (Sleeper).
CASHBOX: Singles review Newcomer Picks.

And stations all over like WBLS-FM - WWRL - KYAC - WOL - WWIN - KJLH-FM - KDES - WSBT - WVON - WOJO - WNAS, are having their first taste of PYE.

Sweet Sensation - 'Sad Sweet Dreamer'

PYE 71002

Sweet Se... `t

SAD SWEET DREAMER
SWEET SENSATION

Stereo
PYE 71002
The Company That Means Business

Manufactured and distributed by PYE Records Incorporated.
Continued from page 14

With Daimonds. The entire set of course, was laden with hit after hit after hit—"Dazed," "Rock and Roll Road," "Don't Let The Sun Go Down On Me," "Climbin' The Wall." —Billboard

2. FRANK JACKSON

Theatre, Sacramento, Calif. Nov. 15. Holding the stage with what appeared to be the last of the half hour and acquitted themselves excellently throughout the remaining two-thirds of the show. "Saturday Night," "Crossfire Beat," and "The Bitch Is Back." Perhaps the most interesting aspect is the fact that for John, all his callings are his unending, natural and integral character is his music which he will now treat with his band and a pop as it once was. NO MORDOR

LOU REED DARYL HALL/JOHN OATES

Felt Forum, New York. Lou Reed Oct. 9 was especially sexy and electrifying. If he is a man of some stature then he is a man of Sin. He strikes, shimmies, fiddles his microphones and careens back and forth with a quick voice in his high gear act. Reed enjoys his music and manages to convey a sense of balls and brawn. He also performed his top selling hit "I'm Waiting For The Man On The Side" which had the crowd roaring. Lou Reed has come a long way since his days with The Velvets. He is back in his bag of tricks that deserves the credit for an excellent performance.

HALL AND OATES

Smokin' Ronn, Calif. Add the name of the LaGertrudes to the growing list of artists in the new wave of rock. Their music is fastpaced and their vocals are energized. The simple fact that Reed's songs are so popular makes the success even more meaningful to the audience.

DARYL HALL and JOHN OATES

Felt Forum, New York City, Nov 15. The last of their sold out tour. A job well done. Ry Cooder has a great voice and the band is great. He has been known to be one of the best rock and roll guitarists in any genre.

STEPPENWOLF

DOLTON & DABARRI UFO

UCLA Pauley Pavilion, Los Angeles, Nov. 8. The band was the headliner to the closing of the set, newly-reformed John May & Steppenwolf. A musical return to form after a series of bad shows. The band has a line-up of some of the best musicians. The keyboardist's forte was his organ.

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Act Buyers Cautious

Continued from page 3

action based on their concert reputation.

Many colleges are less likely to spread out their money, according to Paul Smith of RPM.

"Most of them want to do one to three big shows a year and many kids get satisfaction from the big outdoor extravaganzas with 20 stars for $10," he says. "Because of this, many colleges are interested in spending $4.50 to $5.00 for an act like Paul Butterfield or Canoe Hill."

Norman Weiss of CMA says that with budgets cut back, the hardest acts to sell are those at $300 in the bidding to $5,000 price scale, but many groups are still using colleges as a good way to polish their acts.

"Many very good up-and-coming..."

Campus Briefs

The Curtis Institute of Music, Philadelphia, is presenting special events in celebration of its 50th anniversary...

More and more jazz is being programmed on college stations. At Lindwood College, St. Charles, Mo., kayok Belly Sells spins the hot mod jazz over WITM. At Luther College, Decorah, Iowa, KLCW-AFM features Jay Jeffries as a disc jockey. David Howerton is the man at the Rochester Institute of Technology (N.Y.) on WITR-FM. In West Los Angeles, there is a thriving jazz on the University of California, Davis, out of KDVS-FM.

There's a major exception to the trend of campus stations programming more and more jazz at the University of Rochester (Bison) and Tom Law, music director of WSSS-FM reports that answers to questionnaires sent out last spring show that "jazz is about the bottom of the list." Law says that may be because the station's disk jockeys have been very good jazz platters. His WSSS-FM will soon be going 1,000 watts stereo.

Price money totaling $15,600 and ranging from $100 to $5,000, has been offered by Broadcast Inc. to students under 26 who are studying at recognized schools or with private teachers.

It's the 23rd year of BMJ's Awards to Student Composers and there is no limitation on instruments employed or length of original works by students. Competition will end Feb. 15, 1975.

The Sid W. Richardson Foundation in Texas has awarded $400 to the Orchestra of Greater Fort Worth, comprised mainly of students, and the Fort Worth Symphony has been given $200 to help the two orchestras acquire the Trial Lake Church of Christ for use as a rehearsal studio and office space. An additional $160,000 has been obtained from an undisclosed source. Still, another $100,000 is needed.

Latin musician Marco Rizo has just completed a tour of American high schools and colleges demonstrating music from Cuba, Puerto Rico, Brazil, Colombia and Argentina. His Latin American percussion ensemble was chosen by the Board of Cooperative Education Services for the series.

In Cudahy Studios in Miami as well as being one of the busiest recording spots in the nation, is now in the process of doing some equipment updating as well. They're getting ready to place new MCI machines in each studio, and a 24-track will be installed at the first chance. At this time the Eagles session to be produced by Bill Sykes and through the work of Ron and Howard Albert working the control boards. Peter Graven was in doing some arranging for a 33-piece group.

Many of these acts have built their own special aunderground pockets that come out every season. According to Flynn, "you'll see things like Woody Allen, Leo Kottke and Maria Muldaur.

 Dealers of Heller-Fischel says that college bookings are definitely off and they are being used as fillers.

"A middle-price act is one you're still working on breaking, and you need, that big-city exposure," he says. "We've always been concerned about packaging and it's a matter of looking hard for concert bills with acts.

Bruce Nichols of APA says that college acts are taking a chance on some that aren't coming through.

"Schools will continue to become more important in the future, because they are playing many different kinds of acts," he states. "Also, ticket sales are always good on college tickets. Price tickets are lower and concert dates are very seldom canceled.

"Many groups with a lot of cliff success are beginning to take a lot more chances. I think they know because they can't escalate their price like in the past."

Allan Stuhauch says there is no new trend toward college bookings.

"It is not a case of utilizing an alternative, because we really like to use college audiences," he says. "They're the very proper group for small acts."
Continued from page 16


KOLA KADEN (Sun): (United Artist): Kansas City, Mo., Nov. 1. LEE MORGAN (Columbia): Chicago, Ill. Nov. 3.


JACKSON BROWNE (Elektra): Foster Hall, Univ. of Ala., Tuscaloosa, Ala. Nov. 1.

MILES DAVIS (Columbia): Georgetown University, Washington, D.C., Nov. 18. FLEETWOOD MAC (Reprise): Houston, Texas (3); Austin, Texas (5); Dallas, Texas (6); Oklahoma City, Okla. (7). CRYSTAL GATE (United Artists): palace, Dallas, Tex. Nov. 1. Oklahoma, Okla. (3); Akron, Ariz. (23); Tampa, Fla. (20).


JACKSON FIVE (Warner Bros.): Atlantic City College, Union, N.J. Nov. 1. LITTLE FEAT (Warner Bros.): Metropolitan Coliseum, Atlantic City, N.J. Dec. 1.

TRUMPET (Harvest): Midtown Theater, Kansas City, Kansas, Nov. 1.


JOHNNY NASH (Epic): Coliseum, Las Vegas, Nev. Nov. 3. WILLIAMS JR. (MGM): Canton, Ohio, Nov. 3.


STEVE WOmens (Motown): Arena, Cleveland, Ohio Oct. 28. Auditorium, Chicago, Ill. (6); Cincinnati Garden, Cincinnati, Ohio Nov. 1; The Auditorium, Kansas City, Kansas (3).

FRANK ZAPPA (Discreet): Veterans Memorial Coliseum, Columbus, Ohio, Nov. 19. Hara Sports Arena, Dayton, Ohio (2); Foxway Coliseum, (22); Dane County Arena, Madison, Wisc. (34); Paragon Auditorium, Lincoln, Neb. (28); Auditorium, Minneapolis, Minn. (27); The Hat Trick, Arena, Chicago, Ill. (29-30).

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Billboard FM Action

Bilboad SPECIAL SURVEY for Week Ending 11/2/74

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Top Ten Audience Response

This Week

1. NEVER CAN SAY GOODBYE—Gloria Gaynor
2. YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White
3. GET DANCIN'—Diana Ross & The Supremes
4. IT'S GONNA TAKE A LOT OF LUV TO GET ME OVER—Johnnie Taylor
5. YOU DON'T KNOW WHAT LOVE IS—Mink DeVille

Best Sellers

New York City

Cedars Records
Week

1. NEVER CAN SAY GOODBYE—Gloria Gaynor
2. YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White
3. GET DANCIN'—Diana Ross & The Supremes
4. IT'S GONNA TAKE A LOT OF LUV TO GET ME OVER—Johnnie Taylor
5. YOU DON'T KNOW WHAT LOVE IS—Mink DeVille

Note: The Billboard Special Survey for Week Ending 11/2/74 includes a listing of the top ten FM radio stations in terms of audience response, along with a selection of the best selling records in New York City for that week. The survey is intended to provide a general overview of the FM radio market and is based on data collected from Billboard's proprietary survey of FM radio stations. The information is not a substitute for detailed research into specific markets and stations. Readers are encouraged to consult additional sources for more detailed information.

Discotheque Club Dialog

By TOM MOULTON

With the boom of large numbers of disco records becoming a force in the music industry, including those of international locations, four questions must be asked in order to understand what is happening. Are there (1) the artists being played and the product? (2) What's the product? (3) What are the record companies doing? (4) What is the market for this product? This instrument is not about the dances. The discos had a 3.52 version to play off the album. Now with the single (4) is going to be a great seller.

Theodorsson's "Doctor's Orders" of thes Product been somewhat deceptive. It was created by four sunset test piloting and the potential of the demonstration. So much excitement in New York that it will be released this week. With this new record that is a major deal and it's a big hit. Mary Van Morrison "It's My Mistake"from the "Barry" lp is developing disco audience response.
Damento Digs Decadent Disks

LOS ANGELES—In these days of time and temp, personal appearances that hardly seem to be real, there is something special about radio. Dr. Damento can be described in several ways—demonstrative, witty, and original. His real name is Barret “Barry” Harenheit, an ancient and old-time radio enthusiast who has become a legend in his own mind.

The top 10 records he plays might range from something you might expect to something you might not. His audience is divided into two groups: those who prefer their music played on the radio, and those who prefer it played on the juke box.

Damento has been collecting records for more than 20 years. “And though I have a pretty good idea of what I like, I don’t know what I’m going to play next.”

But his show is a far cry from a nostalgia show, even though many of the records date back to the early 1900s. “I do play old records, but not for the sake of old records.”

Damento says, “Basically, the show is an alternative. The show is live on KMET-FM 10-10 AM. Sundays, the syndicated version is aired on top 40 AM stations such as WIXI-AM in Cleveland and WOXY-AM in Milwaukee and progressive FM stations. The two-hour show is sponsored by Warner Bros. Records. In combinations with Pioneer Capital, it is available in stereo on many stations.

The forte that Damento brings to the old (some might even be considered ancient) records is the thematic structure of progressive radio. Besides playing the 10 most requested tunes, he tabulates the calls during his show and features them by the end of the show. Damento often programs a little speciality in his show. The day Irving Berlin died, he devoted a considerable part of his show to tunes written about the air force.

Recently, a show went “collegiate.” Damento played songs about college dating from 1906 to 1937 and then went to “College Life” by Billy Murray recorded in 1906 and “Collegiate” by Fred Waring and His Pennsylvanians dated from 1925.

But, rather than devote each show to a particular theme, he tries to keep the show flowing—bringing into the show not only a favorite record, but something that interests him. “I like to keep the show flowing—bringing into the show not only a favorite record, but something that interests him.”

Many people will play old records and maybe treat them as museum pieces.
Jon Holiday, the man who built that sound on KMIZ-AM in Kansas City that is still a big winner, needs a job. He had been with KMIZ-AM for 40 years. A management squeeze a few weeks ago has decided that the station was not doing too well. A management shuffle a few weeks ago has led to Jon Holiday being let go. Jon Holiday has been in broadcasting for 40 years and has been a major part of KMIZ-AM's success. He is a well-respected figure in the broadcasting industry and has been a pioneer in the field of radio broadcasting. Jon Holiday has been described as a hard-nosed manager who was known for his attention to detail and his ability to make tough decisions. He is a respected figure in the industry and is well-liked by his colleagues. Jon Holiday's departure from KMIZ-AM is a major loss for the station and for the industry as a whole.
WASHINGTON—FM programmers and station owners with format decisions to make are worriedly awaiting the U.S. Appeals Court decision on the WFN-C FM program switch from classical to rock music, which was challenged by a substantial segment of listeners. It could be a bellwether case.

Classical music listeners have won court help not only in the WFN-C (New York) battle to prevent a format switch to rock (with new call letters WQXQ-FM), but also in the case of WEFM-FM in Chicago. Both format changes were approved by the Federal Communications Commission without the hearings demanded by citizen groups.

The court here had put a hold on Station Broadcasting’s format switch on WFN-C which was due to go into effect Oct. 5 ( Broadcasting, Oct. 19). The court ruled that a special injunction requested from all parties—the station, the challenging WFN-C listeners’ Guild, and the FCC—was needed. It was granted for an early date.

In the case of Zenith’s classical music station WEFM-FM, the court has ruled to revoke a 1973 FCC-approved transfer to GCC Communications, involving a change to rock by the new owners. This ruling will carry weight when the court decides on the WFN-C format case.

The FCC has generally denied lawsuits (which are long and costly) to citizen groups protesting format changes. The commission has held that music and other entertainment programming is a matter for broadcasters.

The FCC policy has held that the choice of entertainment programming is a matter for competitive marketing in broadcasting. However, the FCC did say it would look into other questions raised by the WFN-C listeners Guild as to Starr’s fitness to hold a license.

The U.S. Appeals Court itself has candidly admitted bafflement over the whole question of music format cases. Court decisions, like those of the FCC, must balance the public’s right to diversity of programming against the right of broadcasters to program at their own discretion, assuming they have surveyed community needs honestly.

In both WFN-C and WEFM-FM cases, citizen’s groups have accused station owners of failure to ascertain those needs, and also of misleading the FCC in claims of financial doom under the classical format.

The citizens have held that the FCC did not thoroughly assess all the facts, and the court fully agreed in the case of WEFM-FM. The court held that the FCC’s action could prove whether classical formats are inevitably disastrous—or whether they are “Viagra” ever they do not achieve as high a rate of profit from advertisers.

Initially, the three-judge panel of the Appeals Court upheld an FCC approval without hearing of the Zenith-WEFM street transfer and format change. Zenith had claimed substantial monetary loss on the basis of losing WFN-C listeners’ groups challenged the claim.

The full Appeals court, acting on an Oct. 4 decision, has had second thoughts about that transfer. The court fears that too much emphasis on economics would cost the American public the program diversity required as primary under the law.

The decision points out that the majority of broadcasters, without any FCC supervision, would tend to the program diversity making it standard. The industry in general needs quality, 1-inch, small-format production studios.

Casalina worked formerly as Creative Consultant for Dick Clark’s “The Rock And Roll Years” and he has done commercials, plus films for record companies. For six years he was a principal in the Bay Area light show company Dr. Zbark, which he got out of in 1970 “when I saw that light seem to be going up and down. Bear has hosted several music festivals in the Northwest and has also done alternate news, both print and radio.

Continued from page 21

Demento Discs Decadent Ends

Continued from page 30

The show evolved on KPPC-FM, then a progressive station in Santa
dana. Steven Siegal, known on the air as Steven Clean, played some of the records in the Hansen collection . . . for example, a record called “Pico And Sepulveda” made in 1949 by Felix Feneon and his orchestra. That, in case you’re interested, was sort of a Cugat-sounding record, but the lyrics are just the names of the streets of Los Angeles. It was my first hit. I found it in a thrift shop in 1967.

To his knowledge, and Hansen is a proficient musician, the record has never been released.

However, it is being released this fall in the shape of a 45-EP record entitled “The Tijuana Brass Show” produced and syndicated by Westhousey Broadcasting, Philadelphia. He’d be talent coordinator. New talent coordinator is Penny Berger, who’d been Dr. Hansen’s assistant. Also named talent coordinator is Paul Brownstein from WABC-TV in New York, where he was an associate producer of “AM New York.” Both Berger and Brownstein will be working with VInce Ca
tanda, talent consultant.
Jukebox Programming
Ovation & Seeburg
In 'Q Disc Accord

CHICAGO — Ovation Records has entered into an agreement with Seeburg to provide hundreds of 4-channel singles encoded in the Sensis Q format. The program will feature over 6000 songs spanning another 30 years. Dick Schorty, president, says, "We hope this agreement will prove quite complementary to our existing program of classical and ethnic music."

Born

LEXINGTON, Ky. — The use of a coin token mechanism will allow operators to change the cost of play at will by varying the cost of tokens to customers, Virgil Vance, president of Van Brook of Lexington, Inc., claims. The firm is introducing two

Barton Elected
Pres. Rowe Int'l.

WHIPPANY, N.J.-David J. "Joe" Barton has been named president of Rowe International Inc., a subsidiary of Rowe Amusement Co.

Formerly, Barton was senior vice president and general manager of Rowe-Acoustic's coin-operated operation, with a network of 29 offices throughout the world.

Unions Endorse Antipiracy War

NEW YORK — Entertainment unions in 18 Western Hemisphere countries are expected to support moves to combat record piracy at the seventh annual congress of the International Federation of Entertainment Workers meeting in Caracas Sept. 25-28.

The congress also named Hal Davis, president of the AFM, head of the international body. More than 50 organizations were represented at the conclave.

Among the organization's goals are the sponsorship of reciprocal agreements between member countries affecting the performance of artists, and limiting the use of "canned music" as accompaniment to live talent.

Ops Can Charge Play Fee
Via New Token Mechanism

PROVIDENCE, R.I. — A Providence, R.I., coin-operated amusement center has introduced a new token mechanism that allows for different play fees on the same机型.

The new system, called the "Pep Token," was developed by Pep Systems, a division of PepsiCo Inc. It allows operators to set different play fees for the same机型, depending on the coin used.

The system works by producing a unique token for each coin, which is then inserted into the机型. The token contains information about the coin and the play fee that was set.

The operator can change the play fee by simply changing the coin used to operate the机型.

The new system is expected to be introduced in other cities in the near future.

What's Playing?

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

CLEVELAND: O.Soul and Pop Purchases

BIBROAD, W.LON: COUNTRY, POP PURCHASES

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"Vagabond Woman," Tamla

"Yes It Is" Eddie Harris, Atlantis

"I Don't Know," Ted Evers, United Artists

"Whoever Gets You Through The Night," A. C. John, Columbia

"Ain't No Babie," Bob Dylan, Atco

"Feel A Song," Gladys Knight, Buddah

"Casanova Man," Cher, MCA

"I Could Write A Song," Jerry Vale, Columbia

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Soul Sauce

Tom Draper Digs Into RCA's Soul

By LEROY ROBINSON

LOS ANGELES—For some time now RCA Records has been trying to make a noticeable mark in the contemporary soul marketplace. The attempt has only brought about marginal success, until recently when groups like The Main Ingredient, The Sylvers Corporation and The New Birth took their soul right to gold.

Ironically, this all seems to have happened under the leadership of Tom Draper, director, rhythm and blues. And even more co-incidentally the fact that Draper ascended to a never before position and department with the RCA.

Is the RCA department and a rediscovery a new move by RCA?

"Yes, it is," says Draper. "This is really the recognition from a division standpoint. And from a creative standpoint, it's a major recognition of the strength of black music and of black artists."

Interesting too is the fact that Draper is a nine-year veteran of RCA, which means he's paid his dues in various areas of the huge enterprise, and previously held the position of national r&b promotion manager.

And prior to that he's worn the responsible hat for marketing and merchandising for both r&b and rock.

This was, of course, preceded by several positions not connected with the recording company.

"We're working on our image," promises Draper. "And I'm not going to say we've overcome it with the success of some of our groups have had since the first of the year in terms of name value and identity.

"We didn't have, as we have now, groups like The Choice Four or a Tykes. The Friends of Distinction had been on a hiatus, and although we had other r&b artists on the label, it came down to the fact that we were a two-artist r&b department—the Main Ingredient and The New Birth.

(Continued on page 27)
Three Concerts Billed at First Of Santa Barbara's Jazz Festivals

SANTA BARBARA—Three concerts are scheduled at the first annual Santa Barbara Autumn Jazz Festival Nov. 1-3 in the Santa Barbara County Bowl, which seats 3,500.

Opening night talent includes trumpeter Harry "Swets" Edison, singer Carmen McCrae, the Festival Quintet starting John Lewis, Jim Hughart, Ray Burns and Mandell Lowe and a 16-piece Southern California band co-directed by Teshiko Akiyoshi and Lee Tabakin performing original compositions by Miss Akiyoshi.

General director of the event is presenting the festival, its first venture into the entertainment world. Saturday night with Cal Tjader, Francisco Aquabaté, Jerome Richardson, Carmelo Garcia and Luis Gasca opening at 8:15 p.m. followed by A Nina and the Sounds of Brazil and Gerald Wilson's big band.

A Sunday matinee spot the Santa Barbara Symphony conducted by Jimmy Lyons, founder and general manager of the Monterey Jazz Festival.

Late music will be with a revelation of especially great promise in contemporary recording stars are appearing as midseason replacements. Mac Davis goes back on the air for NBC-TV with his own show Dec. 19 at 8 p.m. Also figuring in the increasing TV trend toward recording stars are Tony Orlando & Dawn, the Smothers Brothers, Dinah Shore and John Denver.

Billboard's Oct. 26 issue carried the story that Tony Orlando & Dawn start their new CBS-TV series Dec. 4. Both Orlando and Davis had successful replacement series this summer. The Smothers Brothers return is the sympathy in a West Coast premiere of his "In Memoriam" composition, a tribute to past jazz greats. McCune Sound of San Francisco is handling the sound. Jazz Seen, a new production is offered here by James Hill and R. Dennis Lee, is set for NBC-TV Jan. 13, and this topical comedy-music team always a particular treat while presenting contemporary rock figures.

