Russians Sign 400 Accords

MOSCOW—Over 400 deals have been signed during the first year that Russia has been a member of the Universal Copyright Convention (UCC). Copyright service was established in Russia over 100 years ago, but the USSR did not participate in international copyright conventions until 1973.

However, initial copyright agreements were signed by Russia before it joined the UCC. These agreements on mutual copyright protection with Hungary and Bulgaria. Since May 1973, VAG, a newly created Soviet copyright organization, has been active internationally. VAG delegates have visited over 20 countries, and VAAG executives in Moscow received representatives of copyright agencies and societies from no less than 20 countries as well.

Government agreement on mutual copyright protection has been signed with the German Democratic Republic. Various agreements have been concluded with authors' societies in France, U.K., West Germany.

(Continued on page 14)

Late Arriving Major Names Spicing Holiday Marketing

LOS ANGELES—Retailers stand to gain additional round power artists during the holiday selling period because a number of labels are just now releasing LPs due to delays on the part of the musicians in finishing their projects.

Normally record companies have their schedules planned so that their fall releases are being shipped in the stores by Thanksgiving, the unofficial opening of the holiday-Christmas gift buying season.

This year, in addition to powerhouse names already available from the manufacturers, dealers will shortly be releasing LPs by such acts as Steely Dan, George Harrison, Grand Funk, Three Dog Night, among others.

The combination of merchandise already shipped plus that promised in the next few weeks gives Manhattan-based David Rothfield, Rotter and Chadwick's Richard, the optimism to state he feels this is going to be one of the biggest Christmas seasons ever at the retail level. As has been the case during the

(Continued on page 10)

Chappell, UA Music Strive To Strengthen Intl Thrust

By ROBERT SOBEL

NEW YORK—Two publishing giants, Chappell and the United Artists Music Group, are sharpening their overseas communications link and conceptual philosophy.

Both firms believe that publishing is a one-world business, with heads Mike Stuwart of UA, and Norman Weiser of Chappell, seeing their roles encompassing the globe.

In Chappell's U.S. case, the world headquarters are in London. Nevertheless, the exchange of ideas and material keeps flowing smoothly through visits, tight administrative control and other organized information conduits with its parent company and overseas branches.

Weiser believes that Chappell's role here as it relates to the worldwide thrust should accent the creative side rather than be purely on the administrative level.

In this regard he has fashioned a staff here which is at once creative and equipped to handle administrative duties as necessary. And as part of the plan, several of the personnel

(Continued on page 12)

First Of Haggard Country Night Clubs Opens Dec. 20

Fems Say Chauvinism Prevails In Industry

By NAT FREEDLAND

LOS ANGELES—Areas of show business where music has become the medium of today's most enlightened communications are apparently in the bad old ways of male chauvinism where employment practices are concerned.

According to a Billboard survey of women hiring practices in the music industry, and also encompassing reactions from the talent management and radio fields, females in the industry are making nearly universal complaints against what they call

(Continued on page 14)

ABC Will Enlarge Operation

By JIM MELANSON

NEW YORK—The ABC Leisure Group is blueprinting plans for additional market penetration on several industry fronts, including retailing, rackjobbing, international transactions, and product acquisition.

Strategies included in the firm's over-all game plan are:

• The opening of new Wide World of Music retail outlets to bring the total to 11-15 locations by the end of next year.

• An attempt to buy back tape rights on ABC product currently held by GRT.

• The takeover of marketing and promotional activities on ABC product in Canada from RCA after the first of the year.

• The creation of a better balance between single sales and LP sales.

• A hard look over the next year at international product and publishing licensing agreements with EMI and UA Music.

(Continued on page 16)

FIRE ON THE MOUNTAIN... A bloody sneaker album that is going to sound like NOTHING DANIELLE BIANCO'S long awaited fourth. Full satisfying southern rock in the grand tradition. FIRE ON THE MOUNTAIN also includes 2 rich with 85 p.m. EP of the now famous "VOLUNTEER JAN." On Kama Sutra Records and Irving Tapes from The Beautiful Teddy Bears.

(Continued on page 10)

SMASHING ITS WAY INTO YOUR CHARTS!

CARL DOUGLAS

KUNG FU FIGHTING

AND OTHER GREAT LOVE SONGS

INSPIRED BY THE HIT SINGLE OF THE SAME NAME

A SUBSIDIARY OF 20TH CENTURY-FOX FILM CORPORATION

T-464

08120
This is the one that's breaking Styx out of Chicago. So wherever your market is, is where Styx is at.

And we've got a professional magician in your city, who will literally work magic in your store promoting this album. His name, of course, is "The Amazing Styx, the Man of Miracles." Have him perform next to the Styx "Man of Miracles" albums. Contact your local RCA promo or sales rep.
BERKELEY’S RATHER RIPPED STORE
Listeners’ Requests Are Played By Retailer

By JACK McDONOUGH

BERKELEY—Rather Ripped Records, a small store with a neighborhood appeal (just up the fringe of the U.C. Berkeley campus), has come up with another offbeat retail innovation: a listener’s request night.

On Wednesdays from 6-9 p.m., customers can come in to hear records they’ve been curious about and be exposed to new bands and new records.

Requests are taken in the store during regular business hours and prior to each Wednesday session, store manager Doug Kroll goes through the requests to decide his program for the evening.

Motown’s Staff Has L.A. Huddle

LOS ANGELES—Motown kicked off its Christmas release here last week with its first national meeting of home and field personnel in several years.

Director of marketing Tom Noonan directed the four-day meeting devoted to promotion, sales and distribution. Special emphasis was placed on coordination with national distributors and radio. Label president Ewart Ahner discussed personnel responsibility and future planning.

Vice president of creative operations Herb Belkin delineated the final day, outlining a greatly accelerated (Continued on page 8)

CHARGES ‘VIRTUAL OWNERSHIP’
Stax, CBS Face Suit By Memphis Bank

MEMPHIS—Union Planters National Bank here has filed suit against Stax Records, Inc. of Mem- phis and CBS, Inc. of New York in an effort to end what it calls CBS “virtual ownership” of Stax.

In the Chancery Court suit, the bank asks for $165,000 in damages from CBS, cancellation of a subdivision agreement on the bank’s part, and the voiding of a $6 million loan agreement between CBS and Stax.

The Chancery Court suit follows a More Late News
See Page 58

Holiday scene: singles are down while LPs soar.

20-45% Drop In National Singles Sales Reported

By JOHN SIPPEL

LOS ANGELES—National single sales have dropped 20 to 45 percent in the past four months, according to an industry survey of singles sales and promotion posts documents the report.

Executive Associates single stays selling at the same level during the Christmas season while LPs gain the benefit of the gift giving.

Billboard’s Hot 100 chart reflects the lag. The best-selling singles chart in the first issue of the last four months showed a record 542,000 sales of RIAA-certified million-selling singles: August 7; September 4; October 10 and November 3. The issue of Billboard (Nov. 23) had only 365.

Jules Abraham, sales manager of Phonogram/Mercury, a label which has particularly hot during the period, points to a combination of the $1.29 to $1.29 and the current recession.

Aramjian says “The Night Chica- gos” by Chicago is the biggest popper type single which hit in summer, topped two million easily. The very expensive single like “Rosie” by Nothing! by Bacharach-Turner Over.

(Continued on page 14)

RUF BOWL LABEL IN JAN. ’75

LONDON—John Ru’s new independent label is called State and will debut in January. The label is set up to work with Wayne Eckertor, former head of Polydor’s creative division.

The label will emphasize contemporary music, with distribution being currently negotiated with a major company. Plans to branch out into TV, film soundtracks, commercials and local representation for acts abroad.

Also involved in State will be Ronnie Bick, a local publishing executive and Tony Waddington, Eckertor’s writing-producing partner.

John Ru and Eckertor, who will work as joint managing director of the label, will terminate their association with Polydor by going on a sabbatical leave.

Freddy Haasen, 33, head of Pol- ydor Holland and one of the main founders of Jan. 1. Additionally Tom Park- enson, managing director of Con- rus, the Polydor sales manager, has been appointed managing director of the new Enterprise Jan. 1.

(Continued on page 58)

Tape Busts Nab Titles In Three States

NEW YORK—Police officials working on separate cases here, in Baltimore and in Springfield, Ill., busted a number of alleged music pirates and confiscated more than 48,000 allegedly illegally duplicated music tapes.

In Brooklyn, N.Y., detectives from the Kings County Oilda raided the offices of two stands in the Canarsie section of that borough and seized 3,000 allegedly illegal copies of tapes. They also arrested Silver Spauling Jr., his wife, Mary, and a son Silver, both 12 and 14 were released.

The Spaulings were charged with violation of the state patent and, with endangering the (Continued on page 8)

Nippon Columbia Signs GRC Deal

ATLANTA—GRC Records has completed a contract covering a li- ceasing agreement with Nippon Co- lumbia Co., Ltd. which will see the GRC, Hollanda and Awa labels being developed in Japan.

Nippon Columbia will issue the first GRC product the end of De- cember, the first through a promono- tional splash, Michael Thevis, GRC president, says.

Agreement between the two firms (Continued on page 6)

Christmas Spotlight

LOS ANGELES—Christmas product receives its annual spotlight with the listing of cassettes and singles on page 14. Each list will be modified as manufacturers report their new seasonal merchandise.

