Congress Seen Acting On Key Industry Bills

Firm 4 Conventions For NARM Members

Pop Labels Look To Country Acts

By BOB KIRSCH

LOS ANGELES--The increasing involvement of new labels in country music and its growing popularity is resulting in country artists reportedly receiving larger amounts for signing and resigning contracts than ever before.

Chief executives of record companies are taking a more active personal role in country, working in (Continued on page 14)

AFTRA Clears New Contract

By IS HOROWITZ

NEW YORK--AFTRA has ratified a three-year agreement with the record industry calling for additional payments to union members performing on records that achieve sales in excess of 160,000 copies.

The agreement came seven and a half months after expiration of the prior industry pact, and marks the first time the union has established the principle of extra payments to recording vocalists based on sales. AFTRA had previously bargained for a royalty on all records sold, similar to that enjoyed by members of the AFM.

Although the singers' union was unsuccessful in the royalty bid, it views the added payments clause as a "breakthrough" achievement. No money adjustments in session pay was sought, says Sanford "Bud" Wolff, national executive secretary of AFTRA, in order to focus in on the bonus provision.

"We did not want to add in any way to the up-front cost of record production," he adds, for fear that it might lead record companies to reduce the number of sessions.

CBS, Soviet Interchange Underway In U.S., U.S.S.R.

Brazil TV Soap Operas Produce Disk Bonanza

By CLAIRE HALL

RIO DE JANEIRO--Television soap operas--called "novelas" here--are causing an explosion in record sales throughout Brazil.

There are two men largely responsible for the dynamic sales of both Brazilian artists and British and United States artists. Jose Octavio de Castro Neves, director of special events for the Globo Television Network, and Jose Araujo, executive director of Som Livres Records.

In October alone, Som Livres claims it sold $250,000 in albums alone strictly as a result of the three

Early Windup Expected On Piracy, Copyright Rulings

By MILRED HALL

WASHINGTON--The 93rd Congress returns this week to finish joint House and Senate action on bills to strengthen federal anti-piracy penalties, to extend existing copyrights, and to set up a commission to study the impact of copying and computer technologies on the use of copyrighted works.

Looking ahead to January 1975--in spite of some spectacular upsets in the recent elections, the voting left the leadership unchanged for renewed action on the overall copyright revision bill in the 94th Congress.

Sen. John L. McClellan (D., Ark.) will head the same Senate Copyrights Subcommittee, barring unexpected developments.

(Continued on page 15)

The good guys wear white hats. The outlaws wear FOGHAT's Rock and Roll Outlaws.
The 1974 holiday single from Perry. “Christmas Dream” (From the movie “The Odessa File”)

Hear him sing it on his CBS-TV Special, December 17th, 8:30 P.M. (7:30 C.S.T.)

RCA Records and Tapes
**IN VOLVES FAIR TRADE**

**U.S. Tariff Group Begins Probe of Pioneer Prices**

**By MILDRED HALL**

WASHINGTON—The U.S. Tariff Commission has announced an investigation of alleged illegal price maintenance by U.S. Pioneer Electronics Corp., Tokyo. The complaint, filed by the Tariff Commission last month, alleges that Pioneer, Soundel Sales, Inc., and Douglas TV Hi Fi Stereo Center, both of Los Angeles, and Video Inc., Hustonville, Ky., have led the price in Pioneer dealer network. The complaint, if upheld, could result in a temporary exclusion of the Pioneer product from U.S. sales.

The complaint is an investigatory and advisory body, not a Fair Trade jurisdiction. The complainants request an early investigation and the Tariff Commission to recommend a temporary exclusion of the Pioneer product from U.S. sales.

The Tariff Commission is an investigatory and advisory body. If the investigation of alleged illegal acts warrants it, the Commission can make the Provisional Order for temporary exclusion order on the products. After full investigation, the Commission can make a final decision. A preliminary probe can take up to six months.

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**50 Country Dissidents Organize New Assn.: See Threat To CMA**

**By BILL WILLIAMS**

NASHVILLE—Serious misunderstandings and the mystic problem of categorization have led to formal organization of what has been known as the Country Artists Organization (CAE).

Four sessions of meetings hosted by George Jones and Tammy Wynette, some 50 artists have joined the organization, which has elected a steering committee, and retained an attorney. They also have established guidelines and made certain demands on the Country Music Assn.

The artists involved claim they lack adequate representation on CMA, that artists who are "non-country" have been winning CMA awards, and that selection of artists to perform on the nationally televised "Country Music Assn." show is questionable.

New Radio Feature

**LOS ANGELES—Billboard launches a new feature this issue, Rural Radio.

It's aimed at those stations that play ad-in tunes to radio station playlists. They are determined by the station's size and listening area. They have been included in the feature appearing on pages 16 and 18 are regional breaks, such as country music, Miami-area and others as determined by Billboard.

This feature is important in the Thursday issue of this week, as it is a country music issue and is a separate and distinct form of entertainment.**

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**Lower U.K. Pressing Costs Due To Vinyl's Availability**

**By CHRIS WHITE**

LONDON—Recent improvements in the vinyl industry have resulted in lower industry pressing costs and more price stabilization, budget records say.

The predictions followed a statement by Sir Joseph Lockwood that there had been an improvement in the vinyl industry, and that it should result in lower industry pressing costs and more price stabilization, budget records say.

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**MOR Artists Ailing But Not Deceased, Execs Say**

LOS ANGELES—Middle of the road artists. Are they fading out of the picture? Not at all, say MOR executive. The charts are dominated by MOR labels, and the executives are thriving. Smith claims 90-95 percent of the customers. In past, there was a survey of record executives, many agree with Smith that MOR acts are not nearly as important as they have been in the past, and not all are wanted at all because it's easier to sell a young rock band than a singer over 20 who has a hard time making up for the contemporary MOR radio stations.

These stations have concentrated on the Elton John type of name rather than an Ed Ames, Tony Bennet type of vocalist.

Irwin Steinberg, Phonogram/Mercury president, agrees with Smith that the traditional MOR act has had its day on records and that not a Fair Trade jurisdiction. The complainants request an early investigation and the Tariff Commission to recommend a temporary exclusion of the Pioneer product from U.S. sales.

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Los Angeles—Clive Davis unveiled his new label for Columbia Records, Island, a rock-oriented demonstration LPs to his independent distributor Now, in Chicago. Also included in the lineup are Lou Rawl, Ron Dante, Tony Orlando and Dawn and Melissa Manchester.

Davis gathered top representation from about 25 independents for his meeting, hosted by the Regency Hyatt House. There for over three hours he conducted his introductory meeting, meeting for the first time his national distributor network.

Davis stated he puts in an 18-hour day of total involvement and asked his distributors to do the same.

"Dynamic, demanding, enthusiastic, totally involved, persuasive and provocative" are some of the comments given Billboard to describe Davis by veteran distributors who attended the meeting.

-Seven distributors queried, all were pleasantly surprised by Davis’ insight into indie operations, which he said he learned in his years before Epic went into Columbia branches. He knew virtually nothing.

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**LACK OF AIRPLAY HURTS**

Ember And Crunch Charge Famous In Breach Lawsuit

**By ROBERT SOBEL**

NEW YORK—The sale of Famous Music to ABC Records may be the basis of a lawsuit involving two firms with which it had agreements linger.

The firms, Ember Enterprises, English-based record company, and Crunch Records, last week filed complaints in a separate action, asking $24,500,000 in damages and charging Famous with breach of contract.

The Crunch action, filed by a group of Catholic priests, Continental Mission and Famous Music for the Southern District of New York, charges that the alleged wrongdoing occurred when Famous was sold without honoring the contractual obligations between the Continental Mission and Famous. The complaint alleges that the sale breached the non-assignability clause in the agreement.

The contract is between the Continental Mission and Famous Music that began when Famous released the rock opera, "Virgin," created by a Continental Mission member. The contract between the parties is non-assignable by nature (Continued on page 85)

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**More Late News See Page 86**

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**Davis Bows Arista Label in Chicago**

**By JOHN SIEPP**

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22 Win Awards By NARAS For L.A. Studio Artists

LOS ANGELES--Winners of most valuable players awards in the recording industry in southern California were announced Saturday (9) by NARAS at the Roxy Theater.

Brass section honorees include Anthony Ferrara and Charles Findley, who tied for trumpet. Dick Hyke, trombone; Vince De Frome, French horn, and Tommy Johnson, tuba. Woodwind winners include Tom Scott, saxophone; Don Fenn, clarinet; Bud Shank, flute; and Gene Cipriano, double reeds.

String winners are Sidney Sharp, violin; David Schwartz, viola; Edgar Lustgarten, cello, and Ray Brown, bass. For rhythm and percussion, award winners are Paul Jackson, drums; Billy Hohner, piano; and Don Bishop, bass.

LOS ANGELES--The 20th Century Records label has been launched in England and is being administered in the United States by Phillip S. damage, president of 20th Century Records, who is preparing the label for release in 1973.

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LIVE HOOPLE.

Mott the Hoople's first live album. Recorded during the group's historic Broadway engagement at New York's Uris Theatre and at the Hammersmith Odeon in London.

The album catches all the electrifying excitement of Mott on stage and puts it together with all the superstar flash of Mott on record.

Includes thirteen smashing songs as only Mott can do them: their hits "Rock'n'Roll Queen," "All the Young Dudes," "All the Way From Memphis" and more.

"Mott the Hoople Live." Their finest hour. On Columbia Records and Tapes.
Queens of The Stardust Ballroom

Bergmans First To Compose For An Original TV Musical Album

By DAVE DEXTER JR.

LOS ANGELES—Maurice and Alan Bergman have composed songs for every facet of show business. Now they are leaping into a field that no other writers have ever tried previously. “Our assignment,” says Bergman, “was to compose songs for a TV musical album. It was the first original musical album to have been done for television.”

“Our request,” says Maurice, “was to compose an album that could be used for any kind of program. We had to make sure the songs could be used for the new TV series and the next one, and the one after that.”

The album was produced by the City of Los Angeles, with the help of the Los Angeles bureau of the American Federation of Musicians. It was recorded at the Hollywood Bowl and the Hollywood Palladium.

The album is being released by the William Morris Agency, and will be available in most record stores.

New Anti-Bootlegging Bill May Make It In Oklahoma

TULSA—State representative Jerry Smith expects another anti- bootlegging bill to come out during the opening week of the State legislature in January. Smith co-sponsored the anti-bootlegging bill.

RCA Buys Assets Of Capitol Club

NEW YORK—RCA Records has acquired certain assets of the Capitol Club from the Longines-Wittnauer direct marketing subsidiary, according to exclusive report in Billboard (Sept. 28 issue).

At RCA, David Hermaney, division president, said that the deal is part of a larger strategy to strengthen the company’s direct marketing operations, at this time.

The bill was defeated because many older legislators did not understand the problem. The legislation would have increased productivity, price, and social benefits. The legislation would have contained civil penalties rather than criminal procedures. The legislation would have preferred the civil procedure, because it would allow for more artists and label protection in additional to a greater chance for recovery of financial loss due to unauthorized use of artists’ talent. The bill would also include provisions for enforcement of the new anti-bootlegging bill, according to Smith.

34 Rock Prom Workers Held

INDIANAPOLIS—A two-year investigation by the Federal Drug Enforcement Administration culminated in the arrest of 13 persons operating an alleged international narcotics ring behind the St. Louis-Rock Promotions Firm. The firm is a rock festival promotion company operating out of Indianapolis, Chicago and Cleveland.

The arrests came as part of a joint operation involving the DEA, the FBI, the IRS, and the State Board of Education. The firm is accused of operating in conjunction with other firms in the industry.

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"...Cocker is definitely back..."  
- Robert Hilburn, L.A. Times

"...as much immediate vocal impact as ever... an emphatic restatement of his capacity to penetrate emotions probably better than any other white singer."  
-Music Week

"...one fine and tough record—with Joe's golden throat once again sounding like 47 miles of barbed wire."  
-Chicago Daily News

"...probably his best work to date."  
-Pittsburgh Post-Gazette

"Perhaps the best thing Cocker has ever recorded."  
-Philadelphia Inquirer

"...holds together better than anything he's ever done."  
-Memphis Commercial Appeal

"...first rate. Perhaps the best thing Cocker has ever recorded."  
-Miami Herald

"...he once again proves that he is the undisputed top white electric blues singer today."  
-Rock

"IT'S A SIN WHEN YOU LOVE SOMEBODY" & "YOU ARE SO BEAUTIFUL"  
Joe Cocker's new single from  
"I Can Stand A Little Rain"  
ON A&M RECORDS

Produced by Jim Price
The Entertainer of the Year on one side, Charlie on the other side.
One side of the new Charlie Rich album is a continuation of his string of Epic hits produced by Billy Sherrill...including "I Love My Friend."

But the other side turns "The Silver Fox" into far more than simply the latest album by The Entertainer of the Year.

It's Charlie, talking and singing to his fans the story of his remarkable career...the people he's known...his thoughts and dreams and ambitions. As far as we know it's the warmest and most intimate portrait of a giant talent ever committed to record. Also, as a bonus, among the songs on "Charlie's side," he's included his original, Grammy Award-winning performance of the song that started it all, "Behind Closed Doors."

"The Silver Fox" is unquestionably the most exciting album yet from Charlie Rich. And it's just in time for Christmas giving and receiving.

Presenting a one-of-a-kind Charlie Rich album—"The Silver Fox!" New on Epic Records and Tapes.
**Financial**

**Japanese Firms Show Profit Drop**

LOS ANGELES—Sony Corp. and Matsushita Electric Industrial Co. (Panasonic) both attribute profit declines to "economic conditions."

Higher labor and material costs and a variety of other inflationary factors in the Japanese economy worked to cut Sony's earnings more than 18 percent in the six months ended Oct. 31, while Matsushita's consolidated profit dropped 23 percent in its fiscal third quarter ended Aug. 26.

$10.8 billion, of the fiscal first half was $29.8 million to $29.3 million, down from $33.8 million a year ago, keeping the yen at its current value. Sales were about $15.8 billion, up from $465 million a year ago.

Export sales increased to $266.1 billion, a 22 percent gain from the six-month period a year ago.

Matsushita's consolidated earnings plunged to $26.7 billion in the third quarter from $66.1 billion a year ago, computing the yen at its current value. Earnings decreased to 3.1 billion yen (American subsidiary Revenues) from 66.1 cents a year ago. Sales in the quarter rose 12 percent to $1.17 billion from $1.04 billion.

Nine-month earnings slipped 15 percent to $100.2 million, or $1.52 an ADS, down an 18 percent increase to $3.51 billion, compared to earnings of $17.7 billion, or $1.78 on an ADS, on sales of $2.97 billion a year ago.

Export sales in the third quarter increased 54 percent to $2.07 billion, and nine-month export volume gained 37 percent to $1.90 billion. Manushita, which recently acquired Motorola's consumer television business, did not include these operations in its third quarter or nine-month statement. They will be included in the fiscal year report.

**Executive Turntable**

*Continued from page 4*

pends its promotion with Ron Milidag in the West, Curtis Jones in the Southeast, Ron Blum in the Midwest, GII in the Southwest and Nile Siegel in the Northeast. Leannes Myers joins the company as assistant to Linda Alter, promotion chief. Evan Archard is Shutter's new advertising and publicity coordinator.

Nick Morris has been promoted to national audio products manager at Sony Corporation of America. . . . Howard Gabriel now executive vice president in charge of promotion at Blue Goose Records.

"What a deal. $3.10 a month can buy $10,000 of life insurance at The Bowery." —Joe DiMaggio

At age thirty, $3.10 a month buys $10,000 5-year renewable term insurance.

For more information call Charlie Edwards at 953-8042.
Johnny Winter. In a class by himself.
With new songs by John Lennon, Rick Derringer, Allen Toussaint and, of course, Johnny himself.
His premiere album On Blue Sky Records and Tapes
Distributed by Columbia-Epic Records
A tasteful expansion.

Jack Bruce joins his former Creammate on RSO.
Here's a logical release from the company that brought you Eric Clapton's best solo album. "Out Of The Storm" is Jack Bruce's best solo album. Eight new originals by Bruce and his longtime writing partner, Pete Brown. Guitar courtesy of former Alice Cooper/Lou Reed guitarist, Steve Hunter. Drums by Jim Gordon and Jim Keltner. Acidic vocals, biting bass, and harmonica, keyboard and synthesizer work by Jack Bruce.

Arthur Lee's got a new, soulful Love.
To those of us who grew up in the 60's, as rock grew up, Love is an old friend. Now it's reunion time, because Arthur Lee is back with a new Love for the 70's. The Byrds, Manfred Mann influences are still there, but now they're joined by some Otis Redding here, a touch of Earth, Wind & Fire there. With "Reel To Real" we and Love are going to get along just fine again. The new album has 10 single-length, sweet, Arthur Lee originals, and a good version of William De Vaughn's hit "Be Thankful For What You Got."

"I Shot The Sheriff," "Willie And The Hand Jive," "Motherless Children," Etc., Etc., Etc. Eric Clapton's first RSO album has made a lot of friends. "461 Ocean Boulevard" started life as one of the most eagerly awaited albums of 1974. But unlike many eagerly awaited rock albums, Clapton's album disappointed no one. It was even better than fans had dared to hope, quickly spawning a big, beautiful single ("I Shot The Sheriff") and rising to the top of the best-seller charts. More hits have followed, and will probably continue to follow. Ahhh, quality. Includes the new Eric Clapton single, "Willie And The Hand Jive." SD 509

New from the guitarist connoisseur's King - Freddie.
As a primary influence on such noble British bluesmen as Eric Clapton and John Mayall, you'd think that Freddie King would have done an album in England long ago. But "Burglar" turns out to be the first. Produced by longtime Freddie King idolizer Mike Vernon (all of Freddie's producers have been rabid fans, including Leon Russell and King Curtis), Freddie gets the opportunity to cook with the cream of today's blues/rock scene. The result is possibly the tastiest blues album we've ever heard. Among the special guests and featured musicians: Eric Clapton, Brian Auger, Pete Wingfield and Carl Radle.

A story in 12 rocking chapters by the "kid on the move."
Alan Ross is the guitarist/vocalist/songwriter and rock visionary whom The New York Times described as "a kid on the move" one day, and someone with "the potential to become a major musical figure" another day. Ross's second RSO album comes fresh from the group's spectacularly successful U.S. tour with Eric Clapton. If you listen closely to the words, it tells the story of Edgar Allen Poe's "The Pit And The Pendulum." If you're not a lyric follower, enjoy it as one of the best rock albums of the year, pure and simple.
General News

Congress Probing Industry Problems

*Continued from page 1*

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the corresponding House subcommittee, will have all but three of the present membership returning in January. Names of additions or replacements on committees will not be known until the new congress shakes down, and party ratios are set.

Rep. Kastenmeier will have the job of deciding, with his subcommittee, on how far to agree with the Senate-passed revision bill S. 1361. Extensive hearings have been promised and will cover such items as cable TV copyright fees (a problem that is heating up again); music publishers' mechanical royalty rates (copyright owners want an inflation adjustment); and the jockeybox music performance rate freeze at 58 per box, which is immune to any changes by the new proposed copyright Royalty Tribunal, a forum for statutory rate change petitions.

Even the record performance royalty issue may come up during House hearings, if the promised efforts on the Senate side produce a resolution to restore at least the principle of performance royalties for recordings, killed in the revision vote (Billboard, Sept. 21).

The elections and retirement have taken Reps. Henry P. Smith (R., N.Y.), Thomas W. Santamour (R., N.J.) and Wayne Owens (D., Utah) from the Kastenmeier subcommittee.

NARM's 4 Conventions

*Continued from page 1*

dual conventions were held in 1970.

In addition, Malamud says the board of directors has approved two interim regional conventions, for which will be staged at different sites each year.

The primary trade convention in NARM, rack-jobber, distributor and retailer, separate convention and meeting agendas will be tailored specifically for each of these entities.

Malamud explains that smaller and more vertical seminar sessions are intended. For example, Malamud sees meetings geared for strata within each of the five major categories such as accounting, credit, sales, merchandising and advertising, among others. No longer will NARM hold a general session on inventory control. That discussion will be broken down into individual group sessions for rackers, distributors and retailers.

"In order to improve, NARM must get more people involved who are in the everyday operation of a company. We want the boss there, but he must be joined by the man in the firm who makes the company work." Malamud says.

"NARM has been taken for granted. We have too many specific problems to allow this to happen. We need the ideas of middle management," Malamud says.

NARM is aiming to augment the present board with three individual committees, representing racks, distributors and retailers. These three committees, meeting regionally twice a year, would slate agenda for the two national conventions.

Malamud visualizes a day-and-a-half agenda for each category to make up future four-day conventions which would continue here and in Miami Beach.

Malamud says that the appointment of John D. Cohen, founder-president of Disc Records, national retail chain, 18 months ago to the board and the more recent appointment of Record Bar president Barrie Bergman brought the need for more individual, regional-oriented meetings to NARM leaders.

Talks with key representatives of each of the five major groups within NARM indicate that each classification requires more information about itself which can only come from the separate meetings within NARM.

While the site of the final two regional meetings will not be established until convention time, Malamud favors a Midwestern site like Chicago or maybe Kansas City] and an Eastern seaboard city such as New York or Philadelphia.

Biggest change for music and record interests, will be the retirement of Sen. Ervin (D., N. Car.), Senate Judiciary committee member, and leader of the floor battle for unauthorized taping of old recordings, and propose a compulsory licensing for each taping of new copyrighted recordings.

Also coming back in 1975 are interested members, Reps. George Danielson (D., Cal.), Edward Meeviny (D., Iowa), Thomas Railsback (R., III.) and William S. Cohen (R., Maine).

The 38-member full House Judiciary Committee which will vote on the subcommittee's draft revision bill, lost 10 of its present members to election defeats or retirement. But none of the 10 were particularly concerned, nor influential on copyright issues.

In addition to the three subcommittee losses, the missing will include Reps. Waldrin (D., Cal.), Denning (R., Ind.), Demoule (D., Mass.), Frohlich (R., Wis.), Horgan (R., Md.), Marazziti (R., N.J.) and Wayne Owens (D., Utah) from the Kastenmeier subcommittee.

Midnight at the Oasis

A New Single on Fantasy Records

(F-735)
Country Acts Pull Pop Label Interest

The country music market, long a haven for stars who have struggled elsewhere, is seeing a surge in success. Many artists believe that they have found a niche that allows them to connect with fans in a way that other genres may not.

This trend is being driven by a variety of factors, including the rise of streaming services and the increased focus on independent labels. Country music has always been known for its storytelling and connection with fans, and these elements are now being amplified by modern technology.

One example of this trend is the rise of “alt-country” artists, who blend elements of rock and country to create a unique sound. These artists are often seen as a way for fans to escape from the mainstream and connect with something more personal.

Another factor is the increased focus on independent labels, which are able to take risks and support artists who may not fit the mold of major labels. This has led to an increase in the number of successful country acts, as well as a shift in the way that music is distributed and marketed.

The success of these acts is not just in sales numbers, but also in the way they are perceived by fans and the industry. Many are seen as genuine and relatable, which sets them apart from other genres.

Overall, the country music market is seeing a renaissance, as artists and fans alike recognize the value of a good story and the power of connection through music.
ONE PICTURE IS WORTH A THOUSAND WORDS.

SO TAKE A LOOK AT THIS... AND LISTEN!

HOLLYWOOD, CALIFORNIA
(213) 466-4213

www.americanradiohistory.com
**Billboard Singles Radio Action**

**Top Addons National**

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<thead>
<tr>
<th>Carpenters &amp; Wings – “This Is the First, The Last, My Everything” (20th Century)</th>
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<td>Breakouts: Paul McCartney &amp; Wings – “My Love” (Apple)</td>
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**Prime Movers National**

- Paul McCartney & Wings – “Junior’s Farm” (Apple)
- Andy Kim – “22-14” (KJO)
- Andy Kim – “Jitter Bug” (KJO)
- Andy Kim – “Barry Manilow” (KJO)
- Andy Kim – “Neil Diamond” (KJO)

**Regional Breakouts & National Breakouts**

**Region 1**

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<tr>
<th>Addons: Ringo Starr, Neil Sedaka, Carpenters</th>
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**Billboard Recap of Playlist Add-ons**

- Paul McCartney & Wings – “Junior’s Farm” (Apple)
- Andy Kim – “22-14” (KJO)
- Andy Kim – “Jitter Bug” (KJO)
- Andy Kim – “Barry Manilow” (KJO)
- Andy Kim – “Neil Diamond” (KJO)

**Billboard Cover Stories**

- Paul McCartney & Wings – “My Love” (Apple)
- Andy Kim – “22-14” (KJO)
- Andy Kim – “Jitter Bug” (KJO)
- Andy Kim – “Barry Manilow” (KJO)
- Andy Kim – “Neil Diamond” (KJO)
THE NEW SINGLE

DARK HORSE/GEORGE HARRISON

You thought that you knew where I was and when
But it looks like you've been jealous you again.
You thought that you'd got me all staked out
But baby looks like I've been breaking out

I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Looking for the source
I'm a dark horse.

You thought you had got me in your grip
Baby looks like you was not so smart
And I became too slippery for you
But let me say that was nothing new.