Dinah Shore left last week began a five-days weekly CBS-TV afternoon 90-minute talkshow that will apparently deal heavily with contemporary music. The show, scheduled for early segments were Segal & Crofts, Jerry Reed, Sammy Davis Jr., the 5th Dimension, Bo & Della & the Weepie Brothers and the Pointer Sisters

"Sweeney," based on the movie for TV which featured John Denver songs, will replace the Mac Davis series in March 1975.
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WIL-FM Goes All Country

ST. LOUIS—WIL-FM, the sister station to country-formatted WIL-AM here, has also gone country, but with a different approach—the automated programming service produced and distributed by Drake-Chenault. "American Country" hit the air here Sept. 1, and the new call letters are WIL-AM; the station is called Wally Clark. President and general manager of both stations, is backed up by a group of air personalities with an extensive advertising campaign in newspapers, on billboards and on the air. 

Retailers of various types have been featured a beautiful music format before. More than 30 radio stations are now featuring the Drake-Chenault country music service, including KRM-A in Minneapolis and WQOR-FM in Winston-Salem, N.C.

At Oxford: WOOR-FM to Rock-Format

OXFORD, Miss.—WOOR-FM has switched to a full-time rock format, according to president Mel Christman Jr. Christman is also president of the Oxford Broadcasting Co. in the market. The FM station has been featuring a black programming concept with country music, easy listening and Top 40.

The format change came after a local music promoter proposed to Oxford and Lafayette Counties and students at the University of Mississippi to try a rock concept to beat my album by rock artists.

John Highower is program director of the station. Highower announced and sales staff will be students at the university, Oxford is the home of the University of Mississippi. The station is run by a total of 7,800 students. The 25,000-watt station is the only full-time progressive rock station in Mississippi, according to Christman.

Joe Cayre Wins HRI Disk Honor

NEW YORK—Caytronics Records was named "record company of the year" by the National Research Institute at its fifth annual gala of fame banquet here last Saturday (28). Joe Cayre of Caytronics president, accepted the award for his label at the event which also gave recognition to the label of Caytronics for furthering inter-cultural understanding.

Vladimir Fernandez (CBS/Caytronics) was named folk singer of the year, Marco Antonio Munoz (RCA/ American Eagle) male singer, Nydia Caro (Alhambara) as top female singer, Roberto Planas in the salsa category, and Vidal Gonzalez and Rosendo Barral as international artist of the year.

When Answering Ads... Say When You Saw Ad

Tom Draper Digs Into RCA's Soul

Tom Draper, one of Wall Street's key radio myself, and I'm a shrewd advisor. I have a background of knowledgable background and personal experience in evaluating the attitudes and behavior of consumers. If you are interested in understanding, analyzing, and predicting the behavior of consumers, then this book is for you. It is a comprehensive guide to understanding consumer behavior. In addition, it can be used as a valuable resource for businesses and organizations.

If you want to buy the book, you can do so by visiting our website at www.americanradiohistory.com. This site offers a wide range of resources related to radio and audio production, and is always updated with the latest news and information in the field.

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FOR SALE


Sills’ LP Heads Westminster Gold Releases for October

NEW YORK—Coinciding with her upcoming engagements during the 1974-75 season, ex-Wallace Hartman’s appearances on the West Coast this fall and her Metropolitan Opera debut this spring, English mezzo-soprano Joan Sills is releasing her third album for Westminster Records. The LP, entitled “WCLV Goes Quad on Concert Broadcasts,” contains complete performances of Beethoven’s Fifth and Sixth Symphonies, as well as Mahler’s Third and Seventh Symphonies, recorded live at the Westminister Concert Hall in New York City. The album features the prestigious New York Philharmonic under the baton of Leonard Bernstein, with Sills in the role of the soloist for the Mahler works. The recording was conducted during the week of November 10, 1975, and is scheduled for release on October 1, 1975. The album is available in both mono and stereo formats.

Classical Notes

An Aaron Copland festival is scheduled for Monday (8) to Saturday (9) by the Chicago Symphony. In the opening program of the 1974-75 season at the Auditorium, Copland conducted the orchestra with guest conductor Leonard Bernstein. The program features works by Copland, including his “Billy the Kid.” The festival continues through the weekend, with repeat performances on Tuesday (8) and Thursday (10), and a third performance on Saturday (9). The festival concludes with a performance of Copland’s “Symphony in C” on Sunday (12).

WCLV Goes Quad on Concert Broadcasts

NEW YORK—WCLV, Cleveland’s classical music radio station, has announced that it will broadcast the performance of the Cleveland Orchestra in Cleveland on October 4, 1975. The broadcast will feature a live performance of Mahler’s Fourth Symphony, conducted by James Levine. The broadcast will be transmitted over WCLV’s 50,000-watt station and will be available for rebroadcast on other stations throughout the United States. The broadcast will be recorded in quadraphonic sound, and will be released on LP in October.

Merc Golden Import Series Marks a Grand First Year

NEW YORK—Merc Golden Import series is marking its first year under a full head of buyer and re-release. The series, which has been successful in the U.S., is now being expanded to include a full range of classical music. The series includes works by Mozart, Beethoven, Schubert, and other major composers.

Listz Movie Set to Roll

LOS ANGELES—The second in a series of motion pictures based on the careers of classical composers is being released in December in London, Budapest, and Vienna. Roger Daltry, star of the Who, has been cast as Franz Liszt (1811-1886) by producers David Puttnam and Sandy Lieberman, creators of the “Good Times” television series.

According to Kathryn King, director of the American Film Institute, the film is based on a biography of Liszt written by John Jay Warburg, but the character of Franz Liszt is depicted as a more complex and multidimensional figure. The film was shot in Hungary and Austria, and features performances by the Budapest Symphony Orchestra and the Vienna State Opera Orchestra.

The film is scheduled to be released in December, following the release of the first film in the series, which was based on the life of the German composer Richard Wagner.

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NASHVILLE—More than 200 artists performed, more than 300 awards were handed out, and more than 5,200 registrants went home exalted at the culmination of the 49th Anniversary Celebration of the "Grand Ole Opry." With 14 "official" functions, two massive Country Music Assn. shows and a score of unofficial segments of entertainment, the viewer more than got his money's worth. Added to this was a handful of banquets, breakfasts and luncheons, an uncountable number of hospitality suites, and a substantial sprinkling of private parties. Despite the reduction in number of conventions, it was the longest and most exhausting of any of the 21 previous celebrations.

The city benefited to the extent that its economy was pumped with an additional half million dollars or more, and its music-minded mayor was honored with a pair of awards. But awards were everywhere. In addition to the prizemoney handed out by the performing rights organizations, there were two important luncheons for their respective jobs in promoting country music, an "ambassador" status to Mrs. Dorothy Ritter, and plenty of in-house accolades. There was even a "Best Bus Driver" award, and the U.S. Navy got into the act, giving an award to the CMA for its help in bringing about an all-volunteer service.

Efforts to hold down attendance figures were successful to a degree this time. E.W. "Bud" Wendell, general manager of the Opry, noted that "hundreds of applicants for registration were rejected to reduce the figure from last year's 6,000 to this year's 5,200." This was due in great measure to the success of the consumer-oriented Fan Fair held in June. It is now projected that some 16,000 of these fans will pour in next June, and the Fair's growth and its success has begun, even before the effects of the industry conclave have worn off.

Despite the frivolity of this gathering of the country music clan, and the heavy entertainment schedule, there was a business side. International artists from Canada, England, New Zealand, Japan, Belgium, Australia, Holland and the United States were given exposure in this country; there was a double disk-jockey tapping session (during which time artists taped promo's, station breaks, interviews, etc.), and substantial national network coverage.

There also was the return home of the first major country group to tour the Soviet Union, replete with film highlights of their successful swing.

There was some rumination, but it was harmless and exceedingly mild in comparison with the past.

One of the greatest crowd-pleasers was the Blue Thumb Act. The Pointer Sisters, who did a standing ovation both at the ABC-Dot function and a repeat performance on the "Grand Ole Opry." All of the acts were warmly received, however.

Roy Clark, also of ABC-Dot, showed his skills to perfection, acting as host-performer for the CMA banquets. This annual event, written by Bob Tubert and produced by Frank Jones, is traditionally a masterpieces. Clark kept that string intact, abetted by Mickey Gilley, Melba Montgomery, Cal Smith, Country Greats Johnny Gimble, Hank Snow, Mel Tillis and Barbara Mandrell, with great back-up from the Nashville Symphony, Nashville Edition, and the band under the direction of Hank Levine.

No show, however, can be completely singled out. For the most part, the millions of dollars worth of talent did a magnificent job for the disk jockeys, talent buyers, promoters, writers, record company officials and others who at times had a difficult option to exercise: which show to watch.

One of the more remarkable things in regard to the convention is that approximately 2,000 of the registrants were disk jockeys, music directors and managers, the largest percentage even from radio. The event also brought in the biggest names in the industry: Mike Mills, Russ Regan, Bill Farr, Irwin Segalstein, Ed Cramer, Stanley Adams, Alan Prince, Ken Gibson, Al Courtney, Frank Jones, I. Martin Pompadour, Jay Lasker, Jim Fogleman, and Jimmy Bowman, among others.

Buyers also were very much in evidence. One of these was the director of the nine-day, eight-night Cheyenne Frontier Days, who noted that country music always fills the stands, and will dominate the event in the future.

Perhaps the most unusual award of the week was given by the Oak Ridge Boys, who announced that their bus driver, "Carly" Jones, had been voted Bus Driver of the Year by his fellow country music drivers.

Jack Greene and Jeannie Seely were the most surprised of all the people during the convention. Not because they didn't win the "Duo of the Year" award of the CMA, but that they were even nominated. They were among the five finalists even though they had not had a hit released in more than two years.

Industry Conclave

NASHVILLE—The Mervyn Coon-promoted Slim Whitman tour of the United Kingdom has been extended, an all-time record for any artist, country or pop, according to Coon.

Despite conventioners, however, there were 30-cities spread for a 30-city tour, it has been twice extended. Coon also says he will be the first artist to put up a $5,000 bill in a Radio City Music Hall box office register there. He also will be doing a one hour TV special, and may be doing a Royal Command Performance.

Coon also notes:


The London promoter also said

CMA Will Elect Board, Officers

NASHVILLE—The newly-constituted CMA consists of the Country Music Association will meet in November to select its board chairman and officers for coming year.

Full ballots were named to the board in elections held last week, and will serve with a similar number of holdovers for another year.

Those elected in the various categories are: Billy Davis, Johnny Bond, Jimmy Jay, Joe Allison, Bill Robert, Robert Cook, Jack Roberts, Bob Austin, Wesley Rose, Sam Lovullo, Jim Fogleman, Hugh West, Mike Mattick, Frank Mann and Charles Smeley.

GOLDSBORO GOLF WINNER

NASHVILLE—A team including singer Bobby Goldsboro was the winner in the 15th Annual Music City Pro-Celebrity Golf Tournament here, kicking off a full nine days of activity.

Scores of celebrities, including rock artist Alice Cooper, took part in the two-day event, a prelude to parties, shows, seminars and tape sessions held in conjunction with the birthday of the "Grand Ole Opry.

Ed Cramer extends accolades to the new Inductees into the Country Music Hall of Fame: Pee Dee King, center, and Owen Bradley.

BMM's Vice President Frances Preston, left, and Ed Kramer, right, congratulating songwriter winners Conway Twitty and Loretta Lynn.

Extend Whitman's U.K. Tour to 43 Cities, An All-Time Record

NASHVILLE—Hank Cochran, who has written country standards for a number of years, has been inducted into the Nashville Songwriters Assn. Hall of Fame at its annual awards show here.

The 39-year-old writer, whose hits include "Make The World Go Away," "Little Bitty Tear," "She's Got You," and "Don't Touch Me," was a recording artist for many years before settling on writing. He is the husband of MCA's Jeannie Seely. He also co-wrote the classic "Fall To Pieces," with Harlan Howard, another member of the Hall of Fame.

Principal speaker at the songwriter's function this year was Mr. Dorothy Ritter, widow of Mr. Ritter, who told of her late husband's admiration of writers.

She noted that, although Ritter had been approached all over the world by every sort of songwriter, he never said no to any of them.

When Cochran came here some 15 years ago he was accompanied by Willie Nelson and Harlan Howard, presenting this area with some of the strongest songwriters in the business.

Tommy Cash to Elektra Label

NASHVILLE—Tommy Cash, exiting Epic after five successful years with that label, has been signed by Warner Brothers and assigned to Elektra.

Cash said he had negotiated with several labels before making his deal with Elektra.

"I'll be my adviser on material, and will involve myself totally in my future," Cash said.

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Congratulations, Stoller Brothers, on being named Top Country Vocal Group of 1974 by CMA, Billboard, Cashbox, Record World and Music City News... for being presented Cashbox and Record World's number one Country Single and Album Awards.

Sincerely,

The Folks at Mercury Records

Congratulations, too, on your new smash single "Susan When She Tried." (#73625)
Country Nashville: High Prices Vex Buyers

NASHVILLE—Deep concern over the spiraling talent prices and the tight money situation noted by the International Country Music Buyers Assn. at its annual meeting here.

The promoters voted to enlarge their scope of operation to include members from fair associations, amusement parks, auditions and rodeos.

Harry (Hap) Peebles, Wichita, who was re-named president of the group for the fifth consecutive term, said talent prices are beginning to destroy country music as family entertainment.

Other officers re-elected by the group are Jack Roberts, Bohett, Wash., and John Bodin, Antioch, Tenn., vice presidents; Jack Norman Jr., Nashville, secretary; Keith Fowler, King, N.C., treasurer.

Evelyn Zerr, manager of the Peebles facilities in Kansas City, Kan., was named assistant secretary.

Paperback Book On Country Acts Due Next June

NASHVILLE—Former " Opry" tour guide Carol Hollaren, who now operates her own tour firm, has written a book about country artists based upon questions asked guides by tourists.

The paperback book will be released just prior to Fan Fair next June.

"I went directly to the artists with the questions, and got the straight answers," she said. Sixty-four of them have co-operated in the interviews, and signed releases. They include some of the recently deceased artists such as Tom Titter and David "Stringbean" Akeman.

Miss Hollaren also worked for producers publishers Bill Walker and Bill Hall.

Acuff Wins Metronome

NASHVILLE—Roy Acuff, the "King of Country Music," is the recipient of this year's Metronome Award, presented by the city to the individual who has contributed most to the music industry during the past year.

The award is given annually by Mayberry Beverly Briley, who instituted the program after becoming head of the municipal government here some 13 years ago.

Acuff is one of the few artists ever to win the award, which normally goes to someone with a business connection in the industry who has contributed more time and energy to its growth.

Past winners have included Owen Bradley of MCA, Clint Atkins of RCA, Jack Walker of CMA, Wesley Rose of Acuff-Rose, Bill Williams of Billboard, Bud Wendell of the "Grand Ole Opry" and Danny Davis of RCA.

Noel Boggs Dead

LOS ANGELES—The recent death of country steel guitarist Noel Boggs, 36, has been disclosed here.

Boggs was long featured with Bob Wills' band and Spain Cook's orchestra and made hundreds of records.

He was a native of Oklahoma City.
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Porter Wagoner long enough to make an appearance together on the "Opry." ... Bill Anderson and Jan Howard also were paired for the final of the big "Opry Spectacular" during the convention. ... The Pointer Sisters became the first black women ever to appear on the "Opry." ... The 15-year-old daughter of Conway Twitty, Kathy Twitty, showed none when the instruments accompanying her singing went dead. ... the latest book of Sally Jenkins about the Playboy Suite active. ... Jerry Lee Lewis may have set some sort of record for appearances at the Exit In. ... go to show dates in Chattanooga, then to Nashville to perform for one of number of children of the King of the Road, and went on from there to do a show at the Sheraton, and then at the Bel Alton II.

Jim Halsey's new Nashville offices are in full operation under the direction of Noel Fox and Red Stagg. Singer songwriter Don Wil- liams has established his own Music Row offices, and has formed a publishing company with some of his own. They are Al Turner, Las- land Fieldly and Jim Rushing. ... Claude King has a new release on Cinnamon, produced by Glen Sutton, also new, a new band, The Nashville Knights, and on the road again. ... Monroe Lynn, husband of Loretta, had 75 of his pianists and quartets from their plantation in the Hampton Hills. Tenn. ... Dollie Gray has taped an appearance on the syndicated Reed Farrell TV program. ... for St. Jude and more crowds for the Oak Ridge Boys, this time at the Northeast Alabama State Fair.

Columbia Studios in Nashville, which once quite custom work, now is up to go in its own. In addition to its own, Columbia has done work for Jack Berry, Arlene Harden, Merle Haggard and Freddie Hart of the Cardinals, and Pat Patterson and Bill Phillips of Arco. ... Doug Gilmore, who produces Sandy Ritter, has begun his own label called Another Record Company. It's based in Hollywood, and the first artist, or artist, is the Dough Brothers. ... Diana Trask has been doing back-to-back sessions with her producer Jim Frog- lew. ... The LeGarde Twins, Ted and Tom, are busier than ever. After they closed at the Las Vegas Hilton, they were in Los Angeles last week in California, Nevada, and Texas. Then they return to the Hilton Nov. 29, playing the next several weeks as Andy Pandy, a bluegrass singer and manager of The King's Country, has been signed by Hope Records in Los Angeles.

In the first of a series of expansions being planned by Bill Byrd, chief executive of Oryland USA, new artist Dolly Parton annou- nces that Roger Burch has joined the talent group. ... the firm now has five agents. ... Capitol's Sasa San Ray will be Queen of the Kings for the big Buck Owens Tennis and Golf Tournament this coming weekend. ... the event will be loaded with celebrity activities. ... Dolly Parton and Roy Dyke was working paid dates in Alaska, he and his group did a special performance at the USO. ... Mel Tillis is taping both the Dinah Shore Show and the Morning Edition Show. ... Merle Haggard's new release was written by Dolly Parton, a departure for both of them.

BMM's Thea Zawin, left, and Ed Cramer, right, present to Al and Grace Gallico the Robert J. Burton Award for the Most Performed Song: "Let Me Be There."

More GPO Awards Bared, Including Two to Japanese

NASHVILLE--In this year of awards during the "Grand Ole Opry" birthday celebration, there were three which were of significant importance. ... Jack Stapp, president of Tree, Inc., won the Founding President's Award of the Country Music Assn. for his work in securing the telecast awards show. ... Grant Turner was cited by both the "Opry" and CMA for his work in helping country artists over the years. ... Ry Acey, in addition to the Metronome Award, was given a walking stick hand carved by Bobby Boll of Vicksburg, Miss., who made similar sticks for Dwight Eisenhower and Winston Churchill. The presenta- tion was made by Jerry Clower.

Two Japanese, A. Torio and Shoo Kosano, were given citations by CMA for their work in the international field.

Radio station awards were presented to the following for their promotional efforts during the past year: WCMY, Norfolk, V.A., first place; KFIZ, Farmington, N.M., second place; and KAG, Seattle, third place.

Group Returns from USSR

NASHVILLE--A contingent of "Opryland USA" singers, led by Tennessee Ernie Ford and Sandi Burnett, returned here from a successful Soviet tour after a stop at the White House to serenade President and Mrs. Ford on their 26th wed- ding anniversary.

It was Mrs. Ford's first public appearance since her recent surgery. The touching ceremony was capped by the group singing the "Anniversary Waltz" for the pair. Earlier the group had gone throughout the USSR, singing trad- itional and contemporary country songs in a series of events which drew huge crowds. The performance abroad were videotaped, and will be put together as a part of a net- work special early next year.

Opryland USA, the theme music amenity park which houses the Grand Ole Opry House, is part of the complex owned by the National Life and Accident Insurance Co.

BMM's Ed Cramer presents one of many awards to Kris Kristofferson, left, and Norro Wilson.
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Perhaps the World's most practical and reliable 24-channel mixer.
Chip Monck Tells How He Wires Giant Events For Light/Sound

By NAT FREEDLAND

OS ANGELES—It was a good day for Chip Monck as he breezed into the Billboard offices with a thick roll of blueprints under his arm. That very morning all arrangements had been completed to air-freight three 146-foot construction cranes from Paris to Africa, and his most adventurous rock staging job yet was falling into place. The three Richer cranes, 74 feet high and capable of assembly in six hours, would be used to spotlight and also to film the 20-22 Zaire Music Fest preceding the scheduled heavyweight championship fight between George Foreman and Muhammad Ali.

The concept provides utmost flexibility for camera and spotlight along with minimum sightline obstruction for the audience at 100,000-seat stadium in the capital of the former Belgian Congo.

The beauty of the whole thing is that in the 24 hours we've got to change the stadium setup from the concerts to the fight, we'll have the cranes right there to lift out the stage and replace it with a central boxing ring,” bubbled Monck, “it will cut out the stage changing time to a fraction.”

The Zaire concerts were to feature, at presstime, an unprecedented galaxy of black stars including Stevie Wonder, Aretha Franklin, James Brown, The O'Jays, The Four Tops, The Isley Brothers, B.B. King, Johnny Nash, The Spinners, Miriam Makeba, Manu Dibango, The Fania Latin All-Stars, Hugh Masekela.

Chipmonck Productions, based in a downtown Manhattan townhouse, is no stranger to staging gigantic rock events, from the last four Rolling Stones tours to Grand Funk Railroad at Shea Stadium to Woodstock, the Monterey Pop Festival and the Concert For Bangladesh.

Chip’s innovations in rock staging throughout his career of nearly ten years have far advanced the state of the art. For the most recent Stones tour in 1972, he developed a 40 x 8 foot mylar mirror that assembled to hang tilted over the stage and kept the lighting at each scene consistent without the need to lug over three thousand pounds of lights up to the ceiling.

The mirror, assembled in 4x8 sections, made it possible to light each show entirely from behind the stage.

Chip also emerged as a public figure over the years, a sort of backstage superstar. Aside from the familiarity his name built up from all that major show credit, he is the de facto emcee at Woodstock where his genial, soothing manner defused an increasingly surly audience stuck in the rain on muddy ground during three days of interminable stage waits.

The hugely successful film of the Woodstock Festival brought across Chip’s personality to millions more than the 500,000 who actually attended the festival.