General News

ASCAP Statement Will Specify Foreign Payments

By RAY HOBOROWITZ

NEW YORK—ASCAP will alter its writer royalty statements next year to account separately for foreign performance revenues due, on a song-by-song, country-by-country basis. The change in format will become effective with the December 31, 1975, royalty distribution.

ASCAP procedure traditionally has been to combine writer revenue into a dollar figure, with no indication where revenue performances were secured, nor where it was earned. BMI, on the other hand, has long provided this information on its statements.

ASCAP members consider this information necessary to judge the effec- tiveness of promotional efforts by publishers administering their copyrights abroad, according to a spokesman for the American Guild of Authors and Composers (AGAC).

The motion came as a case continued in federal court here over two lawsuits brought by CBS against the British Phonogram company seeking to enjoing Giro from distributing the album and seeking $1 million in damages due to “financial harm” it will bring.

(Continued on page 14)

Gusto ‘Fox’ Album Will Carry Decal

NASHVILLE—Gusto Records, as a “gesture of good faith and without admission of any liability,” will affix a clarifying decal to each of its Charlie Rich albums titled “The Silver Fox.”

The decal came as a case continued in federal court here over two lawsuits brought by CBS against the British Phonogram company seeking to enjoing Giro from distributing the album and seeking $1 million in damages due to “financial harm” it will bring.

(Continued on page 14)

German Record With ‘Head’ Mike

BY STEPHEN TRIMAN

NEW YORK—The first six LPs recorded in a new “artificial head” recording system pioneered by the National Research Council and the Heinrich Hertz Institute in Germany have been released there on the delta-acoustic label with a manufac- turer tie-in for its “open-air” stereo headphones that reproduces the acoustic scene.

Wolfgang Schumbe, who founded the company with his brother Manfred and his head, music productions director, were here last week for talks with prospective U.S. buyers.

The initial release is being distrib- uted in Germany by Membran, with two LPs of German music. Essential feature of the so-called artificial head recording process—Kompakt in German—is a special plastic head that closely resembles (Continued on page 18)

Fruit To Bow Label In Jan. ’75

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Garrett
Wearing
Two Hats
By BOB KIRSCH
LOS ANGELES—Snuff Garrett has built his reputation primarily as a producer, but he is also president of Garrett Music Enterprises, one of the more successful independent production/publication/creative services firms in today's market.

Garrett's operation is basically a record company that does not manufacture records. Including Garrett, four producers are employed. There are another two full-time songwriters and a publishing end.

"We began expanding several months ago," says general manager Don Blocker, "feeling that there was a need in the industry for diversification of production talents among the independent firms. So we have Snuff, who really is at his best with very commercial pop acts; Al Capps, who works with more straight pop acts and also arranges; Steve Derr, who works with rock artists, is an artist himself and writes, and Lenny Roberts, who works with rock acts and is a producer and engineer. Bud Dain handles our publishing end."

Blocker likes to feel the firm works in any rock company. "When an act comes to us or we obtain an act, he says, "we try to place the artist, produce the producer, just like any other man. We try to get the producer to the artist. Also, as well as finding new material for the publishers, and this is a good way to help perpetuate copyrights."

The firm's focus is on young talent and music companies. A particular song is appropriate. "Up until recently," Blocker says, "we've had to do most of the booking. Now, we're finding that some people are beginning to come to us. And we've also set up a production deal with Larry Uttal's new label, Private Stock. Sack will be handling most of the production there."

Blocker believes that for independent producers, the kind of commercial breaks setup may be the coming thing. "You can offer more to a potential client," he says, "and I feel that if you're a producer, you do have to have a place to work from. I don't believe that working out of your house is the answer."

How does the firm actually work with an artist? "First we make contact with the company, of course," Blocker says, "and get the artist's..." (Continued on page 12)

Music PUBS Fear
For Copyright Rule
By IS HOROWITZ
NEW YORK—The world market for music will continue to expand, but the rights achieved over the last 100 years by copyright owners have essentially reached a plateau and will have to be defended.

This upbeat prediction and warning—was voiced by Stephen M. Stewart, director-general of the International Federation of Phonographic Industry, at the morning session of an international conference of music publishers Friday (23) at the Plaza Hotel.

Almost 200 publishers and representatives of licensing organizations and trade associations attended the all-day event sponsored by the National Music Publishers Assn., as "Forum '74."

They heard a wide-ranging exploration of the state of international publishing, problems faced and probable solutions.

Stewart saw attacks on the principal of copyright protection coming from several sources. The general trend toward a "philosophy of consumption" in most countries was given as a key element in attempts to whittle away at the protection concepts.

Lobbies, such as those formed by broadcasters and jockeybox operators, provide another threat, he said.

Stewart also saw danger signs in the growing trend toward antitrust laws in many countries throughout the world. "Copyright is a monopoly by its very nature," he noted, "and there is a continuing pressure to redefine and circumscribe it.

Still another cooing factor is the desire by developing countries for music, and their inability to pay for it."

Stewart saw an "unholy alliance" between broadcasters and developing countries in their common effort to chip away at copyright coverage. He urged that the challenge be taken up by both publishers and record manufacturers.

Sal Chiantia, president of MCA Music and NMFA, opened the meeting by stressing the international nature of the music industry. "There are no longer any boundaries or barriers," he said. Chiantia noted that NMFA is now working on a "fist commitment to international relations," as they affect the industry.

Michael J. Freytag, general manager of Britain's Performing Right Society, spoke of the growing importance of Europe as a music consumption market, and the recent tally of income from performance and licenses, such as those formed by broadcasters and jockeybox operators, provide another threat, he said.

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Six SQ Matrix Packages Released By A&M Diskery
LOS ANGELES—A&M Records has just released six quadraphonic disks in the SQ matrix format priced at $6.98 like their standard stereo LPS.

A&M and Elek, which distributes A&M, has previously released five quad disks in various discrete and matrix formats.

Arnie Aronow, A&M national sales manager, says that in the past, each album producer's choice has more or less determined the quad format for disk release. A final quad format policy is still to be determined.

The six new A&M quad disks are Cat Stevens' "Bulldog & the Chocolate Box" and "Foreigner," the Carpenters' "The Singles" and "Now and Then" and Quinny Jones' "Body of Love." You've Got It Be Girl.

Earlier A&M quad disk releases are the two Rick Wakeman solo albums, "Orchestral Manoeuvres in the Dark" and "Tommy" and the new "Tommy" set plus Joan Baez's "Come From the Shadows."

Caytronics In Court
LOS ANGELES—Caytronics Inc., the giant Latin distributor, is suing a customer, Sonido Latino, in Superior court here. A judgment of $7,911,79 is asked to cover an overdue bill for merchandise.
Announcing Leonard Cohen’s first studio album in three-and-a-half years.

At long last, he’s back.
The new album, “New Skin for the Old Ceremony,” has already swept Europe—piling up close to a quarter-of-a-million units. And Leonard’s European tour met with roaring, foot-stomping ovations night after night.

Now, beginning with dates at The Bottom Line (Nov. 28-30) and The Troubadour (Dec. 6-8), and going on to a full major-market tour in January, Leonard Cohen is firmly back in the U.S.A.

Like his classics “Suzanne” and “Bird on the Wire,” Leonard’s new songs are desperate, painful, daringly beautiful. And worth the wait.

“New Skin for the Old Ceremony.”
New love songs, from Leonard Cohen.
On Columbia Records and Tapes.
Distrib Business Loses 3

LOS ANGELES—The distribution business has lost three key figures in recent months. Founder of Malverne, New York, Mrs. Mirah Chotin, 56, wife of Al Chotin, St. Louis, Louis; and James H. Martin, pioneer Chicago wholesaler, all died recently.


Spokesman for the firm said that Malverne will continue with no executive changes. He is survived by his wife, Helen, and a stepson, Harvey Meybourn, who is associated with Malverne.

Mrs. Chotin actively worked in the industry in the sixties when her husband headed his own distribution, Record Merchandisers. She is survived by three children including a daughter, Phyllis, who is an executive with Polydor Records in New York.

An dies recently in Tucson, Ariz., where he had resided since his family resided from the distribution business in 1967. Martin was originally involved in the manufacture and distribution of coin-operated equipment, basing in Chicago.

He got into the record distribution business in 1946, building the company, James H. Martin Distributing Co. in a major factor there. Martin is survived by his wife, Jean, who was a recording artist on the Dot label at one time.

Redding Swings Hendrix Mgrs.

LOS ANGELES—Noel Redding, onetime member of the Jimi Hendrix Experience, is manager of some managers, Brian Chandler and the firm of Jeffrey & Chandler Inc., seeking $3 million in damages and an accounting of alleged monies due.

The federal district court suit claims that the late Michael Frank Jeffrey and Chandler advised the act to put in earnings into a corporation, Yamae Co. Ltd., set up by the managers as a tax shelter. Redding asks the court to obtain an accounting of those earnings in addition to the damages.

FLYING IN—Paul Arka helicopters in a Corvette's appearance in the Chicago suburb of Elk Grove. In the cockpit with him are UA's Bob Skiff (rear) and Bob Emmer.

Live ‘Q’ On WQV-FM

By RADCLIFFE JOE

NEW YORK — WQV-FM launched the first in a series of live-4 channel broadcasts featuring leading rock acts in concert, Sunday (24). This is believed to be the first time that any radio station has undertaken such a venture.