I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I picked up my first spoon
I've been a cool jerk
Looking for the source
I'm a dark horse

I thought that you knew it all along
Until you started getting me not right
Seems as if you heard a little late
But I warned you when
We both were at the starting gate

I'm a dark horse
Running on a dark course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Cooking at the source
I'm a dark horse.

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Billboard Singles Radio Action

Recap of Playlist Add Ons •
Playlist Prime Movers *

Based on station playlists through Thursday (11/14/74)

** BILL SWAN 15-5
** NEIL DIAMOND 13-6

REGION # 5

TOP ADD ONS: LIYND SKYNKY
STEVE NOSSEWIX

PRIME MOVERS: CARL DOUGLAS THREE DEGREES NEIL SEEDMA

BREAKOUTS: LIYND SKYNKY
STEVE NOSSEWIX

CGLK
- Steve Wonder
- Chillwick
- Carl Douglas HB-12
- Barry White 29:11

WGBD
- Carl Carlton
- Littlemoore
- Billy Swan 12:2
- Chicago 20:11

WXLY
- Carl Douglas 22:10
- Al Green 32:17

REGION #6

TOP ADD ONS: CARPENTERS RING'S STARR RUPUS

PRIME MOVERS: BARRY WHITE PAUL McCARTNEY & WINGS CARL DOUGLAS

BREAKOUTS: BARRY WHITE PAUL McCARTNEY & WINGS SHOETYY BROWN

WGBH
- Barry White
- Lyndy Skynedy
- Carl Douglas 19:13
- David Bowie 19:6

WGBK
- Jethro Tull 23:13
- Ormond 14:8
- KQV
- John Denver
- Paul McCartney & Wings
- David Bowie 19:6

WGBR
- Jethro Tull 23:14
- WKGB
- Lyndy Skynedy
- Gladys Knight & The Pips 27:18
- Carl Douglas 17:3
- Billy Swan 20:13
- WGBR
- J. Gels Band
- Gloria Gaynor
- Lyndy Skynedy 17-8

BILL SWAN 14:6
- W3AI
- Chicago
- The Bours Family
- Helen Reddy 15:7
- Neil Diamond 28:20

WCOL
- Booker T
- Carl Douglas
- Neil Sedaka 29:15
- Paul McCartney & Wings 15:15

WAKY
- Lyndy Skynedy
- Rings Starr
- Three Degrees 25:15
- Barry White 27:19

WTUE
- George Harrison
- Righteous Brothers
- Three Degrees 23:12
- Rings Starr 37:26

WBN
- Carl Douglas
- Dougie Brothers
- Carl Douglas 14:3
- Three Degrees 22:13

WJET
- Paul McCartney & Wings (Sally Gee)
- Elvis Presley
- Carl Douglass 22:10
- Al Green 32:17

REGION #7

TOP ADD ONS: CARPENTERS RING'S STARR RUPUS

PRIME MOVERS: BARRY WHITE PAUL McCARTNEY & WINGS CARL DOUGLAS

BREAKOUTS: BARRY WHITE PAUL McCARTNEY & WINGS SHOETYY BROWN

WGBQ
- Carl Douglas
- Rolling Stones
- Wayne Newton 25:17
- Andy Kim
- Harry Chapin 12:4
- Neil Sedaka 18:10
- WHYY
- Carley Skydery
- Three Degrees 17:10
- WLAC
- George Harrison
- Carl Douglas 15:5
- Lyrny Skyrady 16:9

WQAM
- Al Green
- Barry White 33:11
- Paul McCartney & Wings 31:15
- WFUN
- Jim Weathley
- Harry White
- Paul McCartney & Wings 23:19
- Harry Chapin 15:6
- Y-100 (WHY?)
- Barry White
- Elton John (Lucy in The Sky)
- Three Degrees 12:3
- Carl Carlton 10:4
- WLCY
- Rings Starr
- Rufus
- Paul McCartney & Wings 30:22
- Carl Douglas 11:4
- WQOD
- Steve Wonder
- Eagles
- Barry White 29:11
- Chicago 17:10

REGION #8

TOP ADD ONS: PAUL McCARTNEY BARRY MANILOW RHI SOE BAND

PRIME MOVERS: BARRY WHITE PAUL McCARTNEY B.T. EXPRESS

BREAKOUTS: BARRY WHITE PAUL McCARTNEY & WINGS J. GELLS BAND

WBG
- Carley Skydery
- Paul Davis
- Shirley Brown
- Three Degrees 22:19
- WHBQ
- Andy Kim
- B.T. Express 20:18
- WMAK
- George Harrison
- Carl Douglas 15:6
- WLAC
- George Harrison
- Paul McCartney & Wings 22:14
- WMAT
- Paul McCartney & Wings
- WGBQ
- George Harrison
- WHCY
- 500 (WHY?)
- Barry White
- Elton John (Lucy in The Sky)
- Three Degrees 12:3
- Carl Carlton 10:4
- WLCY
- Rings Starr
- Rufus
- Paul McCartney & Wings 30:22
- Carl Douglas 11:4
- WQOD
- Steve Wonder
- Eagles
- Barry White 29:11
- Chicago 17:10

WAGB
- Carley Skydery
- Paul Davis
- Shirley Brown
- Three Degrees 12:15
- WHBQ
- Andy Kim
- B.T. Express 20:18
- WMAK
- George Harrison
- Carl Douglas 15:6
- WLAC
- George Harrison
- Paul McCartney & Wings 22:14
- WMAT
- Paul McCartney & Wings
- WGBQ
- George Harrison
- WHCY
- 500 (WHY?)
- Barry White
- Elton John (Lucy in The Sky)
- Three Degrees 12:3
- Carl Carlton 10:4
- WLCY
- Rings Starr
- Rufus
- Paul McCartney & Wings 30:22
- Carl Douglas 11:4
- WQOD
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- Eagles
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GLEN CAMPBELL sings
JIMMY WEBB writes
...and together they have a hit single!

IT'S A SIN
WHEN YOU LOVE SOMEBODY
3988

from their new album
Reunion
SW-11336

Produced by Jimmy Bowen for Glenco Productions. Arranged by Jimmy Webb
RCA Drumbeating Denver

LOS ANGELES—A two-month campaign promoting John Denver will kick off Dec. 1 in connection with his ABC-TV special.

Jack Mahre, director of product merchandising at RCA Records, points out that Denver sold more discs the first 10 months of 1974 than any other RCA artist. This campaign,” says Mahre, “coupled with the heavy exposure of his television special should more than keep his momentum going.” Denver will be the subject of “massive” radio and television time buys and Mahre promises intensive consumer print exposure.

Cobra Records

Is Proud To Announce
Its Newest Single
by
ARLENE BAILEY

Ain’t that Somethin’
Another Alford & Simpson tune destined to reach the top.

Produced by
E. W. Brown, Jr.
for
New Dimensions
Theatrical Enterprises, Ltd.

FOR D.J. COPIES CONTACT YOUR LOCAL DISTRIBUTOR OR
COBRA RECORDS

Condaye/Cobra Records
162 Leelies Drive
Marlboro, Ma. 07152
(617) 481-5524

General News

Plus Sales = Plus Pay In AFTRA

- Continued from page 1

or the number of singers used on record dates. “Under the new agreement, the manufacturer makes money, our members will also benefit.”

Under the new AFTRA-industry agreement, non-royalty performers on either background singer albums or any open LPs, will receive an extra 25 percent of scale once 160,000 albums are sold. Additional 25 cents-per-seller payments will be made as sales plateau at 300,000, 450,000, and 600,000 are reached, after which further payments will be made.

Where no AFTRA royalty artists are employed, background singers will receive 50 percent of scale after a sale of 175,000 units, with another 50 percent at 350,000. In original casts without royalty artists, additional grants of one-third scale paid after 325,000, 400,000, and 600,000 albums are sold. The singles are 25 percent per single after 300,000, 675,000, 850,000, and 1 million sales.

Also negotiated in the pact was an increase in employer contributions to the AFTRA Pension and Welfare Funds from 6 percent to a current 7 percent. These payments, together with the scale bonuses, are retroactive to April 1.

Eight negotiating sessions have been held between AFTRA and the AFTRA members since March 5. The RIAA participated in the meetings for the first time in its history. The three representatives met on hand of the bargaining committees here and on the West Coast before the pact expired on March 31.

Robert Mankoff’s “Symphony No. 2” composer Ukrainov and performed by the Bolshoi Theater Orchestra; Emile Gilels performing Mozart and Haydn; baritone Yuri Mazurkov in arias; and the “Nutcracker,” performed by the Bolshoi Theater Orchestra conducted by Genady Roshdestvensky.

In New York CBS has sent album covers to retailers in house displays. WORX-AM, WFMF-FM and WCRL-FM and other leading musical stations are planning an early programming of some of the works, a CBS spokesman reports. CBS is also planning both local and national advertising on the releases.

Two additional releases are set for January by CBS in the U.S. These are “The Stone Flower,” a U.S. complete première recording, and “Maid Of Orleans” with Inina Arkhipova. This Melodya product has never been released in the U.S. Meanwhile, Angel is still releasing in the U.S. whatever Melodya originally refused to release under the old agreement.

Atlantic’s Soul Blast

- Continued from page 3

Spinners, Blue Magic, Les McCann, Ocean Brown, Jr., Eddie Harris, Billy Cobham, Gene Page, the Average White Band and Hot Chocolate. With the theme of the campaign being “If You’re Reaching Out For Soul, Grab Atlantic Records,” special branch presentations are planned for New York, Boston, Philadelphia and Atlanta Monday (18); Detroit and Dallas Tuesday (19); and Los Angeles and Chicago Wednesday (20).

Paul Reisner, national director of promotion, rbd product, says that the meetings are geared to alert field people and accounts to the scope of the label’s efforts in their respective markets.

Planned activities include an extensive national radio and television campaign, using 60-second spots on both media, a special college radio station mailing; the setting up of a number of radio station contests, and the placement of ads in both trade and consumer publications.

The label will make available to retailers 4-color posters on individual artists, as well as thematic campaign posters, stuffer, window display material, steamer and display strips.

In the New York area special sub-way posters will be utilized. Also available will be some 5,000 sampler LPs for in-store play and promotion, featuring cuts off the various albums in the campaign.

The tentative shipping date for product in the campaign is Friday (22), with the exception of some albums already on the market by Harris and the Average White Band. Johnson notes that these two pieces were added to the Soul Explosion move because of their strong initial sales results in a number of major mar-

Mathis Gets Col-Cosmetic Promo

NEW YORK—Columbia Records and Helena Rubinstein, cosmetic manufacturer, are cross-promoting their respective products with separate campaigns backing a new Johnny Mathis release and Concert tour.

The development between the two firms was prompted by a Mathis recording of an original commercial tune for Courant, which was then selected as the “B” side of a new single and the title cut of his “The Heart Of A Woman” LP, now scheduled for release Monday (25).

On the Columbia side, the label is inserting a "scratches-and-smash" advertising panel, 3 1/4 x 3 1/4" in size, in the skin wraps of the first 100,000 albums pressed. The panel pictures Courant products and alerts buyers to a national radio campaign being run by Courant.

Beginning Thursday (21), some 60 radio stations, covering the top 15 markets in the U.S., will air every 60-second Courant spot per week through Christmas. The spots credit Mathis and feature the concert artist and also name the composition he is performing. They will air on Thursday, Friday and Saturday of each week.

It is also understood that Courant has acquired some 12,000 Mathis singles with special promotional sleeves, and will be distributing them free at cosmetic counters throughout the U.S. during the holiday buying season.

DISCO INTERVIEW—Among first guests on “Traveling With The Stars,” new TV series taped live weekly at Manhattan discs and clubs, were the three Men of Memory, who made a spot report on the recording session during tapping at Niphanco discs. From left are K.G.’s Colle Cheek; host Tim Boxer; K.G.’s Dennis White and Kevin Bell; co-host Leona Faber.

CBS, Soviet Interchange

- Continued from page 1

Ray Conniff with sales of 10,000 for the 150,000 for Conniff reported.

Both albums, as well as CBS class-

ical products, are being featured in Melodya (a set of his own compositions con-

ucted by Stravinsky), were distrib-

od in the market for the Moscow-based VSG facility.

The initial issue of Davis and Conniff albums were small, consid-

ing the size of Russia, because even in Moscow alone our whole stock would have sold out in one day. Further, no releases of Medelya will include a 1973 Elsa Figgeral album and two by Duke Ellington.

Melodya’s U.S. product consists of the first complete stereo version of “Way And Peace” with the orchestra of the Bolshoi Theater conducted by Alexander Melikh Pashayev; an album featuring stars of the Bolshoi Opera; two list selections played by Alexander Slobodyanik; Rach-

Nightclub Owners’ Secrets

Continued from page 14

sitionally profitable until he put in a full mixed-drink bar and he stated bluntly that the remaining holdouts for coffeehouse menus or even beer-wine operations are driving themselves out of business in today’s market.

At the ninetieth request, Denver-based regional concert promoter Barry Fey attended the sessions. He told them that nightclubs have far more potential areas of cooperation than the concert promoters discovered at their own first national meeting in Long Island this summer.

"Middle-price artists will have to go back to clubs because there will be fewer small concert dates being promoted in the 1975 market," predicted Fey. "The club owners will soon be dealing with the record companies as a position of strength again."

The major-market clubs that have built up a steady record company opening night party business do not necessarily see this as an unmixed blessing. Etchets Field’s Morris points out that although he must pay his artists and staff each week, he is waiting up to six months for payment of the label party bills.

Weston said that one major label currently owes him $47,000 and he is about to start charging 2 percent when answering ads.

Say You Saw It in Billboard

José sings

"Chico and The Man" and the whole country’s listening.

"Chico and The Man" is the top rated TV show in the country and José wrote and sings the title song, on his new album "And The Feeling's Good." It also contains his latest single, "Golden Lady." (PB-10094)

NOT ON THE LP—Campbell

LOS ANGELES—Glen Campbell is seeking to halt distribution of an LP, "Glen Campbell Plays 12 String Guitar," claiming he is not performing on the album.

A superior court action here seeks a permanent injunction against Springboard International Records, manufacturer of the album; Blackboard Music Distributors, its local distributor; Thrifty Drug Stores Co., the state's largest drug chain which deals primarily with cutouts and budget; and J.L. Marsh Co., Minneapolis, which packs the chain with records and tapes.

The suit asks damages of no less than $250,000 for Campbell and damages of no less than $300 each for each record and tape manufactured, sold or offered to be sold by the defendants.

RCA’s Big October

NEW YORK—Following up its best first nine months in history (Billboard, Oct. 19), RCA Records had a record October, reports Jack Kerrman, division vice president, marketing. Last week the label had its 15th No. 1 country hit with Dolly Parton’s "Love Is Like A Butterfly," and two pop singles, John Denver's "Jack Horse Again" and Reunion's "Life Is A Rock." moved into the top 10 of the Hot 100.

General News

DEAF ‘HEAR’ ROCK MUSIC

KUTZTOWN, Pa.—Now the deaf can enjoy rock music. The Rock Gospel Co., four sign language teachers from Gallaudet College, presented a rock concert at Kutztown State College. The program, which also included the Sons of Thunder rock group, was intended to make the public more aware of problems and solutions affecting the deaf.

ONE OF A KIND—Producer Richard Perry (center) receives a platinum medal commemorating the sale of 1 million units of Ringo Starr’s Capitol LP “Ringo.” At Coury, Capitol’s senior vice president makes the presentation while Rupert Perry, a general manager (left) holds the tapes for Starr’s next album which Perry also produced.

Cincy Dealers Increase Sales

LOS ANGELES—Cincinnati record distributors are banding together in an effort to bolster record/tape sales through that sales area.

At the first meeting, held recently, representatives of six independent or branch distribution firms agreed to collectively back a universal slogan, which will be featured on all radio spots and print advertising done by them. The slogan is: "Stretch the situation for a record length. Buy records and tapes for Christmas gifts."

The group meetings, which will be held regularly, were conceived by Roger Flaggler of Phonodisc. Others participating include: Al Klayman, Supreme; Jim Yates, RCA; Bob Ewald, Columbia; Jack Brown, MCA, and Terry Cox, W/E/A.

August 24, 1976 BILLBOARD

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August 24, 1976 BILLBOARD
LOUIS ANGELES—Offer some of the most impressive moments in the history of the Los Angeles Philharmonic. In their performance, the orchestra played with passion and precision, creating a memorable evening for the audience.

Frank Sinatra and the Los Angeles Philharmonic: a winning romantic combination aided by his own five-piece combo.

The orchestra also accompanied Miss Martina Arroyo in three operatic selections and her lovely soprano tones and unamplified voice filled the huge room with ease.

After the concert, there were many discussions about the performance. It was overall a fantastic evening and the audience was thoroughly satisfied.

(Continued on page 24)

New Direct Video Image

LOS ANGELES—The Direct Video Image Corp. has leased a Columbia Pictures sound stage for industry demonstrations of its "Live Connection" process, which it claims solves all the technical problems that have kept closed-circuit remote telecasting of concerts from taking off nationally or worldwide.

DVC's system projects color television images on a 77-foot-wide screen and sound quality simply would not satisfy paying audiences at rock concerts, says White. "Now there's no more reason for the top rock artists to refuse offers for multiple-location television concerts."

DVC is hoping to get its first local station show for spring 1975.

Rock Bash For L.A. Car Race

LOS ANGELES—The Los Angeles Times 50 Grand National stock car race at Ontario Motor Speedway will include a rock concert the prior evening, Saturday (22). Acts set are Canned Heat, Love, Johnny Nash, Chi Coltrane and Borsdorf.

KHJ-AM disk jockeys will emcee and the show will be packaged by David Mirisch Enterprises.

CARMEN

Academy of Music, New York

ABC recording artists, Carmen, offer an interesting merger between rock and flamenco dancing. Two dancers/musicians are featured, Roberto Amari and Angela Rizzi. The pair double on guitar and keys and keep the audience entertained.

Carmen's act is engaging visually but the oversimplified style of the dancers tends to become monotone. It is still a part of the dance routine and can stand alone without too becoming tiresome, despite the fact that the men are not professional.

The basic musical flavor of the group draws heavily from Carmen's previous recording. The group consisted of an old jive move just before the savages sacrifice the hapless young maiden. Carmen's music is tastefully orchestral and would be suitable for any occasion.

Talent in Action

The 5 Howes are an ensemble of vocalists and instrumentalists. Their performance is a mix of rock, pop, and classical music. They have a unique sound that has won them many fans.

TONY BENNETT, LENNY HOREL

Monte Carlo Theatre, New York

It's been a long time since Broadway audiences were treated to an evening of such musical entertainment like the one offered by Tony Bennett and Lenny Horne.

Simply called "Tony and Lena," the evening was a musical feast with all the trimmings. The two performers, triangles, and other instruments, together a collection of quality songs that covered the wide spectrum of popular American music. From George Gershwin to John Denver, from Duke Ellington to Stevie Wonder, from Cole Porter to Rodgers and Hammerstein. Despite some flaws, it all added up to a fine— though relatively lengthy— evening.

The 5 Howes opened with "I've Got You Under My Skin," and Lena singing the title song. Tony's "Something," after which he exited, having left the audience in suspense.
Don't get caught short.
Stock up now on all of his best-selling albums for the biggest Holiday Season in your history!

RCA Records and Tapes
Music Center's Birthday

Continued from page 22

nationally televised concert from Madison Square Garden.

The repertoire covered many decades and was slanted toward an adult audience which obviously favored classical music.

"What Are You Doing The Rest Of Your Life?" proved an example of power and majesty as Sinatra reached for and obtained the heights he sought while the orchestra was expansive and inventive in its presentation of the Don Costa arrangement.

There was one masterpiece: "Send In The Clowns" from "A Little Night Music," tendered by Sinatra with only pianist Bill Miller providing the backing.

Singing in the proper mid-range, Sinatra was in his finest form of the evening, his every word grasping and holding the audience's complete attention, his interpretation of the words full of picture-plain meaning. Nothing he did came close to touching the brilliance of this song. When he changed the mood to jump a little with only his hand behind him, things got a bit loose, he fell be-

hind the beat on "You Are The Sunshine Of My Life" and stayed a bit from the melody on "I've Got The World On A String."

Hoagy Carmichael's "I Get Along Without You Very Well" and Nelson Riddle's arrangement were all he needed to get back on the proper track. He sang the words and phrased the music with the flair of a seasoned conductor.

"I Have Dreamed" from "The King And I," closing out his participation, was rampant with gusto as Sinatra used all his long power—as if he was saying to the hometown audience that he means it when he says he's at his best and he's able. He did push some of his words faster than he's done with this song in the past. When Sinatra sang slow ballads or wasn't straining for high notes he's got a song under his will. And when he sings with strings, it's romantically wonderful experience.

Perhaps the symphonic orchestra can be tomorrow's studio band for this everlasting performer.

Sinatra helped make the birthday party for the station's leaders and three-thrusters.com memorable bash.

LOS ANGELES—Five bidders are competing for the city-owned Greek Theater, including Landers-Roberts/Artist Consultants and the City of Los Angeles, which is repre-

senting many top black acts.

Both bidders claimed they would bring in more contemporary music attractions than has James Dool-

little's Greek Theater Assn., which has had the 3,900-seat outdoor facility in Griffith Park since 1952. Most GTA bookings over the years have been cultural groups such as touring ballets or theater companies and their total deficit is reported to be over $1.4 million.

The other bidders for a one-year contract are Nederlander Produc-

tions of New York, which operates a sister concert hall in the city, and the Los Angeles County Arts Council, including Detroit's Pine Knob, and Topex.

Queen Booking's Edgar Charles described the initial bid for the Greek Theatre, which included its first usual bid, which is to package shows for a 15 percent fee with all profits going to the city.

"If we brought Ray Charles, one of our clients, in for a week and he pro-

tained $30,000, the city would get $5,000 as a profit. But a standard rental deal," says Charles.

The Los Angeles Recreation & Parks Commission is to pick the 1973 contract winner this month.

5 Bidders Vie For L.A. Greek Theater Operation

Talent In Action

Continued from page 22

his audience. The program, well balanced, con-

Talent In Action, an established concert promotion company, has arranged many of the concerts for the past several years. The company is well known for its high-quality productions and has a reputation for bringing the best talent to the fans.

One of the highlights of the evening was the performance of the World Famous Harlem-Richard Williams, which drew a standing ovation from the audience.

The concert was a tremendous success, with audience members enthusiastically joining in the singing and clapping along with the music. Many commented on the high-quality of the performances and the overall atmosphere of the event.

Overall, the night was a memorable experience for everyone involved, with the performers and audience alike sharing a love for music and a sense of community. The concert was a testament to the power of music to bring people together and lift spirits.

Good Stuff!

Billboard's Talent in Action

Each year more than 100,000 world-wide billboard boards are covered with the spirit of Billboard's Talent in Action. And this year is no different.

Not only is Talent In Action an indispensable guide for leading talent agencies and promoters, with listings of recording artists, personal managers and booking agents around the world, but it's also your opportunity to buy a round of drinks on the house to one of each and every one. Get a load of these ingredients:

TRENDSETTER AWARD WINNERS / NUMBER ONE AWARD WINNERS /
END RECAP / COMPLETE LISTINGS OF ARTISTS, MANAGEMENT AND BOOKING AGENCIES / 100,000 INTERNATIONAL READERS

Call a Billboard Sales Representative now. He'll serve you up a round of the good stuff.

Issue Date: Dec. 28
Ad Deadline: Dec. 2

Cheadle & Brown Team Up To Guide Top Tulsa Disco

Continued from page 22

to have boogie music...that's the type of atmosphere we want."

Mostly these are songs chosen by the jock but we try to pick people who are either past musicians, radio per-

sonnel, or good dancers. The good
dancer is the best because he knows what is best for dancing. Our best jock is a good dancer and the better
disk jockeys are good dancers."

Only LPs are used by 20th Century. Most of these have been purchased by the company, however, Chede says Shelter and Capitol have supplied some records on occasion. The purchase trend is one of simply selecting what is hot at present plus standard groups such as The Rolling Stones. The library contains in excess of 1,000 albums at present.

Attendance figures average about 650 persons with the exception of Talent in Action. More Talent See Page 44

Tuesday and Sunday nights. On those nights a slightly higher admission is charged because beer is free and alcoholic drinks are allowed.

It brings in many first-timers and gives all the waiters, except two, the same night off, thus simplifying scheduling problems.

The only real problems encountered by Chede are the Oklahoma liquor laws which require patrons to bring their own bottles, which in turn must be served them with ice and drink from the bar.

Cheadle says the club maintains a staff of about 40, mostly waiters and bartenders.

The crowd ranges in age from 18 to 22 for females and 21 to 25 for males.

He also pointed out that the Tulsa disco scene is a 20th Century is largely a singles club through the week—with an influx of couples on weekends.

Despite the national economic situation 20th Century is doing well, so well in fact that another 20th Cen-
tury has just opened in Oklahoma City. Cheadle is optimistic about both operations and plans to open more discotheques in other cities.

Included in the package are Crocs, a style of footwear with a rubber sole and a molded-to-fit plastic toe, and a selection of other footwear options.

The collection also offers a variety of clothing items, including t-shirts, tank tops, and jackets, with prints based on Crocs themes. Additionally, there are accessories such as hats and bags available.

The release of this line is in line with the continued growth of retail stores specializing in Crocs and similar footwear, as well as the increasing popularity of casual wear and comfort-focused styles.