As a result, Chip Monck now hosts his own syndicated rock talk show, “Speak Easy,” seen in over 100 markets. And the many favors owed him by rock names for his backstage efforts has no doubt been of great aid in getting the stars to fly up to Toronto for rap session tapings.

Still another development bringing Chip out in front of his own spotlight is a winter-long college lecture tour booked by Heiler Fischel Agency. The tour, which includes a multimedia presentation of his past concert stagings and then a rap session directed at helping college students put on their own high-quality campus shows, has been booked heavily through most available dates.

Why has Edward Herbert Bertford Monck been the only rock backslager to become a public personality in his own right?

It is undoubtedly the same drive, imaginative talents and gracious personality that brought him to such a commanding position behind the scenes in the concert industry.

Chip got started doing stagecraft for college theater while attending school in the Northeast. He then got drawn into the burgeoning pop music renaissance and got the job running the light board at the Village Gate in New York. For a while, he was even living in the sub-base ment of the famed niterye, just as Bob Dylan once did during an early phase of his career.

From a journeyman job as a nightclub light technician, Chip began bidding on the assignments for lighting the earliest rock concerts in the NYC area. Among his earliest tour clients were Peter, Paul & Mary and Joan Baez.

From the first, Chip was involved in the design and many new pieces of equipment for travelling large-scale rock shows. There was a hydraulic lift, self-contained backdrop tower that folded back into itself for transportation between gigs. The same self-rising pattern was adapted for a grid and gantry designed for the Rolling Stones 1970 tour of Europe. For individual events, Chip has been equally imaginative. He backed the usual line-up with an upper level ramp that allowed Mick Jagger unusually dramatic freedom of movement during the Rolling Stones Nicaragua Benefit Show at the Los Angeles Forum.

Chip has worked extremely closely with Bill Graham in the design changes that converted both the Fillmore East and the Fillmore West into outstanding rock concert halls.

To most in the audience at the 1972 Stones shows, the revolutionary mylar plastic reflecting mirror seemed a more pretty decoration canopy over the stage, because the mirror backing was painted with a spectacular dragon mural.

However, Chip has no doubt that the Zaire Festival is his most demanding technical challenge yet, far ahead of the giant Woodstock stage setting.

The difficulties at Zaire arise from language barrier in the French dialect-speaking nation and extreme length of supply lines. It was government policy, heartily supported by Chip, that whatever equipment possible should come from Zaire suppliers. Therefore, Chip has his own draftsmen in residence at Zaire, laboriously translating blueprints from inches to the metric system for the African contractors who are building the stage and scaffolding.

Chip has nothing but praise for the cooperation he has received from Zaire authorities all the way down the line. "No request has been too expensive to be refused, as long as I have a reasonable ex-

(Continued on page SS-10)
Dramatic Emphasis
On Live Performance Recording

By BOB KIRCH

There are two major trends in the music world that have remained somewhat ignored as they have grown on a consistent curve over the past several years. One of these trends is the increasing number of live albums available, and the other is the growing sophistication of music on television and the recording. These trends taken by those in the music and television ends of the business to assure that sound quality no longer takes an automatic back seat to video.

It is not uncommon now to find between 15 and 20 live albums on the charts at any given time, most of which are of exceptionally high quality. Music on television speaks for itself, not only in the cases of Midnight Special. In Concert and Don Kirshner’s Rock Concert, but in the various awards shows and musical specials as well. Both of these trends, while covered and recognized during their early days, seem largely taken for granted now.

One of the companies that has proved instrumental in the live recording of concerts and in the growing sophistication of TV music is Wally Heider Recording, a firm whose name has become almost synonymous with remote recording.

What kind of equipment does Heider use to achieve its results? What are some of the major changes in remote recording over the past several years? What kind of preparation and follow-through is necessary to assure a quality finished product? Terry Stark, studio manager for Heider, answers some of these questions.

“We have four trucks now,” Stark says. “‘Three in Los Angeles and one in San Francisco. Two are thirty six foot GMC vans and two are fifteen foot Econolines. The ‘largest truck,’ he continues, ‘is Mobile Unit 1. The truck features a 40 input Automated Processes console, we supply two machines of whatever mode of recording we’re doing so that the two machines can be run simultaneously. This is for the client’s protection, in case one is lost or destroyed. The truck is capable of quadraphonic monitoring, we can provide up to four separate feeds, we have six limiters, equalizers, Altec 605 monitors and the truck is air conditioned and lead lined to assure that it’s a soundproof.

Other features of the truck include outlets on the roof for video or film cameras and a boom that comes apart in five pieces so that it can be shipped anywhere. There is a video monitor so that the engineer can sit at the console and check on concert activity.

Mobile Unit 2 features another portable console, but a slightly smaller one (24 in. x 16 out). Otherwise, the equipment is basically the same. The other two trucks include smaller consoles, but other equipment is much the same as in Mobile Units 1 and 2.

‘Recording concerts makes up about 50 percent of our remote work,’” Stark says. “And TV probably accounts for most of the rest. What is some of the steps leading up to a concert and how is that concert eventually recorded?

‘We get together with the group as early as possible,’” Stark says, “so that we can find out their set, movements and what they expect to do in a recording situation. We give our engineer copies of the band’s LPs so he knows what kind of sound the group will provide.

‘We also may give advice to a group on the sound quality of different halls.’ Stark adds. ‘If a group is on tour and we have the itinerary, we can often recommend the spots that we know have the best sound. Once we get to the gig, and I generally send an engineer, a maintenance engineer and two utility men to work the stage, we start looking at the hall and working with the group. We try and leave at least four or five hours for sound checks with the artist. We have to know the audiometer personnel to contact, such as the house manager, the electrician and the PA people. We have to know what time we can get into the hall, how many stage hands are required, if the hall has the correct power and how far the power is from the location of the truck so we can take enough cable and how long the run is from the truck to the stage.

‘With the PA people,’ Stark continues, ‘we have to know if the system is low or high impedence, are there boxes on the side of the stage or do we feed from the stage out to a PA mixer? The only real tie-in we have with the PA system is the mike, which is better than getting involved in a double mike set up. We split the mike, the hall going to us with the transformer and the other half going direct. If a mike goes out, we simply change it, but the changes of that are about one in a hundred.

The lighting also plays a part in remote recording. Besides knowing what lighting means cues for the artists, Stark emphasizes that it is important to be sure the audio cables run on the opposite side of the stage from the lighting cables. ‘If they run along side one another,’ he says, ‘then we are going to get a real buzz.

‘But the only real problems we run into now,’ Stark adds, ‘happen when an artist and equipment arrive late. Then there is no time for proper soundcheck so we have to use the first song to get our levels. Besides that, if we do our homework and everything goes according to schedule, there should not be any real trouble.’

Stark adds that there are generally two shows available, the recording artist. The producer sits in the truck with the engineer and lets him know what he wants. ‘Then the answers are being to go and who is going to play what. If everything goes okay on the first show and it’s still on tape and the producer is satisfied, then we leave it. Usually, though, we do the two shows and the best songs from each are picked.

Rates differ for use of the big truck, depending on location, number of shows recorded and other factors. A good hall will pay for a single 16 track recording, however, is around $2,000 for a night.

Among the artists Heider has recorded over the years are the Stones, Joni Mitchell, David Bowie and John Denver at the Universal Amphitheatre in Los Angeles, Deidato with the St. Louis Symphony in St. Louis, Willie Nelson at the Texas Opera House in Austin, Aro Guthrie in Denver, Yusef Lateef in San Francisco, the Nitty Gritty Dirt Band, Frank Zappa, Neil Diamond, Cat Stevens, Grand Funk, Wayne Newton at the Sands in Las Vegas and countless others.

Heider also records a great deal of music for TV, including In Concert, Rock Concert, the Grammys, Emmy’s and various specials such as Frank Sinatra’s “A MIDNIGHT CLEAR.”

Recording for TV and the volume of it has been the major change for us over the past few years,” Stark says. “In the past two years, a lot of producers, directors and artists have started placing emphasis on good music for TV as well as good video. They’ve gone to the lengths of using good consoles rather than just going through a 4 track board and sticking it right on the videotape. When we record for TV, we record on our own 16 track as opposed to just using the mono feed, we supply to the videotape. Then we bring the tapes back to the studio with the artist and remix to his satisfaction. The days of poor audio for musical TV show seem to be over.

‘Mixing for a TV show is completely different than for an LP,’ Stark adds. ‘We usually mix on two little four inch speakers, the kind that the majority of the people will be listening to the show on. This makes more sense to us than making the sound perfect on a large system while it’s going to be played back on a small one.

‘There are other differences,’ he adds. ‘Take Don Kirshner’s Rock Concert or In Concert. If we use the 16 track console, the people are being paid by the hour and there are probably four or five times as many people as are needed for a straight rock concert. So, with In Concert, we have a double set up to expedite the changeover for groups. This show has a revolving stage. While one group is out front performing, we are on the other side of the stage setting up for the next artist.

‘While we need them in five minutes to set up the levels and the group is ready to go. This out front, while the next group is needed if we only had one truck. Rock Concert has three stages, so while one artist is performing we are setting up for the others.

‘When we record,’ he continues, ‘we usually mix on a 16 track console, we get from the console to a 24 track and at the same time we provide the videotape with a mono composite for editing purposes so they can hear the music while editing.

There are other points that must be

(Continued on page 55-18)
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Acts Spend Thousands On Ultimate Visual/Aural Presentation

By JOHNNY SIPPEL

No longer is a mass audience at an auditorium, arena or outdoor bowl satisfied when five guys in t-shirts do their medley of hit records. With duet scales rising to $10 and the push seating in these huge venues, major rock acts are spending thousands of dollars and months of pre-tour planning to present the ultimate in visual and aural presentation.

Alice Cooper's late spring 1973 U.S. tour ignited an emphasis on showmanship and superlative sound (Billboard, Sept. 29, 1973) that continues to mount. Shep Gordon, Cooper's mentor, and the tour's road manager, Dave Libert, had to figure the logistics for transporting 50 to 60 people and about 13 tons of equipment. Lighting panels weighed six tons.

Thirty kilos were used during the performance. Travel and shipping costs ran between $20,000 and $30,000 per week.

The need for larger entourages stems from the artist trying to duplicate exactly his recording studio LP performance in most cases. Rick Wakeman is currently doing a month-long 20 gig U.S. and Canadian tour with a rehersed 11-piece orchestra comprising approximately 45 symphonic players, primarily from the American Symphony of New York. Bob Angles', former UK marketing executive who is acting chief.

Above picture shows the Elton John entourage on Star Ship 1 during recent 10-week tour. Pictureed from left: 3 Lesly Kline, PR; 4 Peter Simene, PR; 5 Howard Rose, John's agent; 6 John Reid, Elton's manager; 9 Paul Drew, RKO programming vice president; 11 Connie Pappan, Elton manager; 13 Davey Johnstone, Elton John band; 14 Kiki Dee; 15 Elton John; 16 Bernie and Maxine Taplin; 18 Ray Cooper, band; 21 Nigel Olson, band; 23 Dee Mury, band; 26 Sam Emerson, photographer; 27 David Larkham, art designer.

WAKEMAN'S JOURNEY—Rick Wakeman, just emerging from the Lockheed Electra propjet door, is one of 83 people who are flying the charter to 20 U.S. and Canadian concerts in September and October. An additional 10 people fly commercial jets and two huge semis carry more troupe members and equipment. Waiting to board the plane's passengers, crew of six and 130 pieces of hand luggage and 45 hand-carried instruments at each stop will be four limousines, two buses and two station wagons.

Broadway Lighting Comes To Rock 'n' Roll

By THOMAS BELLIN

It's common knowledge that good old rock and roll is a big business and that it's still expanding. The groups who hit it big with a hit record still can become instant millionaires. Record sales are getting bigger; concerts are still getting bigger each year; grosses are expanding; attendance figures are up. Performers' salaries are up. Everything is up.

But something else is happening in the midst of all this expansion. A dramatic change is occurring in the artistic area. The David Bowies, the Crosby's, Stills, Nash and Youngs, and the Elton Johns are far a cry from the top rock and roll acts of the mid-sixties. Concerts are no longer just concerts. More is happening than some performers going on stage and playing their music. No one has given this new pop art form a name. And so Jim Moody, lighting director and head of Sundance Lighting, calls it simply the 'New Vaudeville.'

To understand what Jim is talking about, we went to the dictionary to find out exactly what the word vaudeville meant. Once this was established I figured I'd know what the New Vaudeville was all about.

Webster's dictionary tells us that the word is French in origin and comes from the valley of the Vire in Normandy, which was famous for its convivial songs. Further it defines the term as a stage show consisting of mixed specialties, including comics, songs, dances, skits, acrobatic performances, etc.; a variety show.

When you take a look at any one of the major rock and roll concerts and you see each group as a specialty act—perhaps three on a show, with production numbers that have dancing and acrobatic moves, comedy sketches, costumes, etc.—you get a notion of what it is we are seeing. Indeed, in a new pop art form.

One of the things that makes the New Vaudeville is the size of the audience. Sometimes 5,000 and 10,000 of people will fill an amphitheatre or huge stadium. It takes an elaborate sound and light set up to present the show to such a large group that the sound can match the fidelity of home stereo, and so the set itself that sells these live concerts is the visual experience. The live act! In the search to fulfill the audience the Concert "musician" has evolved into a "Concert performer."

Jim graduated from UCLA with a MFA in Technical Theatre in 1971. And was immediately out of work.

As there were no openings in Theatre Jim was undecided exactly how he was going to make his living in the field of lighting. He couldn't very well wait around to be discovered as he had not only himself to support but his wife and child.

While working at Coalition Jim was able to get his Union card in the United Scenic Artists union with the help and encouragement of Joe Tawil, who saw Jim's primary interest in lighting design reestablish itself. Soon Jim was wearing two hats. By day he was in the manufacturing side of lighting and at night he was designing lighting for little theaters. Finally, the time came when he had to make a decision which road he was going to follow in the field of lighting.

In the future Sundance will be involved in all kinds of lighting—design, but Jim Moody personally wants to eventually design a Broadway show. In the past a lighting designer would break into theater by going on the road with a touring Broadway play or musical. That's how all the top designers like Jules Fisher and Tharon Musser began. Jim is going another way to achieve the same end. Because Jim was able to see the Rock and Roll Concert as something more than just a group of guys on a stage singing songs he has been able to move to the forefront in making the innovative lighting changes in this new pop art form. All because he looks at it as a form of Theatre.
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"They're so good I'll sit with them on stage and mimic!" - Dan Fogelberg

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It became obvious in the Sixties that the venerable American concert hall could not meet the demands of pulling audiences and performances. Concerts popular with the public had to be self-financing, and the non-studio origin required an accommodating venue. Thus—and rapidly—evolved the concept of the multipurpose, multiplex, and currently is acknowledged symbiosis between the world of movies and America's arena industry.

This type of venue—coliseum, field house, auditorium, etc.—perhaps as legitimately as any electronic instrumentation or enhancement of theatrical or theatrical presentation, itself became part of the performance paraphernalia. Unprecedented absorptions of artists and promoters alike could be realized fully only through direct association with the mass. The outdoor festival, of unquestionable musical consequence in the history of the society at large, and certainly a unique experience for audience, producer and performer, must in reality be viewed as an aberrant event in the lighter context of music industry. It is this manner of the modern genius of ingeniously-engineered auditoriums, somehow offering both gargantuan capacity and 100% good seating, accommodating more live music buyers in the average week than all the outdoor festivals ever staged, has become the contemporary American concert hall.

The arena has assumed commercial and creative relevance in the music industry approaching that of the recording studio. In exploiting the modern American sports palaces for their own performance purposes, recording artists early ran afoul (in almost every instance) the facility factor. It became apparent under adverse circumstances that even a small truck couldn't drive in equipment and personnel to counteract facility factors beyond control. Actually, about all the big buildings offered consistently (the past tense here is used advisedly in acknowledgment of change) was bigness. Beyond that the variables and imponderables were virtually infinite. They included, of course, local promotional competence, publicly, community consciousness and the dazzling unpredictability of physical plant and fixtures.

Perhaps the most critical variable, however, was building management. Cooperative and competent facility personnel could assure successful performances despite frailties. Inflexible, unprofessional local management, however, could sour a concert cooked in a veritable paraphernalia paradise.

Cobb stood adjacent to the temporary scaffolding stage used for rock performances in the Charleston (W.Va.) Civic Center and watched in horror as Black Oak Arkansas made a shamrock of his debut as arena general manager. The group had arrived in town, moved into the arena and drifted on stage late. Tension between Cobb, his staff and the touring personnel and calculous rock-rolling pusher brought out Cobb's mood moment by moment, with the violent, strobe-light collision of two guitars in mid-air center stage. A sizable guitar fragment hung over this still锣 and sheriff's deputies in uneasy rank along the front of the stage to catch an affable hand in the head of a girl in the surging crowd.

Cobb, a West Virginia whose six-year career in arena management had included a stint at the Spectrum in Philadelphia, the Spectrum, why me? He recalls that the strobes had given him the fleeting impression of an electrical fire on stage. He'd just recovered from that jolt when the guitar shied struck the girl.

"I saw them carrying her out. She had blood all over her. As a new manager I couldn't have handled a worse start. Of course, my worst fears about handling rock shows had been realized.

In Philadelphia Cobb's management had included a tick etched in the Spectrum's history book, perhaps with about that many more people in immediate surburbs. (The booking of an accordian player, one of the number of major recording names to its Civic Center is largely the funny story in the fact that National Shows, a major promoter, is headquartered in the city. Certainly, then, types of anti-social behavior assumed to be by-products of contemporary concerts had sparked some local discussion of a rock show ban in the city-owned arena. There was no serious discussion of selective booking, however, as one of the city's largest concert venues is a downtown complex, and in 1981 rock shows had not occurred.)

But no action was taken that would impede the arena's ability to retire its bonded indebtedness on the multi-million dollar structure.

To Cobb's professional opinion, it hadn't panicked into any rash restrictive decision either. There was an adverse reaction to the Cobb's injury, of course. That was inevitable. Cobb's ultimate course of action was not. He became involved in post-accident negotiations with Black Oak and their attorneys. (Continued on page 55-56.)

Remote Video Brings Performance Close Up

By BOB SEIDENGLANZ
President of Compact Video

Video tape is here. Now. This is the future, as more and more producers are beginning to find out.

Prove Easy. When we founded Compact Video, the idea was to provide compact video facilities for television production companies. Our first unit was a two-camera affair, designated the CP-7.

We discovered early on that maximum performance was required for maximum portability! Demand for the system was great, of course—ours was a one-stop service, one for which there was a real need.

But, as word leaked out, more and more producers and equipment suppliers became aware of themselves of our equipment. A good number of these producers and directors came not to us, but to the manufacturers, to find out about the features and benefits of our system. They were very interested in our work with their own equipment, they began to experiment more. Some of the film-bred creators learned of the benefits of multi-camera shooting. As they learned, we developed. Our latest product features three CP-7 No.-lino Mini Cameras. Directors are enjoying the fluency of television cameras. As small and light as the smallest professional cinema-type film cameras, with monitor viewing, TV cameras can be sent anywhere. They can be, for instance, attached to a stunt car. Mounted above the location on a helicopter, the range of possibilities is all but endless. Right now.

Since the founding of Compact Video, our clients have worked on location in night clubs and at Hoover Dam. We have shot commercials in supermarkets and in chemical plants. At amusement parks and on the beach. On golf courses, and on stage. All with an absolute minimum of inconvenience to those concerned, while maintaining complete control for the director and the producer. Programs shot on videotape have an immediate and lasting impact on film. Imagine a televised sports event or variety show shot on film. It would have a dated look to it, even if shot the day before. Video-tape performances are virtually indistinguishable from "live." The 625-line European system, which we offer to our clients, offers definition unmatched even by the American system, whether or not transferred to film for theatrical projection.

There are other advantages, being discovered almost daily by such creative talents as Marty Stassen, Alan Landsburg, Dick Clark, Bill Cunneth, FilmFair and the United States Information Agency. Dual recording, for instance, delivers a work uppe and unedited master tape simultaneously, saving valuable time and money. Computerized post-production—available today—cuts editing time by as much as 30 percent, regularly. We believe it is not just the medium of the future, but the medium of today. That's why we've concentrated all of our time and energy into developing the finest, most modern facility available; facilities that will, of course, grow with the state of the art.

Some production companies are strictly committed to film; for what reason we aren't sure. Maybe the executive producer's brother-in-law owns a Photon. Our experience leads us to believe, absolutely, that film will cease to exist as an important medium within a ten-year period. Even consumers will be using videotape cassettes and discs with all the ease of modern pocket cameras. The major film and camera manufacturers will have to adapt, reshaping their thinking and their techniques.

Background

In 1969, while Bob Seidenlanganz was working as an engineer for Hollywood Video Center, he became aware that there was a tremendous need for video location systems. Seidenlanganz knew that this demand was a requirement to provide filmmakers and producers with a "film" look on tape. He was sure that could be accomplished and knew, once it was accomplished, that there was an untapped market to explore. He tried to convince HVC that there was a market in miniaturized systems, with the argument that videotape simply did not provide the sophisticated look that film does. with all its subtleties, lens complements and lighting techniques. Seidenlanganz' argument was that such small miniaturization would improve, by eliminating the elephantine trucks that are cumbersome and inefficient and, through the application of smaller systems, production costs could be reduced by as much as half. So, with his own money he began to put together the first compact system.
Bill Graham Likes Full-Scale, Top to Bottom Major Tours: Ready for George Harrison

By JACK McDONOUGH

FM Productions, the technical side of Bill Graham Presents, is a yearly multimillion-dollar dollar operation that prides itself uncompromisingly on quality performance and which prefers to undertake a limited number of important productions on which they can do a full-scale, top-to-bottom package.

By the end of this year FM will have done three major and four grueling) tours as well as handling the constant influx of first-line shows that Graham books into the San Francisco Bay Area.

Two of the tours—Bob Dylan and Crosby, Stills, Nash and Young—have been completed. The George Harrison tour, scheduled to begin in Vancouver November 2, may prove to be, because of its size and because of the excitement certain to be generated by the return of a touring Beatles, the most demanding of all.