The first of the broadcasts which initially will be aired on Sundays from 10 to 11 p.m., featured the James Cotton Blues Band, and was beamed from the Electric Lady Recording Studio in Greenwich Village using a Samsu QS 4 channel encoder.

Although the second concert featuring the Ozark Mountain Daredevils is also scheduled for the same time and date, it's the ultimate WQV-FM plan to record other artists live in concert at various clubs and auditoriums around the city, and increase the programming schedule of "live" shows to between 10 and 12 hours a week.

Negotiations are already underway with various groups, concert promoters and club operators with a view to implementing this program.

WQV-FM officials stress that although "name" acts will always be the poster child, a lot of emphasis will also be placed on breaking new acts through the "live" broadcast format.

Station officials feel that WQV-FM, which is not locked into a regular playlist format, is free to implement these experimental programs without undue restrictions.

WQV-FM is the first round-the-clock 4 channel station in New York. It originally operated as WBCN-FM, the only all-classical station in the city.

LIVING ROOM EARTHQUAKE VIA MCA LP

LOS ANGELES—MCA Records' soundtrack of the movie "Earthquake" will create a minor earthquake at the home of the listener if stereo volume is turned up high. Supposedly, the frequency of the signals in the LP measures 15 to 100 "hertz random wave form," comparable to the Sylvan earthquake that hit Los Angeles on Feb. 9, 1971," according to the label. The film opened Nov. 15 coast-to-coast. The LP is being produced by John Williams and the LP produced by Sonny Burke.

Nippon Columbia

‘Continued from page 3

came after GROK sponsored Pacific of One World Of Music to survey the music scene. Weiss reportedly discussed GROK with 35 companies.

Nippon Columbia joins Canada as an international licensor of GROK and Thieys says more representation deals will be made "shortly."
For fifteen years, Boots Randolph and his sax have been recording some of the greatest instrumental music. Now there's a new album that celebrates Boots’ enormous success with some of the all-time favorites from this giant.

“Boots Randolph’s Greatest Hits” includes his smash version of the classic “Yakety Sax,” his tunefully sensitive renditions of “Shadow of Your Smile,” “Danny Boy,” “Smoke Gets in Your Eyes,” and more of his famous recordings.

For a Boots fan, this is the album. For anyone else, this is the one that will bring them around.

“Boots Randolph’s Greatest Hits: Very saxy. On Monument Records and Tapes

Distributed by Columbia/Epic Records
Cap Earnings Help British Look Good

LOS ANGELES—Capitol Industries-EMI, a subsidiary of EMI Ltd., London, contributed heavily to its parent company's overall earnings performance.

EMI Ltd. owns 97 percent of Capitol Industries, having increased its ownership in the U.S.-based company from 70 percent earlier this year.

Although EMI will not disclose separate figures for Capitol Industries, the parent company's financial report includes a strong showing from the British subsidiary.

Motown's Staff

*Continued on page 3*

backup program for the LPs. Motown is launching a broad marketing program said to be the most expensive in the label's history. Belkin also explained Motown's repertoire diversification through the addition of distribution for Manticore and the addition of the new Melodyland country-oriented label.

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

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1972, after the years and millions of dollars had gone into the project, CIN-ROCK was created. Our full-length movie with special effects action was synchronized with a live rock concert. The CIN-ROCK cast performed live while the movie played on a 20,000 seat theater's main floor. It was a show that had never been seen before. Artists had been playing in movie theaters ever since. It opened up a whole new source of income that could be generated for the film industry.

Now, additional producers are needed in many states to present this entertainment revolution that does not depend upon high ticket prices to succeed. It is the perfect marriage for business and entertainment. All major producers are aware of its potential.

Give us your formulas, your powerful promotion materials, your training, and the national CIN-ROCK show itself including our major stars for model bookings in your state.

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“IT’LL SHINE WHEN IT SHINES”
Sparkling new music from The Ozark Mountain Daredevils.
ON A&M RECORDS

Produced by Glyn Johns and David Anderle
Late Arriving Big NamesSpice Market

At Capitol, Brown Meggs, executive vice president and chief operating officer, points out that the label has released Ringo Starr, Linda Ronstadt and Helen Reddy in recent weeks and still has plans to release George Harrison, Eric Burdon, Anne Murray, and Grand Funk.

Like Lasker, Meggs points out that major artists are often busy with tours andrown-even releases and that most of the late releases are unintentional.

"I would not choose these release dates," Meggs says, "but this year they work to ours and the industry's advantage."

"Retail this year, because of economic conditions, has been slower than usual. I toured some retail stores recently and found no great excitement. But I think the powerful product from all companies can only work to the industry's benefit. There will be, I think, a resurgence at retail and the late product is really a blessing in disguise."

Mercury/Phonogram is releasing only one album in November, although it had planned not to release any at all this year. The label, the company of the Mamas and Papas and it was a sensational selling LP, I think the dealer and we did more back than ever before.

Lasker adds that he would not release product by an artist who is right in the development stage during this time of the year, but thinks a major act is perfect.

ABC Plans Major Growth

Continued from page 1

The introduction of ABC in the white gospel music field through the purchase of Word Inc. in Waco, Tex. Discussing ABC's plans for the next year, M. Martin Pompadour, Leisure Group president, stated that at the retail level ABC has had initial difficulties, but that the operation is "working."

With an original base of four stores and having added four new locations this year, new sites are now coming to the ABC organization in Va., Tucson, Ariz., and Birmingham, Ala.

"Our retailing philosophy is to cluster stores, trying to circle a large city with three-four outlets and maybe having one in the downtown area," he says. "Headed by Al Franklin, the retail operation features full-line stores stocked with some 60 percent record product and 40 percent hardware goods, accessories, and sheet music.

On negotiations with GRT, ABC is looking to buy back complete rights on its tape product. It has also been rumored that ABC and GRT have been negotiating for the outright purchase of GRT by ABC. A&R vice president Bob Costas, speaking at the Hooch, Johnny Winter and Lynyrd Skynyrd packages shipped earlier. Autumn's holiday offers in- clude the reissues of the Stones, Neu, Donovan and a 33 1/3 LP to "The Prophet." Between September and December, the label claims it will have no less than 126 LPs on its roster. Among others.

There is no doubt that the title "The Prophecy" is the label's title. Thanksgiving is selling LPs to Moody Blues, Al Green, Olympic Runners, Englebert Humperdinck, Tom Jones, Buddy Holly of the label of Topickis "The Hobbit." Most of these albums were released last year, but are being held back until this year.

"Be贞ary," the label's latest release, will appear in the next two weeks.

Ches/Janus Records has no December releases scheduled; though some of its acts are on the road, the label is out of stock until these albums appear.

"Just a Rocker," the reissue of the holiday theme by the Rolling Stones and most of its albums are out of stock. "The Hobbit," the label of Topickis "The Hobbit." Most of these albums were released last year, but are being held back until this year.

Brand (back cover) has no Christmas releases other than a Jackie Wilson re-release "Jackie Wilson Sings Christmas" and reissue of the Bob Dylan "From a Certain Place." July (July 21, 1970) and "Christmas 1" (July 21, 1970) are the labels of special Christmas releases.

A&M sales chief Bob Feat says the label put out 24 albums this autumn, nine of which were started during the same period. Cheech and Chong's "Wedding Album" is 12 on the 100 and Carole King's "Wraparound Joy" is 17.

(Continued on page 9)
**prelude** (preˈlūd; preˈlud). n. [F. prélude, fr. ML. praeludium.]
1. An introductory performance, action, event, etc., preparing for the principal or a more important matter.
2. Music. a A strain, section or movement introducing the theme or chief subject, as of a fugue or suite. b An exciting new British musical phenomenon, shown brilliantly in their Island album "Prelude / After the Goldrush." Includes the smash hit single "After the Goldrush," an introduction to a beautiful musical experience.
Publishers Stress Intl

Continued from page 1

4 Acts Signed For '75 NARM L.A. Conclave
NEW YORK—Barry White, Charlie Rich, Helen Reddy and Paul Anka are among the recording artists who will appear at the 1975 NARM convention scheduled for March 2-7 at the Century Plaza hotel, Los Angeles.

The Barry White Show will be held on the evening of March 3, and will feature Barry White, Love Unlimited and the Love Unlimited Orchestra. Charlie Rich will appear at the installation luncheon the following day.

The NARM Scholarship Foundation dinner will feature Paul Anka, and Helen Reddy will perform at the awards banquet.

$50,000 Raised At Owens Event
BANDFIELD—The Fourth Annual Buck Owens Celebrity Golf & Tennis Tournament raised some $50,000 to benefit the Kern County Cancer Center, despite heavy rains that cut off the tennis competition during the first day of the event.

"Name That Tune" television host Tom Kennedy won the golf tourney, with bandmates Johnny Mann a runner-up. Ed Ames and Tedly Salvas also were among the 50 celebrity players.

The banquet show was closed by Charley Pride, who flew in from Salt Lake City only minutes before going onstage. Also performing were Buck Owens, Susan Raye, LaWanda Lindsey and the Buckaroos.

Snuff Garrett
Continued from page 4

work with us. Then, Bud Dain calls various publishers, tells them about the project, explains what we need and asks for appropriate material. Then he goes through the same steps with our staff writers. Once the work begins, we may work in combinations. Snuff could be producing with Steve or Al conducting and arranging and Lenny engineering. Yet they are all involved in their own projects.