More Talent See Page 44
Hot Chocolate
the group that wrote and originally recorded "Brother Louie" presents the ultimate in British soul. On Cicero Park they combine a rather amazing array of influences—including reggae, Detroit pop soul, and British-invasion-styled rock—all under the immaculate direction of producer Mickie Most. It's one of those rare albums that's right at home on any format—black or white—underground or top 40. BT 80502

Fancy
the group that sent "Wild Thing" up the charts, has come through with an album of even nastier sounds. Ann Kavanaugh is immediately a contender for best new lead singer of the year. Her throbbing vocals, and looks, are unique in all of rock. The Fancy guys are rocking pros who keep the beat heavy and relentless. Produced by Mike Hurst. BT 80502

Including the new Fancy single, "Touch Me." BT 10026

New on Big Tree Records and Tapes. Distributed by Atlantic Records.
THE NEW RECORD COMPANY

ARISTA RECORDS

A Subsidiary of Columbia Pictures Industries, Inc.
MELANIE

A major international recording star, Melanie has earned two gold record albums in addition to selling in excess of five million singles. Melanie's new album, "As I See It Now," is just being released, featuring nine new original songs and her unique interpretations of Bob Dylan's "Don't Think Twice," and Jose Winchester's "Yankee Man."

GIL SCOTT-HERON

Gil Scott-Heron, at twenty-five, is one of the most important talents to emerge in the seventies. He has written songs of extraordinary impact, like "Home Is Where The Hatred Is" and "The Revolution Will Not Be Televised," the success of his hit single, "The Bottle," has made his most recent album, "Winter In America," a national best seller and heralds his wide-ranging appeal. His power as a spokesman has just led Playboy to comment "the musical world can make room for a new colossus."

TONY ORLANDO AND DAWN

Tony Orlando and Dawn have sold over 20,000,000 copies of their smash hits. The group will host a new network television series to premier on Wednesday, December 4, 1974. Their new album, "Prime Time," was recorded during the last eight weeks and features many potential best-selling hits. Several new albums from Tony Orlando and Dawn insure a golden 1975 for the group and Arista.

AL WILSON

One of our most contemporary vocalists, Al Wilson's success has been earned through inspired performances and recordings. His single, "Show and Tell," became one of last year's classic hits, selling in excess of two million copies. Wilson's new single, "La Le Pese Song," produced by Johnny Bristol, are both currently well up on both the pop and R&B charts.

SUZI QUATRO

The world-famous female dynamo began her musical rampage in England, where her vocal and instrumental talents were recognized. Critical success quickly came her way, with the release of her first album, "The First Album," which included "Can the Can." "Devil Gate Drive," and "100 Watt Light Bulb." Her second album, "Quatro," sold 1.6 million copies worldwide, and "She Won't Be Happy," "48 Crash," and "Sadie, Sadie" were among her hits. She continued to tour for her third album "Winter in America,"a national best seller and heralds her wide-ranging appeal. His power as a spokesman has just led Playboy to comment "the musical world can make room for a new colossus."

GRYPHON

Hailed by British critics as "the nation's most promising group," Gryphon is currently on a major nationwide tour with their new album, "Quatro." Their debut album, "Red Queen To Gryphon Three," has just been released.

TERRY JACKS

Canadian-born Terry Jacks has accumulated an enviable record of success in every phase of the music business. As writer, producer, arranger, and performer for the Poppy Family, he totaled more than four million records sold. As a solo performer, he has had even greater international success. With the single, "Sunny," becoming the best selling record around the world during the past year.

ANOTHER BRAXTON

A major creative force in contemporary progressive music, Anthony Braxton is being given his first major release in the U.S. winner of numerous international honors including the "T J Jazz Oscar in France and the Clarin Gold Disc Award in Japan. Braxton's work will finally be made available to the public in his home country.

THE BRECKER BROTHERS

For years, two of the most respected musicians in the country, Michael and Randy Brecker have formed the nucleus of an exciting new band. Fresh from recording dates and live performances with the very popular Billy Cobham group, they fuse the most dynamic elements from the entire musical spectrum into a great new form.

RON DANTE

Ron Dante returns to records with a vengeance. His forthcoming song "Midnight Show," demonstrates a writing and performing skill that clearly indicates he is an artist to be reckoned with. Ron Dante's career is very much ahead of him.

HEADHUNTERS

Headhunters is the group of tremendously talented musicians whose performances on Herbie Hancock's recordings have helped him become the biggest selling "new" artist in the past year. Brimming with original ideas and new compositions, the Headhunters will be produced by Herbie Hancock and David Rubinson.
MELISSA MANCHESTER
With two critically acclaimed albums, Melissa Manchester has established herself as one of the most highly regarded young talents around today. Her rare combination of excellence in both songwriting and performing has won her rave reviews everywhere, including Rolling Stone, which commented "she has the insight and drive to become a major pop figure." Her forthcoming album, produced by Richard Perry and Vini Poncia, will be released in January and will realize all the extraordinary hopes for her career.

THE 5TH DIMENSION
From their first single, "Up Up and Away," which went gold, to their Grammy Award winning "The Age Of Aquarius," the 5th Dimension dominated the charts with six gold singles and four gold albums. The 5th Dimension's new album is "Souls and Inspiration" and the single from it, "Habitation," is produced by John Kenney.

BARRY MANILOW
1973 will bring another Barry Manilow. His polished stage act and sparkling albums have displayed the writing, arranging and producing talents that have lent him critical acclaim to the tune of "the next Burt Bacharach." Currently his new single, "Mandy," is breaking out across the entire country, propelling him to new heights of popularity.

LOU RAWLS
A classic song stylist, Lou Rawls has attained a high level of success and respect that few performers in the music industry enjoy. His new album, "Shine On," ships next week and proves that he remains ever brilliant and one to keep. His new single, "Now You're Coming Back, Michelle," given Lou his best top 40 shot in years.

PETER NERO
Peter Nero's talents on a pianist, composer and conductor have distinguished his career as one of our most popular recording artists. A combination of technical virtuosity and musical awareness define the instrumental style which has won him instant recognition and countless awards.

THE FIRST CHOICE
This Philadelphia-based vocal trio was catapulted to national prominence by the smash hit singles "Armed and Extremely Dangerous," and "Surely Pants." Named last year's "Best New R&B female group" by the trade press, the group continues to excel with inspired performances on their latest album, "The Player." Vince Aletti has called their title hit single, "one of the ten, even five best discotheque singles of 1974.

ERIC ANDERSEN
Eric Andersen's recognized talents as a songwriter and performer have built a very loyal and popular following. The author of such classic songs as "Thirty Days," "Rolling Home," "Rooftop," and "If It Really Love At All," he communicates through his deft combination of lyrical and melodic sensitivity. Eric Andersen will be among the major singer songwriters of 1975.

TO MAKE THEIR MARK:

THE NEW RECORD COMPANY

GARLAND JEFFRIES
The talented songwriter attracted significant attention with his stunning debut album on Atlantic Records and was named "Best New Artist" by Cash Box. His subsequent single, "Wild In The Streets," became the best loved single of FM stations all over the country.

THE OUTLAWS
A stand-out rock and roll band, the Outlaws' reputation has spread throughout the entire south where their live sets are creating that special kind of excitement that preceded the Allman Brothers Band and Lynyrd Skynyrd. Walrus commented, "Keep your eye out for this group. The legion of Outlaws' fans is growing.

TOM SULLIVAN
Tom Sullivan is so unique an individual as to already be the subject, at twenty, of a forthcoming two-hour Movie of the Week Special. His autobiographical novel, "If You Could See What I Hear," to be published this spring, will be awe inspiring to everyone. The songwriter performer has given several show-stopping appearances on the Tonight Show and an already aware public eagerly awaits his debut album.
Lots of musicians have been building their own studios of late, and Steppenwolf's John Kay is one of the latest to put his home studio to full use, having cut most of the group's recent LP there.

The studio is located in Kay's garage and includes a 3M 8-track machine (on which the band's "Slow Flux" LP was cut), an Ampex 4-track AG440 with interchangeable head stacks, a board designed and built by Ed Sasson; stereo echo chamber, limiters, games brains and "the other mainstays," according to Kay.

"I originally had the garage converted into a room," Kay says. "Then I added a little tape recorder, a desk, a few speakers and two guitars. I'd go in and write my songs and try them out on the little machine. After that I started getting more equipped, got the board and built a booth. Eventually it mushroomed into something which would be good for rehearsals and kicking ideas around without letting anyone know the group was anticipating getting back together."

"From the rehearsals, the recorded band began recording "to see what we were up to," Kay concludes. "The recordings progressed. Things started getting better, we learned the room's acoustics, how the band performed and so on. There was no pressure, we had the luxury of being able to make a mistake and knowing we were wanting it done over or change something and we could take breaks and do a little more work or money without worrying about booking time ahead."

"Kay finds his type of studio (and places like the Sound Factory where much of the LP was mixed and some tracking was done) "very conducive to work where the "Shut blacklight cockpit kind of studio which we've been using. We were always very much at home at Richard Podoloro's studio when we recorded there because we knew where we went to get the inspiration for mix. Plus, if you've put something together, you know every square inch of the studio."

"Kay realizes that in the early days of artists building home studios, "a lot of people said, 'they have a lot of money, they don't know the engineering and think they can do it all themselves.'" This was true to some extent he says, "but I think it really has changed now."

"Kay feels one of the best things about his studio is that "it doesn't look like a studio. It's somewhere between the look of a room and a den, and it's a place where you don't feel you have to escape from unless you have something you really want to do with pinball machines and saunas."

"This kind of studio can work well for some kinds of things, so well in fact, that I think all artists are benefitting from the fact that there are so many new ways of doing things now, but with me it's having a private place and overdub working which triggers another idea that didn't die the line."

"Short takes: Plenty of mastering work going on at Kendom Recorders in Los Angeles. Joe Weisssert produced the latest Helen Reddy LP and single as well as a Flo & Eddie single. Also mastered was a track produced by Richard Deboy; Formula I produced by Al Wilson, Wayne Newton live set produced by Wes Farrell and a triple disk set titled the "Bitter End Years," also by Farrell. Terry batting with Alan Chenovsky; Jefferson Starship produced by Larry Cory; and great mix by Gary Leland and another from the Partridge Family.

At Desonature Sound in Los Angeles, John Sebastian is producing Johnny Mathis for Columbia, as well as working with Chi Coltrane and the Jackson Sisters. Buddy Miles also did some work with Bris tol at the production helm, and three sides were done by Anka with Anka producing and Ron Malo engineering. Billy Joel finished up his album with Mike Stewart producing.

"The Eagles will be the first hand to use the new 24-track at Miami's Criteria Studios, as well as the new MCI machines. Bill Seidenberg is set to produce the album after he finishes up with the new Joe Walsh act.

At the Burbank Studios in Burbank, John Stewart is cutting an LP for RCA with Nick Jans producing, Phil Presser and Peter Bergman of the Fireside Theatre are cutting an LP on their own, "What This Country Needs." Frank Sinatra is back recording and the Carpenters are making their first visit to the studio with the "Liberese" set. The soundtrack for "Airport 75" was also cut at the studios with Sonny Burke producing.

"At Sound Recorders in Omaha, (Continued on page 4)"
Don't Shoot Roy,
This Is
Where Your Friends Are!

PICTURE THIS!
ROY ROGERS
HAS A SMASH NEW SINGLE
"HOPPY, GENE & ME"
TC-2154
Produced By SNUFF GARRETT
MORE THAN A BIT OF NOSTALGIA ON
WHERE HIS FRIENDS ARE!
Bubbling Under the Hot 100

Television Soap Operas Motivate

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Radio-TV Programming

INTERNATIONAL INTERVIEW

Aussie Exec Pegs U.S. Radio Similarities

EDITOR’S NOTE: This is the latest in a series of in-depth interviews with selected radio leaders. Here, Kevin O'Donohue, Mr. Radio in Australia, talks of parallels between U.S. and Australia radio, as well as his differences. O'Donohue is Program Manager of Radio Station 2SM in Sydney, a leading Top 40 station in Australia, and is extremely knowledgeable also on American radio. For the second year in a row, he has been involved in the International Radio-Record Music Publishing meeting. This year, he will take part in the International Radio-Record Music Publishing Forum in the U.S. and he conducts for Australia—the next will be called Radio '76—the annual radio-record music publishing meeting. Will it take place in July this year? Claude Hall, radio-TV editor interviewed O'Donohue in his Sydney office.

HALL: When did you come up with the idea of doing an Australian interview?
O'DONOHUE: At the International Radio Programming Forum about four years ago we sat around and figured that this type of meeting was a hell of an idea and there was no reason why we shouldn't do the same thing in Australia. Of course, it has to be on a smaller scale, because we've got only 110 local radio stations in Australia. Unlike you, we found it quite impossible to open the thing right up and let our competition come in. Because, being sponsored by a group of radio stations, we felt people would be reluctant to talk. If we open the opposition right across the aisle, so we restricted enrollment to close to just friends.

HALL: Have you thought about getting the radio stations of the Australian Broadcasting Commission involved?
O'DONOHUE: We've been looking closely at the possibility of doing what you did in the U.S. and open up access to all radio stations. One of the difficulties is that some people feel they don't want to be involved. I don't know what their reasons are. But if you get a group of 110 stations to work together, because he belongs to a network, the network turns around and says that he can't come. But we'd like to open the doors completely. We've only had three or four stations of the 110 radio stations in Sydney, like ABC General Radio, Howard Kester, Jack Thayer, Charlie tuna and George Burns.

I think that the Americans have made a very significant contribution to this Australian meeting, because there's a cross-pol

HALL: So, how do you feel about the meeting being a success?
O'DONOHUE: I think it's been very damn hard, but that the quota was first established. The difficulty, I think, and which the council and the board of management in Australia will be over-looking, is that if you play 20 percent, it doesn't mean that more Australian artists are going to get exposed on radio. It means that the top 20 percent of used music. I can't say the point of the whole quota. I think something like that happened in this country. But I think this type of limitation which is too bad for a radio station with a beautiful music format.

But we feature a Top 40 format and turn the music over pretty often, to keep it fresh. While we wanted to have a Top 40 percent Australian product until this new quota. . . . and we're trying, I suppose you can see that other formats are going to be off the air. We have a record company here in Sydney in Australia willing so put the money up to produce beautiful music albums . . . certainly not enough for a format on radio.

This isn't a big country . . . there are only 13 million people here . . . obviously there aren't going to be all that many sales of such an album of beautiful music. I think someone said at the recent Australian music awards that Radio only about 20 beautiful music albums in the whole country.

HALL: How many people are there within your signal coverage area?
O'DONOHUE: Near enough to 3 million. What you need to know about Australia, though, is that we have a total of 13 million, though we have so many stations, and those two cities have 6 million of the total 31 million people. So, you can get out in some markets in Australia where the population is pretty damn small.

HALL: Would you say that your convention—Radio '75—was successful this year?
O'DONOHUE: We've done what we were ever had. I think you learn a little more each year about how to operate a meeting like this . . . and you discover new people each year who can be speakers . . . more success. Records, got up and just blew my mind with some of the things he had to say . . . and Rhett Walker, 4PR in Perth, knocked us out. Rhett is one of the two great talents in Australian radio, I believe, and this is the kind of thing where the convention does make a contribution to education.

Rhet, you know, is running a beautiful music station now, but he's one of the best Top 40 programmers in this country. The other is Rod MRI. Those two guys can light a fire in a convention. Perhaps I should tell you that there were once two big stations in Melbourne. One was 3XY. Rod MRI was programming that one. And the other one was called 3AK; Shatt Walker was program director. It was like little Buzz Bennett in Boston. I'm happy to say, since we own 3XY, that 3AK is now a beautiful music station. And I'm also happy to say that we're No. 1 in that market with a contemporary music format . . . but it was a hell of a battle.

HALL: I noticed that at your meeting, you had record company executives also. And I'm wondering whether that was just because you had a convention, or had you made some decision to do that?
O'DONOHUE: Probably because we are a small country. The convention was, in fact, put together by two of the record company guys, along with us. One was the managing director of Festival Records. The other was a record company person who was long-suffering. He occu-

Television Soap Operas Motivate

— Continued from page 1

novelists produced at TV Globo here and throughout the Globo television network.

To date since the system of selling product was established and the mu-

sic first hit the air, there have been reported 2,254,000 albums of inter-

ational hits by Brazilian artists. TV Globo purchased 298 albums fea-

turing Brazilian artists sold.

In addition, stores recently began giving out electronic coupons through the novelties and claims selling 715,000 albums and 345,000 EPs. Cassettes are big in Brazil and since the last few years, there have been almost 34,000 cassette record sold.

The soap operas run daily over a period of about six months. They are extremely popular in Brazil, as they are in other Latin countries. But Bra-

zil takes advantage of this audience impact for record sales.

During the first three months of each novella, Brazilian music is ex-

posed and a variety of packages of the product exposed is offered for sale via the Globo sales department. The CD's are sold via dealers. The cost of the "The First Love" for $3.81 (U.S.)

character that appears on screen and is featured at each time they appear in

the storyline. The records don't necessarily fit the storyline

But the success of the music so far in building a hit is phenomenal.

The first hit was "Rock 'n Roll" written by B.B. Thomas in 1975, when it was placed onto the sound-

track of a novella called "Caflona." Having been a hit in Brazil, it was ideal for the subsequent record with Top Tape Records, the local licensee of Sper-

tor Records. The tune was part of a package LP on the Top Tape label.

That first year the income was only $75,000.

"Later, when we were quite suc-

(Continued on page 38)

Fairmont Hotel Site
For '75 Radio Forum

LOS ANGELES—The eighth International Radio Programming Conference will be held at the Fairmont Hotel, San Francisco, Aug. 13-16, 1975, announces George Wilson, chairman of the industry advisory committee. The site of the convention was determined by a mail survey conducted by Board.

Wilson has currently been organizing his committee and an advi-

sory committee meeting will be held in the near future to determine initial

committee for the four-day radio educators—Mr. Wilson and his .

Tentative plans call for the opening day to consist of strict social activities with a

top party slated that evening.

Each day, the meeting will begin with a keynote speaker to set

the tone for the agenda for the day's workshops. Each evening, there will be entertain-ment by one of the nation's leading recording artists, artists...

and the audience as a cross-section of the world.

Already listed up to serve on the advisory committee for the 1975 meeting are, among others: Trocchi of Radio, Brazil; Kevin O'Donohue, general manager, Radio Station 2SM, Sydney, Australia; Paul Drew, national program director, RKO General, New York, N.Y.; Walter Koenig, general manager, KMJ, Los Angeles; and David Moorehead, general manager, KMET-FM, Los Angeles. Also Tony Kirchbach, independent promotion executive, Los Angeles; Stu Kasem, general manager, KRL, Los Angeles, and Rod McGrew, station manager, KHM, Miami, Florida.

Others will be announced shortly.

Last year's meeting in New York drew more than 650 of the leading radio personalities in the United States and 90 from Australia, Japan, Canada, Canada, the United States and other countries. Last year, all aspects of radio and radio programming will be discussed.
The King Biscuit Flower Hour presents:

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T.M.

On Sunday, November 24th, the King Biscuit Flower Hour presents a 90-minute quadraphonic special program starring The Rolling Stones, hosted by Bill Minford. Live on tape in concert and in the studio, be sure to listen to this extraordinary special. Check the listing below for time and station in your area.

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Radio-TV Programming

November 23, 1974, Billboard

Records and the other was Jack Argent... well, Jack is the guru of the Australian record industry. But, because we are only a city of 3 million, we get to see these guys quite frequently... once a month, once a fortnight.

* The Head of Festival:
O: Allen Hely. He has the unique distinction that everyone always spells his name wrong. It's Hely. And Jack Argent is, in fact, a music publisher. When we set out earlier in the year and said, well, here we go again, we called those guys and said, hey, would you mind sitting on a panel with a bunch of us fellows and help us put this thing together? That kind of instant cooperation is there at top management level. One of the things that we have in this country is that you don't get to the situation where a music director at a radio station dictates that he'll see record people on a Wednesday between 2 p.m. and 3:15 p.m. The record guys either just walk in or call up and say they'd like to come by. They're welcome any time.

H: That's good. In the states, it got rather messy at times. And, for no real reason.

O: Well, we don't have nearly the output of records that radio stations are faced with in the states.

H: If you think that you did give the record industry and the publishing industry a good say in your convention. And they welcomed the opportunity.

O: I think that some of the most significant comments made at the convention were made by the record and publishing people.

H: You've been to the states many times. What's your impression of U.S. radio?

O: I think it's astonishingly professional. I see a great similarity between Australian radio and American radio. I think that, perhaps, if there is a difference, it is in that word: professionalism. But I believe we also both have a problem. The good stations are very good. And I believe you have some bad stations, too. Perhaps it's a market problem. We also have some real sticklers in this country.

H: Weren't you one of the pioneers in rock radio in Australia?

O: I think we were the first station in Australia that went with a 24-hour seven-days-a-week Top 40 format. Radio 2UE, which has always been on the top in Sydney, in the top 20, has always led a lively sort of Top 40 radio in Australia. What I thought was first—actually pioneered Top 40 radio in this country. We were in the process of starting this thing back about 1960... when we stole every damn good guy in the world, because we wanted to go into Top 40 and we thought there was a constant shipping of Australians to America all of the time. And this is the country... back about 1960... when we stole every damned good guy in the world, because we thought there was a constant shipping of Australians to America all of the time. And this is the time that I recall that Bill Stephenson, now retired as general manager of 2SM, coming there, had been great... guys like Harvey Glassock and all sorts of people... they just opened their doors and told us everything. I think they would have even shown us their bottom line, if we'd asked.

Now, over that ensuing 14 years we've grown up. We can still steal your ideas, but we now have our own philosophies about radio now, too. One of the interesting things is that both of the two programmers we were talking about earlier—Rhett Walker and Rod Muir—have worked on American radio. And what contribution that made to their programming knowledge, I can define, but I must have been... well, Rod Muir went over there as James Bond, of all things, if you can remember back that far. I think he was known on the air as Double O Seven at one station and something like the Kangaroo Kid on another station... in those days when there was a craze for British dreajays.

During the British Invasion of product...

O: Right. Rhett, on the other hand, I'm sure he wouldn't mind saying it is a Woolworth woolen... yeah. And if it's not a dispa... I'm not going to call a parents... if they are of American origin and come here and sound like an American on the air... I think you'd find the biggest difference between American and Australian radio in that we love catching the face of an American when they come here and try to understand our accent. It is different. And you have another peculiar thing here... we have an agreement with the record company—I'm not going to play an American record... I think... until it has been in release in the U.S. for six months... and an American record has come down here we think... Gee, those guys are really behind the times. That was a bit of a hit years ago. That's just a programming problem we're stuck with... but, of course, it doesn't make any difference here in the market because everyone has to adhere to the agreement.

H: You've indicated that you think radio should be able to compete with radio stations in the West of Australia.

O: I said that 2SM could compete with any major market radio station in the states. If we had a couple of talents, we could compete, and I don't have Aussie accents. Because I think

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THE SPOTLIGHT IS ON CAMEL.

The first American release from this group indicates that they have all the ingredients to stir up the charts. They’re #1 on Billboard’s FM ACTION charts, and Record World has them as an Album Pick Of The Week.

Camel—An English foursome that draws together the musical abilities and creative talents of Peter Bardens (keyboards), Andy Latimer (guitar), Doug Ferguson (bass), and Andy Ward (drums). They are incredibly cohesive and electrically ingenious, as they deliver high energy sounds with soothing and aesthetically pleasing dexterity.

Camel is currently being spotlighted on their extensive U.S. tour. Take a ride with them and you’ll see everyone is looking for a "Mirage", their latest album.

Camel 'Mirage'
JXS 7009
Chess/Janus Records, 1633 Broadway, New York, N.Y. 10019
A Division of A & M Corporation.
Also available on E1 Music Tapes.
Radio-TV Programming
Television Soap Operas Motivate

*Continued from page 37*

ceeful, we had several his with Motown-
town—the Jackson Five, Marvin Gaye, Stevie Wonder, Mi-
_:*Michael*_.

Normally, an album of international music, meaning product from the U.S. and Britain, will sell about 50,000 units. Brasilian product will sell about 50,000 units.

Joe Neves adds that: “At first we had a problem with some labels, such as those within the Kenny Group … because they didn’t un-
derstand the dynamics at home here; they couldn’t understand how we could dare put Carole King on a

up and out? tow to 10-11 a.m. p.m. ...

... an hour earlier than the last International Programming Forum. If so, send me the dupe of the cassettes, okay? Be-
cause I know some people who’d like copies, too. Fuentes men-
tions that there’s a group of radio people in Alaska at AFRN, Julius LaRosa, who does the 1-4 p.m. show on WNEW-AM in New York, is heading a Nov. 18 con-
cert for Carnegie Hall in New York. Other WNEW-AM personalities such as Gene Klavan, Bill B.


ebastian. Charles Earland, Prestige PSS 60002 (Fantasy).