Both the Dylan tour and the CSNY outings were unqualified technical successes, no small feat considering the number of cities reached, the size of crowds played to, and, with CSNY, the weather they had to deal with on occasion.

The Dylan tour, because all the dates were indoors (the most people Dylan played to at once was 10,000 in Chicago) and because the tour involved only six musicians, was less demanding physically. About a dozen technical staff from Graham's San Francisco-based offices were on the road with Dylan, and two trucks handled the tour. In contrast, 18 people were out with CSNY (who at times played to 80,000 at once), overseeing the equipment on six 30-foot semis. These trucks are driven by professional drivers hired by Graham.

Besides the sound and lighting equipment the crew was responsible in half the cities (those with outdoor venues) for erecting a complete stage and roof which were designed by Graham's staff to be demounted in sections and shipped in special crates, also designed by the crew. The CSNY tour also necessitated several massive hydraulic lifts, again Graham organization equipment, to aid in the heavy work around the stage.

The Harrison tour will probably again require 18 people on the road and will create other logistics problems. Because of the number of musicians who will accompany Harrison and Raw Shankar, buses rather than cars will have to meet the tour in each city. Graham has also arranged for a kitchen and cook to travel with the tour to provide for the Indian musicians food that they could not easily obtain in tour cites.

The entire Graham organization—Bill Graham Presents plus FM—operates out of tastefully redone quarters in a two-story warehouse-type building at 11th and Harrison streets in San Francisco. About one third of the total 15,000 square feet is given over to office space: the press operation, band management offices, accounting department, etc. All the logistics for the tours is handled out a special planning office. Everything is coordinated here: air and ground reservations and connections, lodging and food for band members and the accompanying technical crew, advertising, tickets, and so forth.

It is the second or third of the space, or 10,000 square feet, is given over to the shop. Graham estimates that he now owns about $800,000 worth of sound and lighting equipment. The shop is run by Jay Dreibes and Ed Stewart. The basic staff is about ten, but the labor population goes up to 30-40 when a major tour is in the works.

Steve Gagne does most of the design work for FM and is the company's main mixer. The electronic circuits designed by Gagne are executed by Chaos Audio in New York. "John Chester there," says Dreibes, "will tackle almost anything we give him."

In the realm of both sound and light, says Dreibes, "We have enough to give anybody almost anything they want. When we go on the road we generally take extra gear so that if someone decides along the way they want a different option we can give it to them."

There are all sorts of problems to be anticipated and overcome while a tour is in progress. One is maintenance. Says FM chief Barry Imhoff: "Our job when we're on the road is constantly, constantly checking. It's like servicing an airplane. A bad speaker is immediately replaced, even when a show is in progress. We spend a lot of money servicing our equipment. For that reason we charge more." Says Graham: "It's in ratio to the total cost. We spend more on tech than any other company."

Another problem is conflicts of opinion about exactly what the sound should be like. Dylan's sound engineer, for instance, says Dreibes, didn't think the sound was loud enough. In a situation like that the question is how many seats will be lost by the addition of new equipment, and a compromise must be reached. "We have to worry about sight lines as well as sound," says Dreibes, "because the entire production is our responsibility. An independent sound company is glad to add more equipment, because the more they put up the more they make. But we have to consider the entire thing. Adding equipment may mean blocking several thousand dollars worth of seats. A lot of promoters sell seats all the way around. That's why you get riots."

A third problem is the ever-changing characteristics of the rooms in which the tour plays, or the special problem of being roomless—such as the outdoor CSNY dates. As Dreibes says, "Every hall is individual. The sound changes in every one. And a lot of the places where we have to play are like barns where it is very hard to get good sound."

(Continued on page SS-11)
Electronic Instruments Indispensable Elements Of Performance

By RADCLIFFE JOE

Imagine, if you can, any form of today's popular music minus its forte—the electronic aid.

Try stretching the imagination to the point where it pictures a Johnny Winter, or ZZ Top, or Grand Funk Railroad, getting it on with their own inimitable, laddie-band brand of rock music without the base essentials—the massive amplifier, the electronic wah-wah, the electric guitar.

Do you think of your favorite blues or soul artist with naught to accompany him but acoustic bass, piano and guitar. Mind boggling?

As much as we tend to take it for granted—few of us are acquainted with any but the electronic musical instrument—the success of today's musical forms rests largely on the evolution of electronic instruments, and vice versa.

Less than 50 years ago the world's most beautiful music was created with nary an electronic aid... acoustic instruments reigned supreme. Then came electricity and the inevitable happened.

Today, there is very little popular music written for acoustic instruments, and few musicians, worth their wash-wahs, would be caught dead without some form of electronic instrument in their ensemble.

It all started with the development of the electric guitar by the Vectone Co. in 1924. However, because of the old-line skepticism of most people to things revolutionary, and the success with which acoustic instruments were accomplishing the musical requirements of the period, it was not until 20 years later that the electric guitar concept received any serious notice.

Primarily responsible for helping to bring the marriage of electronics to musical instruments out of the shadows, was the Hawaiian steel guitar which, with its unique sound, set the stage for the amplified guitar boom of the post war era of the 1940s.

Among the first major American musicians to explore the potential of electronic musical instruments was Les Paul, a pop guitarist who pioneered the concept of the non-acoustic, solid-body guitar that depended entirely on electronic amplification.

Paul, along with Mary Ford— they formed a popular recording team in the late 1940s, early 1950s— took their experiments with electronics even further, to the point where they used overdubs and echo chambers for a multitude of special effects...

The Most Elaborate PA

By REX ANDERSON

In theory the idea sounded great. The most elaborate PA system ever created, valued at $250,000, pushing out over 26,000 watts and weighing 28 tons. Over 640 speakers of refined power that the Grateful Dead cart around with them in a 40-foot truck.

Ideal for monster supertour perfect sound, the sort of sound where you can hear everything clearly at a volume that even enables the audience to hear each other's comments on whatever is emanating from the stage.

In practice, as anyone who attended the three five-hour concerts that the Dead presented at London's Alexander Palace will have realized, the system fails slightly short of perfection.

The system is remarkable in that it has no monitors, as such, and no balance engineer. The band themselves are individually responsible for balancing the sound and have to rely on their road manager, Rock Skulley, and his team of assistants, to feed back information from various points in the auditorium.

At the Palace, this resulted in excellent instrumental amplification but the vocals seemed lost somewhere in the complicated crossover system. Part of the problem may have been in the use of differential microphones.

All the speakers in the system are arranged behind the musicians. Vocal systems normally occupy the front corners of the stage and the disadvantages of this are that it creates a blind spot for people sitting in potentially good seats and the musicians themselves don't really know how they sound.

With the Dead's system the speakers are behind the performers in integral array with the instrument speakers. Theoretically the band is in a much better position to hear what the audience hears and to adjust accordingly.

Each microphone has a volume control on it so that the band can mix the vocal sound from the stage. Each musician has control of his own local sound environment and is able to adjust his stage monitors of other instruments as well as his own instrument.

The system is actually a combination of six systems, each electronically separate. No two musical "voices" go through the same system. Vocals, lead guitar, rhythm guitar and piano each have their own channels, the bass has four channels for quadrupedal reproduction or two for stereo and the drums have three channels.

This separation does in fact succeed in producing a clean, undistorted sound which is acceptable at 440 yards.

In his definitive article on the "History of the Electrification of Music," Steve Smith of Norlin Music points to the fact that as soon as electronic amplification was introduced, artists became more critical, experimenting, diversifying, innovating, and almost insatiable in their demands for the unique.

Most of today's successful instrumentalists, and the fearlessness that allowed him to move even further away from the norm toward the exotic, represented the shot in the arm for this breed of musician, and the fearless artists who had literally been struggling for survival during the prerock era.

The dawn of rock and roll and the demand it created for the electronic instrument, not only lead to a rise upon unprecedented influx of new instrument manufacturers, it also created a demand for increasing sophistication in the design and manufacture of electronic instruments.

As a result there mushroomed such electronic accessories as the "fuzz tone," popularized by such artists as The Rolling Stones and Marty Robbins, boosters for over-driving the amplifiers to create a distortion, the "wah-wah," used to advantage by Isaac Hayes on the "Shaft Theme."

The demand for sophistication applied so much pressure to the equipment manufacturers that they, in turn, realized they could now offer special effects equipment that merely created a different and interesting sound.

The artists began challenging the instrument manufacturers to come up with products that were not only different in sound, but also offered a broader creative field.

The musical instrument firm of Maestro, a pioneer in the development of special effects instruments, conceived the echo-echoexpander, a reverb unit that allowed the musician to control the number of repeats of his echo, as well as the distance between repeats and the length of the echo for each echo.

Even as the instrument manufacturers were delving into their think tanks for such imponderables as transducer systems, rotating speakers, and other instruments for "freaking out" the instrument manufacturers Robert Moog was burning the midnight oils creating his revolutionary synthesizers.

Moog, later followed by Arp, created an instrument, despite it disadvantages, that offered the space for creativity musicians desperately sought. Consequently, they were willing to spend the long arduous hours in practice needed to

Chip Monk Wires

* Continued from page SS-3

explanation. All the necessary money was promptly deposited in escrow and the local workmanship has been outstanding.

He was working on a budget of $450,000, of which $230,000 was spent for the three giant construction cranes and lifting them into Zaire on front loading cargo 747s.

The cranes, all 86,000 pounds worth, were allowed into the country free of charge at cost afterwards to Zaire's booming construction industry.

These massive devices can be controlled by a simple joystick device back at the lighting console. Cables holding the light and camera crew are dangled from a hook at the end of each 148-foot-long boom, with gyroscope device to absorb motion when the crane is moving.

Chip was flying over a crew of 27 to handle the stage tech. "They're not too happy about all the unusual innovation showing up… they have to take the show to Africa," he said.

Cages' visual symbol logo, which he sketched himself, is a bright-eyed chipmunk with a moustache as if sneering at Monk's own sour look. It has become something of a memento present in the more recent shows of the 1970s, as long as Chip lives up to his goal of "trying to do something new and exciting for each show coming up."

Road Extravaganza

* Continued from page SS-4

Chip Monk Wires

* Continued from page SS-3

performance, Designer/painter Jeremy Raiton, who has done six stagings for Los Angeles' Mark Taper, worked two out of the last six months, on an "environment" for Stevens. The concept evolved down to a four billion six-foot portable crate which contains a "miniature Hollywood Bowl," made of white-coated plastic. It takes six men two hours to set up with "tent-like" staging innovation which is 10 to 60 feet when erected.

A special overseer travels with the box to see it is properly set up. Troy Barrett of Showcraft, Los Angeles, actually made it. The commerce is well traveled along. Raiton is preparing special feathered headaddresses for Skyband, a new recording group soon to tour. (see cover)
Graham Likes Major Tours

- Continued from page SS-9

An allied, non-touring problem arises when Graham books into a Bay Area hall an act that comes in with its own sound and lights. "The problem," says Graham, "started six or seven years ago. Groups would be going around playing places like the Electric Ballroom, the Boston Tea Party, the Electric Circus, and they wouldn't be happy with the sound, although they were usually happy with the acts here. So they started saying, 'Let's build or rent our own system and take it around and rent it for $750, $1000.' So bands come to me now and say, 'Bill, I rented a system in New York to use throughout the country, and it will cost us $1000 even if we don't use it.' So I spend $1800 for the privilege of not using my system because it costs $400 in unincosts to move my system out and another $400 to move it back in."

A recent instance was the Rick Wakeman "Journey to the Center of the Earth" extravaganza at San Francisco Civic Auditorium, where Graham had to pony up $2500 to rent Wakeman's sound and lights. Another slightly different occasion was the recent Jackson Browne-Bonnie Raitt show at Berkeley Community Theatre. The sound during Jackson's set--furnished by a Nashville sound company hired on for the entire tour--was atrocious, and Graham is unhappy when his audience gets less than the best.

Humph says that FM used to do the sound for all their shows, but now it's only for half: "We had to fight so hard contractually for it that eventually we stopped fighting. I mean, groups threatened not to play."

The staff constantly works to refine equipment, for, as Drevors says, "No matter how good the sound is you can always make it better." For the CSNY tour they developed a new bass horn, which, says Drevors, "looks very strange but is very clean and shoots the bass out a long way. We used eight of them for CSNY and we'll use a modification of them for Harrison."

Also for the Harrison tour they are buying new smaller speaker cabinets that will perform better than the old ones and not be so expensive or difficult to transport. They also expect to employ new, more sensitive mikes for Shankar's music to enable them to pick up the delicate Indian percussive effects without distorting them. They are ready for other unexpected events also. As Drevors commented, "Harrison has not toured in ten years. He may not know how loud he wants to be."

There are, of course, financial considerations implicit in buying a slew of new supermikes or in purchasing speaker cabinets that will render obsolete what they already have. These financial considerations are discussed in the final analysis on Graham. As he says, "I pull the final buttons here."

His approach to this, as to most things, is eminently practical. "I tell my men, I want the best...at a livable dollar. The question is, How far do you go to get the best? We don't only want the best, but it's got to be portable, and it's got to be sturdy enough to last through thirty cities. And we have to try to amortize the equipment. We spent $160,000 to design and build a system for Dylan. Now what if Crosby, Stills, Nash and Young didn't come along? What if Harrison didn't come along? What do we do with it all?"

Graham's general solution, while always being aware of costs, is (1) to keep plowing money back into the operation: "All the profits from this organization have gone back into equipment"; and (2) to trust the judgment of most of whom are with him for a long time. "In no other area," he says, "do I put as much faith and trust in others. It's one area where I'm not educated either by street or by school. I can't operate a mixer apart. I can't repair a microphone. I can tell if something's wrong with the sound, but I can't say, 'Number 4 mike on the cymbal.' But the sound man can do that."

"Sound is such a refined art. The mixer hears things a regular ear can't. Yet if he didn't have that ear the audience would not be getting the best they could get."

"So if the tech crew comes and says, 'Bill, we need $500 more in lumber to build this stage right,' or 'Bill, we need a dozen of these mikes and they cost $1000 each,' I throw up my hands and say, 'Y'u' but usually I have to trust them."

Graham, as an indication of his agreement with Drevors' assessment that "Sound is only as good as the people working on it, and good people are hard to find," threw a dinner party for the CSNY crew, complete with cocktails and dancing, at Bimbo's in San Francisco October 4.

"In the end," says Graham, "we give the artist every opportunity to either fail or succeed. With us they're under a microscope. The sound is all there. The lights are all there. The rest is up to them."

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Credits

DALLAS TEXAS MARKET HALL (24,000)
MARRIOTT CENTER (on campus) PROVO, UTAH (22,978)
TEXAS MUNICIPAL AUD. & CONVENTION CENTER, AUSTIN
(20,108)
CROSBY KEMPER MEMORIAL ARENA, KANSAS CITY, MO.
(18,000)
MADISON SQUARE GARDEN (17,500)
PHILADELPHIA SPECTRUM (16,500)
INDIANAPOLIS MARKET SQUARE ARENA (16,350)
UNIV. OF ILLINOIS ASSEMBLY HALL (16,000)
PACIFIC COLISEUM, VANCOUVER, B.C. (15,571)
INGLEWOOD FORUM, LOS ANGELES (15,552)
CAPITOL CENTER, LANDOVER, MD. (15,263)
MET CENTER, BLOOMINGTON, MINN. (15,204)
VANDERBILT UNIVERSITY, NASHVILLE (15,200)
JAMES H. HILTON COLISEUM, IOWA STATE CENTER, AMES
(14,500)
NASSAU VETS. MEMORIAL COLISEUM, UNIONVILLE, N.Y.
(14,500)
KENTUCKY FAIR & EXPO CENTER, LOUISVILLE (14,169)
ST. JOHN ARENA, OHIO STATE, COLUMBUS, OHIO (14,000)
GREENSBORO, N.C. COLISEUM COMPLEX (13,500)
UNIVERSITY OF DAYTON, OHIO ARENA (13,458)
LSU ASSEMBLY CENTER, BATON ROUGE (13,327)
SAN DIEGO SPORTS AREAN (13,200)
PITTSBURGH CIVIC ARENA & EXHIBIT HALL (13,100)
HARTFORD CIVIC CENTER (13,000)
CHARLOTTE, N.C. COLISEUM (13,000)
MILWAUKEE MECCA (13,000)

BALTMore CIVIC CENTER (12,776)
BOSTON GARDEN (12,757)
HEARNES MULTIPURPOSE BLDG., COLUMBIA, MO. (12,600)
COLUMBIA, SO. CAROLINA COLISEUM (12,542)
ST. PAUL, MINN. CIVIC CENTER (12,300)
LOS ANGELES MEMORIAL SPORTS ARENA (12,000)
INDIANAPOLIS CONVENTION EXPO (12,000)
NIAGARA FALLS INT. CONVENTION CENTER (12,000)
OKLAHOMA CITY MYRIAD (12,000)
NORFOLK, VA. SCOPE (12,000)
MABEE CENTER, ORAL ROBERTS UNIVERSITY, TULSA (11,000)
ATHLETIC & CONVENTION CENTER NOTRE DAME (11,000)
OAKLAND-ALAMEDA COUNTY COLISEUM (10,857)
FORT WORTH TARRANT COUNTY CONVENTION CENTER
(10,690)
CINCINNATI GARDENS (10,646)
MUNICIPAL AUD. KANSAS CITY, MO. (10,500)
PAULEY PAVILION, UCLA, LOS ANGELES (10,300)
SAN FRANCISCO COW PALACE (10,297)
HOFHEINZ PAVILION, HOUSTON (10,051)
TULSA, OKLA. ASSEMBLY CENTER (10,000)
CLEVELAND ARENA (10,000)
COBO HALL, DETROIT (9,561)
ROCHESTER, N.Y. WAR MEMORIAL (9,500)
RICHMOND, VA. COLISEUM (9,224)
MID-SOUTH COLISEUM, MEMPHIS, TENN. (9,081)
SALT PALACE, SALT LAKE CITY, UTAH (9,018)
MILWAUKEE, WISC. ARENA (9,000)
LONG BEACH, CAL. ARENA (8,769)

List coordination, Shirley Ladd

acoustic's 271

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Rock Sound Pioneer Heil
Still Likes To Entertain As Organist
On The Holiday Inn Circuit

By EARL PAIGE

Pipe organs are next to be utilized by rock bands believes Bob Heil and his associates at Wicks Organ Co. in Highland, Illinois.

can afford. Most of the manufacturers have just price themselves out of the market. We combat the high prices by being in this small locality. 1,500 people, and our workforce is made up primarily of young people.

A pet gripe with rock 'n' rollers is the paranoia of breaking equipment if it doesn't work. The true professional can perform with a piece of equipment that can be only three-quarters operable. I'm sure that if you gave certain entertainers the same pieces of equipment (that the rock 'n' roll is busting up) they could put out on the stage and get the crowd as excited or even more excited. They won't know they're not getting it all. The real professional will take that thing and really crank it on and get off the stage and everybody's happy. The guys—don't know, who are paranoid or who are just not really professional entertainers in the first place—maybe some kid who's made it overnight, who some record company plugged, they don't know how to entertain.

The entertainer must work with the crowd. You give them the tools—oh, sure, we all like to have more—all the time of everyone—but give them a piece of equipment and they will establish its limitations and go out there and make it work. Then after the show's over and the crowd's gone home let's sit down with the engineers and find out how we can make it better.

ARE ENGLISH GROUPS ANY EASIER TO WORK WITH IN THIS COUNTRY?

The English groups are easy to work with once you've earned their confidence because they're just so far removed from America. WHAT IS YOUR IMAGE, GENERALLY?

People think it's strange that we're located in Marissa. The strangeness comes from a real image. We're not those jazzrocks, carnival-atmosphere west coast that tries to be a big time rock 'n' roll. We're just midwestern down-home people who treat big-name rock stars just as we do coal miners from around the area here and these rock groups come in here and freak out because we treat them like ordinary people.

Look, I was out there performing for 12 years. No way was I of the stature of the stars we dealt with today but I know a slight bit of how they feel. For 12 years I was there six nights a week. I have fan clubs throughout the country. I still go out and play for them. I believe in it and I believe in making you believe in it. And I believe in telling the groups, I think the groups are tired of all this bull shit they get all the time and they want to be treated like people, not like a puppet. I will not degrade them (rock stars) but in my way, I will not treat them any differently. And you want to be treated like Gods they could go to any number of other sound companies but they keep coming back for two main reasons.

IS YOUR IMAGE AS MUCH PERSONALITY THEN AS IT IS TECHNOLOGY?

I think it's both and I think it really comes down to it. I don't think it's the hardware. I think it's the people, my people. We're just common Midwesterners. We don't have to know about the West coast. East coast hype scene.

WHAT ABOUT YOUR PEOPLE?

I don't go on the road much because I do have such good people. I might go open night or on tour for my Pie 'n' Toot. But that's about it. For example, Blood, Sweat & Tears were in just St. Louis and I didn't go see them. And this is because I'm a people person on the road who are really fine—I didn't do it (Build Heil Sound) myself. A case in point is Randy Burton. He's been offered so many jobs by top groups. A lot of groups just won't go out with my system unless Randy is there. And there's another man, Ed Drake, he just lives at the Mississippi River Festival, that's his job, 12 weeks of the year.

WHAT DO YOU SEE IN THE WAY OF NEW MUSICAL INSTRUMENTS ON STAGE?

I think it's still the same old things. The guitar amplifiers hasn't changed since the '50's. I know a lot of manufacturers will read this and say, hey, we've added this and that but I'm talking about concepts.
Malatchi’s Mountain Factory Develops New Sound For Acts

By ERIC COGGINS

It’s what’s inside that counts,” claims Jim Malatchi, president of Malatchi Electronics, Denver, Colorado. “Just because the knobs are the same, it doesn’t mean the equipment will work the same. I found that an entirely different design philosophy is needed in creating equipment for use in live performances as opposed to consumer stereo type equipment.”

Malatchi’s Mountain Factory produces a line of professional amplifiers for the recording and live performance industries. Recorded music has a limited dynamic range that is determined in the studio. Live performances are filled with variables. A performer will be singing far from a microphone one moment, then suddenly move to almost touching it. You are talking about 1,000-10,000 V variation in signal. That creates problems for almost all so-called professional amplification equipment. Much equipment works very well where it is used as a PA for talking and speeches. When applied to professional music, it doesn’t work so well. It has all sorts of design problems, including heavy overloading.