Among the artists Garrett works with or has worked with recently are: Sonny & Cher, Jim Nabors, Roger Williams, Roy Rogers, Telly Sevastos, Levine and Brown (writers of "Tie a Yellow Ribbon"), Tony Christie, Tino Lopez and Brenda Patterson. Capps' credits include the Cais, Cliff de Young, Gloria Gaye, the Rhodes Kids, Rodney Allen Rippey and Joy Fleming. He's written "Half Breed" and arranged many Cher projects. Doff has produced Eddie Reeves, Ginger Bovaird and Arthur, Hurley & Gottleib among others while Robers has worked with El Chichano and a new singer named Ella.

"The first obligation to any artist and company is obviously to have a hit," Blocker says. "But you can't do that every time, and we've found that if the first product is good, we usually get another shot. We also have to come up with a budget, just like a record company, and we've got to stick with it. To be honest, I can't remember us going over budget. Also, we find that we are being hired more and more to put together the material as well as the record itself. Our basic thing is to come up with commercial product, and we want the labels to know this."

Alligator Price Up, Adds Distribs
CHICAGO—Alligator Records raises its catalog list price to $6.98 for each item immediately and coinciding with the release of Fentons Robinson's "Somebody Loan Me a Dime." The move follows a long-term cost analysis by marketing director Roy Flins.

Alligator has just added Pacific Record and Tape, Seattle, and ABC Record and Tape, Oakland, bringing to 23 the number of distributors for the label.

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Begins Weekly On The CBS TELEVISION NETWORK
Wednesday Evening, December 4th

On BELL RECORDS - Album 1377
PRODUCED BY HANK MEDRESS & DAVE APPELL

Distributed by ARISTA RECORDS - THE NEW RECORD COMPANY
Fems Charge Chauvinism

The continuing page 1
- Unequal pay for equal-to-men responsibilities.
- Promotion and salary barrier that seems to close up at $200 week.
- Carrying out the detailed work that keeps a company going while male bosses take full credit for a secretary's ideas.
- Use of the title "administrative assistant to..." as a ploy to keep women out of true executive salaries and powers.

Many of the stories Billboard heard during this survey of discrimination against women in the music industry are grotesquely funny.

One young lady, as secretary to the manager of a top artist who works with large string orchestral backing, did all of the travel reservations and most of the studio booking for this act. Yet each week she was also expected to blow-dry her hair for her boss and make his calls.

Her salary for all this (nearly three years ago) was $85 a week. "I insisted I didn't know how to cut hair or I would have been his barbers too," she says. "I put up with all that nonsense because I felt it was the only way I could break into a music job."

Then there is the secretary to the head of one of the biggest publishing firms. She finds herself spending the bulk of her time dealing with writers' work problems because "our senior professional manager is a $30,000-a-year incompetent (male) and most of our writers refuse to talk to him."

The catch is that this secretary doesn't get an expense account for the many dinners and long-distance phone calls she pays for during writer conferences outside of office hours. "Secretaries" are not supposed to need expense accounts at this company.

Yet her firm has not been able to spare her for a vacation since she came to work there two years ago and her salary is frozen at $200.

Once the word got around that Billboard was preparing a story about music industry discrimination against women, and that we would protect the anonymity of the ladies surveyed so they wouldn't lose their jobs, offers came pouring for off-the-record interviews. The overall pattern of complaints includes being "ordered" to set their boss's hair, move office furniture or be on time for meetings in executive style.

The administrative assistant to a major label's promotion department complained of the workload involved in making up each week's playlist reports, along with all her other duties. The promotion chief responded by hiring a male at $425 weekly--twice the salary of the female assistant--to do only the playlist report plus a few other minor tasks.

This same promotion assistant has been working for the company five years and knows that ends of the business thoroughly. Yet she has complained only once about the chance to move up to full-fledged promotion representative, simply because she is a woman.

The Don Ho disk jockey at an out-of-town radio station showed up at her first shift only to find that staff males had already expressed their displeasure by not assigning an engineer to help her work the unfamiliar control board.

The female manager of a rock group signed to a major label alleges that male managers at the label get far more attention and support than she does, for a group of equal commercial potential.

"I was a Women's Libber and felt I was discriminated against in business of my Sex until I myself was signed," the manager said. "Now I find that if I expect to get anything done, I have to go to the secretary or administrative executive above me instead of this big-time executive."

One of the executive secretaries quoted in print in the same music television network before coming over to records. "Despite television's 'no shop image' a woman there has a much better chance to advance to real creative executive positions," she says.

"There's the whole area of TV production assistant that leads to directing and producing. I think the difference between the real business of TV's strong craft unions and people being responsible for their craft lies in forms of getting on-screen credit."

This summer a woman named Paula De Marra wrote a letter to Billboard, explaining how she had been turned down for a record job she was well-qualified for after three and half years as secretary to a label president.

"The company treasurer was 'aghast' at my salary request, which only matched my last salary," she wrote. "A record company feels justified in starting a 21-year-old promotion 'man' at $15,000 annually, unlimited expenses, business trips, personal vacations, travel, etc... and $150 a week to a secretary."

Ms. De Marra has since left the record business.

There are a number of well known women executives in the business including: Bunny Freidus, director of marketing services for CBS International; M. Scott Manpe, head of Philips classical operation; Teresa Sirene, head of Nonuchah; Pati Lautau, president at Angel; Suzanne De Pass, Motown's ad vice president; Ellen Bernstein, head of Columbia's San Francisco office; Ian Busham of A&M's field promotion staff; Edna Collinson of Sunn's promotion (male); Ken Roberts, head of RCA's classical promotion team and Sylvia Herschel, head of E.H.L.'s promotion department.

Still Prevails

Decals For Gusto Albums

Continued from page 3

Judge L. Clare Morton, however, refused to enjoin Gusto from further distribution of its album, which has been on the market for some three months. CBS has just recently released an album with a similar title.

The suit contended that Gusto's album is "mishandling and deceptive" in that it contains Sun recordings done 15 years ago in Memphis, yet the photo on the cover is a recent one of Rich, who now records for Epic.

Morton ruled that "there is a likelihood that the public will be misled and confused as to its true contents." Under the agreement reached in court, the decals will be bright orange, and will be affixed horizontally on each album cover, directly over Rich's photograph. In heavy black ink it will read the words: "Early Monaural Recordings of Charlie Rich. Adapted for Stereo.

Gusto's album, "Charlie Rich: Complete Solo Albums on the CBS label, has just shipped 200,000 of its LP with the same title."

Morton said the damage to Rich's reputation and popularity "might well be considerable and ir-
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Don McLean

The first single from his new album, “Homeless Brother”
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LINDA RONSTADT'S new single
IS SO GOOD...IS SO GOOD...IS SO GOOD

YOU'RE NO GOOD
(3990)

from her new Capitol album
HEART LIKE A WHEEL
(ST-11358)

Produced by Peter Asher
NASHVILLE—A lot of country artists weren’t discovered properly in the early days. They were missed and I could see this happening to other artists and also to me. I made some changes and that’s when things started happening to me.

Whatever changes Mel Tillis made have worked well, since he’s run up more than 10 top 10 country disks over the years, written at least a score of his for other artists, now owns an office building in Nashville with two bookkeepers, a lawyer and accountant working full time for him, owns a production company, is host on a syndicated TV show and a constant guest on other variety shows.

He’s one of the rare country artists who, while his records have not crossed over, is known most American TV viewers.

In a way, Tillis could be termed a quiet rebel, a man who has not told people he was out to beat the system but a man who has done things his own way and made them work. And his musical record has also remained consistent.

“I came up here to be a singer in the ’50s,” he says, “but everyone said I needed my own material. So I went back and forth to Florida about eight times until I came up with what I thought were three pretty good songs. Webb Pierce cut two

Mel Tillis: Triple career — singer, writer, businessman

and Carl Smith the other and they both went top five.”

Since that time Tillis has written for the likes of Ray Price, enjoyed pop crossovers with Bobby Bare’s version of “Detroit City” and Kenny Rogers’ “Ruby, Don’t Take Your Love To Town,” and continued to write for stars such as Pierce and Smith.

Tillis continues to pen his own hits, but says that in the early days “I focused most of my attention on writing and if a big artist came along I’d give him my songs. There’s something about having a hit with a big artist, and even now, I think most writers will give their best songs away.”

“Tillis can laugh now about the $10,000 pair of cowboy boots I had at home for a half interest in a song when I was younger,” but this is one of the events that changed his way of thinking toward the business.

“We made a lot of money in those days and spent it on Cadillacs and houses we didn’t need. Now I’ve got the office and the help I need, I’m buying into a thousand acre land development project and I’m really concentrating on finding and selling good material. ‘I’m bringing back a lot of my earlier things now,’ he says, “and the touring keeps us exposed.”

“I’ve also got a production company, and I’m producing Sherry Byrce (who records with Tillis from time to time), Hank Locklin, Jerry House and Linda Calhoun. I’ll keep on doing the concerts, and I’ll keep on doing the talk shows like Dinah Shore and Mike Douglas (Tillis feels his famous stuffer may help him gain recognition) and I even dislike the situation role on ‘Love American Style.’ My real ambition for the future, in fact, is to have my own situation comedy.”

Energy Force a New Big Band

LOS ANGELES—Ed Shaughnessy, “Tonight Show” drummer for 11 years, formed Energy Force, a 17-piece band to play concerts, clubs and band clinics.