**SPECTRUM**
Bly good. Columbia, SD 7268

**SWEET LOU**
Jean Lovano, Blue Note BN 45970 (Fantasy)

**REGGAE**
Hebrek Marra, Columbia, SD 1655

**CHAMELLO**
Maynard Ferguson, Columbia KC 33007

**SWEET SONGS**
Weather Report, Columbia KC 5219

**VIRTUOSO**
Ir,Pass, Pablo 2360 268

**THE PW**
Philippa, Columbia, SS 260

**UPON THIS ROCK**
Lwe Davis, CTI 4295 (Motown)

**SAM LAYCIA**
McCoy Tyner, Milestone M 9505 (Fantasy)

**CRYSTAL SILENCE**
Gary Burton/Chuck Corea, ECM 20247 (Polydor)

**BLACK BYRD**
Donald Byrd, Blue Note BN 45974 (Fantasy)

**LIGHT AS A FEATHER**
Donna Corcoran, Polydor P 5625

**CHANGE UP THE GROOVE**
Philippa, Columbia, SS 260

**SLOW FUM**
Norman Connors, Buddah BSO 316

**THE TEARDROP**
Carrington, Reprise ASD 9727 (ABC)

**SOLO CONCERTS**
Keith Jarret, ECM 3 1935 (77) (Polydor)

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*Vox Jox*
BY CLAUDE VANCE

So, I did a number on Jim Dan-
cranes, and it’s really worked in San Diego and so this week he’s no longer my record-
ctor, honestly, the two events had nothing to do with each other … Ray Putter has taken a

**ASSON**
which has a Mexican station in the
El Paso area, … Keith Aschen, well-
known for his work with the Mexican air personality and owner of High-
line Broadcasting, Ltd., Australia, has opened an office in Mexico City and will be there for the next 18 months look-
ing to make imports into the new British World Radio International, …

**Crisp**
fish was previously with 4RIP Radio in Brisbane.

**Crisp**
fish was previously with 4RIP Radio in Brisbane.

Ray Lambrose has left WOAY-
AM-FM in Silver Spring, Md. (Washington area) to join the Voice of America in Washington. So, the staff on the beautiful music station now includes Mike May, Jack Lynch, Ken O’Connor, and Lou Merlekos, with Jerry Sears on weekends. The station contin-
tinues to do well on the financial front and has moved to the entire top floor of the old WJZ building in Denver, incidentally, just 20 days with the Air Force, including many years with American Forces Radio. …

**B. C. McElhine** is the new sys-

tgram director of WITK-AM, 24-

**C. R.**
KULF in Houston and is looking for MOR, Top 40, and specialty positions on the

**Art**
Kulat has just left KULF in Houston and is looking for MOR, Top 40, and specialty positions on the

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*A scientific, impartial, accredited research study, conducted by Seasonwein Associates, Inc., has just come off the computer. It is based on 5,700 interviews with Rolling Stone readers. Who they are, what they buy, and how they read the magazine. What do most of our readers like best? THE MUSIC.

Want more details? Write us or give Ann Pilkington or Joe Armstrong a call (212) 486-9560. 78 East 56 Street., New York, NY 10022.

www.americanradiohistory.com
Classical Karajan U.S. Tour Spurs Angel Large-Scale Push

NEW YORK—Conductor Herbert von Karajan's U.S. tour is receiving large-scale promotion tied in by Angel Records. Having recorded with EMI/Angel since the early 50's, the label is utilizing the occasion of Karajan's visit as a prime opportunity to simultaneously release new product and promote Karajan's currently available catalog of 45 recordings. Three new releases were issued in October and one this month, in tribute to the conductor. The three are the three disc-cycle of recordings of Verdi's "Othello"; Bartok's Concerto for Orchestra; and Beethoven's "Emperor" Piano Concerto, with Alex Weissenberg. This month's program of Four Trumpet Concertos by the major 20th-century composer Andre for the first time on record. National advertising along with local display and account oriented advertising figure prominently in the label's promo support plan. Column ads, carrying the headline "Karajan. He is a man possessed by music," emphasize the four new albums and are now appearing in leading music and literary journals. Exceeding the goal of punch-of-purchase, a multi-element display kit comprised of album covers, header cards and a 24" x 30" two-color streamer is being made available to accounts. Additionally, a catalog brochure which presents a complete discography of Angel's Karajan recordings is offered in bulk quantity for in-store giveaway. Capitel/Angel salmen are prepared to ready-run ad mats and ad mat elements for local account advertising use along with catalog ad/or inventory/counter product. Karajan's American tour produced a one-minute radio spot with area for dealer tag, too, is available. Says national advertising and merchandising manager, Brad Engel, "Promotion is to be heaviest in the tour cities, but salmen in all markets have been advised to aggressively implement the promotion." Angel's three regional classical sales managers, Bob Singer (West Coast), Marty Kahn (Midwest), and Tony Caronia (East Coast) complete the planning arm of Karajan's arrival thereby ensuring product availability in all markets and total coordination of promotional support plans. This campaign parallels the one isolated for Andre Previn in September.

4 RCA LP's Marks 10th Guarnieri Yr.

NEW YORK—RCA Records is releasing this month four albums by the Guarnieri Quartet in observance of the ensemble's 10th anniversary. The series was made available on March 20 by Thomas Z. Shepard, division vice president, Red Seal artists & repertoire. One of the albums is with the quartet's frequent collaborator, pianist Arthur Rubinstein, this one featuring Faure's Piano Quartet in C Minor, op. 15, and his String quartet, op. 121. Other albums in the release are: Debussy/Ravel quartets, and Mozart: The Six Quartets Dedicated to Haydn, volume one and two. The Guarnieri will officially have the 10th anniversary in February and between now and then, RCA plans an extensive advertising/promotion campaign on their new albums and extensive catalog lending up to the anniversary. The series is the first 10th anniversary seal affixed to their outside covers.

Col Bowls Portraits As Promotion For Dealers

NEW YORK—A set of 12 new Masterworks artist posters have been created, and are currently being shipped to leading retailers of serious music to coincide with Columbia's fall classical program. The series, announced by Bob Gordon, Columbia retail advertising manager, is composed of original portraits of Leonard Bernstein, Pierre Boulez, Isaac Stern, E. Power Biggs, Vladimir Horowitz, Murray Perahia, Glenn Gould and Pinchas Zukerman.

The concept was proposed by Columbia Masterworks director of product management, Pierre Bourdain, and product manager Ernie Gilbert, who worked with Gordon and sales promotion coordinator Ron Juliano in the development, production and distribution of the series.

The art was created by Gary Brody, a young New York City artist who has done a great deal of work for NBC-TV as well as design of numerous album jackets. He recently completed a work for posters and mobiles supporting Columbia's W.C. Fields Festival of LP's.

This marks the first occasion in which Columbia has specially-commissioned original art for Masterworks poster-of-purchase material.

Poor Weather Kills Santa Barbara Fest

SANTA BARBARA—This city's first jazz festival scheduled for Nov. 13 was abruptly cancelled last week because of "threatening weather and the lack of available indoor facilities," according to promoters Bob Lee and Jim Hill. They will try again in 1975, they say. Cal Tjader's group and several other acts had been booked.

The price is right—When Leonine Price opened the San Francisco Opera in a new production of "Manon Lescaut," it was only natural that she have an autograph signing party in the city. The scene was in the downtown Odyssey Record Store, where it took Miss Price more than two and one half hours to sign her name over 1,000 times for fans.
A HELL OF A NIGHT IN NASHVILLE!

The Charlie Daniels Band, Wade Conklin Kama Sutra/Buddah Records, and Joe E. Sullivan wish to express our thanks to the many who contributed to the success of the first annual Charlie Daniels Band – Volunteer Jam.

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Roger Campbell
Johnny Cattania
Manha Comstock
Ann Conklin
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Tenacity
Key Word
For L.T.D.

By LEROY ROBINSON

LOS ANGELES—Fighting the battle for success requires a certain tenacity, the kind which apparently has kept A&M's new group, L.T.D., going.

Love, Togetherness & Devotion is the name of the tune and uniquely the essence of its longevity. "It's been hard going," explains Billy Osborne, keyboard/singer, and all-around business dealer of the group.

Just where L.T.D. is going has yet to be realized. The real premise for forming L.T.D. was "We got tired of playing behind other acts (such as Sam & Dave and the Friends of Distinction)."

Most of us have been able to sustain us by doing what we do best," says Osborne. In this instance it's playing studio dates in Los Angeles (home base for the ensemble), and "truly believing that the hankering that we're doing is making it better, rather than just fooling around." Osborne states that they're planning to return to their original schedule of writing and recording in the near future.

Vickers, a veteran of Sam & Dave and Johnny Taylor backup groups, is one of five defectors. The other five (there were 11 when late vocalist Celeste Cole was with the group) found their way into the group through Osborne and their working with him during his Friends of Distinction tenure.

Bringing this number of creative bodies together is one thing, but keeping them together as one body is another. They share the same desire to make full and exciting music. Their first album for A&M Records titled, "Love, Togetherness & Devotion," was full, musically, to Vickers and (the other band members) as well, "I found it understandable, overplayed - just too many notes, too much music." (The band is now working to change all that.)

Next week, how L.T.D. is finding its own self.

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Next week, how L.T.D. is finding its own self.
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NASHVILLE SPECIAL SURVEY FOR APRIL 27-28

SEATTLE-The Seattle Record Company, producer of the American Sound, has been looking out to promote concerts and other film entertainment across the Northwest.

Previously, the film had concentrated on building its chain of film theaters, radio stations and bowling centers across the Pacific Northwest. Michael Volchok will head the performing arts division of SRO. He is also serving as producer of the Spokane Expo '74 World's Fair.

Kay's Garage

- Continued from page 30

composer Chip Davis, writer Bill Fries and director Michael Gamburg to make a documentary film.
Billboard Spotlight on London
International artists like David Essex, Mott The Hoople, The Wombles. Brand new 100,000 sq ft distribution centre handling CBS, PIR and Epic complementing full pressing and tape duplicating facilities. Europe's No.1 recording studio. Also in the CBS family of music are The March Artists agency and April Music publishing.

...that's CBS (UK). Music people to the world.
U.K. Business Outlook
Caution and Optimism

It's never easy making predictions, least of all for a period spanning five years. The music business is notoriously unpredictable, and styles can change rapidly; so much so that forecasting future trends is a dangerous pastime not to be entered into lightly.

So when Billboard approached some of the U.K. industry's leading figures and asked them for their long-term forecasts, there was in some cases a great reluctance to make any hard and fast prophecies; but those who agreed, shared a great amount of optimism.

Walter S. Woyda, managing director of Pye Records and Precision Tapes, predicts a considerable future for the music business based on confidence.

"From our point of view at Pye, we fully intend to extend our activities and are confident that the next five years will see more sales as people find they have more leisure time on their hands," he comments. "I think that we can also expect to see much greater European production in the British market, following our return to the EEC, and more international hits, with English material finding success abroad." Woyda foresees continued growth in the tape market, but at a slower rate than has been the case for the last ten years, provided prices are more acceptable in relation to inflation.

"I believe that quadrophonic recordings will also make much more impact. "The main problem until now has been that the quadrophonic equipment is not widespread enough, and an acceptable system will have to be produced before quadrophonic recordings become more popular," he says.

Woyda adds: "The next five years should see more inclusions in the album market but I think that singles will continue to maintain a good position. If we can keep the very encouraging future for the whole of the recording industry with much growth in the various markets." Woyda says that the problem is the lack of new artists emerging, comments Dick Leighy, head of GTD Records.

"Instead of the trend we seem to have had of people just making records, I think we will see people actually recording songs. We must get back to writing good songs. After all, the good material always survives."

Leighy adds: "The recent spate of success of people like Peter and Loose and John Denver show that we are moving in that direction. And the very fact that Gary Glitter's biggest hit was "I Love You Love Me" is also indicative of it. I believe that the situation should be good in the next five years, predicts Monty Lewis of Pickwick International, the country's biggest budget record company.

"One must bear in mind the present economic condition of the country, which makes one consider very carefully such predictions," he adds. "If one accepts that at this time disposable income is likely to be lower, then it should follow that the record-buying public may well turn their attention to lower priced records." Lewis says that if this was a fact, then the budget record business could be in for a boom period. "Paramount in Pickwick's future is the extremely fine repertoire which is available from overseas. A recent release on Hallmark, Marble Arch and RCA Camden, and providing our budget line continues to offer such great value we can look forward to the next five years with confidence."

Further pressure will probably be exerted by record companies to reduce their packaging costs, predicts D. P. Chal- lin, managing director of Robert Stowe and Co, sleeve and label printers for the record industry. And he adds that there would probably be more moves towards reducing the substan- tial size of sleeve board and use of twin or multi-compartment sleeves.

Chalhin says that the present state of the country made it impossible to make any accurate forecast, but that if the consumer response is in increasing our production capacity for sleeves, liner bags and cartridge cartons, and our forecast is borne out by a major turnover increase in 1977. Up to date it is 20.2 per cent on the corresponding period last year," he claims.

"There is at the moment an understandable levelling off demand from the many companies we supply, but I am, however, optimistic that sales will again gather momentum and we are at the present time considering future capital investment."

The next five years will see the advent of more songwriting talent, but the Beatles and the Monkees and see that it is developed," says Geoffrey Heath, managing director of ATV Music.

"I would like to see in the next half decade more good publishers, since at the moment there are many bad ones who are not willing to give breaks to new talent. Unfortunately, I don't see any immediate improvement in this situation, although I'm sure we'll continue to see new publishing companies entering and the big companies of the moment getting bigger."

For his own company, ATV, Heath predicts that the last two years' considerable success will be consolidated in the future. "We shall continue to find talent in the early stages and develop it. We have been successful with Lynott de Paul and Barry Blue. I think also that we will see the future in new talent rather than the established names."

"We have always believed that record purchases increase with the standard of living and that there may not be so great an improvement in living standards during the next 18 months or so, that over the next five years there will be quite a noticeable change," he says. "Cassette and carphone sales will also continue to grow and I am sure that carphone sales will continue to hold their ground in the future."

He adds: "The only thing that can damage the record industry is if the standard of living actually starts to go down."

Geoffrey Heath, managing director of ATV Music: "Many publishers are not willing to give breaks to new talent."

Monty Lewis, head of Pickwick International: "Budget business could be in for a boom period."

When asked his predictions for the next five years. Ken East, newly appointed managing director of Decca Records, commented, "Watch Decal!"

As long as living standards continue to rise, the amount of movement on the budget discs, including music, will continue to increase, predicts Richard Robinson, managing director of WEA Records.

"I have always believed that record purchases increase with the standard of living and, while there may not be a great improvement in living standards during the next 18 months, I am sure that over the next five years there will be quite a noticeable change," he says. "Cassette and carphone sales will also continue to grow and I am sure that carphone sales will continue to hold their ground in the future."

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Walter Woyda, managing director of Pye Records and Precision Tapes predicts an "encouraging future."

Dick Asher, managing director of CBS U.K.: "Pirates are a serious threat."
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Recovery Slow From Price-Cutting Impact

BRIAN MULLIGAN

The British record industry and retail trade are recovering slowly from the impact of the first serious price-cutting struggle between three of the major multiples.

The confrontation of Boots: W.H. Smith and Woolworths, between them trading through about 900 record departments and accounting for about 40 percent of all records sold in Britain, caused few if any real casualties despite the early showing of losses by publishers. While there is no immediately available evidence of independent traders being forced out of business having become the unfortunate victims of High Street discounting, there's no doubt that some sections of the industry have been severely strained, both by the outcry of independent dealers and their one effective means of retaliation against helpless manufacturers—a cutback on their stocks of best-selling product.

It has not, in general, been a good summer for the British record industry and for the first time in three years there has been the once familiar sight of a seasonal downfall in many companies' sales graphs.

Perhaps it is worth noting, in retrospect, that five years ago, the British Phonographic Industry abandoned its fight to retain resale price maintenance on records, despite determined protestations for a year or more beforehand that it was solidly united in its intention to oppose any legislation which could facilitate cut pricing. That certainly was the official line, but there were executives of influence who felt that the British record business could not really square up to the record-fixing policy and price-fixing was no longer a legal trading requirement. In any event, the expected price war did not develop immediately, mainly due to the combined deterrents of slim profit-margins and purchase tax. But a massive increase in volume which has seen business triple in three years to the point that in 1974, U.K. manufacturers' sales of records and tapes grossed over £340 million for the first time, plus a gradual improvement in retail margins and the replacement of purchase tax by Value Added Tax, provided the necessary scope for the multiples to take advantage of the situation.

In fact, it took a government decision actually aimed at damping down inflationary tendencies in the High Street, which required certain high-volume companies to trim profits, to finally spark off the price-cutting war. While both Boots and Smiths could genuinely claim to have had their trading tactics forced upon them, the signs of a battle of the giants had been evident for at least 12 months beforehand.

The real beginnings of price-cutting can be traced back to April 1973. At that time, Polydor, as part of a vast promotion campaign on behalf of James Last, followed the fashion of the time and compiled an exclusive low-price last album for Woolworths. Boots immediately hit back and slashed two new full-price Last albums to a competitive £3.75. From that point onwards, Boots continued to offer £1.25 off certain top-selling items, backing its enterprise with national newspaper advertising. Inevitably, Smiths, faced with the prospect of losing sales to its main competitor, also began cut pricing on selected items. The stage was set.

The curtain went up in June when Smiths slashed £1.25 off its top 100 albums. Boots reduced prices by 10 percent and Woolworths followed suit. While ostensibly in the positive position of being forced to trim profits, all three took every opportunity to turn the situation to their advantage by heavily promoting their cuts, even to the extent of television advertising.

The militant, but poorly supported Gramaphone Record Retailers Committee, which draws its support largely from a traditionally reactionary section of the independent trade, did its best. It protested to the manufacturers, solicited the support of the government's Office of Fair Trading, urged dealers to stand firm, then to introduce their own selective discounting, and to emphasize their advantages in terms of service, know-how and depth of stock.

But there was little anybody could do to help. Record companies pleased that they were backed by the Restrictive Practices Act which makes it illegal for them to refuse to supply to retailers and even when Boots piled on the pressure by further discounting on the top-selling albums, allegations of loss leading, which is illegal, remained unproven.

Nevertheless, there was widespread sympathy among manufacturers for the plight of the independents which, after all, provided the industry with the bulk of its catalog sales and can often be persuaded to support new talent promotions while the multiples draw their stocks mainly from proven Top 50 successes. The prospect, however distant, of the U.K. industry needing to base its profitability on chart activity in a no-results situation, is not pleasant to contemplate.

Some, like Tony Morris, managing director of Phonogram, were openly critical of what he called "excessive price-cutting," but the consensus of opinion was that the war would soon be over and that trading would return to normal. Dealers were less confident and it was not long before reports began to filter back, especially from those in High Street proximity to the multiples, of sales being low and trade on what would usually have been best-selling LPs like David Bowie's "Diamond Dogs" and Elton John's "Caribou." Under the guise of an experimental assessment of the impact of price-cutting on regular full-price albums, Polydor mounted a special push on releases by the Osmonds, Jim Stafford and James Last, indicating, it is believed, that the campaign was aimed at helping dealers to sell out of their shops releases that Polydor had sold in.

It was never admitted that the drive was related to the need to cut down on sales on albums that were not selling, but a later move by Polydor in improving the level of discounts available to dealers supporting the Sound Sellers who offered guaranteed stock of specified titles, was certainly designed with an eye to helping the independents. It was the only publicized attempt to give smaller traders an opportunity to fight back.

With fuel surcharges having a drastic effect on the cost of overseas package holidays, it was possibly inevitable that sales would go soft during the summer months. But the situation was further aggravated by independent retailers stocking down on potential top-sellers releases, rather than face the possibility of having them unsold. There were also guarnetees from within record companies that the multiples, having embarked on a policy of fierce price cutting, might be able at least to take the trouble to follow through efficiency and ensure that stocks were available to meet the demand generated by the television promotion. It was not apparently the case—and so more sales were lost.

Despite early predictions that the fight would be short-lived, it could only end when one of the combatants chose to haul down its colors. And since neither responded on records as a principal source of revenue, discounting so long as it suited eight customers into the stores, appeared to be of short-term prospect than originally hoped. The more pessimistic observers were predicting that it was a war the victors—only to continue until the Christmas season was over—not an encouraging situation.

In the event, the end—or at least the beginning of it—came abruptly. After a very brief encounter the two major multiples continued its across-the-board price cuts. "It was," the company claimed, "only a promotional device, and future discounting will continue on selected titles." (These, however, appear from subsequent advertising to remain fairly widespread and cover Top 10 releases.)

If that was an admission of the futility of other than limited price-cutting, then Woolworths made no secret of its distaste at having had to join in. "As time goes by the effects of the cut-off," he said, "people just get used to a lower price and they just won't cut off the cheaper base price for records, I don't think cuts are helping business any more," says a company spokesman, possibly taking into consideration that a cut-off to retailers with a lower profit margin as a racketed customer of Recording Merchandisers. Woolworths, too, is continuing selected price-cutting.

The outcome of the British record business—will echo Woolworths' remarks and hope that future discounting will be confined to occasional skirmishes and that all-out war will never again be declared.

(Continued on page 18)

PRS: Society That Performs for Creators

Evan Senior

Twining with its U.S. counterpart ASCAP, Britain's Performing Right Society (PRS) marks this year its 60th anniversary of the performing rights of both of classical composers, authors, and publishers. In that period the PRS poured millions of dollars into pockets that might otherwise have been conspicuously empty.

Performing right, as opposed to copyright which has helped the creators of music of all types since the reign of England's Queen Anne, is comparatively new, and benefits from it have stemmed from a purely accidental incident in Paris as long ago as 1849. One night a French composer of light music, Victor Parizot, was dining in a restaurant where a small band was entertaining customers, and, by chance, included a little work by Parizot. When he left he refused to pay his bill. "Don't ever use my music," he insisted, and then 'I'll pay you for my dinner." The restaurant manager refused to accept the proposal. Parizot, being a somewhat determined character, took the restaurant to court. He won his case and created a precedent for performing right. But it was one thing to establish that right in law, another to enforce it. Composers of music were scattered, unorganized. It took many more years before French composers and publishers were able to organize themselves into an association for collecting their performing fees. German writers followed suit, headed by Richard Strauss, in 1903, and in 1914, under the shadow of the approaching World War, British publishers and composers followed suit, with America coming into line in the same year.

In 1914 and for some time after," explains London PRS general manager, "performing right was a comparatively small return to composers. Radio and television had not appeared on the scene, the recording industry was negligible, and the performance of music was from the wide-spread sale of sheet music. It is to the credit of the founders of the various national Performing Right organizations that, from this point on, what was conceived and established the various societies to bring together the performing rights of their members and to fight for their rights.

It has been easier. As soon as composers began to insist on their rights, users of music also organized to resist, but eventually legal battles were won. Today, in Britain alone, the society collects royalty from the airwaves and records, music and sound, and in every country, in fact, where copyright music is used in public.

This sum is, incidentally, exceeded by royalties that come to companies that both popular and classical, from the record industry, which in 1973 paid more than $25 million through mechanical rights organizations to writers or their heirs and publishers.

(Continued on page 45)
Mike D'Abo
Esperanto
Peter Frampton
Gallagher & Lyle
Hudson Ford
Humble Pie
Andy Fairweather Low
Nutz
Stealers Wheel
Strawbs
Supertramp
Rick Wakeman
Inflation Fails to Dent Concert Field
By NIGEL HUNTER

Inflation chooses no favorites in any area of human activity and endeavor to spare it from its escalating consequences, and the field of concert promotion is certainly no exception.

Prices for tickets for the top-name artists range upward from $10 per seat to $25 per seat, and are especially vulnerable to the vagaries of economic fluctuation and demand. Although one tentative theory claims that the public is motivated to attend a concert because of the desire for entertainment that is not so much more than the music itself, it also holds that inflation is the most determined and well-heeled lotus eater.

In music-business terms, the public divides under a rough rubric of thumb fall into two categories as far as promoting tours and concerts are concerned.

There is the teen sector, with its ever-eluding-bottom-age group and its interest in the latest in road clients, whose members have outgrown their teen tastes and are into the hardy perennials of the music world and the entertainment world.

The latter category, being older and broadminded, is assessed as the best to withstand inflationary influences and persist in going to see its concert favorites. Although the ubiquitous medium of television can affect the boxoffice receipts of the most popular star if the weather is bad and there is a comparable attraction available on the small screen, modern conditions which have led to the universal high level of inflation have also altered the scene relating to the teen public. Traditionally supposed to be limited to the extent of their pocket money allowances, the amount of money they can spend for the purchase of red concentrated syrups, and the sale of candy or concert seats, the rapidly increasing influence of their parents in the decade has made the pocket money allowance a good deal more important to them than it was in the past.

The question of the frequency of the widespread gap between what some artists demand and what is economically possible to offer them has the answer. "I will always say to them you want to play to a full house with reined in ticket prices or do you want to play half-full houses with expensive seats and have people say you're finished?"

Arthur Howes, who has been promoting tours for the past 25 years, and the theater bills on the walls of his offices reveal a gallery of greats who have worked under his concert aegis, including the Beatles, Jethro Tull, Buckingham, the Supremes, the Beach Boys, Roy Orbison, Cliff Richard, Neil Diamond, Stevie Wonder, and Liberace. Howes is known as a committed and practising optimist, but a few words of some uncharacteristic gloom about concert costings three days ago:

"It is finance trouble is the trouble of money. Those artists are asking," he said. "99 percent of the acts we deal with are Americans, who have their own inflation problem and tend to price themselves below the American market, which is not well. It's not only a problem on their part, but an unawareness that things are not quite as expensive here yet, although I must say artists or their management are generally greedy. Some of these are influenced by inflation, but it's impossible. I try to keep my prices to 80 cents maximum, but sometimes it has to be 50, depending on the act.