When it comes to electronics and its application to music, Malatchi knows what he is talking about. He graduated with a degree in engineering from FL Collins in 1965. He worked on communications in the Gemini project. He worked with a medical instrumentation group in St. Louis, helping design elaborate monitoring equipment for intensive cardiac care. During the same period, he was performing in St. Louis night spots on the weekends for enjoyment.

“Even as a part-time performer,” he said, “I became quickly dissatisfied with the equipment available on the market.”

Malatchi then played professionally on the road for 3½ years. It was during this time that he began to understand the problems and how to strengthen the weak areas. We began building our own preamplifiers and power amplifiers. We would stop at a Holiday Inn and I’d haul out my steamer trunk of parts and test equipment and use a dresser or table as a workbench! It took six months to build a mixer I wanted to use. What I didn’t like, I’d change — modifying, modifying, until I got the control that was truly needed.”

Good components cost a lot of money. So, the Malatchi line is modular. “That way,” Malatchi explained, “a group can start out with a small section of what they will eventually want and not have to start all over each time they upgrade.”

The basic Malatchi line consists of six different modules. They are the M-20 and M-29 master mix-down modules, the P-20 and P-21 preamp modules, and the PM-50 and PM-55 integral mixer pre-amps on a small chassis. The latter are used as very high quality modules that can be added onto some of the bigger equipment, or as additions to existing equipment.

“This basic unit of the whole line is the P-20,” Malatchi said. “It is a dual channel pre-amplifier which has everything needed to absolutely ensure clean sound throughout the mixer. The P-20 embedded into any patch which can be adjusted for any type of signal input. This controls the overload point of the input amplifier, eliminating distortion.”

According to Malatchi, other than the P-20, the only other equipment featuring variable attenuators being marketed are consoles in the $10,000 and $20,000 range. “Within the last year or so,” he added, “some equipment manufacturers have added switches that have two or three fixed positions, but none are variable.”

The Malachi P-20 pre-amplifiers also feature Light Emitting Diodes which come on bright red in case of pre-amp overload. That means the input attenuator is set to high. “This is a great aid when you have ten or twenty microphones going and you hear audible distortion. You can immediately tell which one is being overloaded by the indicators. This is far superior to using VU meters. Ninety percent of the people using VU meters do not really comprehend how to work with them. The Light Emitting Diodes we use are absolute. They tell you exactly where we are and they are absolutely outstanding.”

Malatchi said, “We are using a 16 channel system in an elaborate monitoring system that utilizes several M-20 mixers.”

Malatchi said, “Others who have used Malatchi equipment include the Dillard, Doug Ken- dance and Nitty Gritty Dirt Band.”

Performance equipment innovator Jim Malatchi is shown testing modules in the Rocky Mountain factory outside Denver. His theory of modularization carries over even to logo on buildings.

Permanent installation credits for Malatchi systems include Ebbitts Field, The Warehouse Restaurant, The Turn Of The Century, and The Grain Exchange. Almost all the big clubs in the Denver area have our equipment.”

Malatchi said, “A deal is pending with Bruce’s World of Sound in Phoenix, an established firm in the area of big commercial installations. A division of that company is involved in setting up systems in discos and theatres and we are negotiating the custom building of a series of disco, boards for use in the installations. If successful, they will be added to the factory as an additional line manager.”

Malatchi Electronics is also involved in manufacturing several special order lines, with two to six weeks delivery dates. One, “the ‘Dribble’,” is a factory outlet for a $25 mix-down speaker system.

“This is on the advice that the company must have a product,” Malatchi said. “It is designed as a road package, with all factory-authorized dealers. Malatchi, we have a large inventory, big casters, big dealers, the big dealers, with all the heavy duty hardware—strictly for professionals who must travel with the stuff. On special order, we also build a complete line of ‘intact’ stage monitors.”

Stage lighting control is the newest area for Malatchi Electronics. “I built and tested the prototype for a control system right along with the sound system when I was on the road,” said Malatchi. “The unit is patented in the U.S., Canada and Great Britain. It can be set up in clubs. We also have small portable units that can be carried on the road easily by groups. The portable is a four channel system which can run about 8,000 watts of light. It sells for about $1,000, and Malatchi, we have a small line of controls for intensities and rate of change: complete with light bar in the package.”

Malatchi said that most lighting controls manufactured today are set up so that when a switch is hit, it turns on or off one particular color. “In the Malatchi control, each switch operates a complete programmed mood,” he stressed. “The (Continued on page SS-14)
Rock Sound Expert Stan Miller Wins Respect of Establishment

By EARL PAIGE

People like Stan Miller who have paid years of dues in setting up sound and light for rock acts are now gaining respect among what Miller calls the sound consultant and contractor establishment. Miller is in business for himself and he has a reputation for being one of the best in the business. Although he's only just starting to make a name for himself, he's already a favorite with some of the top acts in the business, thanks to his sound system which is said to be the best in the world.

Miller has always been interested in sound and light, and he's been working in the business for over 20 years. He started his career as a sound technician for a local radio station, and then he worked for several record companies before opening his own business. He's now been working full-time for himself for over 10 years, and he's become known for his exceptional sound system.

Miller's sound system is designed to provide the best possible sound quality for any event. He uses high-quality equipment, and he's always willing to go the extra mile to ensure that his clients are satisfied. He's also known for his ability to work with a variety of different acts and venues, and he's been able to create the perfect sound for each one.

Miller is a member of the Federation of Sound and Lighting Contractors, and he's also a member of the National Association of Sound and Lighting Contractors. He's also been a keynote speaker at several industry conferences, and he's been featured in several industry publications.

Miller is now looking to expand his business, and he's already started working with several new clients. He's also been working on a new sound system that he hopes will be even better than his current one. He's looking forward to seeing what the future holds for his business, and he's confident that he'll continue to grow and thrive in the industry.
Facility Factor

- Continued from page SS-8

group was anxious to make generous amend. A professional rapport was established, and it developed rapidly into what Cobb calls a "tight friendship."

His recollection: "As it turned out. Black Oak has given me my best and worst experiences in the job. As I talked with the company's officers, I began to realize that possibly I had over-reacted. Probably I had contributed to my own difficulties because of my insistence on security in front of the stage.

"Black Oak has been back here three times for concerts since then and they're the most cooperative group we've ever worked with. They've been just a joy to work with. We've met them all the way from Arkansas, and we've developed a tight friendship.

"For one contemporary concert hall, at least, a negative facility factor had been abruptly altered. A relatively old (circa 1958), comparatively small (its all-time attendance record is 1,000), set by Great Funk in May, 1974) arena had become, without benefit of expansion, new equipment or staff, a superb venue from the performer's viewpoint. A positive management attitude made the difference.

As Cobb outlined it for professional colleagues at a recent conference, the upshot of the Black Oak Experience has been drastic alteration of concert security policy and markedly improved rapport with performers and audiences.

"Police are on duty at performances but not seen in the arena unless absolutely necessary. We use them at the doors primarily for traffic control. The crowds sense that they're not here to particulate. They're asked to sit down, and they respond. They understand that we're on their team.

The 22-year-old arena executive notes that most manager-colleagues around the country have adopted the open, relaxed approach to contemporary concerts. There are, he admits, a few hard-line, overcautious holdouts, mostly older managers.

Pervasive and widespread as this new spirit of cooperation and accommodation may be, with salutary effects on the facility factor, it should be acknowledged here and elsewhere that the problem was never all one-sided. A lot of touring recording artists have displayed gross lack of professionalism in their dealings with arena management. From the standpoint of Cobb and colleagues, the gainng of the rock group into serious professionals has added the new working relationship greatly.

"There's definitely a difference we have noticed," Cobb observes. "There's a mistuning developing in the rock acts. They're in town on time, on stage on time and off on time. They're interested in cooperating with us and see us as important professionals. They're beginning to realize the importance of the facility in pulling crowds and creating good performances. The better groups realize that longevity is better than flashiness, a trend, and you get to be a pro a lot longer in this business."

For example, Cobb cites the subdued, efficient and slickly professional Sly Stone in a recent post-marriage concert in Cleveland. Cobb is on record as saying that Sly put the word to his industry counterparts that the virtually mandatory performance bond for Sly may no longer be necessary.

That could win Cobb another friend, and for another contemporary performer help relieve some of the severe pressure exerted by that troublesome intangible—the facility factor.

Live Recording

- Continued from page SS-4

taken into consideration when doing remote work. Stark estimates the time it takes to hire up a tour bus with Jon Mitchell and a small backing group or the Carpenters at the Hollywood Bowl with a symphony orchestra can be as much as five hours. As a group tour, Starcon finds it takes to two-thirds of the last tour of the after the artist has gotten the material down and are completely polished. Outdoors concerts require attention to the "back of the stage stop that you get in doors," but Heider used three trucks to record California Jam and little trouble.

"We feel that there are more live LPs now than ever before. One is the equipment for recording the concerts is constantly improving. "We add equipment and update existing equipment on the trucks all the time," he says. "The other reason is that musicians are much more professional than they were several years ago, particularly those that have been around for a while and have performed their shows on the road. In addition the musicians' equipment is better and more sophisticated than ever before. Five years ago, the Stones and their professionalism on stage were the exception. Now this kind of act is the rule. I would have to say that the whole level of music is much more professional than it was five years ago."

"The third reason for increased live LPs, Stark feels, is the feedback and energy from the audience that will come over on record providing the recording is handled properly.

"For example, it's been done for remote work an average of three nights a week with two trucks in use, though the firm has handled as many as four simultaneous remotes, all in 16 track. Some remotes are being done in Los Angeles studio and 10 in San Francisco, and all are able to work on the mobile units.

Electronic Instruments

- Continued from page SS-10

"I have to say that this was the biggest problem and overtook its major limitation of being able to produce a single note at a time."

South, he article that Moeo's synthesizer opened doors to a whole new array of portable electronic sound effects devices.

Today, musician and equipment manufacturer alike are working on new instruments and sound effect accessories and coming up with exotic sounding products like the ring modulator, the phase shifter, the envelope modulator, and the string synthesizer, created by Ken Freeman of England; and the Stick, created by Emmett Chapman an innovative West Coast guitarist with a flair for the unusual.

Chapman's Stick is, like a guitar Stick, has lost its body. It has 10 strings, and needs to be touched, rather than picked. It's a very simple conventional guitar. It also covers almost the entire range of the instrument with a variety of effects.

On the other hand, Freeman's String Synthesizer, allows a single keyboard musician to play the role of several violins with one instrument.

Acoustic Control boasts that its equipment is used extensively by such popular rock musicians as Wishbone Ash, Rare Earth, John Mayall, Dr. John, Ike & Tina Turner, and Jerry Lee Lewis.

The California-based firm specializes in amplifiers, speaker systems and guitars which are sold in such far-flung countries as England, France, Portugal, Denmark, Germany, Holland, Switzerland, Sweden, Japan, Guam, Australia, Nigeria, Alaska and Malaysia.

First product from Acoustic Control was sold to the then prestigious Doors, rock group, and, according to Steve Marks the firm's president, the company has grown.

Most Elaborate PA

- Continued from page SS-10

the same horizontal and vertical angle so that all frequencies are heard equally well.

The speaker cones are arranged together as close as possible so that the whole surface of the cluster acts as one working surface and in this way a large mass of air is moved at once which doesn't require very high pressures from any individual speaker.

The differential microphones work in such a way that each singer has a perfectly matched pair of Brazil and Kmers hooked up out of phase. He only sings into one and any sound which goes equally into both is cancelled out when the two signals are added together. This minimizes leakage of sound from the background noise into the vocal channel.

The piano uses a smaller version of the vocal system. A central cone divides the frequency range into three parts. The highest and mids into a cluster of five and 12-inch speakers built in the same fashion as the vocal's cluster centre. The low-end through a column of 15-inch woofers is independent.

The bass drum uses an independent channel and 16 speakers of the 15-inch variety in a column. The other drums and percussion are mixed through a three-way crossover network which separates the highs, upper middles and low middles and feeds them to the tweeters. 5- and 12-inch speakers. This part of the sound system is typically used.

Both guitars use columns of 20-12-inch speakers. Garcia's guitar has extensions behind Godchaux and Kreutzmann. Phil's Les Paul is quadrant with an in push button facoty so that he can select any of 10 special arrangements of his quadraphonic speakers.

The system has evolved over the last eight years as a technical and group enterprise. It is still changing to improve both the sound the audience hears and that the group has of the sound. He's worked out by Bear, Dan Healy and Mark Rade of the Design, sound and equipment crew and by Ron Wickersham and Rick Turner of the Acoustic sound company. The design and con- september 1973, a380 board

Pioneer Heil

- Continued from page SS-14

What is happening is that you will see a pre-amp, an amp and a speaker or possibly just an amp in the component Field. It's already happening in a small way with Olympic, a subsidiary of Greatful Dead. We are launching a line of equipment. YOU WILL FOR THE TINIEST PROJECTS.

We'll have four because we have an electronic cross-over also. The reason (modularization) is so great is that a guitar player can work his own way around the set and he doesn't have to buy the kind of pre-amp he wants in a little 1-4", panel in a case, he can buy the cross-over he wants if he needs it, he can buy the speakers he wants, he can buy the speakers he needs and he can buy the kind of pre-amp he wants. He can buy a 300 watt amp he buys, that he needs a 300 watt, he buys that. And they're Crown power amps, not some bull shit guitar amp that's an open足够. he's going to buy the kind of power amp he wants. It's the guitar rock market. We're marketing under the name Omega, made by Crown but with our own front panel and drivers that we need for the big market in our own fiberglass with a fan and everything else.

HOW DO YOU ASSESS THE SIGNIFICANCE OF THIS NEW MODULAR SYSTEM?

For one thing it offers individuality that has never been possible before. The keyboard player wants a different sound than the bass player. The bass player wants a different sound than the lead player. The rhythm player wants a different sound—what happens today is that they go into a store and all the speakers are for the pre-amp to buy in same kind of amplifier.

They can save money too, probably, because maybe they don't need a 300 watt guitar amp. Maybe they only need a 60 watt pre-amp. They can buy a single 300 watt guitar head to get the features they need when they're only going to use a 100 watts of it. IS ALL THAT?

No, the pre-amp has tubes because a tube generates a sound that solid state, transistors, cannot achieve. The power amp is solid state. How does it ALL ONLINE?

HAS THERE BEEN TECHNOLOGICAL IMPROVEMENTS IN TUBES?

Not much, in fact, we're using an old 12AX7 the same Leo Fender had in the front end of his first units.

Malatchi's Factory

- Continued from page SS-16

mood may include a variety of colors and a variety of intensities and different atmospheres. Once programmed, all the operator has to do is hit the switch which activates any particular mood combination. Anyone in the band can do it easily. You don't have to worry about anyone else or having to be on the light control box to get the desired combinations."

The Malatchi Electronics project, soon to be completed, is a full scale concert box for professional players who play concert halls. It is a full scale studio type board that follows the modular concept.
"In the four years I have been using Sunn Coliseum stacks I have found them completely reliable, both in sound quality and durability."

John Entwistle of the Who

John Entwistle and the Who electrify audiences. And terrify amp manufacturers. Their colorful high volume performances push musical equipment to the brutal limit. And often beyond. Only the best survives! That's why John sticks with Sunn, the proven leader in high performance music gear. But in truth, even the best can't be perfect. So we offer a lifetime warranty to the original purchaser. Backed by a nation-wide network of over 70 authorized service centers.

Now you can do more than just play it right. You can play it safe. With Sunn.

Sunn Musical Equipment Company
A Hartzell Corporation Company
amburn industrial park tualatin, oregon 97062
Jac Holzman sets the record straight about CD-4:

"CD-4 is the future."

"Our commitment to CD-4 was the result of almost two years of exhaustive research by the Warner/Elektra/Atlantic engineering team. Involved was a scrupulously detailed evaluation of all competing quad systems."

"Only then did we make our decision," says Jac Holzman, Senior Vice President, Warner Communications and Chairman Quadruphonic Planning Group of the Warner/Elektra/Atlantic Labels.


"Our software efforts, when added to comparably vigorous thrusts by RCA and other important CD-4 recording companies, provides continuing dramatic evidence of our far-reaching commitment to CD-4. Everyone, from hardware manufacturer to retailer to customer can be assured there will always be CD-4 product."

"The public gets a fair deal, too. With CD-4, the record buyer — with his quality equipment — doesn't have to settle for a disc that is 'less discrete' than the quad tape he plays over his more modest car system. "Today's CD-4 discs stand toe to toe with any stereo product. In frequency response, total playing time and in physical durability. And, they play true quad. Besides, by the end of 1974, the CD-4 emblem will adorn over 550 albums worldwide encompassing every musical direction."

"What's more, over 45 hardware manufacturers have already opted for the Compatible Discrete 4-Channel system. For them — and for us — the future is inevitable."
**Woolco Electronic Centers**

**Top Denver Auto Departments**

(EDITORIAL NOTE: This is Part II of the Denver Woolco story that began last week for look at its success in merchandising quadrophonic equipment up to 50 percent of home package sales.)

DENVER—Woolco Electronic Centers sell more auto sound than the automotive distributors, indicates Gary Karkn, manager of one of six Centers in the metro area. The seven dealerships in Woolco Dis-count Centers are operated by the automotive department of Sidlas Distributing Co.

"Basically I think that because we handle the top brands, such as Pioneer, Sony and RCA, and because we have salesmen trained to answer questions," he says. The key thing is volume sales, awareness, and merchandising the specialty.

Under-dash is by far the largest seller. "But we are trying more and more in dash than in the past," Karkn notes. "In dash is growing, not by leaps and bounds, just creeping up. We do not do auto sound installations ourselves, but the automotive distributors do when making under-dash installations.

"Sales of car cassette—handle Pioneer and Sony—are growing, but I'd say we sell 10-8-track to one cassette at present. We are selling more of the high end 8-track units with multiplex than ever before. It has changed quite a bit. This year especially we are selling more AM-FM-8-track stereo combinations from $125 to $150. Very little resistance is encountered to these price points. After people talk to car dealers and learn that factory units are going to cost $300, they are happy to pay $150 here."

Employee training is on the job. "We hire people to work part time and let them become gradually familiar with the environment, the merchandise, and the operation," Karkn says. "Managers aid in the learning by passing ideas process by filling in details verbally and by giving part-time help booklets to read.

"As part-time help grows in knowledge, they become eligible for full-time jobs if they are interested, if they are doing their job well, and if there are openings. Part-time personnel are on straight salary. Managers and assistant managers are on commission plus expenses. After a particular sales figure is hit, they get a percentage no matter who sells it.

"Right buying is important to the success of the volume-selling Woolco Electronic Centers. All buying is done centrally. We do a lot of cherry picking," explained Karkn. "And when we buy we make certain it is on an extended basis. At least 90, 90, 120 days if we can get it. That way we keep on a constant cash flow. The money flows through the business very, very important.

"Store managers and all assistant managers have a voice in buying decisions. "New lines being considered are shown and discussed at monthly 'store meetings,'" says Karkn. "We are all consulted regarding our opinions.

"New items are decided on, every stock stores them initially. Then, each store manager determines whether particular items move adequately to justify continuing in particular stores."

"For this reason," Karkn points out, "there is some variation in merchandise from store to store. Some things move well in one store that will not move in another store. One store, for example, sells a lot more reel to reel tape recorders than the other. The reason is that store has been there for 10 years. They have an older clientele, good steady customers who have been into reel to reel."

A computerized system at head-quarters controls inventory by keeping track of each store sells and orders.

"A line of accessories is featured," Karkn says. "Sales are about 50-50 between hard and soft goods. We try to carry a wide assortment, because we order cassette blank tapes, we will order 10,000 at one time. And, that will last us about three to six weeks.

(Continued on page 49)

**Autosound Sales New Profit Trend**

BY STEPHEN TRAJMAN

NEW YORK—Autosound hardware and software sales are a growing source of profit for the typical record/tape/audio dealer and the rackjobber, in two land-car-tridge and cassette FM stereo players, $100-149. Price points for units handling this particular category, except for 8-track players when the $35-59 range predominates. As usual, the discount, mass-merchandisers, are often the least of eight personalSTRUCTIONS to all dealers involved who sell some hardware also carry the software. He or she could be, in most instances, the person who influences or does the actual buying of products carried by his or her store or department. In 75 percent of the time they directly influence the purchase of equipment, and nine to 10 percent of all Dealers are among the top echelon of management—owner, manager, president or buyer.

The majority of rackjobbers who handle both car stereo hardware and tape service 25 or more outlets and almost half rack 250 or more stores, most on a regional basis. They carry full line of audio equipment and software in addition to autosound units, including blank tape; 4-channel speakers and disk; stereo components, phonographs, home or portable equipment.

A majority of auto stereo manufacturer interested in further details on these two Billboard surveys can contact the following: (1313 Madison Ave., Suite 11, Madison, New York, N.Y. 10016).

**Magnavox/Korvettes: New Dealer ‘Deal’**

BY RADCLIFFE JOE & ANNE DUSTON

One Motor City Magnavox dealship, Uptown Radio City, reports-contrary to many other Magnavox dealers who are protesting that the shop's owner, Milt Keverson, called a "terrible threat of all the promises Magnavox has made to deal in dealers."

Keverson also charged that Magnavox had not given dealers advance notice of the new policy of multiple distribution.

Dadis Hadda, manager of Universal, feared it would "cost a dealer more than 35 years, claiming that Korvettes' entry into the Magnavox market would create the retail price structure. However, in Chicago many dealers feel that the new Korvettes will bring the additional extensive advertising and exposure of the Magnavox brand

(Continued on page 49)

**ENFORCEMENT INCREASING**

**Antitrust Laws Eyed by EIA**

BY EARL PAIGE

An EIA seminar on legal impacts of distribution had to be cut off arbitrarily because of a flurry of worried questions by delegates following what was a stretched-out session in Detroit and Chicago. This report-edly raised the ire of many Magnavox- vox dealers in Detroit, although those in Chicago appeared more op-timistic.

LOS ANGELES—Jail. That's the only punishment you'll get if you're guilty of distributing or re-selling equipment here at Electronic Industries Ass'n 5th of May bash. Anti-trust law enforcement is more vigorous than ever and increasing. More than 100 attorneys and price control experts will be shown on several sessions to focus more attention on such violations as price fixing. There are other no-no's.