Shaughnessy who has conducted drum clinics at more than 30 schools during the past 10 years, will only use Energy Force drums that don’t conflict with his “Tonight” commitments to the Doc Severinson Orchestra.

New on The Charts

BARRY MANILOW

“Mandy”

Producer—arranger—writer Barry Manilow has first gained national recognition as co-producer on Bette Midler’s debut LP, sharing credits with Allee Willis and writing most of the set’s arrangements. He produced her “Boogie Woogie Bugle Boy” hit and also took co-production credits on the Divine Miss M’s second album with Arif Mardin. During this time, Manilow toured with Miss Middler, as opening act and arranger.

A product of the New York College of Music and the Juilliard School, Manilow was a familiar name to those in the business before teaming up with Bette. The artist had been musical director of the CBS-TV Series “Callaway,” enjoyed a stint as musical director for a series of specials involving Ed Sullivan and reached back into the past for his performance of “The Best Is Yet To Be” at the Sinatra in concert.

Signings

Sunny Daye Jr., née MGM 20th Century, with first single, the theme from TV’s “Our Man In Mexico.” Sun Maniow is especially being courted by 20th. Roy Rogers was recently signed by the label in a Shuff Garrett production deal.

Willie Hodge is signed to Motion ... John Darrell, writer of “One of the Best Days,” “I Saw a Man” and “Golden Man,” has signed a recording and licensing firm, Texas Music (BMI) with Shuff Garrett. Shuff Garrett has signed a contract to the Checkmate label, Rustic Records ... Jimmy Begg, writer singer, to Lee Majors Management.

Joy Moore to Ocean Records, recently signed record label headquartered in Cedars, N.J., via Andy Roberts’ production firm ... Roy Rogers signed to Checkmate Records after being rejected by Monument ... Barry Maniow to RCA-distributed Sony ... Gene Redman to Atlantic ... Van Jenkins to Checkmate Records in Minneapolis. First album is “Asus De Ora.”

June Hunt, daughter of Texas billionaire H.L. Hunt, to Stag’s Gospel Truth label. She has been a touring gospel artist for the past three years ...

Singer songwriter Wayne Carson to Private Stock Records ... RCA Records to multiple ...
GEORGE HARRISON RAVI SHANKAR
Oakland Coliseum

The George Harrison tour presented four shows in the Bay Area (two consecutive nights at the Cow Palace, both in one night at Oakland's Coliseum) narrated slightly by some problems; one hopes they do not occur again. Overall, however, it was a well-organized and hip music experience.

The shows were not the automatic sellouts here that many assumed they would be: the opener Nov. 6 was only 2,000 below capacity, the next night Nov. 7, 3,000, Colosseum closed too fast to clean before 6:30. Harrison's voice did not seem to be holding up, either. It was rather certainly (tolerable) at the Oakland shows, but reportedly was quite a bit worse at the previous shows.

This may be one reason why my punch line: Billy Preston stole the show as easily as he did with his own tunes. "Will He Find it In Time?" and "Walking on Nothing."--this plan that he supplied the boogie that the crowd wanted but didn't get from Harrison's Religion a rock approach.

Nonetheless it is a credit to Harrison's perception that he gave Preston as much room to grow, and it points up the main virtue of this show, its structure and its pacing. Tom Scott as well as Preston got a shot when the band did an L.A. Express number, "Torn Kite." The rest of this superb band--Robbie Robertson, lead electric, member sharing lead guitar with Harrison; Willie Weeks on bass; Andrew, drums; Ed Richards, percussion; and Scott, Jim Horn and Chuck Findley on horns--all played with the requisite energy, finesse, and improvisational exposure and all deserved sitting out.

The Shankar segment--sandwiched between opening and closing sets by the electric band--was a genuine curiosity. On most numbers Shankar conducted, for some he joined his 15-member orchestra with some mutes on for the throw. Tom Scott also played woodwinds with the Indian.

A lot of the music here was as much religious/casiovan as Harrison's own "My Sweet Lord." (The whole week when Shankar introduced Eastern themes into a stone Western pop melody and arrangement, Shankar was overlaying (and sticking up to) Eastern music with Western rhythms and devices. The resultant bastard child had a personas presence. On one tune the lead female vocalist sang solo without the electrical guitars, but all the electric components of the Shankar and Friends LP on Harrison's new Dark Horse label (distributing at a discount) are being packed into the labeling's stunning stage was hung behind the stage.

The real-time Shankar did "Strings" ("This Man's Life." "While My Guitar Gently Weeps."--George never smokes "miles" in a way of "weeps")--"See Me, Sues You, Bangs." But, very well received, though this material (there was a high percentage of it) got more moderate reception.

JIM MCVIEUGH

SGT. PEPPER'S LONELY HEARTS CLUB BAND ON TOUR

Bay Beacon, New York

The Robert Stigwood Organization has created an energetic, imaginative staging presentation of " Sgt. Pepper's Lonely Hearts Club Band On The Road," based on Beatles' musical.

The production opened Nov. 17. The tunes, which also are derived from "Abbey Road," have long achieved popularity with record buyers. Directed and told by Tom O'Connor, whose credits include "The Jesus Christ Superstar," the mounting is fast-paced, light and visually exciting. True, some of it seems like a rock version of Shakespeare because of an overemphasized on affect (bell-bottom trousers, towering poodles, a 20-foot Statue of Liberty with a bikini on her head) or a graceless octopus, among others.

The best of most recent glittering roosters of fantasy as which Billy Preston, sang and swung extraordinarily well by Tom Nolen, travels. And some of the garish effects are outside the tone of the play/show.

The rest of the support cast is high quality as well. Billy Preston, Harry Nilsson, and Barry Manilow as lead, and some of the backgrounds are outside the tone of the play/show.

The concert was produced by the Robert Stigwood Organization and arranged by Michael Cohan. All arrangements are outside the tone of the play/show.

ROBERT SORCE

BLACK MUSIC FESTIVAL

Apollo Theater, New York

The Apollo's Black Music Festival was an attempt at presenting popular jazz, but it was hosted by Les McCann, generated by the Billie Holiday, and Joe Williams at the Harlem audience.

In fact, as evidenced by the Oct. 25th performance, it was a good thing.

The show started with everyone joining in for a rather confused instrumental in which the combined bands seemed to be playing at each other rather than with each other.

After this shaky beginning things took off with the appearance of Johnny "Guitar" Watson. Plotted showed himself in a most exciting and charismatic performer with everyone's approval.

The only flaw in his performance was the lack of trans. After he had offered two songs to Randy Crawford, an attractive young songwriter who delivered a string of characters who had a singing key combo that featured exciting jazz guitarist Ron Price.

Denny eaves and his group, which featured his brother Nat, were noted and they provided much-needed variety on such songs as "On the Right Track" and "Show Me, Sue You, Bangs." Not only was this show the best of the festival, but it was also one of the best of the season.

Bob Newby

GEOE COTTON

"Sunshine Roses"--82

Young singer-songwriter with a country-oriented debut album began singing after one lone to Harry Belafonte's "Jamaica Farewell" and immediately switched from a prosaic career in science to one in music.

Delivered in Columbus, Ohio in 1944. Cotton left the area in the early '60s to become a folk singer, and, for a period of time even and eventually quitting school and concentrating on entertainment. "An easy listening man, and an easy living man," she told me.

Cheresa eaves and her group, which featured her brother Nat, were noted and they provided much-needed variety on such songs as "On the Right Track." Unfortunately McCann was on far too briefly, but the rest of the performance McCann brought things together in a close with Gene McDaniels' classic " Compared to What." McCann is backed by a group led by Walter Handy and Gavanand Alford. After it all was over it was fairly obvious that where.

Denver For "Smith" Film

LOS ANGELES--John Denver will make his feature film debut starring in the title role of a musical re-melting of the 1973 chronic "Mr. Smith Goes To Washington." Denver will also score the movie, which original music of the film. To be filmed on location in Washington, "Mr. Smith" is being produced by Denver, who played the title role in the original film, and by his long-time personal manager and head of Management III. Weintraub has put together a financial package and the film will not take bids from major distributors until after production is completed.

BOB RICHAR

ROARY GALAGHER \nRUF

Beacon Theater, New York

"My Way," a 2,600-seat theater, has the first time, on Nov. 9, not only a new singer, but he has to have something going for him. He does. Roary Galagher may be one of the finest actors since he was the lead in the show of Nov. 5. His bushy mustache and guitar techniques were in form as he delighted fans with several of his hits. His style is reminiscent of both and has the same fine, tasteful touch of an actor. His turns are in the way of being absolutely brilliantly.

My Way was an interesting Canadian trio which appeared for the first time in New York. They are considered a musical and with youth and determination. Their stance of being a sense of the dramatic and they follow their voices a lot they might attract the same spots of the audience who led the theater in drama over several of their numbers.

KATHY DALTON

Gazzarri's, Los Angeles

It's rare enough when an artist comes up with an entertaining debut album, but it's even rarer when that artist is able to exploit a superb performance on stage.

Kathy Dalton, 41, made her debut appearance here Nov. 19, proved to be one of the finest young talents to hit Los Angeles in a long time. Ms. Dalton has a powerful voice and can channel equally well into the softest ballad, the strongest rocker or a tunes from the Cali Colby era. With a feeling, a sense of presence to go with her vocal talents and a far better than average backup band to work with, Ms. Dalton moved through a succession of rockers as well as her hit single. "Boogie Banda and On and On.