Even so, it's only half of what is charged on the European mainland." Howes is also concerned about the dearth of suitable venues in London and the fact that in most of the cases there are only about 10 good dates altogether for big stars to play.

London needs a great entertainment venue," he continues. "It's the only capital city without a major hall. All we got at the top of the scale is the Royal Albert Hall with about 5,000 seats. The old hall is only a minute in a capital of a country of well over 50 million people, and the Royal Albert Hall, which is supposed to be the center of the music world can see.

Howes would welcome an all-purpose entertainment complex in London with a minimum seating capacity of 10,000, and as a center that can be seen without censorship.

"My main concern is to keep prices down to a minimum without giving up too much. I think artists often demand too much, maybe too many, to prove to themselves that they are big stars. They could ask less, and let the public pay less.

I think if the inflation will reach this level of the European mainland, when we go to a concert and are in the waiting line for hours, I reckon the seat price will eventually average out at £3.10.6 across the room. That the public, and the understanding, will always ask them to wait and have a seat price that is about a third of the present price,

Mosh Bush, one of the few major promoters based out of London, is still very optimistic about the pricing position. He has been promoting for 10 years, and scores heavily with appearances by artists like the Who, the Stones, the Beatles, and the Rolling Stones. The Band, Joni Mitchell, Santana, Slade, Bad Company, Muddy Waters, and the Who have all appeared at his shows.

"I'd love to see prices go down to £2.11.6, but it's not possible. My top prices now average between £2.97 and £3.48.

"Half rentals have doubled, but acts have been marvelous in helping to keep seat prices down. Some of them do incredible expenses in putting on their show, and they've got to recoup it and make something on top."

Howes, a promoter for six years, and his recent tally of presentations has included Glen Campbell, Johnny Mathis, Leonard Cohen, Gene Pitney, Charlie Rich, and many others. The unionists insist on a number of members, according to the number of seat, and that of seat at this time, there is an active union or a five-seat soloist doing the show or whatever it is a house full house or half full. The Musicians Union is forcing the rates up, too, in a show business world where a small 200-seat concert band where formerly they would have booked 30.

"The public will pay top prices for only some stars," added Bush. "It's all a bunch of bull. There is no line selling brilliant stars in the country, and all the prices are inflated. Booking coming.

"We can accept a high risk occupation in many cases, but the demand of the business is much more in demand. I can charge £8.50 for Cilla Black at a venue like the Central Hall, Chatham, and know the place will be filled. The top price on the Maths tour was 

On the question of the frequency with which artists and what is only possible to offer them, Bush said: "Always say to them you want to play to a full house with reasonable priced seats or do you want to play half-full houses with expensive seats and have people say you're finished?"

Recovery Slow From Price Cutting (continued)
To Indie Labels, Selectivity Is Thorn In Inflation’s Side

By STAN BRITT

Selectivity—that is the one word which keeps cropping up in conversation with representatives of Britain’s smaller independent labels, in trying to assess how they are coping with the country’s current serious inflation problems.

Some companies are being almost ruthless, selective in cutting back record releases and in an overall pruning of artist roster lists. Others will be taking a closer look at these areas from now on—especially in the U.K. wake of financial climate worsens dramatically within the next couple of years.

But, despite all the fears and possible impending gloom, most British record independents are more than confident that whatever transpires in the future they will continue to sell records in sufficiently satisfactory quantities—and as regularly—to avoid total collapse and closure of their respective businesses.

Some, like David Howells, a director of Gull Records, believe that, even if the situation becomes even more depressing, record buyers won’t be staying away from the retail establishments in any large numbers. Howells, formerly with major companies like CBS and MCA, puts it this way: “In any such crisis, people usually turn to fantasy. In the 1930’s, it happened with the Hollywood-escapism thing. In the ’70’s, people are going to turn to records.”

The rock audience, Howells averrs, is comprised, in the main, of those of the age group which has “uncommitted money.” They can buy clothes or records, or go to a local band at a club. Whereas married couples—particularly those with children and/or mortgages to think of—would, of necessity, have to cut back.

Of the foreseeable future, Howells admits: “One has to expect a certain amount of gloom because money is going to be tight. This will mean more discipline from us all at Gull—as well as from other companies. We have always worked on a selective basis. When the vinyl crisis came, several people made very heavy statements as to what would happen in the future. And what happened? Not very much.

Small independents have always had to work on this selective basis. We certainly aren’t sitting back in the future—we only get involved with things we believe in.

Gull, which has been operative since March this year, has a roster of seven artists, including Isotope, Judas Priest, Seventy Wave, If and Arthur Brown. Says Howells: “That’s our kind of selectivity—meaning, of course, quality more than quantity.”

Dick Leahy, managing director of GTO Records, is another who echoes the call for selectivity among the independents. But for him, this is nothing new. He came to his present position from Bell Records, complete with an extraordinary record of success in the U.K. singles field. “At Bell, I was only putting out one record per week—maximum. There was nothing really, which was released which I couldn’t have wanted to put out.

“You have to be absolutely selective—it’s always been a philosophy of mine. I have carried this over to GTO. For instance, recently I released my first record in two months.”

And the future? “Generally speaking, I believe there are two schools of thought. One is that there will be no money to spend on anything. The other is that people will be spending money on entertainment, whatever happens. Frankly, I’m not sure which of these will be right. Certainly, though, if there is much money to spend it will hit the volume of records. Equally certainly, the customer is going to be more selective about what he buys and, indeed, as to whether he buys . . .

Ollie Wyper, creative director of Cube Records, is another who, like both Howells and Leahy, brings to his present appointment a wealth of experience. He, too, subscribes to the small-record-companies-must-be-selective doctrine.

“We at Cube, have always been this way. We don’t put out many records. We don’t have many artists—we now have a roster of 12. We haven’t cut back because of inflationary reasons. Frankly, our business isn’t as great as present as we would like it to be. But whether this is due to the current economic crisis, I don’t know. Part of the reason has been because we haven’t come up with anything of interest during the past year.

“We have a group called Angel. It has been very successful in Germany. But it has failed to take off here because we couldn’t get the record played by the BBC. That has nothing to do with inflation.”

Wyper believes that independent record companies most certainly will have to be careful, both about the kind of records they issue and the number: they must also be wary about the number of artists they sign.

He summarizes: “In the long run—and through the hard

(Continued on page L-14)

Lyn Paul Neil Sedaka
The Hollies James Brown
Petula Clark James Last
Rory Gallagher Focus
Slade Bert Kaempfert
Count Basie
Oscar Peterson
Ella Fitzgerald
The Allman Brothers
The Osmonds Jimmy, Marie
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British Musicians Go for Own Studios

By TONY JASPER

The Who, Moody Blues and Kinks are just three British hit groups among a larger number of artists possessing their own recording studios, a trend which has grown considerably over the past 12 months.

Initially, some built their studio purely for convenience reasons, it offset their heavy tax burden.

Later, such people realized the economic sense of being a personal studio owner and the advantages in terms of recording. In sheer money terms six moderate hit albums would pay for a reasonable studio.

Ronnie Lane, ex-Faces and now a solo artist, purchased a mobile recording studio because he lives moving about. This summer for instance he took a travelling musical circus around Britain, setting up tent in fairly large towns and giving the audience several bands, including his own, plus circus trappings of ring, sawdust, clown and fire-eaters.

However, Lane is not yet a heavy album seller and he made the mobile available for general use and met an obvious demand. Its list of clients is impressive, including recent U.S. chart toppers Bad Company. They hired the mobile for just 10 days, enough for their high-selling album. They will be using the mobile again. Other names include The Who (before completion of their own impressive London studio), Eric Clapton, Rick Wakeman, Blue Goose (a pre-1968 recording group) and Peter Frampton. The Wakeman recording was for his hit, "Journey To The Center Of The Earth."

The studio is fully loaded and costs $2,600 a week with a daily rate of $600. In one sense Lane can't afford recording at his own studio, such is the revenue from bookings. In other cost terms, his recording via the mobile saved him an estimated $15,000 over normal studio booking.

Paul Lambert, in charge of the mobile's operation, sees an ever-increasing desire of groups to have a recording studio where they are situated. At the same time he sees them benefiting from being away from the hectic atmosphere of London and its busy studios.

The mobile can be taken anywhere, even, says Lambert, through the smallest farm gate. He says, "British groups are moving away from a static environment. They like to be in the country and that's why the Zeppelin have booked us for two months near the end of the year."

John Woolf is studio manager of the new studio built by The Who and situated near London's new site for Covent Garden market. Woolf has been with The Who since the early days and says, "Initially, the studio was designed for the group's album, Quadrophenia. The group was greatly impressed by British studios and found American charges prohibitive. As it happened we found our site led to all kinds of further possibilities. People wanted to record in our studios."

The studio, however, is basically for the group, since each member is recording his own album and the studio will be available when The Who as a group have demand. Woolf sees the studio introducing some disciplines into the Who's life. He says certain times will be earmarked for their recording. The studio's pleasantness and location have led to many session musicians turning up for a chat and has effected a change in the demeanor of The Who themselves. They are much more relaxed about recording. The studio is located on what Woolf terms "commercial street," the most equidistant from the musicians' homes. A current feature of studio development is the building of a separate studio for demos. Demo studios are in short supply in the London area.

The Moody Blues have long hunted for their own studio site and eventually they found themselves offered space at Decca's studios, the old premises of years back when they recorded on a 4-track, "Days Of Future Past."

They have a 24-34 track, qualitative setup with some of the most modern and sophisticated equipment available, much of it being American.

According to Decca's Clarke, costs are more or less irrelevant. When you have seen million-selling albums, he says, then some liberty is possible.

The studio is basically for the Moody Blues. As with The Who they can record if they feel like it, though there is perhaps more freedom for the Moodies with at present no sub-leasing. In the case of the studio, the group member has made or is in the process of making his own LP.

Massey says it suits the temperaments of artists like John Lodge and Justin Hayward. They arrive at 6 p.m. and stay until the following morning. They are fortunate in having an expert and recording fanatic, like Dave Bell, who Massey says, "will stay 365 days and work 24 hours a day on it!"

Although the Moodies themselves take up all the studio time, Massey says it will eventually be available, "not to all and sundry, rather to those who could benefit from its technology." Massey doesn't foresee this happening until at least the new year. The studio is Tony Clarke's brainchild and was designed by Tim Hiday.

North London provides the new recording home for The Kinks. Their long-time associate, Marlon Rainford, says, the Kinks thought the heavy they were paying for recording studios and they used much more sensitive to build their own. They would pay for itself on a half-a-dozen albums. The Kinks were paying up to $100 an hour for other studios. On their own cost it would run at $50 an hour. The studio was booked six months in advance.

Mr. Rainford said at first the group treated it as an economic luxury but then realized the revenue they could earn from letting it. At the same time their site, a collection of old warehouses and garages, suggested considerable extension possibilities.

As The Who, they aim for a second studio, a rehearsal-destination.

Other artists with studios include Cat Stevens, in the basement of his house. Alvin Lee with a 16-track machine at his beautiful country residence and, of course, George Harrison, owner of Dark Horse records.

Harrison's initial album releases have stemmed from his own recording studio. Splitter, one of the recorded groups, describe the studio as "excellent with a tremendous feel."

Kitt Butler, publicist, says Alvin Lee basically has a studio to save long journeys from London. He lives near Reading, some 40 miles from the city center. At the same time, Lee values being able to stroll into his own studio and lay down ideas which are coming to life at that moment.

He has recorded TYA material in his own studio plus his recent album with Mylon Le Feve. At the same time he has his recent London studio concert at the Rainbow has been mixed for future release.

It could well be the new trend for artists to own their own studios. As much as in the case, it can only be good for problems for the traditional recording centers. At present there are enough artists available to book most studio time.

Capital Radio Is 'Capital' to Million

By TERRI ANDERSON

London's independent entertainment radio station, Capital, has celebrated its first birthday, and can claim an audience of one million a day, while BBC Radio London, just turned five years old, cannot spare any of its budget to obtain audience figures.

It would be harsh to say that these facts give a full idea of the local radio situation in London, but certainly the commercial station has been able to sell itself, and so great audience and selling power, to an extent that the BBC local station has not the financial resources to match.

This is very far from implying that Radio London does not have an audience; it does, and it serves them well, producing and fulfilling good program ideas.

But Radio London has one hour a day needletime—plus review time—while Capital has nine hours a day. The fact that both are classed as local radio, in a vast metropolis which has little or no sense of community, and which is national or international in its outlook in almost every field—from music to showbusiness—is less of a problem for the commercial station.

Capital does not see itself as being directly in competition with Radio London, but more with BBC network stations, and in particular Radio One, which until about a year ago offered the only option possibility of any great importance to pop record makers.

Radio London has always kept, and does still keep, its music policy clearly defined. Radio London One, and two, and has not shrunk from sticking its neck out at times and playing what it considered good records, frowned upon, or even banned, by Broadcast Authority.

However, as a new, different kind of radio for London, Capital inevitably attracted attention from the start, and with its policy of using the big names on the staff, was bound to be looked at as an influence on record sales in London. Suddenly London had a real alternative music station to BBC Radios One and Two.

During its first year Capital has consolidated its position, and claimed impressive audience ratings, notwithstanding statements to the contrary made by BBC and backed by its audience research services.

Record companies have acknowledged the considerable
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To Indie Labels Selectivity (continued)

winter we are going to face during the next few years—people will turn to entertainment.

A much more gloomy viewpoint is that expressed by Anthony Hedley, chairman and managing director of Wigwam Records. Wigwam, which is based in Chesterfield, Derbyshire, isn't doing too badly right now, says Hedley, especially with its export business, which comprises about 50 percent of its total annual turnover and embraces about 20 countries throughout the world.

The firm produces its own master tapes in the U.K.; these are leased for manufacture in record form—and distribution in local territories overseas. "In some areas, we actually go out under our own logo," Hedley explains.

The Wigwam bosses predict that, in all areas, there is bound to be some unemployment in the British record market. "Entertainment and leisure time are going to be bottom of people's list of wants. This may well result in the closing down of certain independent record companies. It could affect us quite drastically.

"A small company like ours is very much a stop-go affair. If we suffered a period even worse than it is now, it could mean closing down Wigwam. Already, we have cut back on the number of acts we are working. Eighteen months ago the number was 20. Now, it is nine."

Wigwam's plan to build its own recording studio were thwarted because it was unable to obtain the necessary financial backing—another victim of inflation. Only bright spot on the horizon is that because there are eight or nine major cities within a radius of 50 miles of the company's headquar ters, Wigwam's concert-promoting activities look good for the future.

But even here, says Hedley, there is a danger. It will only work out right if the present total of major pop tours is cut. "For the business in general, the next six months will be dras tic. What happens then will set the future pattern for the next five years. It will either go rock-bottom—at which companies like ours will collapse—or a steady improvement will be maintained."

"I am not, however, very optimistic. I think there will be a decline."

The Fresh Air label has been active for some 18 months. It has had hits on the European Continent and, at present, is coping with the fictional situation without any real problems. But Fenella Ronald, assistant to managing director Tony Hall, agrees that selectivity in signing of new artists is being maintained by her company.

"Yes, we have cut back on our releases, by virtue of the fact that we are being more selective. In fact, we are more careful than ever in releasing new products these days. But this doesn't mean we will not be issuing any records whatsoever in the future. Fresh Air prides itself on looking after its artists. We really are in the business, not just to make money, but for the music."

Gary Bron, director of the company which incorporates Bron Artists Management Ltd. and the Bronze Records label, is worried about the situation in which British finds itself at present. "My argument is that people will start to take their jobs more seriously if they, the boss, are harder to come by. People have just got to learn to work harder."

"To show what can be done, when the three-day working week happened certain companies were producing 90 per cent of their turnover in that period. Record companies—and independents, too—must work that extra harder: And we must ex pect."

"Ninety per cent of our total business is done through ex port—over $2,300,000 in this way last year, as opposed to some $345,000 worth of business in this country. The ratio is about the same for the Bronze label."

Bron says that demoralization will be offset, for his company at least, by the money it gets from abroad. "Like the export company we are, we won't be affected."

"I haven't noticed any manifestations of inflationary prob lems so far. Obviously, though, business is going to be af fected. Still, this won't prevent us from going ahead with our new, quarter-million-pound recording studio—which might be the first studio designed and built specifically for Quad from continuing to be erected."

The only problem facing Nigel Thomas' Goodear label involves the transfer of funds from other countries—raptities, advances, etc.—because bankers are making it difficult to transfer funds from one country to another. So far, the comp any has not reduced its record releases, although it is experi encing trouble in getting product pressed and made available.

"My only worry," adds Thomas, "concerns the fact that we are going totally independent in the U.S. from Jan. 1. We are shipping our first product, independently, in Decem ber. But an enormous number of distributors in the States have gone bankrupt and a lot of the independent labels there have gone out of the way of the major record companies."

"The future? Very dicey. If anyone said to me tomorrow that they were going independent, I would say they were crazy—although this is the way I prefer to do things."

"If money gets tighter and tighter next year, everything is going to happen during the next two years, both inside and outside the music industry."

"There has been a golden general of GM Records, believes one way to keep business flowing is to "give the customer the kind of record he really wants to buy . . ." and prices have got to be kept up."

"Stonebridge believes, too, that—big-name attractions apart—pop concerts are likely to be hit next year. "Already, people seem to prefer to stay at home to listen to their records."

Although its booking agency has been seriously affected by the crisis, Contempo seems to have few if any worries about the future. Managing director John Abbey's explanation is: "Black music—we what present—is never affected by economics. The people who buy it are the straight, solid collectors or the types who would buy our records instead of a lunch."

"From July through September, in fact, we had our big-est-ever turnover. Admittedly, we have cut back considerably on our Surrey International label—we have released only one disc per month in recent times instead of probably twice that amount previously."

"Even in the 1930's depression in the U.S., people went back to black (r&b) music. As long as we stay with this musical form, we can't go wrong. Mind you, if the country were in great shape, we would not do any more—it has nothing whatsoever to do with finance."

David Howells, a director of Gull Records, doesn't anticipate a decline in record sales, despite the economic gloom.

Impact on made on sales by Capital, by increasingly buying advertising for the appropriate period and an are pared to state that the station has been directly responsible for breaking several singles during the year, and helped with quite a few."

All the major record companies—which are nothing if not cost-conscious—have bought time on Capital, with the exception of Birmingham. That station has done so as is said to be a matter of company budgeting policy.

Warner Brothers and RCA are among the companies to at tempt Capital's contribution to the progress of new artists. The more general of the commercial stations is seen by the record companies as injecting a healthy air of competition into radio, which can do records sales nothing but good.

The situation with local radio stations in general—which at the moment greatly outnumber commercial stations, but which will be 1 to 3 minority when the Independent Broadcasting Authority's long-term plans for opening stations are fully carried out—is as much as it has been since they first existed.

Retailers around the country, questioned on the effects of local radio on record sales at a time when commercial radio had only just begun, varied in their opinions from a definite "no effect at all" response, to an equally decided "quite a bit."

Many agreed that customers asked for records because they had heard them "on the radio," but did not stipulate local radio stations. They felt that the local radio impact on sales seemed to be felt in areas which were chosen for the earliest of the commercial stations to serve in competi tion with local stations. In Birmingham, for example, retailers felt BBC Birmingham had great influence on local music trade, and BRMB, the city's commercial station, was second entertainment station in the city. Manchester, for example, with a strong, high music content BBC local station, became the home of the third.

The BBC has given more emphasis to its local stations in the past year, and the local radio service began to look very much like a real, local station—something greater than the poor relative treatment—began to plug its records on network station, in an attempt to increase and consolidate the local radio audiences.

David Carter, Radio London's music program organizer, is convinced that local radio is the growth medium, particularly for the young, who are listening more to radio than ever before, and radio is acknowledged to be the best way to sell records.

Although many country BBC local stations vary cons iderably in music content and style, their contribution to the popularity of records, and resulting sales patterns, should not be ignored.

With their low landmark and small budgets they cannot claim to be a very powerful selling force alone, but in combina tion with the ever increasing number of commercial local sta tions, which are also on a strong local radio as an outlet for records. Radio One no longer reigns supreme. De spite open disagreement between the BBC and commercial stations, the figures noton its own surveys show ing much larger audiences for the latter than those obtained through NPD by the commercial stations themselves—the situation is one which the country has been waiting for to happen.

There has also been a noticeable increase in the total number of radio stations, commercial, independent, and that is something both sides happily agree on.

In the mind of the listening public the commercial stations are, the commercial station—although they fulfill the IBA's requirements for general entertainment stations. Most are on air for 18 hours daily, with Capital broadcasting around the clock and Capital Xtra, a music specialist, which adds up to exposure for new singles and album tracks as has never before been available in such quantity.

Most of the commercial have delighted record companies by keeping their playlists fairly large, and one new station, Metro Radio, in Newcastle, has enlisted playlists altogether.

Quadrant can be heard, at a total of eight, sticking to their ideals of selecting music content on merit, not chart position. Mentone, a small radio station with a local audience, speaks for all swing station when he says that this has re sulted in a raising of the standard of music which makes the chart which does not. WOB, "Brotherhood," or "Midnight At The Oasis," by Maria Mal dour, as records which were too good for radio, as it was a chart which does not, and has enormous advantages from exposure on commercial stations.

"Radio One's monopoly is over now," says Sutton. "We play many songs, and in a few years the British singles chart will be as varied as the U.S. charts. And singles buying, so much on the decline, will take of again thanks to commer cial radio."
We would like to thank all our writers for all the great success they've given us in '73/4. That means for songs like 'Band On The Run,' 'Sugar Baby Love,' 'Dancing On A Saturday Night,' 'Ooh I Do,' 'Annie's Song,' 'Sundown,' 'Whatever Gets You Through The Night,' 'Born With A Smile On My Face.'

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Yoko Ono  
John Denver  
Gordon Lightfoot  
Lynsey De Paul  
Barry Blue  
Wayne Bickerton & Tony Waddington  
Ron Roker  
Roger Holman & Simon May  
Miki Anthony  
Richard Hill  
Dave Jordan  
Twinkle Ripley  
Adrian Baker & Roy Morgan

Not forgetting our newest member of the family – Bradley's Records – congratulations to them on the great successes with Stephanie De-Sykes, Rain and Sweet Dreams.
U.K. LICENSEE FOR...

ABC. ANCHOR. BACKBEAT. BLUESWAY. COMMAND.
DUKE. DUNHILL. IMPULSE. KONK.
PEACOCK. SONGBIRD. WESTMINSTER GOLD.
U.S. Acts Must Be Seen As Well As Heard If They’re Going to Make It In the U.K.

PETER JONES

Why don’t some of America’s biggest record-selling artists break through in Britain? How is it that while American success often follows, much bigger, more popular acts than today’s top chart hits don’t do so? The answer is that most American artists—perhaps with the notable exception of Michael Jackson—do not go to the top of the pops in Britain, and in some cases, they don’t even make the top 40. This is because the British public is not as familiar with American music as they are with American culture. The only American artists who have achieved any real success in Britain in recent years have been those who have gained a following through exposure on TV or radio, such as Paul McCartney or Elvis Presley. But when it comes to recording artists, the British public is more likely to support native talent than imported fare. This is particularly true of U.S. bands, which are often seen as too commercial or too commercial for the British audience.

Among those visiting the U.K. for concerts will be Little Feat, the Doobie Brothers, Nick Lowe of Power, Graham Central Station and the British-by-birth band Foghat, currently doing so well in the U.S.

Most Americans have already made the U.K. charts and this is how it is another example of a group bothered to spend time in the country. Montrose makes themselves known to the British media-particularly the national and local media.

What can hold things up on the promotional side is the sheer expense of bringing groups to Britain—and the ever-present danger of losing them they return to America the interest created may disappear.

Alice Cooper was for a time an extremely successful artist in the U.K. and, indeed, he spent considerable time here. Kass still believes Cooper could build big sales, and the same is true, he says, for James Taylor. Neil Young, however, did experience mixed reactions in the U.K. His U.S. success, for example, is reflected by the music press, a particularly important branch of the media here.

Charles Webster, press officer at the recently created EMI American Division in New York, claims that American stars do not have the same limited career here. Montrose makes themselves known to the British media-paticularly the national and local media.

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Latin Latins Swing Into Vegas Scene

By LAURA DENI

LAS VEGAS—"Viva Mexico!" is the name of a new production show playing on the Las Vegas Strip. It is also the cry heard "today town." The Latin market is a viable, money force in this tourist community. There is music, grocery and religious stores which cater to the Spanish-speaking. KVOY radio station offers a nightly Spanish music show. Commercials and news broadcasts are repeated in the Spanish language.

The hotels know the power of the Spanish dollar and cater to the notioned Latin with reports that they love bacarat and roulette, especially roulette.

In May, Circus Circus Hotel brought in "Viva Mexico!" to their main showroom and added a combination Mexican plate to the dinner menu. The Frank Sennes Jr. produc- tion, directed by Hector Pink, Mendoza, is the first major entertainment change undertaken by the hotel's new management team.

Mexican flags fly high above the high pink and white circus tent hot.te-lasino-spa to herald the family-type review.