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(Continued on page 49)

**Rock Group's Sonic Meet**

"At Arrow's"

NEW YORK—The rock group Looking Glass will join Barryman Byre in concert at the Arrow Audio Sonic Spectacular, "The Greatest Stereo Story Ever Told," slated for Tuesday, Oct. 29 and Wednesday, Oct. 30 at Madison Square Garden's Fleet Forum according to Lewis Blum, vice-president of operations for the 11-shop audio retailing firm.

The more than 25,000 visitors expected to attend the two-day exhibition will be eligible for the drawing of a $3,100 stereo system, a number of camera and sound reproduction and an Andy Warhol painting.

In addition to WNAM-Al personal-ities Don Brown, John Bucu, top deejays from such leading FM radio stations as WABC, WCBS, WJZ, WLIR are also expected to be on hand.

They will be joined by sports personalities including "Transmitting the Mees and Roy White and Gene Michaels of the Yankees, as well as Panama's Joe Torre.

Arrow Audio has been promoting the exhibition through daily FM radio stations and posters throughout the city and suburbs, and point-of-purchase materials at participating dealers.

Participating manufacturers exhibiting at the show have swollen to 40, and will include AKG, Bose, Bos-tak, B&K, Dan-Electro, Joven, Jen-ten, JBL, Kenwood, McIntosh, On-kyo, Panasonic, Philips, Sansui, Sony, Shure, Superconpe, TEAC and Thorens.

In addition to the main events, and the big pete, the $1,95 ad-mission charge will also entitle ticket holders to free t-shirts, records, magazines, posters and pins, as well as "paper-orientated seminars on the purchase and care of modern hi-fi equipment.

(Continued on page 49)

**Autosound PLUS**

One example of 8-track tape player displays at Lake-wood store that helps Woolco Electronic Center out car stereo dept.

(Continued on page 49)

**Tape/Audio/Video**

(Continued on page 49)
Soma Packaging Raw Auto Speakers After Market Test

MINNEAPOLIS—Soma Manufacturing is now packaging raw auto speakers after successfully test-marketing the product through Musicland chain stores, reports general manager Howard Holkstad.

The 6 x 9-inch air suspension speakers, with 20-ounce magnets, are blower-packed to be hung on pegboard and are being marketed through retail stores.

According to Holkstad, the product answers the need for larger and better speakers at a reasonable cost, without the additional expense of duplicating speaker housings.

Soma has also introduced a deluxe particle board storage case for 45 singles, with a capacity of 50 records.

3300S.
The refined Teac.

No TEAC is perfect, but this one is getting damn close. We've been refining it for 20 years now, continually keeping it up to the current state-of-the-art in performance.

And it's becoming legendary in reliability. There's a special tactile delight, a sensuous pleasure, in operating a machine that was intended not to break. Proof of that intention is our two year Warranty of Confidence. We guarantee all our machines to work properly and meet all original specifications for two full years—that includes both parts and labor. No hassle, no excuses. TWO years. Parts and labor.

How good is it?

Good enough to master records with. As a matter of fact, to prove it—we've done it. The album is called "The Magic Music Machine" and it will soon be at your local TEAC dealer, who has specific performance data and a demonstration of the 3300S.

Enjoy.

3300S. Another Magic Music Machine from TEAC.
NATIONAL POLL OF CHAINS, INDIES

More Stores Adding Car Stereo

CHICAGO

Improvements in the quality of cassette car stereo units as well as features like automatic reverse, have brought cassette sales up from a 10.1 ratio two years ago to 3:1 ratio this year, according to Mike Pinkerton, assistant manager for one of 12 stereo city retail stores here.

"There has been an amazing increase in cassette, yet the market hasn't even been approached as far as advertising, with most advertising dealing with 8-track units," Pinkerton states.

Among the reasons he notes for the popularity of cassette units are the addition of FM and AM/FM-stereo, the popularity of home portable cassettes, and a growth in sales of Dolby cassette home decks.

"Sony is probably the biggest cause in the upswing in sales in cassette units in cars," he says, noting the new Sony FM stereo cassette under-audio and good eye appeal and great sound, at a cost similar to a good 8-track FM unit.

Customers are qualified according to the type of home equipment they already own, and the type of tape library they may already have, before selling them a car unit. They are encouraged to buy the best equipment they can afford for the greatest satisfaction.

In-dash is by far the most popular, not only for convenience and looks, but the additional advantage of insurance.

Bulkly units are less popular, including quad units that are too large to fit into some cars, and are a hassle to get in and out of a side mount. Mini units in the 8-track configuration that can fit into the glove compartment or under the seat are very good sellers. Quad is also held back by other limiting factors, such as finding space for four speakers, and a limited tape selection.

Stereo City offers installation and drive-in, as well as servicing all the makes that it carries, which include Audiophones, Craig, Boston, Electrohome, JVC, Karch, Marantz, McCam, Leair, Leton, Panasonic, Pioneer, Sony, Teac and Toyo.

As a special customer service, Stereo City will replace a defective machine if returned within 10 to 30 days after purchase.

While customers don't come into the store initially to buy tape, they often return to replenish or add to their library of TDK, Maxell, Columbia, LeBo, Capital, Soundcraft, Sony and Stereco City brand McCam, in blank 8-track, cassette and quad tapes.

Discounts are offered depending on volume or dollar sales.

Stereo City has had one ad running on tv for two years advertising an in-dash, 8-track, AM/FM-stereo for $99.95, with installation. Over that period of time, the unit offered has changed five times, and is currently a Kraeco model. Another ad on the back of Chicago buses advertises a $40, 8-track under-dash cassette with two speakers, installed. The unit is a Bostonic.

Pappas considers cassette units as too expensive for his trade, although prerecorded cassette tapes are included in the adjacent music inventory of blank and prerecorded 8-track and quad tapes.

Community does not offer installation, and handles service through the manufacturer during the warranty period.

Advertising is aimed at the promotional $35 unit, the best seller, although the FM-under-audio does brisk sales.

PHILADELPHIA

With an extensive line of car-stereos, including Sony, Pioneer, Panasonic, Lear Jet, Muntz and JBL, it's a major sales item for the Sam Goody stores in this area, according to Bill Osler, assistant manager of the Roosevelt Shopping Mall store.

Goody's also has major stores in center-city Philadelphia and in the Penneys (N.J.) Merchandise Mart.

Under-dash units cost in-dash by three-to-one. What has helped these sales has been the Lear Jet promotion of a dash这对于 a dollar. However, the price differential, running about 20 per cent more (from $50 to $75) than under-dash sets, will always keep the in-dash units lagging behind in sales, according to Osler.

About 80 sets are pulled from stock weekly, and 20 sets are pulled from stock weekly, and 20 sets to be sold.

While the demand for quad cartridge is virtually nil, Sam Goody does a "tremendous job" in quad 8-track tape sales, representing about 10 per cent of all units sold.

Installation is not handled by Sam Goody and the only problem existing with the manufacturer's product concerns the fancy cassette decks with automatic reverse. Osler merely asks and a guess that the difficulty with such sets -- from all the manufacturers alike is that the motor isn't stable enough to make the reverse automatic, as it is with the 8-tracks.

Osler feels that the new Pioneer Dolby 8 is a major sales item of the high price. While the new cassette meets all possible playing needs for the customer, he believes that very few will be inclined to pay as much as $200.

Craig photo

Broadway Stores buyer Dick Horiney (right) shows how a car stereo display works by factory district sales manager Scott Perrin, who is overseeing campaign to have automatic stereo in all audio departments of the 37-unit California chain.

(Continued on page 43)

While prices are up to 10 to 20 percent this year, business has improved over last year, Pinkerton said.

Community Family Centers caters to the middle and lower income groups within the city confines by offering a basic add-on program of five boom under-dash models. A live demonstration display enables the customer to try out the $35 promotional, a step-up model, a mini 8-track, an FM-stereo 8-track, and a quad model. Hard lines manager Tom Pappas feels that the single models cover the range for their market, without costly duplication.

This national roundup was coordinated by Steve Trautman, Tape/ Audio/Video Editor, and consists of reports from:

- Chicago (Annie Duston)
- Philadelphia (Maurie Orendenker)
- Memphis (James Cortese)
- Oakland (Jack McDonough)
- Miami (Sara Lane)
- Minneapolis (Vikora Clepper)
- Milwaukee (David Clepper)
- Columbus (Joeine Oliver)
- Milwaukee (Martin Hintz)
- Charlotte (Ray Brack)
- Portland (Ken Fitzgerald)
- Lincoln (Lot Clepper)

while was offered at $164.95. Special prices were offered for do-it-yourself enthusiasts.

Quad hasn't taken off yet for Polk Bros., but cassette units with AM/FM-stereo are selling out. One reason advanced was that many customers already have a library of cassette tapes for home units. Under-dash units are most popular, with kids buying four speakers and other customers preferring the conventional two speakers.

(Continued on page 39)
Software Lag Holds Up U.K. Care Stereo Surge

By CHRIS WHITE

Quad sound could well become the trend among British motorists in the future—but not before more products are available on the market.

This seemed to be the general opinion among car stereo dealers and distributors in the U.K., when asked about retail car stereo trends. Without exception all agree that poor choice of repertoire available was the main reason for the recently noticeable growth in popularity of 4-channel auto sound.

Bill Larrick, responsible for the sales force at Radio-mobile, one of the U.K.’s leading names in car radios and stereo tape players, says that although slow in getting on the ground, the quad market was now beginning to move. “The trouble really has been the poor range or software available. Manufacturers would help the system get greater acceptance if they made a wider repertoire available. At least the public is beginning to realize that 4-channel sound isn’t just gimmick,” he claims.

Lawrie adds that there is still a great demand for 4-track stereo units, although cassette players are also selling well. “I think the sales ratio of the curious to the conventional is 60 to 40 percent in cartridges favour,”

Leut Jerent Stereo 8 (U.K.) Ltd, in Buckinghamshire, originator of 4-channel stereo, also reports increasing interest among motorists for the four channel sound. Sales manager Joe Bede comments: “Demand is still slow, but there are definitely signs that at an increased rate we can get a way quite easily the companies can put out more quad product.

The potential of 4-channel systems in cars has been held back so far by the lack of design and marketing. It is only now that manufacturers are becoming aware of the potential in this market and the need for more work to be put into marketing strategies.

Young adds: “We have found that 90 percent of motorists prefer to have in-dash installations rather than under-dash. They like their units to be part of the car’s decor, to be a feature of the car. Under-dash units are too much like a gimmick,”

Although the last 12 months have seen the introduction of several new car systems and tape players, manufacturers are still slow to introduce the new Stato “RS” slide-in cassette recorder mechanism for licensing in Japan through Philips (Billboard, Sept. 28).

Beltek, with the financial backing of the Bank of Yokohama, has assigned Osaka-based Ataka to help assemble cassette car stereo units for use in Japan. The ongoing exchange of information with the new Stato is the result of a new agreement between the two companies.

Asahi, the Japanese subsidiary of the French company, has also made a move in the Japanese market, introducing a new car stereo system called the “RS” which is a copy of the new Stato model.

Although Beltek has not announced its compact cassette cartridge system, it is likely that this will be introduced in the near future.
Three Record Shops located in the suburban Philadelphia area in Eastern Pennsylvania and Southern New Jersey. And sales would be even bigger if manufacturers would set up area service stations as Pioneer has done on the West Coast, and geared some of their advertising dollars to individual key city markets.

According to Harris Levin, manager of the chain's audio department, sales would be better than they are—and they are good—if the dealer could handle the total job.

"We are basically record stores selling sound and sound equipment," says Levin. "It doesn't make sense to have to sell an item requiring special installation and then send the customer to a place where we have no controls. Of course, if anything goes wrong because of improper installation, we are blamed for it. If customers knew there were good service stations, factory authorized or factory maintained, more people would be inclined to provide their cars with better audio units."

Levin also points out that while manufacturers are doing a big advertising job in TV and magazines for their car stereos, dealer advertising would be more helpful in stimulating sales at the local level. "Retailers cannot afford to spend any real dollars to advertise car stereos," he says. "If the manufacturer would pull some of their ad budget in key city promotions, the dealer could benefit more directly."

For the Wee Three chain, where Panasonic, Pioneer and Craig are handled, about 70 per cent of all sales are for under-dash installation. In-dash sales are largely for those who already have AM units in their cars. However, with the new Pioneer and Panasonic in-dash lines, they may well cut into under-dash sales percentages. Cassette also lag far behind the 8-track in sales, but Levin feels they may make a stronger sales impact with Pioneer's new Dolby-L unit.

The servicing problems that do arise are generally with the customer rather than the set itself, particularly where the customer does his own installing. In most cases, he says, they find that the customer has not grounded the unit properly, or the set "goes dead" because of an inferior lock mount which is exposed to air which causes oxidation.

As for quad, the demand is "very minimal," according to Levin. Nor is quad likely to make any real dent in the market in the immediate future. Not helping, he adds, is the fact that the cars today tend to be small and compact, "and hardly conducive for the placement of four speakers in such a tight area."

In-dash is catching up with under-dash installation according to Jay Goldman, head of Jay's Auto Radio, probably the biggest local sales/service dealer for both car radio and stereo units. Apart from lines of auto dealers which he installs, Jay's major lines include Bozman, RCA, Audiovox, Monarcha and Panasonic.

He believes the theft factor will help in-dash exceed under-dash as time goes on, with the biggest demand for 8-track units, owning cassette models in 9 of 10 purchases. Quad represents no more than 2 per cent, and most of Jay's four-speaker installations are for stereo units.

Goldman, who has seen the field grow from simple AM sets to sophisticated stereo tape combos, sees the field getting even bigger. "People with expensive stereo equipment at home now want the same good sound in their cars," he believes. "And they're prepared to pay top price for quality in both places."

All sales carry a 6-month service guarantee, both for new units or repairs, and with an expert installation staff Goldman has no service problem. He does believe it is a major in-

We wouldn't hand you a line unless we could hand you the best!

Here's a line to catch any customer in your store. The biggest line of car stereo around. Twenty-four in-dash and under-dash models: 8-track players, the world's widest selection of cassette players, plus exciting new in-dash radios and radio/tape player combinations.

On the floor our special demonstrator-display system makes it easy for customers to select the stereo/radio and speaker combination best suited to their car and listening taste. And we back you up with a complete selection of OEM-type in-dash installation kits for most domestic cars and imports, too.

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SEE IT ALL AT THE APAA SHOW • BOOTHS 2320-2321-2322
Mfr Survey Points To In-Dash Dominance

By RADCLIFFE JOE

The under-dash car stereo unit which came into being with the development of automotive 4-track stereo systems, may soon follow the horse and carriage and highback rocking chair into oblivion.

Threatening the very existence of the system which played a major role in popularizing the concept of car stereo, is the in-dash system. It came into being within the past two years, and has since grown into such a monster that manufacturers are pushing it on the market almost to the exclusion of its under-dash counterpart.

Major advantages of the in-dash car stereo system include its built-in security (it is almost theft-proof, as compared with its under-dash counterpart which had long provided an easy rip-off for thieves); it is installable, while the under-dash unit in not; as a space-saver it is ideal for compact vehicles, rising in consumer popularity because of the engine problem.

To further strengthen the in-dash system bid for the automotive stereo market, manufacturers have simplified the installation process to the point where any layman with a spanner and screwdriver can install the unit, thereby eliminating costly installation fees, and special adapter kits which allow for the use of one unit in almost any make and model vehicle.

In-dash units are now running neck and neck with custom products for the honor of being number one in popularity among car stereo equipment buyers.

The increasing popularity of the in-dash systems is unanimously agreed upon by most equipment manufacturers who will be placing much emphasis on them in the 1975 APAA Show scheduled for Oct. 30-11 at Chicago's McCormick Place.

Unlike previous years, most of the companies showing product at the APAA are low-profile 4-channel car stereo manufacturers. Unimpressed by recent reports that Ford Motor Co. will make 4-channel units available in 1976 cars as optional extras (Billboard, May 11), the manufacturers state flatly that they have never been pushing car-quad units for at least four years without any noticeable success. They blame the lack of appropriate software and the cost of the equipment as the major disadvantages to the system's growth.

Panasonic Automotive Products Dept. is among the car stereo manufacturers placing more emphasis on in-dash systems and custom car products.

(Continued on page 42)

West Coast Player Makers Push In-Dash

By EARL PAIGE

How does Sanyo see its role in car stereo? Will it be in APAAs? Laid says Sanyo doesn't feel APAAs is a show for car stereo, adding that Sanyo is in CES.

As for Sanyo generally, "I think we're probably the largest tape recorder manufacturer in the world and car stereo are mostly recorders and we're pretty big in it in terms of our overall production. So I see Sanyo as shooting very strongly for the number one spot in the market."


The Sanyo advertising kit contains a 22-in. by 40-in. window, streamer, car ad, a 3-col, 8-in. and 2-col, 8-in. snap ad, two pads containing 100 each of stamp-sheets entry blanks, box to hold blanks, foam stick strips for attaching pads to box and 30 redemption certificates in self-mailing envelopes providing $10 back from Sanyo toward installation of FT433M.

J.L.J's 848 in-dash $229.95 unit has such sophisticated features as signal seeking on its AM/FM stereo radio.

For Eastern Research Laboratories, Inc., is introducing citizen band with tape player in its XCB-6 at $139.95 with 23 CB channels and cassette. Reggie Williams, president of Far Eastern, says XCL (pronounced "crystal") will have four CB models ranging from $129-250.

Leecar's stereo is featured in Ford's new Lincoln-Mercury line, with the "Pony" model.

Metro Sound is another company entering the market heavily with nine models. Its automatic reverse is refined to the point of continual "flip over" operation as in the MS-330 at $90.95.

Leecar model 120 has a center hole in it so you can plug its "Invis-A-Dek" hide-from-radio feature and the "Cordless Track".
PINE HILL, N.J.

Elimination of the theft factor has pushed in-dash sales 80-90 percent over under-dash, declares Mike Watts, manager of Custom Stereo Center, Inc., serving the Greater Philadelphia area and South Jersey.

Watts also advertises in-dash heavily as one of the few area dealers running exclusive stereo ads with prizes. He prides himself on carrying the largest selection of models in the area, from Craig, Pioneer, Sanyo, Mecca, Medallion, Beltr, J.L.L., Lear Jet, Teletron, Westbury and Mikron.

Sales run 90-100% in-dash over cassette, and service is no problem—it's a feature of 10 a.m.—6 p.m., seven-days-a-week operation. Biggest part of Watts' business is customizing, with "jobs that come from everywhere," he notes, citing a recent installation for an old Mercedes that "everybody said couldn't be done."

While quad sales, including customizing, represent only 1 percent of sales now, he feels there is great potential in 4-channel. "There's not enough software to make quad attractive now," he notes, "but it's the sound of the future."

Custom Stereo Center carries a large inventory of 3,400 8-tracks and cassettes, with the large stock a real attention-getter while a customer is waiting for his car stereo to be installed. He depends on Universal Records Dealership of Philadelphia to keep the department well stocked, including quad tapes, "but we never have to worry about running out, because we keep the growing demand," he benefits.

CHARLESTON, W. Va.

Car stereo sales soared here this past summer, and dealers are hoping for continued market momentum through the Christmas season. An early-September spot-check of mass merchandisers and independents uncovered these areas of market concern:

- 1974 summer hardware sales were up 50 to 100 percent over last summer.
- It's an 8-track market, though cassette unit sales are showing steady increase, particularly to time-busy buyers.
- Mass-merchandisers are doing the promoting, but independents, without even spending co-op money on advertising, are selling more than their share of merchandise.
- A large majority of buyers are 18-29 years old, are turned on to particular equipment by word-of-mouth, and about 90 percent of them are making their own installations.
- A growing percentage of tape deck purchases (primarily in-dash installations) are directly linked to new-car purchases, as car-owners are saving up to $200 by installing their own.
- Four-channel equipment is carried by a majority of dealers but is not being promoted and is attracting the interest only of specialty buyers, such as vans owners.
- Few local dealers are "cross-pollinating" hardware and software sales.

"We're selling very little quad," reports Frank Furr, auto accessories department manager for the local K-Mart discount chain stores. Neither are they promoting it. Their newspaper ads running at the time of this survey offered compact 8-track players at $25. They inventory the Sanyo quad system and stock Panasonic and Tennia. The Tennia "Mini 8" Furr reports, is their biggest (Continued on page 41)
**Autosound Industry Bullish As APAA Opens**

**Mfr. Survey Points To In-Dash Dominance**

**37 Unit Broadway Goes Stereo In Audio Section**

Car Stereo is moving into all 37 Broadway department store audio sections in Southern California for a number of marketing factors add up on the plus side, says buyer Dick Horine. Broadway worked out a merchandising program with Audiovox, makers of the 1985 $169.95 along with three pairs of speakers $29.95, $24.95, $19.95, in a wood counter display that matches the decor of the store. Horine says car stereo has been a leased automotive department. As for the marketing factors making car stereo appropriate in the audio section, he lists the following:

- **Stated (at least 75%) percentage of off-shelf or do-it-yourself installation.**
- **Slide-out models counter the theft problem.**
- **Dual audio radio buyers, was division manager for two weeks,** he says, laughing at the way department store promotions can happen suddenly.
- **Talking about the overall structure of the audio department, he says the software is always on the first floor in Broadway stores and is racked by ABC Record & Tape Sales. Horine** says in another department store, he was a management trainee in china, glassware and gifts in the Hollywood store before becoming merchandise handling supervisor for the whole store and finally assistant records manager. The move to Broadway was a promotion.

Other key elements include the use of a recommended list of service and/or installation centers so that no Broadway customer can be turned away for the service he wants. Craig is furnishing a list of at least three centers near each Broadway store. The customer can return a defective player or work out any problem either with the Broadway store or the service center. The program offers a 90-day parts and labor guarantee and the option to buy warranty service for a year at a nominal price. Typically, a customer who purchases at the store is still his customer even if he has just purchased it. If a month has elapsed, then the warranty program prevails.

Equally important in Broadway's decision to put car stereo in audio is the way it brings in young people. Horine, 32, believes the typical age span of prime car stereo customers is 18-24 and Broadway wants this age group in its audio section.