The only complaint was that the set was too short (25 minutes and 10 seconds) and that there were not enough ballads. In any case, Kathy Dalton is the kind of singer whose future literally seems unlimited. There would appear no direction in which she cannot pursue she should be.

ROARY GALAGHER

RUF

Beacon Theater, New York

Each year, we present the best of our gallery of artists, collected from page 20 of artist's portfolios. This year, we are pleased to present the work of...
The Record Plant's mobile unit in New York has been in use for the past few weeks, reports David Hemitt of the Record Plant. The unit followed Frank Sinatra for six dates including the live ABC-TV broadcast last October. Dan Costa produced and Ed Greene engineered. The mobile unit was also at Carnegie Hall to record Virgin Fox, the classical organist who has become somewhat of a pop figure over the past few years. The new organ from Rogers was used for the first time during that concert. The unit also finished some work with Blue Oyster Cult, with John Aquino conducting and Jack Douglas at the control board. Two days were spent with Arthea Franklin at Radio City Music Hall as well, with Artie Mardin producing and Hewitt and Gene Paul (whose father is none other than Les Paul) engineering.

Also in New York, at Electric Lady, Leslie West is in recording with Bob D'Oriano engineering. Mick Jagger dropped in one night for a visit. Billy Cobham said, "It's the first time he's been in New York with Ken Scott working the boards, and Todd Rundgren has been in to do a quadratic mix using his act in his act.

The Pantheon Recording Studio in Scandia, Ark., has recently purchased a $40,000. 16-track Geosonics/Spectra-Sonic recording system, believed to be the first of its kind in Phoenix. The console was built by George Gall of Geonics for the studio, and features complete studio, stereo and quadrophonic capabilities, 15 frequency equalization on each input, four cue systems, a separate 16-track monitor system, a built-in patch bay and limiting and compression. Studio president and engineer Dennis Alexander says the firm also has a mobile unit, used mainly for the taping commercials who don't have time to come into the studio. Studio charges begin at $25 an hour and go up to $350 a day; Alexander designed the studio himself.

At the Record Plant in Los Angeles, Robert Harman has returned to Los Angeles. Used at the control boards. Joe Walsh has been producing in himself, with John Streetly, who worked with Keith Moon did some work with Skip Taylor producing and Strohman at the studio.

When Answering Ads ... Say You Saw It In Billboard
Radio In Brazil: They’re Airing Live From Theater

RIO DE JANEIRO, Brazil–Sistema Globo de Radio here will be increasing power of Radio Globo and Radio Internacional to 10,000 watts, according to Luiz Brunini, director superintendent of the radio chain. Both AM stations and currently at 50,000 watts.

Radio Globo, at 1,180 on the dial, features a Top 40 format. The air personalities work to a live audience in a small 90-seat theater on the ground floor of the building. Radio Mundial, at 860 on the dial, features a rock format at a little harder than Radio Globo.

Also operating in the same building are Radio El Dorado at 1,220 on the dial, an AM easy listening station that will go from 15,000 watts to 50,000 watts, and two FM automated stations–Globo Stereo, an FM stereo, and Eldopop, a progressive rock station.

Sistema Globo de Radio operates a total of 10 AM radio stations throughout Brazil and several FM operations, as well as two shortwave stations that simulcast Globo Radio and a tropical wave station (between short wave and medium wave) that simulcast Globo Radio.

While radio stations are watched by an official body similar to the FCC in the US, responsible broadcasters soon might be able to acquire more stations. Brunini plans to build FM stations in the capitals of Brazil if a law is passed permitting it and build all-news stations in Rio and Sao Paulo with these latter two stations programmed toward business.

Like any American broadcasting executive, Brunini says that 90 percent of his work day is often out of the office. But his day at the office may stretch into the night and weekends. He operates with a board of people under him and considers all of them friends ahead of being business associates. He likes to believe he leads by example rather than orders; the people under him all know he is a concentrated radio man. He, himself, says “the best business in the world is radio.”

The Globo chain has proven successful under Brunini–not only in ratings, but in revenues. Currently, the three AM and two FM stations in Rio are grossing a million dollars a month and the rest of the stations throughout Brazil bring in another $600,000 a month.

Brunini, as chief of one of the largest radio operations in the world, constantly travels to study radio elsewhere and he sends his employees to the United States and Europe so that they may keep abreast of current radio trends. Together with Mario Barbato, his national program director, and his international director, Isola de Souza, Brunini has attended the International Radio Programming Forum several times and for the 1975 event is several with the world’s leading program directors, representing international radio. Head of promotion for the radio chain is Antonio Porto, who also is noted as one of the most outstanding sports casters in the country.

All of the radio stations have their own unique format approach. The key word is, of course, Radio Globo–the major audience station.

(Continued on page 27)

New Network Launched By London Wavelength; Shoot For Skein Of 120 Stations

NEW YORK — London Wavelength Inc. will launch a network into operation shortly after the first week of the year. This is according to President Michael O’Donohue, general manager of the company.

"We expect to start the network with 75 radio stations and by the end of the first quarter next year of have more than 120,"


The new network will supply member radio stations with at least 45 hours of specialized programming during one 24-hour period, with a vast series of documentaries covering such recording artists as Bing Crosby, the Rolling Stones, and the Beatles. London Wavelength markets in the United States the under the name of "Lazy Pomer, the Rolling Stones, and the Beatles. London Wavelength markets in the United States.

The three-year-old program is on 155 radio stations and will be marketed in association with the London Wavelength network. The program is syndicated to all stations in the first quarter, with special emphasis on public and progressive MOR format radio stations.

(Continued on page 27)
Could Aussie Radio Go In U.S.?

"Aftersales' Boost MCA's Disk Profits"

H: Like an Ima?
O: Yeah. Just that kind of thing. And wake up on a mount of the number of cars for us to get beat by point-one percent of the market. But they still beat us. And I think it was one of the best things that could happen, because we all went back to work.

O: What did you do besides work to get 2 SM back into gear?
H: It was the serious look at the problem. As everyone in radio knows, there are two solutions—you can buy into another station or program for them. And we decided we didn't really want to buy them. I think my professional pride... our dignity... was a little hurt. And we didn't figure that giving away $500,000 to answer...

So, we just gave away 10 trips around the world. And a few other things. Of course, we also tightened the music up and lit a fire under our jocks... and Red Murie came back to work. He now runs his own consultation company and he's been consulting and doing so much... and I think he'd agree... that between we'd been paying enough attention to 2 SM. So, we lit some fires and our program director John Burnley let Red Murie in the building.

The fact that we were down to No. 3 and it was national keep-your-job month helped us get back on top and now we have a possible "lead"... something like that. 2 UE is one hell of a radio station... they're terribly professional... terribly consistent... they are always near the top. One of our privileges is always rolling 2 UE.

H: How many records on your playlist when you dropped to No. 3 in the market?
O: Too many.
H: The right number.
O: Is the printed list the same as the compiled list?
H: No. Like most U.S. Top 40 sta-
tions, we produce a chart which is accurate to the tenth but there will be records on that chart that we just will not play. For varying reasons, we don't like the record. I wish there were some way in the world that we could arrange so the 20 recording artists with this week's hits wouldn't all make them soft-so
unding records. Because playing them merely puts the station to sleep.

H: So, you're forced into going out and finding other records in or-
der to build up the sound again?
O: Right. But records seem to run in cycles like that—soft, hard, soft. And some weeks every record on the air will be soft... because those are the hits... the records that people are out there buying. But that doesn't necessarily make for good programming.

H: The same problem exists in the states, too, sometimes. Stations either have to use LP cuts or oldies. O: And some stations anywhere between 70 and 80 per-
centage American product, you know. So, I think this is just the same bundle of records. All I wish is that we could find enough Australian or American artists who could do to Janet Street-Porter for the Top 10 of the U.S. charts.

H: Well, you've had a few.
O: The craziest thing down here is a guy called Slim Dusty and in your wildest dreams you couldn't call him a contemporary Australian hillbilly-
man. And Slim went away one day and wrote a song and got his guitar and made his own record tape recorder and did a record called "The Pub With No Beer." That's been the big-
gest seller of the year so far.

And I really didn't like to play it.

The final installment appears next week.

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JOE EDWARDS

November 30, 1973, Billboard

22

"And it's possible that we will also be mounting a TV campaign on the That's Entertainment" soundtrack. Now that we've been taken out for some while... we waited patiently until we had an audience... until a lot of people had seen the move.

Advertising must be a total envi-

rornent, he says... not just one ad... a TV program. On "The Sting," the held licensed college students to go into retail stores and present the story of the TV commercial on the soundtrack LP.

We found in the eight areas studied that the TV commercial, sales were at 42 percent in comparison to the rest of the nation. After the TV campaign, sales jumped to 66 percent.

In December, Siner plans to go back into the market to see how the impact of the campaign—did the TV commercial have any lasting ef-fect?... Siner works closely with his promotion ex-
cecutive on all projects. He feels that no one department is totally responsible for the success of the label. "We don't get involved too much in merchandising becomes a step-by-
step process. Only the important things happen now in the record business is that the longevity of sales on albums has gone down. Part of this is because merchandising has become more and more sophisticated. Record companies are merchandising records more like Proctor & Gamble sells their produ-
cts.

Now, creating the product and merchandising it is a long process and the consumer becomes aware of it, three to four months have gone by. And the record is only out on the market six months. MCA spends anywhere from $300,000 to $500,000 on producing a radio spot. A TV spot can run anywhere from $2,500 up. Some as high as $10,000. The big problem is the quality of sound. 'You can't go with a TV spot create an awareness,' Siner says.