A troupe of 40 Mexican performers, featuring eight members in the mariachi band, direct from Acapulco, were the stars of the show. The group is known for its lively music and dance, and they put on a fantastic show that left the audience in awe.

"We tried to put up some scenery, but it wasn't possible because the stage isn't long enough," explains di- rector Mendoza. "We are also hav- ing trouble with the lights. In Mexico the voices and music are on tape. Here the music and voices are live.

Mendoza has three companies of the same show. They are currently in Mexico and Japan as well as Las Vegas.

"Viva Mexico!" travels with 18 trunks of wardrobe, weighing 12,000 pounds. To maintain the costumes costs approximately $1,000 per week. Many of the headresses weigh seven pounds and have ornaments four feet long.

Most of the cast speak only Spanish. "We have with us an English teacher, who is one of the dancers. We have had the English 'Eye in the sky', ex-

The troupe found it difficult adjusting to playing two shows a day, seven days a week. However, they did find the time to investigate a new form of dancing ... jazz. All 16 dancers are taking jazz dancing les- sons while in town.

Circus Circus is by no means the first hotel to discover the talents of the Latin market.

The Thunderbird Hotel had a Spanish revue and buffet which ac- cording to hotel executive Jim She- gave went over "quite well.

Other hotels featuring production type shows, Stardust, Dunes, Tropi- cana, have utilized Spanish talents. Where it is all for Las Vegas does boil down to a dollar and cents bottom line syndrome.

It is a good market. They travel to Las Vegas, have money and spend it. The Riviera Hotel is one of many which has featured the talents of one or more of the Latin market offices in Mexico City. River executive Tony Zoppo sums it up when he says, "It's an excellent area!

Readers interested in more of these type shows may wish to contact either of the hotels mentioned above.
"Rock The Boat" sold two million. If you thought that made waves, well, watch out for "Rockin' Soul."

The Hues Corporation rides the crest with their new single "Rockin' Soul," which is featured in their new album of the same name. The album also includes the two million-selling wave-maker.
50 Country Dissidents Organize New Assn.; See Threat To CMA

Continued from page 3

pointed out that there is an organization of talent buyers, of agents, of publishers and songwriters, and "it would be beneficial for the artists to form their association."

The statement denies that the artists are "disenchanted" with the Country Music Assn., or that the organization of ACE is an endeavor on the part of the artists to break away from the CMA. It called this "absolutely untrue and unfounded."

It noted that the aim is to establish a clearer order of the status of the artists and the CMA, and to become more active in the organization's affairs.

"Since its inception and subsequent formation," the statement reads, "ACE has received the unqualified cooperation of the staff of CMA, and of the individual directors and officers."

It also states that country music awards should be limited to those persons who consider themselves as country music artists.

Outspoken in some regards, the statement says that ACE has received the unqualified cooperation of the staff of the CMA, and of the individual directors and officers. Membership is broken down into 15 categories. On the matter of lack of representation, CMA board makeup goes this way. Each of the 15 categories elects its own two representatives on the board. In the case of the artists, there are actually four board members, more than two, in that each director in the songwriter category also is an artist. This has been the case historically.

The entire focus of CMA since its inception has been on the artist. The entire structure of the organization is geared in that direction. The size of the board has been enlarged repeatedly over the years to promote the sale of the artists records, by bringing in distributors, by including management and bookers, by including the trade press, by having categories for record companies, publishers, booking, promoting, right organizations, etc.

Historically, the CMA thrust has been toward the artist. In its early days, shows were put on by the organization to further artist's interests to create an interest in country music performers, and meetings were carried on as far as I can tell nationalize and internationalize the artists.

In seeking a "further voice" in CMA by having more officers named, most members of the new organization were unaware that an officer of CMA (they are named by the board of directors) does not have a vote. Only the elected board members can make a policy decision.

The ACE group specifically mentions names of Jan Howard, Janie and Porter Wagoner. The special committee established by ACE to look into its activities and determine its membership would consist of George Morgan, Janie and Johnny Paycheck, Tommy Wynette and Dolly Parton.

Members would be restricted to those artists who make their living as country music entertainers. Decisions would have to be made on all artists who seek membership. There would be a $25 membership fee.

The attorney for the artists, Jack Norman Jr., admits the artists may have been apathetic in the past. A check has not been made to see if this is so. It traditionally has been among the weakest of categories, and some artists have not been invited to serve on the board.

It also was pointed out that "traditional" country music of the past entertainers such as Jimmie Rodgers, the "father of country music," who was basically a blues singer and used the guitar as a tool, and Bob Willies, the "King of Western Swing," who also used horns, drums and a like. Both are enshrined in the Country Music Hall of Fame.

Some of the artists who signed the original petition were heavy into the pop field at some time during their careers. These include Bob Luman, Johnny Paycheck, Milt Stewart, Conway Twitty, Brenda Lee and others. They made the very successful transition to country.

There also has been some concern voiced over the number of disk jockeys in the field who are playing records over the air. Many of them have rock backgrounds.

Many of these stations now program, along with the traditional artists, the so-called Cosmic Cowboys or Outlaws, and such country-rock or country-pop groups as John Denver, Poco, Paul Young, Lightfoot, Miss Junior-John, and more. By the same token, more MOR stations are programming country artists, along with the FM outlets.

The CMA board will be meeting to Friday to select new members for the coming year.

CRAKER AWARD--RCA's Chet Atkins surprised performing Floyd Cramer on his 15th anniversary with the label by giving him a metronome on stage at the Festival of Music taking place at the Grand Ole Opry House.

JUDGE RULES WITH GUSTO

Col Fails To Delay 'Silver Fox' Album

NASHVILLE--Federal Judge L. Claire Morton has refused to issue a temporary restraining order that would have prevented further distribution of a Charlie Rich album by Gusto Records titled "The Silver Fox."

Although the album title is as the source of the suit, there are other factors involved.

The Gusto Album is a collection of classic masters purchased some years ago from Sam Phillips by Shelby Singleton. The latter has been leasing these masters to at least one company, and Gusto has released a series of three of the LPs. In its most recent action, CBS sought an immediate restraining order, and separately seeks $1 million in damages contending that Gusto is conveying the impression to consumers that this is new product.

Attorney Grant Smith, representing Gusto, presented to Judge Morton a statement showing that not only was CBS aware of the album in advance, but actually pressed and manufactured the album cover at a cost of $21,000. Smith showed that the statement to the court, contending that this signified acceptance of the album.

Smith further contends that the name "Silver Fox" actually belongs to Shelby Singleton, who used it extensively in the past prior to its application to Rich.

A further hearing was set allowing CBS time to present more information to the court. Also, Gusto was given 20 days in which to file an additional answer in support to the other charges made by CBS in regard to damages.

Durdy Starting A Barrel Label

NASHVILLE--Formation of Barrel Records and Tapes has been announced here by Matt Dura, a Michigan auto dealer, and owner of Dura Productions, based here.

All company operations now will be handled by the songwriting team of Sonny Ledet and Murry Kellum, who also will direct adver- tisements. Don Howser will handle national promotion, and independent distributors of the label's albums now are being drawn up.

Two artists currently are under contract: PatMcKinney, formerly of Epic and Mega, and Mike Yager, formerly of Shirley-King.

Leled said Dura will not be a custom label, but would be expanding its roster with new talent.

PRIDE IN PRIDE--Pride watches his husband, Charles Pride, blow out the candle on his cake, presented by RCA along with a regional Silver Reel Award for outstanding contributions made to the overall success of the West Central Sales Region.

Monument's Charlie McCoy gathers some of Nashville's finest musicians for the first American session of French artist Edith Mitchell (Barclay). Top row, left to right: John Fernandez, Eddie Mitchell, McCoy. Bottom row: Kenneth Butey, Paul Scala, Wayne Moss, Billy Sandberg, Reggie Young, and David Byrd.
LARRY STEELE

"DAYLIGHT LOSING TIME"
#AS-004

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Exclusive Booking
Air Stream Promotions
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Fountain, Colo. 80817
Phone (303) 382-7574

P.O. BOX 1262
NASHVILLE, TENN. 37202
(615) 327-3771

THIS WEEK:
#69 CASH BOX COUNTRY TOP 75
#98 BILLBOARD HOT COUNTRY SINGLES

www.americanradiohistory.com
**Billboard Hot Country Singles**

**Week Ending 11/23/74**

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<td>DUKE OF HARD - Gary Green</td>
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<td>I'M THIRSTY - Gary Green</td>
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<td>WELCOME TO THE SUNSHINE - Gary Green</td>
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<td>GOODBYE - Gary Green</td>
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**Angel In An Apron**

Durwood Haddock on CAPRICE RECORDS

Novello 23rd, 1974

Exclusively on CAPRICE RECORDS

“Angel In An Apron”

CA 2004

Produced by: Bob Millipas
Tune in to Bill's latest hit single. All indications point to it being his biggest to date. Thanks to the DJ's, I hear it . . .

"Every time I turn the radio on"

MCA #40304

Published by: STALLION MUSIC
Exclusively on:
MCA RECORDS
Jerry Lee Lewis Opens
An Office In Music City

NASHVILLE—After having confined his operations to Memphis through most of his career, Jerry Lee Lewis has opened an office here while retaining corporate headquarters in Memphis.

Robert Porter has been named to serve in the office, named the Jerry Lee Lewis of the two cities. While Budd Phillips and Cecil Harrelson will continue to run the operation in Memphis, the branch here is headed by Earl E. Owens, who also coordinates his business.

Owens' public relations firm, Owens-Fair & Assoc., has been retained to handle the fence of the expanded operation, under the supervision of Bill Littleton, president of the firm. Holman Communications will work out of here, running field promotions, a post he once held with the James Brown organization.

Owens has withdrawn (along with Lewis) from the Nova Agency, which has handled his bookings. Before forming his own company, he spent considerable time with Buddy Lee Attractions.

Lewis has had a complex of offices in Memphis for the past 15 years.

17-Member Trust Spreads Gospel Throughout the U.S.

MOBILE, Ala.—A group of traveling ministers known as Trust in touring the nation, a 17-member unit headquartered here and performing daily in churches.

Said to be the only group of its kind, it has in its 42-month history presented more than 1,500 concerts in churches, college campuses and conventions, reaching more than three million people, who have covered 300,000 miles. It has performed in every major U.S. city.

Gentry, Winner of Nat'l. Quartet Talent Contest

NASHVILLE—The Gentry, a group from Oklahoma City, was declared the winner in the National Quartet Talent Contest here in October.

First runner-up was The Brunsvangers from Croswell, Tenn. They were followed by Susan Gale, Grand Blanc, Mich.; The Persuaders, Oak- town, Ind.; The Kent Family, Hazelhurst, Ga.; and Tim and Monica, of Nashville. Other finalists were the Gail-Walker Singers of Perry, Fla.; The Proclamations, of Grantville, S.C.; The Subbes Famil-

Cash, Jody Morgan, and John Williams.

Brand X Records, a novelty label based in Nashville, has leased the Don McGhee master of "Bernard the Mule" from Multi-Media Records (a subsidiary of RCA). McGhee has distributed the song through the company, and Don Williams.

The Hagens are picking up heavily on television appearances for both the show and the film. They have performed on the "ED Sullivan Show," "The Dinah Shore Show," and "The Ed Sullivan Show." Their recording of "I Love You in Your Church," has been released by the veteran artist. Bob Luman will headline at the Country Music Festival in Nashville.

Joe Brock, who is represented by Jennings Associates, has been placed on the roster by Bob Gurney, the division manager, and Dick ]).. The firm also has set five package shows, consisting of Jo Ann and Gus Thomas, the Blaylock Brothers, the Cloups, and Dick Curless. The... (of) the act of Woodpenn and Taylor, after finishing second at the annual country music club, moved to the Hall of Fame Motor Inn for one week, and are now the fifth attraction in the calendar.

When Johnny Nace invited Del both Brown to join his National band, he hired her as a vocalist. Then he discovered she played fiddle and piano, and now does all on the show. She has been given the new title of Miss Donna Fargo, 400-2000.

Greatest Hits Vol. II (Columbia).

Have you had your fill of singing in the Kitchen with Barry and The Family, Inc. (Mercury).

Highway Head South (Patterson, Mercury).

Living Proof (Hank Williams, Jr., 1971).

Stars and Stripes Forever (Little Girl Dirt Band, Sugar Hill 2144).

Countrify (Capitol).

The Program also included Charlie McCoy, Florida Keys, Karen Wheeler and Teresa Brewer.

The Jimmie Rodgers program offers a glimpse of the many country artists who have headlined at the Country Music Festival in Nashville.

United Photographers

Russell Register—Well rounded Johnny Russell performing for Music Operators of America convention at the Conrad Hilton in Chicago. The program also included Charlie McCoy, Florida Keys, Karen Wheeler and Teresa Brewer.

Headquartered here, Trust is directed by Roy Eldredge, and each member provided a talent of their own. The group's repertoire includes many of the top names in country and western music, and they have performed before audiences in over 100 countries around the world.

Gentry's first album, "Trust in Music," was released in 1972, and they have since recorded several more albums. Their music has been featured in various television shows and movies, and they have appeared as guest artists on numerous radio and television programs.

Their success has been attributed to their ability to connect with audiences through their down-to-earth personalities and their love for music. They have been praised for their harmonies and their ability to perform a variety of styles, from traditional country to contemporary pop.

Gentry's music has inspired many fans, and their influence extends beyond the music industry. They have been involved in various charitable organizations and have used their platform to raise awareness for important causes.

Although Gentry has faced challenges and changes over the years, they have remained committed to their craft and to their fans. Their passion for music and their dedication to their community have made them a beloved figure in the country music world.
Hits Speak for Themselves!

AIN'T SHE SOMETHIN' ELSE

Eddy Raven

KJZZ - Phoenix
KLAK - Denver
KLMT - Ft. Dodge
KOJO - Omaha
WAXX - Eau Claire
KSON - Des Moines
KCVN - Kansas City
KCMO - Kansas City
KFDO - Wichita
KSEQ - St. Joseph
WHO - Des Moines
KVOO - Tulsa
KIXX - Houston
KNUZ - Houston
KJTN - San Antonio
KBUE - Austin
KXYR - Pt. Arthur
WTOD - Toledo
WOCY - Detroit
WJJO - Chicago
WXCL - Peoria
WMAD - Madison
WONE - Dayton
WANN - Columbus
WTUS - Louisville
WEET - Richmond
WTRV - Richmond
WSCC - Roanoke
WMCN - Norfolk
WISZ - Glenn Burnie
WTID - Newport News
WPIK - Alexandria
WRPOC - Baltimore
WPLI - Atlanta
WJAJ - Albany
WAME - Charlotte
WGBG - Greensboro
WBAM - Montgomery

KXLR - Li
WXK - Ki
WAEMU - N
WENO - Y
WXOK - M
WQYK - W
WUJ - W
WWO - Orlando
WHK - Cleveland
WSLR - Akron
WEK - Hartford
WWOL - Buffalo
WWAY - Wheeling
WKJI - Pittsburgh
WRCP - Philadelphia
WMNI - Mobile
KSPD - Spokane
K SPR - Portland
KPRB - Redmond
KGBA - Salem
KBEW - Bellingham
KSYN - Billings

KWMX - Ft. Dodge
KXLO - Eau Claire
KSEQ - St. Joseph
KBUE - Ft. Worth
KVDO - Tulsa
KIXX - Houston
KHEY - El Paso
KXYR - San Antonio
KBBU - San Antonio
KVET - Austin
KWK - Norman
KROC - Shreveport
KXCL - New Orleans
WMAD - Madison
WONE - Dayton
WANN - Columbus
WTUS - Louisville
WEET - Richmond
WTRV - Richmond
WSCC - Roanoke
WMCN - Norfolk
WISZ - Glenn Burnie
WTID - Newport News
WPIK - Alexandria
WRPOC - Baltimore
WPLI - Atlanta
WJAJ - Albany
WAME - Charlotte
WGBG - Greensboro
WBAM - Montgomery

B J

This is the strongest initial reaction we've ever had on one of Eddy's records. It looks like we're gonna break him wide open on this one!

B J

They've been covered!

Tom

Tom -- I've gone out on a limb with Jerry's record. All branches are loaded. Cover me with play!

B J.

Come down out of your tree, the records already a hit!

Even I could sell it now!

B J.

11/8/74

Billboard 87*
New York—Pioneer Electronics will not be intimidating by complaints of unfair methods of competition by its U.S. competitors, and D.C. dealers, which have triggered an investigation into its operations by the U.S. Trade Commission, according to Bernie Mitchell, president of U.S. Pioneer.

Mitchell says in a development as a form of "blackmail" on the part of the plaintiffs, Audio Warehouse Sales and Dave's 27 Hi-Fi Stereo Center Corp. of Washington, and Plaza Audio Video, Inc., Hyattsville, Md., that "Is this an indication that we are trying to restrain trade?"

Mitchell says he holds that Pioneer will be banned from selling its products in this country if and when the Trade Commission complaint is not completed. "What will happen is that a lot of money and will be spent by both sides, and the whole process could be a more realistic approach to the problem," he argues.

A key issue in the suit is determining whether or not a similar investigation is pending, not only as a normal business dispute, but also as a way to solve the problem that should be through hard-nosed face-to-face negotiations.

(Continued on page 60)

TAPE PRODUCTS & EQUIPMENT

Abitolbou's Internametics Goes Into Overseas Marts

BY ELOI TEGEL

LOS ANGELES—Internametics Corp., a manufacturer of blank tape products and tape manufac- turers equipment, has announced last year, has begun selling its products domestically and overseas.

The firm, formed by Georges Abitolbou, a cofounder of Audio Magnetics, who left Audio last year, manufactures and sells cassette, quarter-inch and 5-track tape to industrial users and fully packaged cassette and 5-track tape for sale at retail.

The company's concentration will be at the international market, says Abitolbou, a former senior vice president for manufactured goods, engineering and research at Audio Magnetics.

Abitolbou, with a new base of 12,000 square foot facility designed to produce finished blank tapes and tape manufacturing equipment, says he likes his 12,000 square foot facility designed to produce finished blank tapes and tape manufacturing equipment. Abitolbou, who was the head of each of the equipment, has sold a complete power line and 5-inch display to the Mexican and Australian firms who are planning to enter the tape manufac- turing field.

He will also design complete tape manufacturing plans for companies who are interested in this "an underwriting" to get the tape field.

Abitolbou's equipment runs in the $100,000 to $150,000 range or $40,000 to $50,000 for a 12-inch slitter.

In the blank tape field, Internametics is selling small orders to duplicators and assemblers of cas- settes and in-cassette duplicators.

(Continued on page 60)

U.S. Tariff Group Eyes Pioneer Prices

(Continued from page 3)

months, and completes investigations customarily run to the year or 18 months, Commission spokesmen say.

Audio Warehouse has a retail discount stores and a discount mail-order house in the District, and sells to retailers throughout the country. Douglas TV has two retail discount stores in D.C., and Plaza Audio has one retail store in Hyattsville, Md. Nearby Maryland and Virginia are both Fair Trade states, where dealers in Pioneer products bitterly resent the neighboring discounters in the District.

The joint complaint of the discount dealers alleges that U.S. Pioneer has used unfair tactics to main- tain resale prices of its products, and has continued to sell to the discount dealers in the District of Columbia.

Complainants say the U.S. Pio- neron won't sell franchise agreements to resellers unless the dealers sign a "fair trade agreement," even when he is located in a free trade jurisdic- tion, where such agreements are not legal. The complaint charges Pio- neron with attempting to further fix prices, including the discount prices on the Pio- neron fair-traded Hi-Fi products.

Audio Warehouse claims that Pioneron's November 1973 suit of their franchise was partly in retaliation for testimony against the electronics firm by an Audio vice president in a New Jersey civil suit. The complaint lists several successful decisions for discounters and mail-order discount houses in U.S. District Courts, but acknowledges a decision favoring Pioneer in a N.J. State court. The victory was allegedly publicized by Pioneer in an attempt to undermine other New Jersey dealers.

The complaint says the Japanese parent, Hitachi, is, has known about and approved the tactics of U.S. Pioneer Electronics, which has exclusive

(Continued on page 73)

CAR STEREO

Bill Passage Perils In-Dash Autosound Mart, Flacks Says

By ANNE DUSTON

DAVANT—The in-dash car stereo market will dis- appear if the all-channel radio bill proposed by the House (R-918) passes, Paul Flacks, president of the three-store Ohio Auto Sound, Inc., predicts.

"The whole industry is asleep if they haven't comprehended the potential of this problem, and will be helpless against it" Flacks says.

The Senate has a bill that would give the FCC authority to demand both AM-FM reception on all radios, while the pending House bill limits it to radio only (Radio Bill, Oct. 26). It the effect will be to deviate a monopoly for auto manufacturers, while dissipating the entire aftermarket in car radios and tape players sold by the mass merchanti- as well as the independent retailer, and for whom

the car radio is the number one profit item." Flacks insists.

"The problem extends to the manufacturer as well, since most of the car radios are produced by the au- tomobile companies for their own autos. Most manufacturers will lose interest in making them." Flacks points out that retailers will be able to push complete entertainment packages of AM-FM/AM-FM-8-track or CS-8 record players for customers who are a story wish- ing to step up from "If they already have FM, and not even necessarily FM-stereo, where will the cus- tomers?"

The reasons for which the legislation was proposed no longer exist, Flacks contends, since FM capability is

(Continued on page 39)

Radio Shack Picks Up RCA's Dealers

By RADCUT JOE

NEW YORK—Radio Shack's as- sociated dealer program has picked up a number of RCA dealers, ac- cording to Robert Lynch, vice presi- dent, dealer division, Radio Shack. The dealerships have been up for grabs since last June, and by this year that it was phasing out its involvement in the home audio equipment business. The new dealers will emerge through the association program by the associated dealer program for between 200 and 250 dealers, a deal of manufacturer support for the pro- 

(Continued on page 59)

Retailing Spotlight

By RAY BRACK

This monthly column highlights how aggressive merchandisers large and small are or by tactics and pricing and promoting lines and mod- els in audio hardware and blank tape across the country.

MEET 'Q' IN ST. LOUIS: Pro- grressive retailers are of the growing conviction that getting 4-channel sound sound across to the consumer is a show-and-tell process. This can be a tedious one-on-one process unless, like Tipton of St. Louis did Oct. 31-

November 3—go to St. Louis to get an extraordinary promotional event. With the cooperation of a store so lead audio manufacturers and wholesalers, Tipton mounted a massive "Sight & Sound Show" at a spacious, accessi- ble gathering place called Brownson Center. From 10 a.m. to 9 p.m. during the public could fire quad questions at factory experts like Bernie Bernstein and Dave

Mascal from Sansui, Jeff Martini of Pioneer, Larry Wynn from Linear, Dick Sheldon of EPI, Dick Martin of BSR and Logan Young of Venturi (who talked up the company's new formula series speakers).

A highlight of the consumer show was Pioneer's "Multi-Media Show," a documentary of the development of the four stereo systems on four screens and utilizing (naturally) quad sound. The presentation was accompanied by slides of the show and imitated large crowds. Other featured merchandise in the show included tape decks, tape receivers and television, but it was the "Q" exposure quadrant that there is no underwriter's

All in all, Tipton mounted a smoothly-handled promotion, including artful, page-dominating ads in the Post-Dispatch. Show-priced items included a $65 quad system made up of a Sansui QFX/S500 re-ceiver (billed as the best-selling re-ceiver model in the world), Garrard 42M turntable and Linear "Name Game" speakers. The JVC ED1240 8-track record/play-back dock was offered at $99, and the Akai CS- 10 5-track tape recorder was docked for $178 during the show.

HEAD TO HEAD: The big- 

(Continued on page 60)
RCA sales manager Ken Gelbel, flanked by Billboard consumer electronics sales manager Ron Willman, left, new Midwest rep Bill Kanzer.

LEAR JET’s Don Kingsborough, with Myrna Selby, Midstates Corp., Indianapolis.

PIONEER’s Steve Solet, left, and D.W. Turner, Delco Electronics, GM.

APAA exec director Julian Morris and members’ consumer protection seal.

APAA SPOTLIGHT:
Car Stereo Manufacturers
In Action At Chicago Expo

Billboard photos by Stephen Traiman

AUTOMATIC RADIO’s Pete Morahan, left, with John Sullivan and Joe Garten of B.F. Goodrich, Dayton, and AR’s Ed Housman.

CLARION’s Clark Yamazaki, left, welcomes Jerry Marino, J&J Marketing, Costa Mesa, Calif., to Chi reception.

AIKO president Irving Kryss, left, with Bill Pessin, Travel Music, Los Angeles.

JENSEN SOUND ad manager Chuck Wendt is flanked by Manny Charach, left, and son Jeff of Manny Charach Assoc., Detroit rep firm.

MOTOROLA “pitchman” did fine job of turning crowds on to firm’s new line of in-the-dash car entertainment centers for 1975.

AFCO exec veep Al Gross is flanked by Stan Cohen, Central Music Distributing, Denver, left, and John Coyle, Apple Enterprises, San Francisco.