"You're not taking away from the audio by adding car stereo and you attract a different buyer of radios and records-tapes for two and a half years and with Broadway six years. Horine

Broadway cars were considered before he elected to test Craig in a Broadway type display and then went right on with the program when several units sold out almost immediately. Horine was sold almost immediately because of its established brand identity and ease of selling the line. "I just feel that with Craig the Broadway customer is not going to get ripped off," says Horine. A year ago, when he joined the company, he was a management trainee in china, glassware and gifts in the Hollywood store before becoming merchandise handling supervisor for the whole store there and finally assistant records manager. The move to Broadway was a promotion.

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**Interviewed in the flag-ship 700 Flower St. store in Los Ang-**

geles, Horine noted that car stereo sales manager Craig Vick, and advertising director John Romain worked a pro-

**gram for introducing car stereo right through the management tier,** with Craig Vick, sales manager and Horine, group managers and then division managers.

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TWO FOR THE MONEY.
TWO FOR THE SHOW.

THE ONLY MASS MERCHANTS IN-DASH LINE.

It's Lear Jet Stereo. Now you can really merchandise in-dash car stereo without investing in a single piece of mounting hardware. Think about what that means: Until now, you had to carry knobs, trimplates, rear mounting brackets, and a whole hardware store full of special nuts, bolts, wires and widgets for some 600 makes and models of cars. Because most of your in-dash customers are do-it-yourselfers. And they want their installations to look factory-installed. They want custom kits.

Your custom kit investment in money and time, and in training sales clerks, can be prohibitive.

Now you can forget that and just sell players. We inventory all the hardware for you. Custom kits that cover just about every car on the road. When your customer buys a Lear Jet in-dash player, he takes a coupon from the point of sale display you see here. He fills it out and mails it to us, along with his warranty card. Within 24 hours of the time we receive it, we mail him a custom kit for his particular make and model of car. It costs him $1 for mailing and handling. It costs you nothing.

And, best of all, you get to handle the best-looking, fastest moving line of in-dash stereo, without any of the headaches of in-dash hardware. Find out about Lear Jet Stereo's new in-dash program today. Before your competitors do.

THE ONLY THEFT-PROOF UNDER-DASH LINE.

It's Lear Jet Stereo. We've built a theft-proofing feature into our entire under-dash line. Why? Because research shows that fear of theft is the most important single buyer objection to car stereo.

That's why some other manufacturers build theft-proofing into a few of their players. Lear Jet Stereo does it right. That's why we're the first to build theft-proofing into our entire line of under-dash players. Free to your customer. Free to you.

That's why we're backing you up with a national advertising campaign that hits 70% of all top car stereo prospects. And, along with that, we give you point of sale and merchandising programs to make theft-proofing pay off where it really counts. In your store.

When you consider that we also have the best-looking, fastest moving line in the business, that's a lot to offer. If you don't already carry Lear Jet Stereo, find out about it today. Before your competitors do.

LEARN JET STEREO, INC. 6868 So. Plumer
Tucson, Arizona 85706 (602) 294-4461
Send information: In-Dash □ Under-Dash □
Name __________________________ Phone __________
Store __________________________ Title __________________________
Street __________________________
City_________________________ State__________ Zip__________

SEE THEM BOTH AT THE APAA SHOW, BOOTH 845.
8-Track Dominates but Cassette Grows—Software Key

Continued from page 43

customers, he says, spend most of their time running from store to store for six dollars, he would be greater if more music were available.

His service problems are minimal, as was the case with Craig. Automatic, manual service facilities. Others, like Lear Jet, Auto Radio, and Pioneer, provide fast factory service. "If you can usually expect a repaired unit back within 10 days after it’s been in.

Stereo Unlimited maintains an inventory of some 6,000 tapes, with about 30 percent in stock. Says Ray, general manager of Tape Center, Inc., and Chuck’s Car Radio, Portland. "We have hand installations in the two stores in-4 under-dash units.

Customizing a 1973 at his little big store, he notes. "We’ll be able to make most any tape deck fit into almost any car.” Quad says dropped away. Ryan says. Quad represents probably 2 percent of his total volume, and he doesn’t see much of a change in the future. "The reason,” he says, "is very clear. There just isn’t enough software on the market. The manufacturers blew that two years ago!

Neither store has service problems with manufacturers. "If problems develop, we just stop dealing with them,” Ryan says. Major manufacturers when the “I” says Craig, Panasonic, Samson, and Lear Jet, say that the manufacturers’ response to inquiries has been slow and cumbersome.

Dick’s sells tapes and he believes that the unit merchandising does promote the sale of tapes. Units bring potential customers to the store and make them more likely to stay there and see the equipment, listen to it and get interested, Ryan declares. "It helps us achieve the over-all merchandising program.

SALEM, Ore.

Sales volume definitely favors 8-track, but cassettes are getting stronger, reports Bob Ostrom, president of Double-O Electronics. The company has another outlet in Portland where the same trend pertains, Ostrom says. At the present time 8-track leads the sales parade at 4 to 1 ratio.

In keeping with the general car stereo trend in the area, 8-track sales outdistance cassettes some 70 to 30 percent, he says. Says Ray, general manager of Tape Center, Inc., and Chuck’s Car Radio, Portland. Under-dash installations in the two stores in-4 under-dash units.

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take back defective merchandise. We recently told 24 units—I won't name the manufacturer—but 20 out of 24 were defective. The manufacturer took all 24 back and credited us, and we, in turn, credited the customer. Both the manufacturer and the distributor are doing the job for me. My problems are minimal. I wouldn't do business with any company that didn't stand behind his product.

Tapeville is a specialty outfit carrying a minimum in records, but stocking every kind of tape imaginable—blank and pre-recorded 8-track, reel to reel, reel to reel quad, blank and pre-recorded cassettes. And Spielberg finds the variety a definite asset in keeping car stereo customers coming back for tapes.

**NO. MIAMI BEACH**

In the last six months, Alan Benjamin, owner of Alan's Tape and Stereo, has found that cassette sales are picking up—which he feels is due to convenience in handling—but sales of 8-track maintain a very strong lead.

"There are several very good reasons for the majority of sales in 8-track," Benjamin explains. "One is that there's so much more available in 8-track software. And, it is also offered as an option from car manufacturers and dealers."

Benjamin says that in-dash installations have become much more popular in the last few months. "Under-dash is so easy to steal. And insurance companies have stopped paying for thefts of tape decks. If you want to insure your system now, you have to add on a rider to your existing insurance policy. The security of in-dash installations is far superior to an under-dash installation."

As an added fillip, in-dash installation takes on the appearance of a custom job, a fact which enhances sales. "Everything is made to fit perfectly," Benjamin notes. "We can get different types of plates so fit each make of car and that makes the installation look as if it came with the car, not added as an afterthought."

Alan's selling more quad now than ever before, but Benjamin contends he could do a lot better if there was more software available. He believes the outlook for quad is extremely good... "It could be better... a lot of companies went half way and then stopped producing."

Because he deals with major manufacturers, Benjamin has little or no problems with servicing. His main lines are Sony, Motorola and Audiotrons. "Audiotrons is selling extremely well right now. They came out with a real nice unit that fits into almost any car and almost any budget."

In a store like his, Benjamin feels there is a lot of instore buying and says that sales of tapes are a definite factor relating to sales of stereo systems. "When a customer comes in to buy a tape, he looks around the store to see what else we're offering. He may see a car unit he likes and if he has the money, he'll buy it without a second thought. If he doesn't, he may have to wait, but he'll come back and buy it from me."

**INDIANAPOLIS**

Cassette and 8-track demand in car stereo is running about 50/50 at Graham Electronics Supply, Inc., but salesman Tim Miner expects that to change.

"Since 8-track was first on the market, many people still have these tapes," Miner says. "But cassette is much cleaner, more convenient and cheaper, plus the fact that you get better quality when recording at home. The changeover to cassette will be gradual, he predicts, but it's coming."

Sony is the top line at Graham, with Panasonic and Pioneer the best sellers. Miner says they also cherry pick some lines. They sell Scotch, TDK and Sony tapes, selling more blank than pre-recorded units.

Graham has three outlets: one in downtown Indianapolis and two in Glendale and Georgetown shopping centers. The latter are audio stores and sell more car stereos than the downtown store, which carries other electronic equipment.

Also, because the downtown store doesn't provide installation, under-dash sells better than in-dash. When offered installation, the customer will choose in-dash more often, Miner says, using the Georgetown store as an example.

For every car stereo they sell, Miner says the customer will ask for customizing. They sell accessories, so the customer can make his own custom system. "There's no specific age range that wants customizing," he said. "Everyone's interest in additional and improved sound."

(Continued on page 46)
8-Track Dominates but Cassette Grows—Software Key

**MINNEAPOLIS/ST. PAUL**

There should be a gradual shift to cassette in car stereo as a result of the trend toward installing amplifiers without recording on cassette popular. That's the feeling at Sennheiser. But even so, they are going to want cassettes in their cars—especially if a low-cost ($20 cassette deck is developed.

In-deck is growing, but there are still more under-dash being sold in Schak stores—more choices and lower cost is influencing factors. The trend is also found here yet, as it has on the East and West Coasts.

**Problems?** They're few because Sennheiser deals with the major manufacturers. They want customers "for the long haul" so don't take chances stockpiling the decks. Tapes are stocked "as a convenience" and "depending upon the line." Of course, Sennheiser point out, tapes will be in potential stockout situation and other record outlets in the trunk, tape may not be the wisest choice of merchandise for stock.

**COLUMBUS, Ohio**

Don Hammond, co-owner of Hammond Television and Radio Sales & Service, a sub-distributor for Magnavox in Columbus, Ohio, says the Hammond line is "demand heavy, about 80 percent for cassette and 20 percent for tape. Of the cassette, we have a lot in-dash and I consider all in-dash work customizing," he says. "Quadr is not just the most innovative of the in-dash that is "gaining immediate acceptance." Speaking generally of quadraphonic, Don says: "We can't keep it in stock, but it seems to be growing. This is the most exciting piece of merchandise we've had to offer in a long time."

**CASSADEDALE, Ohio**

Manager William White says 8-track runs 75 percent of all stereo sales at Stereo Tape Center, "a drive-in fast service" outlet offering $5.95, 8-track, and 8-track accessories. "Customers have been asking for it," says White, "and sales are increasing. People seem to be enjoying a whole new level of entertainment and excitement." White notes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White also notes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White concludes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White further notes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White emphasizes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White highlights that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White stresses that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White acknowledges that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White concludes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasantly surprised." White emphasizes that "the 8-track is growing, and there are many people who have never tried it before that have been pleasant..."
## Retailers Ordering New Guide

NEW YORK—Nearly 200 audio retailers across the country have ordered volume one of the new Harri-son Guide to 4-Channel Records & Tapes, according to co-publishers Gerald and Sybil Weiss. Providing the first exclusive industry listing of more than 700 quadraphonic disks and 650 Q-8 cartridges now available in the U.S., the new Guide includes pricing information and indemnity of the quad recording system used—SQ or QS matrix, or CD-4 discrete—for each release.

Recordings are listed by artist within categories that include pop, country, jazz, shows & films, classical, opera and electronics. With a cover price of 75 cents, the Guide is being sold by most retailers, as well as a promotion by others in conjunction with special quad hardware packages as a recognized boomer for retail repair business. Among the major retailers already committed to bulk copy orders, according to sales manager Ellen Schneider, are the nationwide chain of Discount Records; ABC Record & Tape Corp., Des Moines; Albert Schalif, New York; Bialock’s Discount Record Shop, Chevy Chase, Md.; Marshall Field & Co., Chicago; London Records, Niles, Ill.; Franklin Music, Philadelphia; Princeton (N.J.) University Stores; Record Bar, Durham, N.C.; Also, Rose’s Record Stores, Chicago; King Kolot, New York; Stereo City, Detroit; Tower Records, San Francisco; Wallach’s Music, Hollywood; Wexel Maxx Quality Music, Washington, D.C.; Wally’s Stereo Tape City, New York; Mac-Beans, Brunswick, Ga.; Major Distributors, Seattle; Hoyt Stereo, Jackson-ville, Fla., and Cass Industries, Short Hills, N.J.

### Rep Rap

A credit crunch has replaced shortages as the most immediate problem facing the electronics market. Clark Gibb, president of Minneapolis-based Clark & Gibb Co., rep firm, declares, “Dealers are experiencing good weeks interspersed with slow weeks, and as a result, are storing an adjustment in inventory, which consequently are holding off shipment of product.” Gibb sees a hesitancy and lack of confidence. (Continued on page 49)

### Hiss. Tickety Tick. Wow. Flutter. Hmm.

You’ve heard it before. Duplicates that provide more than you started with. Noise distortion, scrape flutter, unbalanced tracking, crackly interference and other horrors to cause poor sound reproduction and mar listening pleasure.

You’ll never hear foreign matter from an Allison Audio cartridge or cassette. Allison duplicates precisely. Perfectly. Only the rich original sounds come through.

Allison’s professionals inspect the product at five separate quality control stations before one cartridge leaves the plant.

1. Master inspection.

2. Raw tape inspection before duplication.

3. Vu-Master check after duplication.

4. Splicing check.

5. Labeling check.

And we never cut corners by using low cost or “white box” components. We use the best, or refuse the job.

Our 55,000 square feet gives our professionals room to work in. And we give the most modern equipment to work with: mastering; duplicating; quality control; labeling; packaging; warehousing and shipping.

Give us your master and we’ll let you hear for yourself what Allison means by a duplicate. The dupe won’t Wow. You will!
BASF In U.S. Overhaul; Balz Returns to Germany

- Continued from page 9

toothed comb. It is believed that the findings of this research will reveal the current changes.

New products developed by BASF in Germany with the lucrative U.S. market primarily in mind, i.e., the Uniset type-system (Billboard, June 12) and Longitudinal Video Recording (LVR) color videocassette system (Billboard, Sept. 14), should benefit from the organizational changes.

The long-term results will be seen largely in marketing and merchandising strategies developed by BASF for these evolving markets.

Dealers See Koss’ Speaker

MILWAUKEE—Koss Corp. will introduce its new electronic speaker to private dealers at regional showings throughout the country this month. No firm introductory date for entry into the market has been set, Jacob Turner, general manager of Koss Speaker Division, says. When available, the speaker unit will have limited distribution through high quality audio shops and will retail for approximately $600.

The speaker being introduced represents the top of the line, with more electronic speaker models planned, with lower price points.

The unit will reproduce at 20,000 Hz range without dynamic components, and will have sound reproduction from 20 Hz to 20,000 Hz, with a perimeter shell. Recommended signal output is 30 to 75 watts RMS per channel.

Nakamichi Attracts Rivalry

NEW YORK—The Nakamichi Research Division has already shown promise of increasing its market share by its continued sales success in pioneering new audio equipment manufacturers to develop products for this lucrative market.

The company’s engineers are expected to develop a unique line of stereo components for this market, which is expected to result in the sale of 20,000 high-end audio enthusiasts.

The Lyra Systems Division of Avex, Inc., is also reported to be developing a similar high-end product for release on the U.S. market early next year. However, Robert Mary, Lyra’s general manager, declined comment, stating that it would be premature to do so at this time.

It is common knowledge that Nakamichi, which captured the imagination of the sophisticated consumer of high-end systems that offered a frequency response of 30 to 18,000 Hz plus minus 3 dB, is heavily backed on orders.

It is this backed orders that are whetting the appetites of enterprising entrepreneurs whose secret arguments are that with a little additional effort they could develop a similar product that would be less expensive.

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New York—Burwen Laboratories has begun deliveries of its new consumer model Dynamic Noise Filter, model DNF 1201, first demonstrated at this year’s Summer Consumer Electronics Show.

The unit, with a $299.95 price tag, is capable of reducing noise reduction in excess of 14 dB, is equipped with pushbutton controls, and offers noise reduction modes for 5, 7, 8 and 33% rpm records, as well as cassette, 8-track and open reel tapes and FM broadcasts.

A sensitivity control is also included for optimum noise freedom over the total sound spectrum.

According to Burwen’s sales manager, Ron Bollman, the DNF 1201 model is easily integrated into any existing hi-fi system through the use of blank cassettes or on a reel to reel receiver or preamplifier.

Magnavox/Corvettes Furo

Wall Smith, of Smith & Shanna, adds that people who buy will have where they are recognized. He also notes that Magnavox and TV products are not impudent items, and shoppers will browse through at least three shops before buying. Smith concludes, "They will find they can get better service from a smaller store, on a personal basis."

Meanwhile, sources close to Magnavox claim that the company has not changed its marketing philosophy. Of the Corvettes, the feeling is that Magnavox found a large dealer who was interested in the product, and decided to do business.

3 WAY AIR SUSPENSION—YEAR WARRANTY

SPEAKER SYSTEM

Comparative suggested List...$99.95

SYSTEM FEATURES:
- 12" high-compliance woofer
- Acoustically isolated 6" range
- 4" bare cone tweeter
- Amperage index-matched cabinet
- Dual type screw and hook-in terminal cap
- Interconnect speaker connecting cable with each speaker.

CROSSOVER: 2 and 6 KHz.
FREQUENCY RESPONSE: 50 to 20,000 Hz.
MAGNEZT POWER 50 WATT Cushion power handling capacity 25 watts.
50 C.W. Dimensions: 22x14x11 D

CHECK WITH ORDER
SIXTONE TAPE SALES
1776 Columbia Rd. N.W.
Washington, D.C. 20009

MAIL ORDER
Check with us for a tape duplicator

WE CARRY A FULL CATALOGUE OF LP's & TAPES
Latest Pop 45's & Box Lots Only
All Below

Tape Duplicator

- Continued from page 16

take over the market from 8-track."

Paul believes that CBS, a subsidiary of Midwestern Broadcasting Co., plans to expand its duplicating facilities with a number of dealers and a duplicator that will allow consistent timing. What began as a service to customers for one and a half years ago, is building into a business that handles 10,000 orders a week.

Current equipment includes the premeasured Capito tape, Penton duplicator, Altech and Ampex recorders, Telefunken mikes. The company also plans to add 8 and 16-track recording equipment.

When Answering Ads ... Say You Saw It in Billboard
Tape/Audio/Video

Preferred Sounds Will Show at CES

Dicker also claims that Preferred's markets have been expanded to include college bookstores, and that its wholesale and retail business is booming. Preferred, which markets its line of blank tape products under the "All Purpose," "Music," and "Voice" labels, with a Communicator series for the spoken word market, plans to beef up its marketing and merchandising strategies. The firm, which concentrates on the mass merchandising market through such outlets as discount houses, variety stores, supermarkets and drug chains, has until now, traded largely on the Longines name, using only a controlled amount of media advertising and point-of-purchase displays. This is up for review and may be changed in the future.

Woolco Digs 'Autosound'

Through our six stores, we are one of the largest BASF tape retailers in the U.S. We take the mass merchandising approach in soft as well as hard lines, running specials encouraging people to buy in quantities. 4-60 tapes at 10 for $8.99 or 95.90, for example, instead of 1$2 each.

CUSTOM HI FI OPENS 5TH STORE IN HOUSTON AREA

HOUSTON—A fifth Houston Custom Hi Fi retail outlet has opened in the city.

From a two-story chain that began five years ago, present operations have grown to 13 stores in Texas, and it is fast becoming the largest audio chain in the Southwest.

Vice President Bill McElhiney for Custom Hi Fi, Jim Lawless, announces additional retail outlets planned for the states of Arizona, Arkansas, Colorado, Kansas, Louisiana, Missouri, Oklahoma and New Mexico for the future.

Bob Weisman is Houston regional manager. Bob Powers is manager of the store with other members of the staff being Sherri Norris and Mark Jones.

Custom Hi Fi showcases name brands in stereo and quadraphonic equipment, speakers, record changers, cassette players, home and car, recording tape, headphones and stereo accessories.

The Memorial area store with its 2,200 square foot facility will be open from 10 a.m. Monday through Saturday and open until 8 p.m. Monday and Thursday.

The 15 sales force are a highly qualified staff of service technicians headed by Don Wilson, regional service manager along with Don Downs, local service manager.

"Our checkout system is designed for convenience and to move small items faster. We have check outs in the departments. But customers may also pick up merchandise and take it through the central checkout. They don't have to interrupt us to buy a pre-packaged accessory when we are pitching a major stereo system to someone."
Hearing two No. 1 hits with Stephanie de Sykes’ “Born With A Smile On My Face” on the associated Bradley’s label, and Carl Douglas’ “Kung Fu Fighting” listed by the BMRB as No. 4 and No. 5 among the 10 best-selling singles.

U.S. Sound-Alikes Into U.K. as Low-Price Line

Continued from page 3

product at a realistic price, we believe we shall be meeting a major retail need and I’m confident that SAM tapes will pay their way anywhere where foot traffic flows.”

Roson will be operating the store’s base at Hayling Island, Hampshire. The company will operate a nationwide sales service and has guaranteed to ship all orders within 24 hours of receipt. Customers will also be serviced by merchandisers who will carry stock to meet target orders and also replace slow-selling titles with new stock. It will also be possible to order titles which are not available anywhere in the Belkex range of in-car stereo equipment.

Ricky Scarp, a director of Roson and—like Roson and fellow director Malcolm Paton—formerly connected with Bilboa, added: “We believe we have a very competitive price and, barring anything drastic happening, we should be able to hold it constant for at least a year. Our finance is carried out in American currency, so we are ruled by the dollar rather than the pound.”

He adds: “Record companies will probably hate our guts for coming out with these tapes, but there is nothing they can do. Everything is legal and above board with royalties fully paid. Although the cassettes and cartridges are packaged similarly to actual releases by the original artists, they carry pictures of the artists, not composite ones. We have also made clear that the songs are not performed by the original artists.

Roson adds that no special promotion was being planned for SAM tapes. “We will be selling through department stores, record shops, supermarkets, news agents, confectioners and the motor trade. SAM tapes are designed for background music and we think there is a large potential market for them.”

LONDON—Five law Lords last week brought to an end a four-year battle by Decca Records to prove that he was entitled to break a contract with Schroeder Music. The jubilant composer, who has ruled that Macaulay is not bound by a contract, signed in 1966, which gave Schroeder worldwide copyright in his songs.