"When you look at the whole attitude of the record industry has long been to get your gold disk, I think a gold disk is a waste of time and money and a waste of profitible merchandising. If you get gold on a given album, you should be able to go platinum, because you know what you really have an awareness of your product to build sales.

In the number of the stereo sets in the United States—i.e., 62 million—less than 20 percent of the industry-

We're going to influence record buyers. A couple will devote an hour to choosing a bottle of wine for an evening... then put on 10 albums on the record player with contents that mean something... We get to influence them on the value of the entertain-
ment they buy," Siner says.

Merchandise Corp. has completed all of the red tape in acquiring WGST, Atlanta, with 55 charts and 300 charts. There's been some reorganization of the promotion department, and now there is a general manager. The station's main campus of the Georgia Institute of Technology is under construction for several months while a new location is sought... Tom Holdridge, currently program director of WDBK, Dubuque, is leaving to head for Los Angeles. Works in the city or rural markets, he said he was selected to be the director of the new station at 312-758-4777. Has a first ticket.

Howard Damon, program director of WSSC, has made some new records, says we couldn't rely only on oldies and sales to determine if a certain record gets airplay. If a record sounds good, fits the format, but is not by an unknown, and isn't on the charts, it has a better chance of g...
Radio-TV Programming

**Vox Jox**

*Continued from page 26*

from KJKK in Tuscon. He's taking Randy Lane, music director, and Jay Pullen, producer, in his place. But that leaves openings at both stations, right, for all the job hunters this week. Call reports in from KBKR, an FM progressive station in Steamboat Springs, Colo. "The programming is very progressive with the day broken down into modes for the community. The disc jockeys come from Olivia Newton-John and Richard Betts to progressive evening jazz and easy listening. Gaye, Leslie Phoenix is office manager, Mark Kuznitz is news and sports director, Karl Grass is sales manager. Gary Lathrop is general manager."

Tom Watson lost the programming job at WQXI-FM at the same time that Bill Sherard left the AM side of the Atlanta station. Tom is looking: 404-325-0199. Steve Sauls, former WQXI-FM general manager and KEEN in San Jose, Calif., writes: "As you may have heard, KEEN has changed format from country to classic rock. I am interested in some type of contemporary and I am having a difficult time finding old MOR hits. I've exhausted NRBQ and I haven't heard many more hits. What I'm looking for are hits from the Easy Listening, Chet Atkins era as in 1960." Can anyone help him?

Mark Everett, still on duty with the newswatchers byways, writes: "He wants to work in radio in Austria in about 15 months when the navy leaves look, but he's looking to put out. Mark, that people with American accents aren't too well appreciated in Austria. Mark also comments that he really appreciated the J. Raleigh Gaines book "Modern Radio Programming" and also "tell Charlie Tuna that he kept me alive when he did his morning stint at KCGB when I was in boot camp in San Diego."

*Dan Halbyton reports that he's leaving WQXI in Miami, where he was production director, to do the same thing at WTVR in Richmond, Va. John Carter shifted over from WTVR to become production director of WOKE, the city's only black station. And Joel Kaplow is now WPUL's program director. WOKE in Sacramento is going to be one of the people included in the Directory of Stations (I'm not sure if this book is going to be published in 1975 in Cambridge, England). Gaye, Leslie Phoenix is office manager, Mark Kuznitz is news and sports director, Karl Grass is sales manager, Gary Lathrop is general manager."

Heard from Skip Broussard, who's an account executive with WNOE-AM/FM in New Orleans. "At one time, WNOE was run by the family of my wife, who lives here. He was a music director at WITU during his heyday, but things have changed," WNOE-FM switched to a pop format last year. WNOE-FM switched to a pop format 15 months ago. Exactly a year ago, WNOE-FM switched to a progressive rock format. Together, we own the market. Interestingly enough, many of the people who put WNOE on the air in the first place have moved to WNOE. Besides myself, Bobby Renno is our FM program director; Country-Carlock is our sales manager. David Anthony is our music director, and Cherie Flood is our traffic director. Our lineup at WNOE is somewhat similar to what's happening in Boston, where J. Raleigh Gaines's book "Modern Radio Programming" is required reading."

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**Radio In Brazil Airs Live**

*Continued from page 25*

by far. Radio Mundial also scores well and in an October ratings was second in the market. Brunietti feels that the five major air personalities in Brazil, has four of them on Radio Globo. The most important air personality is Haroldo de Andrade, who does the morning show at Radio Globo. There's also Paulo Montenegro, Giovanni and Adelson Alves—all of Radio Globo. The other air personality, that Brunietti feels is best is Luis Carvalho of Radio Tupi, a strong competitor in the market.

The stations have their own images. Recently, for example, Leno, a CBS Records artist, requested to visit Haroldo de Andrade and sang his new release "Flores Mortas" (Dead Flowers) front to his band tracks. The audience applauded profusely. Andrade rapped to Leno on the air. Brunietti reports that Radio Mundial is having an interesting audience promotion. Requests are broadcast on the air. The station has created a "request box" where listeners can request songs from a list. The station then broadcasts the song and the request box is updated. This is a very effective way to promote the station and build audience loyalty. In a similar vein, Radio Uruguaya operates on the Internet and allows listeners to request songs directly from the station's website. This is a great way to engage listeners and encourage them to tune in and stay tuned.

In Sao Paulo, Sistema de Globo has both Radio Nacional, which features a format similar to Radio Globo in Rio, and Red FM, which is a Top-40 station that depends on international product (records in English for 70 percent of its programming).

Radio Nacional has a daily folk or hillbilly show on the air. Artists are taped live in a recording studio. These tapes are edited and aired on a regular basis. Edgar do Souza does a daily show 5:30 to 10 p.m. on the radio station. One of the recent groups to appear on the program is Cigano & Brojus. The entire show is sponsored by a major university—Instituto Universitario Brasileiro. The artists appear gratis. The program personal is paid to get paid on a per patient basis, but no the show pays this $4.50 a month and the radio station another $250 a month; he's undoubtedly one of the highest paid air personalities in the nation. Francisco Albuquerque is general manager of the station. Mario Duarte is program manager.

Radio Imperial in Belo Horizonte operates on a brand new facility that is somewhat designed on the order of WABC in New York in that the air personality and the engineer are located in the same room without a window separating them. In this case, air personality Sannykell and engineer Jose Paz Palacio can work with excellent rapport.
NOMVHERO 30, 1974 BILLBOARD

Soul Sauce

5 Years Of Struggling For L.T.D.

LOS ANGELES - A&M's L.T.D., unlike its name, is not limi
ted to a single group, especially of the size of the group. They're 10 bodies, and it's been a problem.

"It's too bad a project, they always tell us," explains Billy Osborne, keyboardman and spokesman for the group, "that we can't cut the group. Even if we cut it to five, it wouldn't be L.T.D."

Size has been a problem, and a problem they have learned to cope with; right down to the point of almost not getting a record deal.

"At first we thought we weren't able to get a record deal because we were too many people. In time, it became evident; we were too many black people," according to Osborne and drummer Calvin Vickers.

So it came to pass that it took one other black person, singer Jerry Butler, to turn the situation around and to make it possible for our music to be heard.

Did A&M do enough promotion for L.T.D.?

"Residential and adequate," feels Vickers.

"There could have been more," adds Osborne. "After all, black music is a special market.

All in the group agree that, aside from the lack of success of the album, a good portion of direction is needed if it's going to survive past these five years of struggle.

It became obvious to us a long time ago that we couldn't handle it

(Continued on page 29)
Requests Played By Retailer

General News

• Continued from page 3

stair and stay and the request audience can go down and browse through records when they want.

Sales have improved as a result of the sessions. "The second night we did it," says Kroll, "one fellow bought the entire five-volume set of the music we had played that evening."

Notice of the request sessions will be appearing in local news media soon. Once Kroll has a steady 100 people (it's running about 60 per night now after three weeks of operation), he will start placing ads that carry the program for the forthcoming Wednesday. This way people who live across the Bay in San Francisco or in other neighboring cities will have the opportunity to gamble on driving to Berkeley only to hear something in which they are not interested.

Rather, Ripped, which is associated with the World Indoor Record stores in Palo Alto and Fremont, has over the past several years pioneered several interesting ideas. Among them:

- A $1.99 Garden of Delights section of promo, posters, and offbeat stuff. The garden analogy is fitting because Rather, Ripped's president, says Kroll, "whenever one of us goes to another city on vacation we'll canvass the used record stores in that area to look for stuff we need or want."

5 Years Of Struggling For L.T.D.

• Continued from page 28

alone," explains Osborne, "but finding a manager..."

"Yeah, a good manager," interrupted Vickers, "who's got the right know how to get recorded and is willing to play an important part in our success..."

For the most part, as L.T.D. has found, that has been a huge labor many for any manager to handle. And that, along with--again--the size of the group has frustrated many a potential investor in their future."

Ron Strashein, with his own thoughts on the pitfalls evident in the music field, and particularly the rock and roll field, had taken on the challenge presented by the members of L.T.D. of this management arrangement with Strashein, L.T.D. is adequately confident that Strashein is what they need. Whether he will fulfill all of their hopes, which the group's principal concern of "not playing behind other acts," will be determined in time.