XTAL president Reggie Williams, right, with Bernard Horowitz, Audio Plus, Wantagh, N.Y., and Donna Young, X-movie queen and “Miss XTAL”

J.I.L. sales veep Al Kovac, left, shows new AM/FM/MPX 8-track CB unit to Doug Harder, JTW Wisconsin-Illinois, Ripon, Wisc.
Glenburn Booming In U.S. Mart

WALDWICK, N.J.—The Glenburn Corp. has moved its sales and merchandiser operation from Franklin Lakes, N.J., to a new 50,000-sq.-ft. operation here.

The move, according to Karl Jacobs, general manager of Glenburn's operations in the U.S., was prompted by the firm's increasing sales nationally, and comes in the wake of major cutbacks at the company's parent firm in England (Billboard, Nov. 9).

Of the cutbacks at the parent company which closed three plants and threw and estimated 1,500 people out of jobs, Glenburn's president, William McDaid, has said it was a consolidation designed to give his company an opportunity to initiate important cost savings in manufacturing procedures.

McDaid further discloses that the East Kilbride, Scotland, factory, to which Glenburn shifted operations following closure of the English plants, was already turning out FM tuners in record numbers.

He also points out that the Scottish plant is three times the size of the English plant and is capable of handling three additional production lines.

Stating that the U.S. division's move to larger headquarters, McDaid says it is an indication of his company's continuing growth in the consumer record changer market.

Among the new products to come out of the new quarters are an automatic turntable featuring top-of-the-line platter, and another featuring the widest possible umbrella spindle to eliminate double record drops, hang-ups or slantings. Both units will go on display at the January Consumer Electronics Show (CES) in Chicago, along with other products in the line.

The unit with the top-of-the-line platter is model 2175 which has an S-shaped tone arm. A slide-in cartridge adaptor facilitates cartridge change in this $145.95 unit. Other features include four-pole-motor, adjustable anti-skate control, stylus pressure control with indicator, inter-changeable automatic and manual play spindles, and lightweight, low-resistance aluminum tone arm engineered for optimum tracking.

This unit is being shipped with walnut-grained base, as well as Shure M75E magnetic cartridge and optional diamond needle.

The Glenburn model S31 features the wide umbrela spindle as well as many of the features of the 2175. It is priced at $160.

FM Radio Bill Stirs Controversy

Continued from page 57

available in the aftermarket at competitive prices, and through a multitude of installation shops. The cost of buying OEM is highly inflated, he indicates, but the consumer is unaware of this generally, and will bend to pressure from the car dealer.

Flacks also pointed out that retailers who advertise car units on FM will no longer do this, thus radio stations are cutting their own threats, as well as not supporting local business.

Al Kovac, vice-president, sales, J.J. Carrs City, Calif., disagrees, calling the legislation "a boon to the industry. The consumer won't stand for window-sticker prices, and will discover that he can save 35-40 percent by buying through a car dealer retailer. I don't believe the aftermarket will disappear. He notes that the used car aftermarket is larger than ever, and a prime source of sales.

Teena Corp., national service manager Ken Rosenbort focuses a more aggressive distributor and retailer sale effort if the legislation is passed.

Representing the Audio Division of the Consumer Electronics Group, Jack Wayman, staff vice-president of EIA, in testimony opposing the bill before the Subcommittee on Communications and Power, House Committee on Interstate and Foreign Commerce, claimed that the legislation "is unnecessary, it is violative of the basic American right of freedom of choice, and above all, it is anti-consumer in forcing people to pay for something they may not want or may not be able to use."

The legislation, Wayman notes, will seriously injure the aftermarket radio industry, at least that portion of the industry that specializes in the manufacture of FM tuners for addition to an automobile radio system. Further, Wayman warns that the legislation as written could also require that an AM tuner be included at added cost to the consumer in the four million compact and component phonograph systems, tape equipment and three-way combinations that are now sold annually with an FM tuner only.

Other products in the Glenburn line to be shown at the January CES include the 2155A Quad automatic turntable featuring complete CD 4 playback capability. It comes with an Audio Technica AT-125 magnetic cartridge and Shibata diamond stylus, and carries a suggested street price of $142.35. It is fully compatible with conventional stereo records.

Radio Shack

Continued from page 57

franchise into a viable operation, he can apply for a regular dealership if he so desires.

Meanwhile, Radio Shack opened new regular dealerships in 12 states during October. The new shops bring the chain of regular dealerships to more than 2,000 and are located in New Orleans, Portland, Ore.; Miami, Altamonte Springs, Sarasota, and Naples, Fla.; Spokane, Wash.; Arcadia, Los Angeles; Culver City, Hollywood and Montebello, Calif.; Ogden, Utah; North; Edison, N.J.; and Philadelphia, Pa.; Glastonbury, Conn.; Latium, N.Y.; Charleston, S.C.; and San Antonio, Tex.

Meanwhile, Tandy Magazines, the blank tape division of Radio Shack, has no immediate intention of selling its products to retailers other than Radio Shack dealers and authorized sales centers. According to John Carney, general manager, Tandy Magazines, "such a move would be contrary to corporate plans."

Tandy Magazines has three products in its line. Supertape is the top of the line product; Concertape, the budget line and Realistic, a mid-price brand. It has been inadverently repotted (Billboard, Oct. 15) that Realistic was the budget line and Concertape, the mid-price product.

Koss 'Q' Headphone Hits November Mart

MILLWAUKEE—The new Phase 2 + Quad headphone, introduced by Koss Corporation at the New York HiFi Show Oct. 1, will be available for the Christmas buying season, in late November.

The Phase 2 + 2 is the 4-channel version of the Phase 2 stereo headphone introduced at the June CES, and features controls in a separate, handheld programmer box. The unit lists at $145.
for the FT433M cassette recording deck at $179.95, the FT867 8-track player-AM/FM stereo at $139.95 and FT610 8-track player 45s at $99.95. Sony also offers the assurance of a slide-out mounting bracket.

**PROMO POTPOURRI:** Tokyo Shapiro, which bills itself as "Cleveland's best vinyl audio dealer," recently bought $10,000 in inventory from the defunct Soundown outlet and put it on the block in a two-day sale. Among the bargains: Utah, El and Speedo audio cassettes at $27.49; JVC R358 cassette players for $43; TEAC 210 cassette players for $99; Craig 320 auto-8-track players for $72.90; Panasonic 4-channel SA-500X receiver for $179.72; SNE 841 in-dash AM/FM/8-track for $67; Lear Jet A-6-8-track players for $39.

Also in Cleveland last month, the company that used free hot dogs and soft drinks and a $25 package price to lure potential buyers. That package included a 35-watt Midea receiver, SRI speakers and BSR 310 deluxe turntable. At $54, it offered a quad package consisting of Fisher 474 receiver. EPI Micro over cassettes and BSR 260 turntable. Notably, the retailer gave "Q" as much display space as TV in its print ads.

Craig's seminar, "the 3-stone Steinberg's appliance chain gave 4-channel sound prominence in a big October sale by offering a quad package for $197. Buyers could select from Pioneer, Sansui, Fisher, Marantz, General, Dual, Atco, KLM and BSR components.

At Halloween, Olson in Cincinnati offered a "price cut" package, which included an 8-track under-dash car stereo for $199.95. Price cuts also were added to the Fisher's tape-8, TA-54, 45s; all TA-54, 45s; TA-55, 80-mits. For $159.

Veterans' Day was celebrated by Stereo Warehouse in New York with a "25% off" sale, listing Fisher's 404 4-channel receiver for $1,495 and the Rotel 600 quad/stereo receiver for $129.

**SAXITONE TAPE SALES**

SAXITONE TAPE SALES

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**REP KAP**

Vereos Bus HiFi Tour

MOSCOW—Not to be outdone by the touring Institute of High Fidelity 4-channel display in the United States, a new Western Europe tour is being planned by Audio Classics of London, a company that specializes in high-end audio equipment.

**NEW AIR-FIRM InterMagnetics Goes Intl.**

- Continued from page 57

BBH in Beverly Hills, which bought full load 8-tracks for a Swiss company. The firm plans selling 8-track tape to record companies as well as a second expansion of his branch. Because he is manufacturing leader for cassettes and selling them to two stores in the Tokyo and Webster, both local firms. Abtobull, in tape field since 1962 who distributes InterMagnetics, believes his company is two years ahead in terms of pacing and financing than where Audio was after its initial six months.

Abtobull emphasizes that he's not interested in competing against Audio Magnetics, citing his equipment business and export arms as taking a different direction. "There are several areas of the world that are just now exploding for tape and one of them is the Orient and South America, the Middle East and Africa." Equipment manufacturer and Wharfedale says he has seen profit in the $29 to $29 range. This trend started around the fall.

Abtobull says the export business is all cash 40 percent down before the goods go on and the remainder once the merchandise is on the boat.

In addition to designing equipment for importers, Abtobull will sell service for his machinery. This could mean he will have to travel to South Africa, the Orient, it does such work, or it's strictly for the equipment or trouble it might be left to the importer to handle. He would work instead of being one of his hand-packed models.

He also speaks of joint ventures overseas to make the product for four months to build a coating or sliding line. InterMagnetics' plants overseas are set up to make the 8-tracks cheaper than others because of the country's low overhead at this juncture.

Abtobull's equipment was purchased last April from Magnavox, a large company that produces home appliances. Abtobull went to the factory, saw the entire package, had the bank check for all the machinery, hired two former employees to come to California and had the whole works trucked west.

He found a former Audio employee who was unemployed and hired him to head up the machine shop. He found his Santa Monica headquarters in the company Audio Cassettes Corp., with the name recently changed. A few days later, the title of president, is Yayim Shappir, in-"balling in buying and selling.

**TAPE Duplicator**

**Zenith Facility In Name Change**

CHICAGO—The audio and TV cabinet-making facility of Zenith Radio Corp., has been renamed Zenith Electronics Corp. of Indiana, Charles S. Hudson, operations manager.

Formerly known as L. Berman & Co., the Evansville, Ind., plant was bought in 1970, and an additional line was added in 1973 with the acquisition of the former Louis Allis plant.

The firm produces television console cabinets, stereo and console cabinets and Alfergo speaker enclosures.

Mini Auto Speakers For Utah Electronics

HUNTINGTON, Ind.—Wedge-shaped mini stereo speakers that attach to all types of tape surface with hook-and-pole fittings, have been introduced by Utah Electronics.

The 6 X 3-inch enclosures, made from acoustic fiberboard and covered in black U.S. Naugahyde, comes in a kit with two speakers, fasteners, and complete instructions for mounting.
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GRC 2042
Lunch With the Editors Of Billboard

Atlantic's Ahmet Ertegun

Ahmet Ertegun, chairman of the board and chief executive officer of Atlantic Records, is known as a man on the move. He is always on the scene where the musical action is developing: London, Los Angeles, points south.

In this interview with Billboard editors in New York, he discusses the changing patterns of music domestically and internationally. Participants in the luncheon include: Is Horowitz, Jim Melanson, Robert Sobel, Elliot Tiegol, Steve Traiman and Lee Zhitro.

On the Idea Of Merging Atlantic & Asylum

"It looks like it is not going to happen right now because there were many complications that were technical and for the time being we have dropped the idea."

Why was the idea even proposed?

"David Geffen and I are very good friends and we work very well together and that's how Asylum was formed. And Asylum was very successful as a part of Atlantic and when Jac Holzman went higher up within the corporate structure of Warner Communications, I think it was a very wise decision to get David to run Elektra and we took Asylum out of Atlantic and put it with Elektra."

"At a certain point David felt, and I agreed with him, that there were a lot of things we could do the same way we did before when Asylum was being distributed by Atlantic and we thought we'd merge the labels and save a lot of money. We'd get rid of a lot of expenses which were duplicated within both companies and that was the main thing."

"Also, David wanted to remain in California and it would cost a lot of money to move the Elektra organization all to California."

"This was something we thought would be a simple thing to do and we would carry on most of the functions from New York. But too many difficulties arose on how we would combine promotion and marketing, and just the idea of putting the bookkeeping together and reconciling the way they were doing it and the way we were doing it."

"So it was too difficult and it wasn't worth it and we were also worried that one of the labels would change its image."

In America, Ertegun feels "the focus has shifted from California to the Southwest and the South and there is an incredible amount of very talented and natural players there. More and more records are breaking in the South, especially the Southeast."

On Taking On New Labels For Distribution

"We don't distribute other labels and we don't intend to because then we would fall into some of the same traps that we were in before. If we took on outside labels for distribution, it would mean we would have to give them a fair shot and we would have to give them as much effort as we give to our own product and it would take away from the power we now have to promote and distribute our own records."

On Reaction To the Rise In Cost Of Singles

"At this point in time everything has gone up so much that the public is not really aware that record prices have gone up very much because they haven't gone up like our costs have gone up."

On Moving Into Ownership Of Retail Outlets

"I don't see it happening. We are in the business of manufacturing and marketing records and our distribution setup is really an arm of that and we don't think of it as a separate business. That is why we don't take on different lines. We think of it as an extension of the record company."

On Listening To Music In Quadraphonic

"What I thought was wrong with stereo initially was that it gave an option to the buyer to remix the record. Quad doubles that option. You go to someone's house and you listen to a record and it doesn't sound like the record because they might have one side playing with highs and one side with lows depending on where you sit in the room. I objected to the option to change an artistic work. Now while quad doubles that option, it still gives you a much fuller experience when you listen to it properly and I think eventually everybody will. If the economy was good, I think we would be going into a quad situation."

On Black Executives

For a company that has been so identified with black music, what percentage of your executives are black?

"On the executive level I would say we have

'Right now Britain is the main source of new rock talent. In America the focus has shifted from California to the Southwest and South.'

'Entertainment which is inexpensive and can be used over and over again, such as a record, has become a part of people's lives today and they will not do without it very easily.'

"Much more publicity was given to it than we anticipated because we thought it would be just a small in house change. And then we thought that the artists might start worrying about what was happening to the label they recorded for, so we decided to leave it alone for the time being, although it is within the realm of possibility that some sort of combination could be done again in the future."

Where the Label Finds Its Rock Talent

"I think right now Britain is the main source of new rock talent. There seems to be a great interest among young people to stick together when they've formed a group."

because they might have one side playing with highs and one side with lows depending on where you sit in the room. I objected to the option to change an artistic work. Now while quad doubles that option, it still gives you a much fuller experience when you listen to it properly and I think eventually everybody will. If the economy was good, I think we would be going into a quad situation."

On Black Executives

For a company that has been so identified with black music, what percentage of your executives are black?

"On the executive level I would say we have
around 35 to 40 percent. And it’s been that way for some time.”

Why do companies hire blacks to head up national R&B promotion?

“I suppose there is no reason for it other than the fact that they probably know the music better and they can get to know the disk jockeys in a more intimate way than the average person.”

But doesn’t it really make the job easier for a black to communicate with a black?

“I think that depends on the person. Probably some black people prefer to talk to a black person. Actually, there are some who prefer to talk to a white person. Actually, there are some white jockeys who prefer to talk to a black promotion man. I don’t think it is a matter of skin color although it is a matter of some people’s lives today and they will not do it without it very easily.”

On the Healthy State of the Record Industry As Contrasted With Other Fields

“One thing seems to be true and that is that entertainment is a staple and we can’t think of it as a luxury anymore. I think it is a staple just as much as food and shelter is for people in time of hardship. Entertainment which is inexpensive and can be used over and over again, such as a record, has become a part of people’s lives today and they will not do without it very easily.”

On the Growing Use Of the Synthesizer Does its growing use disturb you?

“No, because no instrument disturbs me. It’s what’s done with it that is important.”

On Selective Releasing

Are you being more cautious about releasing product because of material shortages?

“I think there is a very good aspect to all of that which is to be more careful about what we release, to think a lot of things that are recorded and don’t deserve to be recorded.”

Why are they then?

“Because a lot of people are taking shots at a lot of different things and managers talk you into doing something for one reason or another. I think it is that so much music is available to the public, including some very important works that you know don’t sell very much. Recording companies are somehow responsible morally to make available to the public all kinds of music.”

“I am planning to record in the next several months a lot of the old musicians of the so-called Chicago school of jazz who are coming along in years and won’t be with us in another 15-20 years.”

“Most of the great New Orleans players are no longer with us and it’s hard to put together a first-rate authentic New Orleans orchestra.”

“I don’t know who will be willing to do this and some of them don’t like to play anymore because they don’t play quite as well as they did in their time. But there are still a lot of great musicians around and a lot of them have never recorded.”

From the original Chicago players there are Art Hodes the piano player, Benny Goodman the great clarinetist and Clarence Hutchence, another great clarinetist who was with the Casa Loma orchestra for years.”

Would you produce your own records?

“Either myself or some expert in the field, but I would want to do a lot of the research to find out who we can find, who is still around, who would be willing to play and the repertoire which is very important. What I would like to make is some records in the original idiom and doing some of the songs of that time in the style of that time. And that requires rehearsals and going back and trying to get into that spirit.”

Do you plan repackaging some of the Modern Jazz Quartet’s albums now that they are no longer around?

“I think so.”

On a Balance Between Jazz and Rock LPs

Will there be more white rock band re leased than jazz groups?

“No I don’t think so. We have a lot of jazz releases. Of course we record contemporary jazz which we can’t only call a work of love. It makes money but it’s not the most lucrative field. But we have always been a jazz company. Through my brother Nesuhi’s awareness we developed people like Ornette Coleman, John Coltrane, the MUD and several others.”

On the International Market

“Our sales have been very good in England despite any economic crisis and I don’t see any decrease in record sales there. And we don’t foresee a sharp decrease throughout the rest of Europe although the whole world, especially Europe, faces an inflationary crisis. I think we intend to intensify our drive to strengthen our companies with local product.”

Do you see any market for your product in the Eastern European areas?

“Do you mean behind the Iron Curtain? Well I know there is a great deal of interest at this point in our music. And I know that Nesuhi is trying very hard to work out means of releasing our records, at least some of our important works.”

To what extent is your product available in Africa?

“It is available everywhere but in limited quantities.”

On His Role With the Company

“The major part of what I do is the acquisition of artists and keeping people happy and looking after the general direction of the careers of the artists. Thank God we have good personal managers to take care of our artists and I don’t have to do very much of that. But sometimes a manager will consult with me whether they should do one thing or another. Producers and along with him there is Arif Mardin and Tommy Dowd and Geoffrey Haslam, a young English producer who produced our last Horace Mann album with me. We’ve also had very good success with Joel Dorn who recently went independent.”

Do you turn down many artists who go on to be big stars elsewhere?

“Do you have about three hours?”

On TV Advertising

How do you view TV advertising for front line product?

“I think it’s been a drag. We’re just feeling our way to see if the economics make sense. We have done some testing and we plan to continue to do so.”

Do you feel radio advertising has lost any of its impact?

“No, but it is still the best form of advertising. It’s a hearing experience which drives a person out of his bed to walk five cold blocks to a record shop at midnight and drop down $5 to buy a record.”
Capital Radio’s Sound To Remain Same; Staffers Cut

LONDON—The sound of Capital Radio will not be affected by the station’s current financial difficulties, according to managing director John Whitney. Although the London commercial station is attempting to make 28 staff redundant—including its full, 14-strong newsroom team—there are apparently no plans to cut back in disk-jockey strength. “There are always alterations in the programming—adaptations, things going in and things coming out—and there always will be,” Whitney said last week, “but it’s true to say that the sound of the station will continue.”

Whitney attributes Capital’s economic troubles, which were widely reported here last week, to the “spiral escalation” of everyday overheads—a situation which could not have been predicted when the station began in October last year. “In every area you examine, there have been substantial rises in costs,” he said. “These sort of spirals have made it very difficult to project effectively.”

The poor state of the economy this year has also cut into the profitability of Capital advertising revenue. “The economy took a rapid fall in January and February, and budgets all the way across the media board have, by the large, been reduced,” said Whitney. Although he reports that Capital’s revenue for October and November is “very nearly on target,” the outlook for 1973 is clouded by the short-term view being taken by advertisers.

The station’s attempt to put 28 news, administrative, engineering and advertising staff out of work has already incurred the employees among the staff. Engineers even went so far as to black out the station in protest last Friday morning for four hours.

At EMI, factory manager Roy Mathews said that the instances of returns had grown slightly over a lengthy period. “The majority of dealers are not taking advantage,” he said. “It’s been difficult to say ‘those returns are factly product and we have found isolated cases of returns being done from new machines.’

A Phonodisc spokesman expressed the same sentiment. “There is a prevailing case that it has to be taken advantage of. Over a period of time we have been making a deliberate selection of all returns. We shall be taking the necessary action against the offender. I don’t think people who make genuine returns have anything to worry about.”

And, sales manager Fred Cantrell commented “there are just a handful of advantageous—there are a very good idea of who they are.

Computer printouts at EMI enable the firm to keep a close watch on each dealer’s turnover, including returns values and the percentage it shows against that turnover. Consecutive top choice, the firm is now in a position to monitor the printouts and pick out the persistent offenders.

CBS, of course, also has a computer program in place to keep a detailed record of returns at its London record plant. The American CFU/VEA/ARM does not mean that the distributors are going to cease up the advantage.

Said CBS sales director Jack Florey: “It’s not the average dealer, but some people are trying to doddle us. We have already developed the exact way in which the paperwork and documentation for returns will be improved. This will help us to identify the culprits.

“We will be looking into ways of identifying those people and dealing with them. After all, if the average return is, say, 15 percent and there are dealers who return 30 percent or more then there has to be something wrong.”

CBS is also using a spot-check system and this will be stepped up on records from retailers who appear to be sending back higher numbers than average. Said Florey: “I rather think it’s more than 10 dealers involved. We have knocked up a provisional list and a lot of dealers are running very high.”

It is clear that in future it will not be easy to return a perfectly good record and claim it as faulty. The chances are that dealers who offend in this way will find the recorded sound of the record is ac- companyed by a polite but firm response.

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Spot-Checks Help Track Faulty-Fake Dealers

All the distributors agreed that the late summer months had seen a sharp rise in the number of returns and in most cases measures of some kind had been taken to combat this. Only Pye insisted that a very large number of retailers were taking advantage.
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John Nathan
International Representative
Canada

Ian's 1st Solo Album Marks Return To Country Roots

TORONTO—With the release of his first solo album, Ian Tyson, once one-half of the duo Ian & Sylvia, has returned to his musical roots, country music. The album, "Of Eons," has been released in Canada by A&M Records of Canada and features Tyson backed by the Great Speckled Bird featuring Sylvia Tyson, this time in more of a supporting vocal role; Red Shea on guitar; Peevee Charles on pedal steel and dobro; Gord Neave on drums; Kim Brandt on bass; Gord Fleming on piano; and Ed Wildman on bass vocals. It is not clear whether the album will pick up immediate distribution in the U.S. or not.

Tyson, who recently completed a one-week stand at Toronto's major country venue, the Horseshoe Tavern, feels that finally the public is starting to accept the new Tyson sound. "We still get requests for material of the material that we used to do as Ian & Sylvia," says Tyson, "but thank goodness that type of audience reaction is really receding and people are beginning to know the Great Speckled Bird and the fact that I'm putting together some new country tunes and not the same old 6/8 down-east stuff."

He attributes much of this new awareness by the public to his weekly exposure in Canada on his own television show, the Ian Tyson Show on the CTV network. On that show he has a chance to introduce some of the top country artists in North America to Canadian audiences as well as perform some of his own new material.

Continues Tyson: "I'm really pleased with the new album and I think that most of the new instrumental directions that I am taking with the Great Speckled Bird are there. I can't wait to get started on the next one."

British Columbia-native Tyson talks constantly of the Texas influence in the music that he is now doing and he has been criticized in the past by a number of nationalistic Canadians who feel he is compromising his American roots. Explains Tyson: "My musical roots are American, and I have never apologized for that and never will apologize for that. That's not to say that I wasn't influenced by W.L. Catter, who's a Canadian, but my roots are to the south and it's a reality. If that's anti-nationalistic, it's too bad. I am an eight-generation BC boy and I'd never live anywhere else but Canada but who am I going to be influenced by up here? I want to go and hear some Texas fiddle because I need the energy input that I get from those people."

He continues: "Like Johnny Rodriguez, much better than perhaps some Canadian country singers. Not because Johnny Rodriguez is from Texas because Rodriguez is a good singer. It's as simple as that. I don't mind telling you that I feel that a lot of harm has been done up here in the last few years and I resent the hell out of some of these guys like Pierre Juneau (chairman of the Canadian Radio-Television Commission) who have taken nationalism a bit too far, I am sure that we wouldn't prosper and on every level if only we'd stop being so protectionist."

In Canada, Tyson has a touring show which often acts as the ideal showcase for a number of this country's better known country acts. His current tour company consists of Ian and Sylvia Tyson; the Great Speckled Bird; Gary Buck and his band; Dick DaRif; Waylon Bold; a rodeo star who has done a few shows with Tyson in the past in an attempt to break into the music business.

Says Tyson: "It's going to be a good strong show and we're going to do the rodeo and fair circuit. All the big rodeos out west are having these really second-rate American acts playing at them who are doing nothing or showing up or showing down. Of course, nobody is too pleased about the situation. If nationalism is going to be Canada's trip then we might as well have a well put together show to go on the road. I just hope everyone likes the idea."

From the Music Capital of the World

TORONTO Lip Service Studio Productions Ltd. has released a two-and-a-half-hour radio program "Tomorrow We Meet Again," which is described as "a blend of contemporary music, spoken word, and documentary delving in to the current upsurge of sightings and sightings in UFOs."