In what may prove to be a historic decision, the Lord’socus of the House of Lords dissolved the appeal of Schroeder against the decision of the Court of Appeal last year, holding the contract was unfair to Macaulay as to be oppressive. Wherever it turned out to be critical in the future relationships of writers and publishers is that the contract signed by Macaulay was, with a few alterations, the standard form of agreement.

Lord Reid said that the agreement was for five years in any event and for 10 years if royalties during the first five years did not exceed 5 percent of the turn-out. It was said that it was an unreasonable restraint to tie the composer for that period. His contract was to be held up and he could earn nothing from his abilities as a composer if the publishers chose not to use his music.

“In the interests both of the public and the individual, everyone should be free so far as to enjoy his livelihood and give the public the fruit of his particular abilities,” said Lord Reid. After the making of the contract, Schroeder was required to do nothing. “As has been said already, it is a curious arrangement for a composer to be a driner and leave them there.”

boosted its share to 13 percent, nearly three percent over the second quarter—thanks to the Dominants and Johnny Bristol, and EMI, with 15.2 percent, dropped to 18.9 percent in the previous three months.

With solid hits by George McCray, whose “Rock Your Baby” was knocked from the top quarter’s second-best-selling single behind “When Will I See You Again” by The Righteous Brothers (Philadelphica), and KC and the Sunshine Band, President moved into the top 15 with “The Game of Love,” a song with potential strongly comparable to WEA and British Decca. In fact, Rev. Donald Lee’s Revolution, a band with regular Top 50 singles success and has seen its share of market slump from May 8 to the comparable quarter of 1973 to 3.8 percent.

On full-price albums, EMI came romping home, leaving the rest of the field gasping to watch. The British major collected a handsome 27 percent of the business, a 7.2 percent improvement since the same days, September 1973, and had the added satisfaction of seeing the next four companies CBS, Polydor, WEA and RCA all credited with a smaller market share than in the same period last year.

A restructured price category of $3.47–$8.75 covering mid-price and TV albums now excludes such peripherials as “The Very Best of the World of B.B. King” and RCA international. As a result, traditional leader Decca has slipped back into eighth position and EMI has taken over at No. 1 with 16.5 percent, followed by Phonogram (12.1 percent) and Pye (10.6 percent).

It did not seem fanciful to suppose that purely commercial considerations, not official policy, might lead publishers to refrain from publishing and promoting promising material. He might be prone to promote the work of other composers under contract or unsellable or too expensive to popularize Macaulay’s work in addition. And there was always the possibility that less legitimate reasons might influence his decision not to publish his work.

Lord Reid said he agreed with Schroeder’s argument to the extent that he did not think a publisher could “reasonably be expected to enter into any passive commitment to publish future work by an unknown composer.” There might be some general undertakings regarding promotion of copyrights but it would probably be in such general terms as to be of little use to the composer. But if no satisfactory undertaking by the publisher could be devised it appeared to be an unreasonable restraint to tie the composer for this number of years. "If there had been any provision entitling the composer to terminate the agreement in such an event, the case might have had a very different appearance. But as the agreement stands, not only is the composer tied by it, he cannot recover his copyright of work which the publisher refuses to publish."
From the Music Capitals of the World

LONDON—Multiple Sound Distributors is mounting a huge TV promotion campaign on two double albums in the red-hot Rock & Roll market. Managing director Ian Miles predicts sales of 500,000 for one of the albums, "30 Summers and 50 Years," by the Royal Australian Air Force Central Band and Chorus. ..."From the Music Capitals of the World," which on October 29, has been released by the Royal Australian Air Force Central Band and Chorus...

Ritchie Entertainment, management company headed by former Kinex" manager Robin Turner, has signed Greenville Collins and Ossie John manager Ray Williams, who has joined the company's Stealers Wheel and Bad Manners. ..."From the Music Capitals of the World," which on October 29, has been released by the Royal Australian Air Force Central Band and Chorus...

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A&M Spurning, Has 500 P.C. Gain in Business Since Its Inception

By MARTIN MELHUSH

TORONTO—A&M Records of Canada, set up in Toronto in February, reported a 500 per cent increase in business from the first year to the present, excluding product from independent labels now distributed by A&M. Much of the credit for the growth of the company goes to manager Lacoursiere, one of the founding directors.

Lacoursiere came to A&M with a strong background in the music industry. Starting out in August 1957 as a record picker in a Liverpool house, he eventually joined the Decca organization and moved through the ranks, eventually holding positions as sales manager and general manager of Decca (Canada) Ltd. and also holding key roles in the Canadian label world.

In 1960, he took over the distribution rights to the Canadian operation and continued to grow the business. In 1962, he became general manager of Decca (Canada) Ltd., overseeing the company's operations.

Lacoursiere is a key figure in the history of A&M Records in Canada. He was instrumental in securing the rights to some of the earliest releases, helping to launch the careers of many artists. His expertise and knowledge of the industry helped A&M Records to grow rapidly, making it a major player in the Canadian music industry.

A&M Records in Canada has had the opportunity to break out a few artists from the back catalogue. One such example is a young band, Naraeth, who were seen as a potential star and so were signed to the label. Naraeth went on to become a major success, releasing several critically acclaimed albums.

The figures for record sales on Naraeth are incredible, continuing Lacoursiere's claims. A&M Records has become a major player in the Canadian market, not only at retail but also at the record company level. Lacoursiere believes that their success stems from their focus on developing talented artists and providing them with the resources to succeed.

About eight weeks ago the manager of that particular group was in California, then back to North America they were going to tour Canada and make it known to the U.S. to tour, which is the opposite of what usually happens.

Overdrive

HITS GOLD

VANCOUVER—Bachman-Turner Overdrive, after years on the national charts with their first album, have just had the LP turn gold on Oct. 3. The disc hit the 50,000 mark on Oct. 11. A platinum album has been awarded to them by the Board of Music Canada, the tool of the industry.

The reaction to the band on their latest tour has been exceptional, with two shows going on at once for their new album. The tour kicked off at Detroit’s Cobo Arena on Oct. 21 and 22. Promoter Steve Gantzi added that the show had been sold out for the band on Oct. 12 in a venue that usually sees more than two appearances by a band in succession.

In Pittsburgh, BTO set a house all-time high at the Civic Carolina Centre on Sept. 28 for Discace-Engler Productions. The band had a policy of not appearing in the same area more than once per year, and accepted all liability for A&M product currently in stores.

In May 1963, Liberty/UA made the decision that they would open up in Canada with Lacoursiere as their main contact. The Canadian manager had experience in the industry, having spent some time in a recording job, so moved to Chicago. At about the same time, the company was looking to expand its operations in Canada, and Lacoursiere appeared to match their plans for the future.

Explains Lacoursiere: “Bob Fed, who had originally hired me at Liberty/UA and who was vice president at the time, called me in Canada on vacation that year, before the company was set up. The person who called a few days later appeared to match his plans for the future.

A&M has the past success in its development of Canadian artists, and not just as a label. To be those that come from independent labels such as Naja and Much Records. Recently A&M signed Terry Jacks and Ray Pettigrew’s Goldfish Records and Frank Davies’ Daffodil and Sandhill records for distribution in Canada. The roster of Canadian-signed artists is impressive and growing. The disc sales of Van Halen, Sade, and others have continued to rise. Terry Jacks, Chilliwack, Susan Jacks, Barry Greenfeld, A Foot in Cockeyed Country, the Gagnier, the Lefty, Cochrane, Tony King, Michael Haskel and Christmas among others.

So what if Lacoursiere: “When you have a bad hat at Canadian artists you say, ‘What the hell are we doing here?’ This really worth the aggravation.”

When you sit back and think about it, Lacoursiere says, you see that the group is perfectly set up in the first place to be a record company that has the resources to develop the best talent. The reason we set up in the first place was to become a record company and to be able to do it. The reality is you have to be able to talk to the people and then to the industry.”

From the Music Capitals of the World
Motown Record Corporation proudly announces the distribution of Manticore Records.

Manticore
**Billboard’s Top Single Picks**

**Country**

- **One More Time** by Johnny Cash
- **White Christmas** by Bing Crosby
- **I Walk the Line** by Johnny Cash
- **Jolene** by Dolly Parton
- **Sweet Dreams (Are Made of This)** by Eurythmics

**Jazz**

- **Mood Indigo** by Miles Davis
- **Take Five** by Dave Brubeck
- **Take the A Train** by Duke Ellington
- **Blue in Green** by John Coltrane
- **A Love Supreme** by John Coltrane

**Pop**

- **Billie Jean** by Michael Jackson
- **Thriller** by Michael Jackson
- **The Girl From Ipanema** by Tom Jobim
- **Yesterday** by The Beatles
- **Let It Be** by The Beatles

**Mainstream Rock**

- **Sweet Home Alabama** by Lynyrd Skynyrd
- **School's Out** by Alice Cooper
- **Smells Like Teen Spirit** by Nirvana
- **Hotel California** by Eagles
- **Sweet Child O' Mine** by Guns N' Roses

---

**Billboard’s Top Country Songs**

**Country**

- **Lettin' Up the Line** by Willie Nelson
- **The Lord's Got a Mule for You** by Loretta Lynn
- **My Way** by Frank Sinatra
- **You'll Never Walk Alone** by Gerry and the Pacemakers
- **The Night They-Drove Old Dixie Down** by Jimmie Rodgers

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**Billboard’s Top Pop Songs**

**Pop**

- **Billie Jean** by Michael Jackson
- **Thriller** by Michael Jackson
- **The Girl From Ipanema** by Tom Jobim
- **Yesterday** by The Beatles
- **Let It Be** by The Beatles

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**Billboard’s Top Rock Songs**

**Mainstream Rock**

- **Sweet Home Alabama** by Lynyrd Skynyrd
- **School's Out** by Alice Cooper
- **Smells Like Teen Spirit** by Nirvana
- **Hotel California** by Eagles
- **Sweet Child O' Mine** by Guns N' Roses

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**Billboard’s Top Jazz Songs**

**Jazz**

- **Mood Indigo** by Miles Davis
- **Take Five** by Dave Brubeck
- **Take the A Train** by Duke Ellington
- **Blue in Green** by John Coltrane
- **A Love Supreme** by John Coltrane
Paul Anka

with

ODIA COATES

Performed on The Midnight Special, October 18, 1974

"ONE MAN WOMAN"

[ONE WOMAN MAN]"

Paul Anka on United Artists Records

Produced by Denny Diante and Spencer Proffer
Executive Producer: Rick Hall,
A Fame Production in association with Paul Anka.
<table>
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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributor</th>
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<tr>
<td>1</td>
<td>YOU HAVEN'T DONE NOTHING</td>
<td>Stevie Wonder</td>
<td>RCA</td>
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<td>2</td>
<td>YOU CAN'T SEE NOTHING</td>
<td>Yma Sumac</td>
<td>Decca</td>
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<td>SEVENTH SONG</td>
<td>Gladys Knight</td>
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<td>NUTS FOR KANE</td>
<td>Kane</td>
<td>Reprise</td>
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<td>5</td>
<td>THE BITCH IS BACK</td>
<td>Donny &amp; Marie</td>
<td>United Artists</td>
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<td>6</td>
<td>CAN'T GET ENOUGH</td>
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<td>I STOP AND SMELL THE ROSES</td>
<td>Pat Boone</td>
<td>Mercury</td>
<td>9</td>
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<td>CULT BRIGE</td>
<td>The Go-Go's</td>
<td>Capitol</td>
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<td>DO IT (Till You're Satisfied)</td>
<td>The Foundations</td>
<td>RCA</td>
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<td>THEN CAME YOU</td>
<td>Frankie Avalon</td>
<td>Capitol</td>
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<td>Frankie Avalon</td>
<td>Capitol</td>
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<td>Eddie Fisher</td>
<td>MGM</td>
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<td>The Foundations</td>
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<td>Dave Clark</td>
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<td>Bobbi Jean</td>
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<td>Bobbi Jean</td>
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<td>Joe Batarea</td>
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<td>Joe Batarea</td>
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<td>WISHING YOU  WERE</td>
<td>Joe Batarea</td>
<td>ABC-Paramount</td>
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<td>PEOPLE GONNA MOVE-</td>
<td>Joe Batarea</td>
<td>ABC-Paramount</td>
<td>30</td>
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</table>

**Weekly Chart 1974-11-02**
The new single by The First Class is a perfect follow-up to "Beach Baby."

Everyone will be immediately *hooked* on

"Jen-ny, Jen-ny, dreams are ten a pen-ny."

"DREAMS ARE TEN A PENNY."

by The First Class.

Another *first class* hit!

From their hit-bearing debut album...

The First Class

UK 53109
WAITRESS IN THE DONUT SHOP
Maria Muldaur's New Album on Reprise Records and Tapes

www.americanradiohistory.com
| Suggested list | Title | Artist | Label | Number (Disc Label) | Week | Chart | Tape | Price | TO (Tape Price) | M (No Tape) | C (No Tape) | Suggested List Price |
|----------------|-------|--------|-------|---------------------|------|------|------|-------|------------|------------|-------------|-------------------|-----------------|
| 187 | 6 | BEATLES (UK) | ERSER | HAPPY | 139 | 11 | 27 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 188 | 7 | BAND, THE | American Graffiti | 138 | 114 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 189 | 8 | BAND, THE | American Graffiti | 137 | 113 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 190 | 9 | BAND, THE | American Graffiti | 136 | 112 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 191 | 10 | BAND, THE | American Graffiti | 135 | 111 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 192 | 11 | BAND, THE | American Graffiti | 134 | 110 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 193 | 12 | BAND, THE | American Graffiti | 133 | 109 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 194 | 13 | BAND, THE | American Graffiti | 132 | 108 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 195 | 14 | BAND, THE | American Graffiti | 131 | 107 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 196 | 15 | BAND, THE | American Graffiti | 130 | 106 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 197 | 16 | BAND, THE | American Graffiti | 129 | 105 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 198 | 17 | BAND, THE | American Graffiti | 128 | 104 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 199 | 18 | BAND, THE | American Graffiti | 127 | 103 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 200 | 19 | BAND, THE | American Graffiti | 126 | 102 | 7 | 7 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 |

*For Carrere, only the most recent edition has been listed.*

**Note:** The suggested list price is for the most recent edition as of the publication date. Prices may vary and are subject to change without notice. Always check with your local retailer for the most current pricing information.
INTRODUCING A GREAT NEW SINGING GROUP...

Their Smash Debut Hit!!!
"I'LL NEVER SAY 'NEVER AGAIN', AGAIN"

Produced by Tommy Oliver in association with The Music Company

Listen To The SPARKY SOUND!

GT-1001
EMI Label Bow in Japan

ON to New York to meet with John Lennon.

"I feel it’s very important to create a rapport with the artists, While it’s nice to make money, the creative effort is extremely important. Some artist feel that record companies are only concerned with their record sales. However, my philosophy has been that an artist is one of the most valuable assets a record company has and that the record company has to be, from top to bottom, dedicated to the artist. He needs attention… and all of the exploitation possible.

"I’ve got an interest in them… their creations… whether they’re older established artists or young artists who’ve just joined the label.”

Contracts Seminar In N.Y. On Nov. 4

NEW YORK—A seminar on the negotiating of artist contracts will be held at Radio City Music Hall on October 18. The seminar will cover all aspects of the Music & Performing Arts League of the Fraternal Frith here Nov. 4. Participating will be Peter Asher, chairman of the S.A.S., Seymour Stein of Sire Records, Elliot Goldstone of Bell Records, Joe Tsui of CBS Records, and music attorney Harold Orent. Toby Pien of RCA Records will moderate.

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HUNGRY FOR SUPERSTARS

Greatest Hits, Live Cuts
Owned Top 23 of 200 Chart

LOS ANGELES—Twenty-three of the albums currently on the Top LP list are either the greatest hits packages or live sets (often amounting to a greatest hits grouping), indicating a demand for superstar material whether it is new or not.

This underscores the fact that the major labels, being the ones that have been on the scene long enough to produce a greatest hits package rather than live cutoffs.

While many artists and companies are shying away from the greatest hits title, and while many live sets include a new cut or two or a new arrangement of an older song, the fact remains that familiar material is occupying more than 10 percent of the chart.

The No. 1 LP in the nation is "So Far," an example of a set that avoids the greatest hits title but includes some of the most familiar cuts from Crosby, Stills, Nash & Young.

An ABC's "In Concert with Photographs & Memories, His Greatest Hits," while Emerson, Lake & Palmer of Boston are at No. 5 with their three record set, "Welcome Back My Friends, To The Show That Never Ends: Ladies & Gentlemen, Emerson, Lake & Palmer." At No. 12 is Alie Cooper with another greatest hits album, "Never Can Say Goodbye." The No. 17 greatest hits LP is "The Ultimate Hits." The greatest hits LP is on a "studio LP" at a cut 23 to "Santana's Greatest Hits." While John Denver has a greatest hits album at 52, Denver's most recent studio LP is also on the chart. The 16.4 million point, or 605,000 points, is a poor seller of the set.

Two superstars have come in recently with LP's that while not exactly greatest hits, are not badly out of new. At a charted 40 is the Who with "Odds & Sods," a collection of previously unreleased tracks which have been discussed among Who fans for years.

David Bowie is at a staked 51 with his "Live At The Tower Hotel," a collection of well-known songs and some unfamiliar numbers.

At No. 46 are the Pointer Sisters with "Live at the New York House," which "Neil Diamond's Greatest Hits" is at number 100. Number 44 is the "Ozzy Roger's Greatest Hits," while Bob Dylan and The Band are at No. 105 with "From the Other Side," the tour made by the superstars earlier this year and including major hits from both.

Another live set, "Logging & Mesina "On Stage" is at 125. Close behind at 127, is Rory Gallagher's "Irish Tour '74," while the Four Tops LP "Live at the Old Waldorf" has dropped out of the top 100.

The fact that so many live LP's and greatest hits LP's feature new arrangements on the LP's is no indication of any kind of rip-off. Many of the songs on live LP's are feature new arrangements and offer the consumer a chance to hear a favorite in concert as well as in the studio. In the worst of the greatest hits cases, the artists have moved to other labels and the best of their previous catalogues are being used.

In all cases, however, it is evident that today's super acts can release greatest hits sets and do not benefit while they are still "on top of the pile" and do as well with these items as they would with a new set.

JOHN FRUNZI, head of Polydor in England is reported to have scored a likely No. 1 hit in the U.S. for Leon Bernstein-Alan Lerner's first collaborative musical, "1600 Pennsylvania Ave."

To the New York Times Music Publishing Company, which has printed the music for the copyrights with more established firms.

Reports persist that a ABC is negotiating for the purchase of "Casablanca," the Columbia LP which is alsohandles for the label on the ABC roster and also duplicates for many of the labels previously in the Famous Music Group, including Don, These labels are now owned by the ABC firm.

A five-night Hawaiian rock festival with charter air

RARIA Probe Music in Sex Locations

NO BOOZE SOLD

Ex-Spaghetti Factory New Address of Heritage Hall

NEW ORLEANS—Heritage Hall, which moved a few weeks ago from Bourbon Street to the corner of Decatur and Toaowhit's spaghetti factory at Jackson Square, appears to be solidly in business for success.

With nightly entertainment featuring the Heritage Hall Jazz Band directed by clarinetist Louis Cottrell, recently promoted to the New Orleans Creosco Records in Los Angeles, the Hall sells no alcoholic beverages and appeals to families and tourist trade with a $1.50 admission charge.

Above the Hall, on the site that dates back to 1722 and a long line of distinguished restaurants, "The Heritage House Restaurant. With the construc-

RCA Buys Up A&R

with holding in the concert-

area; John Lombardo, re-

presenting pop a&r on the West Coast; and Greg Ham and John Wayne for 27 years and now responsible for va-

lue and special chart product. Walter Altholz, 39, president, is also sales manager; coordinating all studio activities, while Bernicker, like other division heads, is also active in

October, 17, 1974, BILLBOARD

of recorded music of tape to be

fevered to be extensive in these red light establishments where there is a heavy dependence on recorded music either as background for strippers and topless dancers, or soundtracks for lap-dancing films. Although the RIAA, and to some extent the Harry Fox Agency, will be carefully chronologing the ex-

tension of copyright infringements in these locations, it is unlikely that any positive legal steps will be taken until the Warner Bros. Music publishing set is resolved.

In the Warner Bros. Music action the film was served on orders from Las Vegas Police Chief and deputy city attorney Jim Hodges, who also filed a criminal complaint. It is alleged that dozens of bars had been served with unlicensed copies of songs from Warner Bros. and other companies. The suit was dismissed.

Appeals Court

of purchased merchandise ads for in-store usage on all its acts. The RCA vice president of marketing, John C. Nelson, was taped live at the Sands in Las Vegas. The Bitter End set included 30 performances by a host of "hot" names in the industry.

Ed Silver, producer, Warner Bros. Music, believes this is the first time such a case has been settled in an antitrust action.

John Yarmel, legal counsel to the RIAA, which has brought actions to the Federal District Court in New York on the same organization had been so preoccupied with the forthcoming of regular music piracy suits that he had not had time, nor the manpower needed to expand its investigation to the flour-

ing of music piracy.

Al Berman of the Harry Fox Agency also acknowledged the use of "音乐" by por-

grapher peddlers, but admits that it is even more difficult to enforce the law in Las Vegas than it is with regular music pirates.

The Beatles, with a new record pace, followed by songs of "To Love Somebody" by the Beach Boys, "Can't Find My Way Home" by Sonny Bono, and "I'll Be There" by the Temptations.

The new set debuting with singles image is "The Easy" by the Rolling Stones and "I've Learned To Live With It" by the Bee Gees. The complete set is available at the single.

Chelsea/Roxbury

Continued from page 3

payments of royalties to publishers did not end in June as was reported last month. The Warner Bros. Music publisher had a new decision on defense against infringement (Billboard, March 16).

A 1972 Appeals Court ruling in Atlanta, Georgia Circuit, which includes virtually all of the West Coast states, also held for the pub-

lishers.

Colorado Magnetics, principal defendants in the Ninth Circuit case, have been reported to have "音乐"ing the U.S. Supreme Court, requesting per-
nder hearing before the top court.

The court's decision on the hearing is still pending.
gladys knight & the pips
have a new album!

and it's shipping gold, naturally!

ON BUDDAH RECORDS & AMPEX TAPES