The program was produced by David Marsden in the new eight-track studios of Lip Service/Thunder Sound in Toronto. It will soon be available for syndication throughout the U.S. and Canada.

The former brass section of Lighthouse has formed a new band Claxon, which will be produced by Skip Prokop. Management will be handled by Grant Spence and John Sinclair. Patsy Gallant sang her own composition "Show Me The Way Back Home" at the recent prestigious World Poplar Song Festival in Tokyo. The song was the official Canadian entry to the festival. On her return to Quebec Ms. Gallant completed her Canadian tour. From Thursday (5) to Sunday (8) she appears at the Place des Arts in Montreal and then travels to Sherbrooke, Dec. 18; Quebec City, Dec. 19 and 20; and Ottawa's National Arts Centre, Dec. 21. George Ferguson, formerly with CHUM, Toronto and Contemporary News, Ottawa has been appointed news director at CFCF, Montreal. Gino Vannelli completed five concert dates with Stevie Wonder at the beginning of Nov.; Cleveland Gardens, Nov. 1; Kansas Municipal Auditorium, Nov. 2; Denver Coliseum, Nov. 3; Dallas Convention Center, Nov. 5; and Houston Coliseum, Nov. 6. Shediac and Quacque Publishing, divisons of Quality Records in Canada and country artist/producer Gary Beck have formed a new country label called Broadland. Artists on the label include Patty McDowell, Wayne Roberts, Edible Low, and Bob Murphy and Big Buffalo.

Emerson Sales is now handling distribution and promotion for Fantasy Records in British Columbia and Alberta. Monica Netupsky will handle promotion from the Vancouver office. Cirrus Music, the publishing division of Nimbus 9 Productions has signed a three-year music print deal with Chappell & Co. for U.S. and Canada. Cirrus has the rights to most of the Guess Who's hit material. Bruce recording artists Lade just completed a week at the Friar's Tavern in Toronto where they introduced 14-year-old singer Joe Bish to Toronto audiences. A Bearfoot single, "Sweet Virginia," will be released in the States. The group appeared on the Keith Hampshire Music Machine show on CBC-TV on Nov. 11. John Porter, editor of the Canadian music trade publication Playlist, is hosting a series of house concerts entitled Both Sides Now which features in-depth studies of Canadian music personalities and their material. The program is produced from CBZ, Fredericton, N.B. and is heard on the entire Maritime Provinces network of the CBC... Jim Herrington is now managing Chilliwack... Ray Machin is now signed artist to be added to the Asylum Records roster rather than the first Canadian tenor signed directly to the label (Billboard, Oct. 26).... Anthony Gregory's Fire will present Stevie Wonder and Riefus in concert at the Edmonton Coliseum, Alberta on Tuesday (6) and at the Vancouver Pacific Coliseum on Monday (7).... Ames Alter has been appointed Canadian sales manager for the Alkma Corporation based in Montreal. Frank Trumarch has been appointed sales representative for the West Coast in Quebec. New singles and album product by Miles and Lenny on Columbia in Canada will also be distributed by Columbia in the U.S. Their new single "Can You Give It All To Me" was produced by Marjibeth Solomon and Mickey Erbe. An album is expected sometime in January. MELIHUIS

BILLBOARD IS BIG INTERNATIONALLY

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N O V E M B E R 2 3 , 1 9 7 4

B I L L B O A R D

GARY AND DAVE

“Gary and Dave’s fourth smash single in a row... ‘I May Never See You Again’ (AXE 19), from the album ‘All In The Past’ (AXS 506)”
London

Experimental publicity campaign launched here by RCA over Steve Swindells offers a new angle on the big record company scene. And the first move is a visit to a private chat with it. Rodney Bebb, RCA public affairs manager, reported it was a successful experiment—and I foresaw the time when we'll go over to the media with video presentations of asking them to come to us.

The thieves broke into Decca's Great Marlborough Street offices, several of which were actually vacant at the time, in order to steal a large amount of records and equipment—though disturbed by a passerby, in the end they stole a video monitor, two stereo systems, a tape recorder and several thousand singles and albums.

U.S. "unknown" Diane Solomon, still being heard on radio in Britain, is now making a music-and-comedy feature. "Never Too Young To Rock," featuring the Glebe Tone Players, a new music coordinator Tonny Macaulay, written by the record's director's hero, is a 15-minute, 30,000-bp.h. Hallen, continuing at the moment of being made in the period of the London Evening Standard, presents a TV show for Nordic-in Copenhagen—show that was broadcast on Norway and Sweden. Next batch of star visitors to Denmark for concert, including the popular American-British &U.S. band, "the Rhythm Artworks," play the Music Hall. The show is expected to attract an audience of 10,000,000.

The show also features the popular American-British &U.S. band "the Rhythm Artworks," play The Music Hall, and is expected to attract an audience of 10,000,000.

Copenhagen

Local rock group Moirans (Pol.) won its first Dutch national "The Rock Key," another Danish-Scandinavian movie "Prince Pizza." Big business for UK-Polish group the Rubettes on a four-day tour, which included the success of Sugar Baby Love and Tonight.

The next breakthrough for Denmark's hit pop group, with DJ Jorgen Mylius and Kim Kruger as co presidents, is a 10,000-bp.h. concert in Denmark and the Nordic-in Copenhagen—show that was broadcast on Norway and Sweden. Next batch of star visitors to Denmark for concert, including the popular American-British &U.S. band, "the Rhythm Artworks," play The Music Hall. The show is expected to attract an audience of 10,000,000.

Hanne Piferter, who won her second international award at the International Festival of BASF Music Production in Mannheim, West Berlin, has been appointed to the BASF London office, reporting to general manager Ludwig van der Burg.

His new role is that of production coordinator for all pop music production in this country, between BASF and British Decca over all BASF product, including that on the Harmonia Mundi and MPS labels.

Said Piferter: "I shall be BASF's general representative here with special emphasis on worldwide exploitation of our British pop production on either the BASF or EMI labels.

The "Buck label is an outlet for British talent and acts for the productions of Cantiprem, the independent production company headed by the major companies, such as Oscar and Malcolm Roberts will go worldwide on the BASF label, but other British acts, like Candlewick Green will be on the BASF label.

Continues to handle licensing deals for BASF in these remaining territories where such deals have been made for EMI and not for BASF.

Justice Perry is leaving A&M Records in London, after two years with the London office. He was Anchor Records as assistant to production manager Mike Nicholas. Perry was also with the company's storekeeper, and in addition, he has been A&M's regional manager, and was previously with A&M's regional office in the U.S. Perry was appointed EMI's regional manager to take Perry's job and is now in charge of the U.S.

He will steadily man the company's storekeeper, and in addition, he has been A&M's regional manager, and was previously with A&M's regional office in the U.S.

Perry was appointed EMI's regional manager to take Perry's job and is now in charge of the U.S.

KNUD ORSTED

Tokyo

Selichiro Koh, managing director of Polydor K.K., has been promoted to Managing Director of the Japanese record company. He succeeds Kunihiro Matsui, who will serve on a part-time board of directors. The new appointments were formally announced at the company's shareholders' meeting on Nov. 1, 1975. Arno Bormann of Polydor International's regional management is in former Japan's leading record company, was formerly in charge of the Sony Music Show. He is the only representative of the company's top management, who is now in charge of management.

The five-week Japanese tour of Lester Pulkoff & His Orchestra, which began on Aug. 24, 1975, has been postponed until Jan. 24, due to the band's tour in the U.S. Lester Pulkoff & His Orchestra, touring the U.S. in the 50's as one of the two bands that made up the "Flamingos of America," will return to Japan for a five-week tour beginning on Sept. 5, 1975.

The tour will include performances in Tokyo, Kyoto, Osaka, Nagoya, and Sapporo. The band will play in a variety of venues, including theaters, concert halls, and festivals.

Lester Pulkoff & His Orchestra is a popular band in Japan, and is known for their energetic and dynamic performances. The tour will allow them to connect with their fans and continue their successful career.

Lower U.K. Pressing Costs Due To Vinyl Availability

Satisfied that there is no shortage of PVC for the record industry at this particular time, and that the shortage has also sufficed some of a reduction.

The large companies very wisely stockpiled as heavily as they could, in the early part of the year, and the summer months, so I would be very surprised if there are any majors to-day who are short of PVC material.

Rodd Ackerman, managing director of the record industry has already fallen and be sees 1975 as a year of lower production costs, than pressure business for 1975.

"I think the demand for raw material from foreign suppliers has been drastically reduced," he says. "One supplier to record companies has stock on hand for first time in the last two years."

LUXEMBOURG

Luxembourg Shifts Policy On In-Person Disk Promo

PARIS—Radio Luxembourg, the most influential French radio station in the world, has decided to reorganize its relations with the disk companies regarding establishing in-play. The station, which claims an average of two million listeners per week, is currently in the process of reorganizing its relations with the disk companies. The shift in policy is part of a larger strategy to reduce its costs and increase its profitability.

The new policy will affect the station's relationship with record companies and will include changes in the way the station promotes records. The station has been criticized in the past for its heavy reliance on in-person disk promotions, which are expensive and often result in lower radio play for the record companies.

The new policy will involve a shift away from heavy reliance on in-person disk promotions and towards a more targeted and cost-effective approach. The station will work with record companies to develop more effective and targeted promotional strategies, which will help reduce costs while still promoting records effectively.

The shift in policy is part of a broader strategy to streamline operations and increase profitability for the station. The station has faced challenges in recent years, including declining ad revenue and increased competition from other media outlets.

The station's new policy will help it to better balance its priorities and focus on the most effective and efficient ways to promote records and engage listeners. The station is committed to providing a wide variety of music and entertainment options to its listeners while also ensuring that its operations are sustainable in the long term.

In conclusion, the new policy will allow Radio Luxembourg to reorganize its relations with record companies and focus on more effective and cost-efficient promotional strategies. The station is committed to continuing to provide a diverse and engaging programming schedule while also ensuring that its operations are sustainable in the long term.
Gene Cotton

Sunshine Roses

myrrh

Distributed by ABC Records

CMA

ROGERS & COWAN, INC.
PUBLIC RELATIONS

Distributed in Canada by RCA
LOS ANGELES—Local disc jockeys haven’t yet reached the point where they are programming records into the show by their own. They are relying on their audience’s familiarity with the music. People have now begun to get up and dance to the new sounds or those records they have never heard.

In a survey of Pops, Studio One, Starwood, and others, the DJ’s were asked to pick their favorite records. The results were:

- 67% never heard of a good song
- 33% thought it was on a good Side
- 20% never heard of a good Side
- 10% really didn’t know
- 5% thought it was on a good Side

This is in style, the New York type club in which the DJ’s are now playing. The record is played quite loud and there is a light show to the DJ’s. Sound and lights are what create the excitement. Students of the house party cannot play popular tunes as "Philadelphians" by B.B.King or "Can’t Get Enough" by Barry White and "Grotto" by the Cows (Cows are still a favorite).

There is a feeling that the disco club scene is starting to get established. A new disc-style entertainment outlet.

A newspaper article says “to the DJ’s...a new era!”

Top Fifteen (By Audience Response)

1. Don’t Ask—by Barry White
2. Doctor’s Orders—by Motown
3. Tell Me What You Want—by The Beatles
4. In the Good Side—by The Beatles
5. Every Day—by B.B.King
6. Get Out—by The Beatles
7. You’re the First, the Last, My Everything—by Barry White
8. Hey Girl, Come & Get It—by The Beatles
9. Ask Me—by The Beatles
10. Rockin’ Soul—by The Beatles
11. Sunday Train—by The Beatles
12. Everlasting Love—by The Beatles
13. Where Are All My Friends—by The Beatles
14. Philadelphia—by The Beatles
15. Got to Testify—by The Beatles

Best Sellers (New York) Colson Records

1. More Than Anything, You’re My Everything—by Barry White
2. Never Can Say Goodbye—by Gloria Gaynor
3. Doctor’s Orders—by Motown
4. Tell Me What You Want—by B.B.King
5. In the Good Side—by The Beatles
6. Every Day—by B.B.King
7. Every Day—by B.B.King
8. Sunday Train—by The Beatles
9. Ask Me—by The Beatles
10. Rockin’ Soul—by The Beatles

New York Top Ten

1. More Than Anything, You’re My Everything—by Barry White
2. Never Can Say Goodbye—by Gloria Gaynor
3. Doctor’s Orders—by Motown
4. Tell Me What You Want—by B.B.King
5. In the Good Side—by The Beatles
6. Every Day—by B.B.King
7. Sunday Train—by The Beatles
8. Ask Me—by The Beatles
9. Rockin’ Soul—by The Beatles
10. Sunday Train—by The Beatles

B-fill In The Blank—by Motown

Melody Music Shops

(Brooklyn, Queens and Long Island)

1. More Than Anything, You’re My Everything—by Barry White
2. Never Can Say Goodbye—by Gloria Gaynor
3. Doctor’s Orders—by Motown
4. Tell Me What You Want—by B.B.King
5. In the Good Side—by The Beatles
6. Every Day—by B.B.King
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9. Rockin’ Soul—by The Beatles

Would You Like to Know—by Motown

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7. Sunday Train—by The Beatles
8. Ask Me—by The Beatles
9. Rockin’ Soul—by The Beatles
Another chart single has popped out of this sensational LP that already gave you Beach Baby.

"DREAMS ARE TEN A PENNY." by The First Class.

"Jen-ny, Jen-ny, dreams are ten a pen-ny."

Already getting top play on top stations across the country.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>November 16, 1974</th>
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**Billboard Hot 100**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Saving Yourself</td>
</tr>
<tr>
<td>2</td>
<td>He Ain'tHeavy</td>
</tr>
<tr>
<td>3</td>
<td>Ain't That Good News</td>
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<tr>
<td>4</td>
<td>Jambalaya</td>
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<tr>
<td>5</td>
<td>Down Home</td>
</tr>
<tr>
<td>6</td>
<td>I Can Help</td>
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<tr>
<td>7</td>
<td>Summer</td>
</tr>
<tr>
<td>8</td>
<td>Don't Bring Me Down</td>
</tr>
<tr>
<td>9</td>
<td>What a Fool Believes</td>
</tr>
<tr>
<td>10</td>
<td>Take Me Up</td>
</tr>
</tbody>
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**Chart Review**

**LUCY IN THE SKY WITH DIAMONDS**

- Ellen John (MCA 3356)
- Ready, Steady, Shakin' (A&M 1646)
- A Woman's Story — From Warner Bros. (Warner Bros. 1010)

**Tops**

- **Early Morning Love** | Johnny Mathis
- **Dark Horse** | George Harrison
- **Mississippi Cotten Pickin'** | Delta Townes

**Other Features**

- **SINGLES**
- **RECORD REVIEWS**
- **CONCERT REVIEWS**
- **WHERE ARE ALL MY FRIENDS?**
- **MIDNIGHT**
- **FREE BIRD**
- **DREAMS**
- **IN THE BOTTLE**
- **LOVE FOR A REASON**

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*Sheet music supplied to entire vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; BM = Bienen-Miller; BS = Big Band; BSF = Big Three; CBS = Capitol Records; CSM = CBS Special Markets; D = Decca; EMI = EMI Music Corp.; F = Fonzie Music Corp.; MGM = Warner Bros. Music Inc.; MCA = MCA Music; MSG = MCA Special Markets; P = Phonoset Music; PSI = Publishers Inc.; S = Sony/ATV; T = Toto; WB = Warner Brothers; W = Warner Bros.*
Winner and still champion. In concert, on television and now on the album of the year. From Reprise records and tapes.

SINATRA
The Main Event

Live from Madison Square Garden
New York City, October 13, 1964

www.americanradiohistory.com
Severin Browne
New Improved Severin Browne

IMPROVED.
That's the word on Severin Browne's new album. But if you think Severin Browne forgot to top a great album that tasted good to your ears...

G. C. Cameron
Love Songs And Other Tragedies

ROMANTIC.
The best love songs is one that's sung by you and it's worth the effort. Love songs like G. C. Cameron. A special album.

Remember Motown
... one of the more obvious kinds of mixed-up beat and pop songs. A completely different sound for the man and one that works well.

—CHEP'S Woman's Story (3:30; producers: Phil Specter, writer: P. Specter; N. Tempo; A. Specter, writers: Mother Bertha Sond Sam, BMI; Warners Spector 4504 [Women's group].)

In the case of the latter LP, Roy Clark has used his perfect harmony to perfection and played harp with great promise. A complete difference sound for the man and one that works well.

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If you'd like to tilt the industry in your favor, TALENT IN ACTION will help you rack up a score in the only talent annual capable of giving you replay after replay.

By playing the TALENT IN ACTION game, you'll score points with more than 100,000 Billboard readers. And you'll be the first to read the announcement of Billboard's Trendsetter and Number One Award winners for 1974!

Billboard's TALENT IN ACTION lists recording artists, personal managers and booking agents all over the world and has become a perfect year-end advertising vehicle because it is an indispensable talent guide for leading talent buyers and promoters.

Be a PINBALL WIZARD in Billboard's TALENT IN ACTION. For information on how to play the game, call a Billboard sales representative in an office near you.

AD DEADLINE: December 2
ISSUE DATE: December 28
If you're a dealer searching for a radio station, or a radio station searching for a dealer, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, so becoming part of the sharp, well-organized general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is $15-in advance for two times, 2" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. No charge for Box numbers.

"POSITION OPEN" is $15-in advance for one time, 2" maximum. Additional space or variation from regular ad style is $25 per inch, no maximum. Box number ads asking for tape samples will be charged an added $1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, New York, N.Y. 10036

Pioneer Prices Studied

Continued from page 37

right to import and distribute the hi-fi equipment and is "at least an agent of Japal." Further, the D.C. discounters claim that Pioneer has offered special credit terms and advertising allowances to some of its franchise dealers, without making similar offers to others in the same geographic area.

In the sum, the complaint holds that all of these Pioneer activities violate U.S. antitrust laws and Section 37 of the U.S. Tariff Act on Import Practices. These practices penalize not only competitive dealers but also the buying public by "pricing-fixing," the complainants say. They urge fast action by the Commission, with the possibility that a threat of a temporary exclusion order by the President might persuade Pioneer to drop the allegedly illegal practices.

Pioneer Claims Low Allowances

Free GOLDEN OLDIES for buyers.

Further, to whip up interest in the "Low Price" of Pioneer's "Jukebox," the "it's the Radio-TV family" pitch and the "savings" and "price "fitting" to the customers' means, the dealers are expected to take advantage of the "lowest price" claim for the "Jukebox," which has been advertised in Billboard and other trade publications.

The Golden Oldies Tape

BROADWAY, TAPE ER.

THOUSANDS OFjoin the "LOW PRICE" tape era. To meet the challenge, Billboard reports that the "GOLDEN OLDIES" are in Japan the "LOW PRICE" tape era. To meet the challenge, Billboard reports that the "GOLDEN OLDIES" are in Japan expected to become a major marketplace. Billboard reports that a "LOW PRICE" tape era is expected to become a major marketplace.

Rick Frio, vice-president, MCA, accepts the award for Country & Western Record of the Year for "Let Me Be There," by Olivia Newton-John.

Beverly Lightfoot accepts the Pop Record of the Year on Jukeboxes award for her brother Gordon for "Sundown.

MOA Exhibits Highlights

Russ Mawdsley, president of MOA, presents the award for Soul Record of the Year to Marc Gordon Jr., president, Rocky Road Records, for Al Wilson and his "Show And Tell:"

MOA Attracts 3,200 Members to Chicago; Vows Image Upgrading

CHICAGO—The major emphasis of the Music Operators of America this coming year will be to improve the industry image in the areas of ethics, integrity, character, and sense of fair play through an updated and aggressive public relations program, newly-elected president Fred Collins announced.

Collins, president of Collins Music Co., Inc., Greenville, S.C., took the gavel from former MOA president Russ Mawdsley at a general membership election meeting during the MOA Exhibit Nov. 1-3. Collins has served as MOA director three years, vice-president for three years, treasurer and secretary.

Collins committed himself to continuing all existing MOA programs, and to strive to further beneficial legislation.

The Exhibit drew more than 3,200 registrants.
LEO DONAHUE—The Weatherman, Capitol 1964: This is one of the few LPs Donahue has recorded in the past five years and he's done an excellent job. A good place to start is his version of "The Weatherman," which is an excellent song. It's well produced, with good arrangements and a good backing band. The overall sound is good, and the vocals are clear and well defined. The album is well worth listening to, and it's a good example of what Donahue can do when he puts his mind to it.

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From Blast Off Success to Second Burn Triumph.

"Hotter Than Hell" A New Album From KISS.

KISS

Hotter Than Hell

Rock Steady

Management

73 E 48th Street
New York, New York 10017

Booking

A 71

888 7th Avenue
New York, New York 10019

Gibson

Stromberg

Jaffe

Publicity

Gibson Stromberg

Jaffe & Associates

8550 Sunset Blvd

10th Floor

Los Angeles, CA 90069

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>RECORDING</th>
<th>LABEL/NUMBER</th>
<th>REEL TO REEL</th>
<th>SUGGESTED LIST PRICE</th>
<th>NEAR TO NEAR</th>
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**Note:** The table above represents the Billboard Top LPs & Tapes chart as of November 15, 1974. The chart lists the top records based on sales and airplay, with prices listed in dollars. The chart includes artists such as The Rolling Stones, Jimi Hendrix, The Beatles, and others. The chart is a valuable resource for understanding the popularity and sales of records during that time period.
Andy Williams brings country music to the world.

Andy Williams' fame doesn't stop at our borders. He's an international star. So when he got together with award-winning Nashville producer/writer Billy Sherrill, and some of the biggest country-gone-pop tunes like "You Lay So Easy On My Mind," "I Honestly Love You," "Another Lonely Song" and "I Love My Friend," great things were bound to happen. "You Lay So Easy On My Mind." Andy's new album that is pushing Nashville's city limits across the world. On Columbia Records and Tapes.

Produced by Billy Sherrill.
INTRODUCING

JAY GRUSKA

GRUSKA ON GRUSKA

AN OUTSTANDING NEW STAR ON

abc Dunhill
MOR Artists Are Alllng

Continued from page 3

numerous MOR artists in the past year. That does not mean that Perry Como couldn't have a record with a supertone, maybe one that is sold by the million because there is little market for exposure.

Musso points to Furry Trousers as being a case in point. "The TV exposure gives him an edge."

"For the most part," Musso says, "MOR artists work on reputation, with little in the way of pop music being sold."

LOS ANGELES - Capitol vice-president and general manager Party Starr comments: "I wouldn't go out of my way to sign a definite MOR type of artist. But when you would be offered a quality act, it is more of a definite MOR artist that would come to the label or be signed."

The concept is that an MOR actor has to have some unique peg before a label will sign him. It is understood in the industry that Capitol Party Starr who says the only way Atlantic would consider signing an MOR act is if the act is of a definite quality. It looks like the track record could sustain itself.

Artists recently released its first LP by Peggy Lee, long a mainstay at Capitol, where now the only MOR artists are Al Martin and the Legends. Jay Lasker, ABC president, has signed Clapton. Again, Party Starr is not one to feel anybody who wins record.

There are a number of well-known artists on the label. The 1974 leaders are: Tony Bennett, Belafonte, Steve Lawrence and Eydie Gorme, John Denver, Amos, among others.

The LP charts are dominated by MOR artists, with the only rock artist who is a definite MOR artist. Max in the Perry sound style. It is seen as being a key to the MOR market which reaches into the mid-20s and 30s.

The Smith's last week stated in Billboard magazine that they do not have an audience which can be stimulated into going to a record store. They don't see that as a possibility, it is difficult to track their movement.

Billboard magazine, United Artists, A&M and MGM have a feel for "contemporary" MOR marketing and continue to be active with this product.

Ferrante & Teicher are still going strong for UA, continuing to sell steadily after a total of over 15 million.

Starr Promo For Capitol

LOS ANGELES - Capitol President and COO Party Starr is spearheading a campaign around the latest Ringo Starr LP, "Goodnight Vienna.," which features a duet of the cover art on top of the Tower, a party for Starr to bow to the LP and other promo.

The concept for the LP art came from Starr himself. "The Day The Earth Stood Still."

Director of merchandising and advertising Harry Friedman will continue to push the art be duplicated on top of the Tower. He purchased 22 foot statue from a war surplus, moved to the tower lower, it had transformed into a likeness of Ringo by Michael Melnick and Joe Humes of Mobile Production Systems (who also built to robot used in the movie).

Selling albums sold for Shirley Bassey was just re-signed by the label with much fanfare and all the top's label's going to London for the occasion.

The astonishing comeback of Paul Anka recently was further enhanced on the market. Anka and Paul Williams are among the largest extended of today's MOR market with 25 singles hitting the Top 40. Anka's current single of "Bart Baker's Sunset" and album by TV vocalists.

Sammy Davis Jr. is also recording actively at MGM and early 73 promises to be another big year.

A major independently distributed label owing March 1 as deadline for joining a corporate branch.

The Recording Institute of America has begun its 10th course in New York and other classes will begin in the spring. The course is open to the public.

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Elton's Greatest Hits

Your Song
Daniel
Honky Cat
Goodbye Yellow Brick Road
Saturday Night's Alright For Fighting
Rocket Man
Bennie and the Jets
Don't Let The Sun Go Down On Me
Border Song
Crocodile Rock

A Great Album on MCA Records

MCA Records