For now, however, L.T.D. wants to move. "And when we make it, we'll stand our own ground," says Osborne and Vickers.

"Q" Radio Tests Wrapped Up in San Francisco

SAN FRANCISCO--Air tour radio tests by the National Superphonic Radio Committee have been completed here at KIOI-FM. Experts will meet Dec. 15 here to review data for reduction (it took four and a half hours just to kerosin all of the tests) and the scheduled turn over of the data to the Federal Communications Commission is March.

The tests were supervised by San Sunday (10) and Ed Tingley of the Electronics Industries Assn., flew back to Washington with it. Jim Gabbert, owner of KIOI-FM, coordinated all of the studies, which involved broadcasting systems by GE, Zenith, Nippon-Columbia, Quadraeast, and RCA.
New York—More opera was performed and more people attended opera performances in the U.S. last year than ever before, according to a recently completed survey conducted by Maria F. Rich, administrative director, Cosmetic Opera Service, sponsored by the Metropolitan Opera National Council. The survey of 6,676 performances in the U.S. during the 1973-74 season, a 12 percent increase over the previous year, represents a 62 percent rise compared to 10 years ago. Performances were offered by an unprecedented number of opera companies and workshops — 902, against 817 active in 1972-73. There were resident performing groups in all 50 states and in the District of Columbia.

Over 8 million people, or more than 4 percent of the total population, attended live opera performances between September 1973 and September 1974. Five years ago, the audience size was approximately half that.

"This stunning increase demonstrates beyond any doubt the vitality and popularity of opera in America today," says Mrs. Rich. "With paid admissions competing favorably to those of professional football, it cannot be said to be a dying art."

The role of Women in Opera was also explored for the first time. A total of nine operas or 2 percent, were performed by women composers and, while women singers received equal billing, pay only 21 percent of the $50 million academic opera department budgets directed by women. Five women conductors and six women stage directors were active in the U.S. during the season, accounting for approximately 3 percent each in each category.

Companies drew on a repertory of 403 operas, of which 49 percent—or contemporary works. There were thirty world premieres of American operas. Topping the list in popularity were Menotti’s “Amahl and the Night Visitors” (1958 performances) in the contemporary field, and Romani’s “Barber of Seville” (1957 performances) in the standard, followed by Puccini’s “Madame Butterfly” (153); La Bohème (51); and Mozart’s “Così fan tutte” (12). Other areas covered by the survey included: opera houses and opera companies; number of auditions; ticket prices; categories of performing ensembles; repertoire; orchestras; companies; number of operas performed by companies; and titles and ides of individual performances.

**Musical Heritage In Novel Record With Malnifian Duo**

**By Robert Sibel**

New York—Vladimir Horowitz gave a dazzling performance at the Metropolitan Opera House in New York on Nov. 17. His playing was in top form, displaying sensitivities, elegance and charm. Selections included a piece by Clementi, Schuman’s “Kindergarten,” Chopin’s “Introduction and Variations” in E-flat major, Op. 6—two of Chopin’s mazurkas, and Schrander’s “Sonata No. 5 Op. 53.” The latter piece he learned just this past summer.

It was a pity that no record company cut the session live. Horowitz has been most recently with Columbia Records. But the two showed relations required to be re-recorded. In an interview he had said he was “flirting” with an agreement with Angel.

The pianist’s appearance was the first by an artist in a solo performance all year, and it has been announced that a number of seats for the performance were sold for the benefit of the Metropolitan Opera Association. The performance was sold out.

### Authors, Composers Guild Starts 6-Goal Foundation

**Los Angeles—With six specific goals in mind, the American Guild of Authors and Composers has established an endowment known as the Composers Lyricists Educational Foundation (CLEF)**

**Katherine D. Hodge Dies in Hospital**

**Philadelphia—Mrs. Samuel (Katherine) D. Hodge, recording and music business executive, died Dec. 23 in Lankenau Hospital here. She was 56 and vice president of the Paramount Record Manufacturing Company.**

The company, which presides for many years, hold benefits for any of its members, also has its own label. She was also vice president of the Eastwick and Overbrook Music Publishing companies linked with the recording company. Surviving are her husband, two sons, a daughter, a brother and two sisters.

### Classical Opera in New Peaks: Survey

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**WFM Radio-FM Poll Shows Play Support**

**Milwaukee—Nearly 8,000 listeners have responded to station WFM Radio-FM’s plea for classical listeners to write in for a questionnaire, fill it out and return it to compile information for advertising agencies interested in marketing FM on the air with its classics.**

"We estimate our audience to be about 100,000 listeners," says Ross Malan, station president and general manager of the 50,000-watt station. "A normal response would be slightly more than 10 percent. But we are receiving more cards and letters every day that look as if we’ll hear from 10,000 listeners. That is a phenomenal 10 percent."

"We are to continue our format," says Malan, "we must compete within the existing structure of audience-rate systems. With the encouragement we have received from our listeners we now can supplement the various rating systems with a reader system that is a reflection of our loyal and enthusiastic audience."

"The love affair between listeners and classical FM is clearly demonstrated."

### Surgery Beds RCA’s Wallace

**Atlanta—**Sam Wallace, veteran RCA official now living in retirement, was in intensive care at Piedmont Hospital following lung surgery. Wallace was hospitalized last week after he fell ill, and underwent surgery on Thursday (14).

Wallace was honored recently by the entire music industry at a testimonial dinner, and scholarships in his name were established at Georgia State University.

**AUTHORS, COMPOSERS GUILD STARTS 6-GOAL FOUNDATION**

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MOA Highlights

The new Rock-Ola 460, in quad or stereo, is shown by (left) Bob Portale, Advance Automatic, Los Angeles and Ed Doris, executive vice president, Rock-Ola.

With the Arlington model at the Rowe exhibit are (from left): Paul Huebsch, general sales manager; Orville Greiner, Ace Music, St. Joseph, Mo., and Jerry Becker, Midwest manager.
CMA Elects Bradley To 1975 Presidency

NASHVILLE—In a conciliatory mood, directors of the Country Music Assn. elected two artist-officials from the new organization, Association of Country Entertainers (ACE) and added three more vice presidents to its growing roster.

The board also named an officer from a group known as the National Asn. of Country Sales and Promotion Executives (NACSAPE), which additionally had sought representation. At the same time, it did not elect a member of still another group, Directed by Talent Directors Assn. (NTDA) which made a late bid for representation.

Named president of CMA for the year ahead is Jerry Bradley, vice president of the RCA Nashville operation, who was the first person ever to assume the presidency. Chairman of the board of directors is Bill Denny, president of Cedarwood Publications, who has served in various capacities in the past, including the presidency. ACE had offered four of its members as potential officers: George Jones, Tammy Wynette, Porter Wagoner and Jan Howard. Of these, Wagoner was elected a vice president and Miss Wynette was named assistant treasurer.

The board also expanded its officer list to include other "meaningful" people, by adding one international and two domestic vice presidents. And from the NACSAPE group it named Frank Mull, promotion director for AVCO country product, sergeant at arms.

Irviva Waugh, president of WSM, Inc., was named executive vice president of the group. Other vice presidents are: president of Precision Pressing, and immediate past chairman of the board; Stan Brandon, president of ASCAP; Fred Jones, vice president of Capitol; Chic Doherty, director of sales and marketing of country product for MCA; Bill Lowery, of Lowery Enterprises, Atlanta; Jimmy Bowen, president of MGN; Don McKinnon, of KSON, San Diego; and, in the international category, A. Torio of Victoria, Japan.

Janet Gavin was named secretary of the organization, and her assistant is Paul Tannen of Screen Gems-Columbia, the treasurer is Mary Reeves Davis of Jim Reeves Enterprises.

The entire group of 46 (30 directors, 16 officers) will have its next meeting in San Antonio, Tex., Jan. 8-9.

In addition to the newly-elected artist-officers, artists currently serving on the board are Charley Pride, Bill Anderson, Johnny Bond, and Gary Buck, the latter from Canada.

With the formation of all of the various organizations, at least one producer suggested a group called Country Recording Artist's Producers, to be known officially as CRAP.

Mercury Offers Moran Bus With No Engine As 'Prize'

NASHVILLE—Two big promotional contests are underway here, unrelated, but rewarding.

One, dished up by radio stations, is by Mercury Records, and the prize is the "Roadhog" bus of Lester Moran.

Stations entering are asked to send a letter in 50 words or less telling Morgan why they like him. Entries must be on station letterhead, and postmarked no later than Dec. 31. Moran will judge the letters. The bus must be picked up at Staunton, Va., "as is." The bus, by the way, has no engine.

International Record Distributing Associates is looking for "Alice From Dallas," the song by Grand Ole Boy single on the Patriot label. The contest to find the Dallas girl aspiring to become a country music performer, is being conducted by Jim Christofferson at KBKY in Dallas.

Winner of the contest will receive an all-expense paid trip to Nashville, with added inducements.

CASH CONTRIBUTION—Hal Durham, right, manager of the "Grand Ole Opry," presents a $25,000 check to officials of the Country Music Association for a special antipiracy fund. Accepting the money on behalf of the industry are, left to right: Bill Anderson, Joe Talbot, Wesley Rose, Charley Pride and Jo Walker.

Bill Anderson’s Efforts Sooth ACE Dissidents; See CMA Peace

NASHVILLE—The quiet and diplomatic efforts of songwriter-composer Bill Anderson is credited with having brought together the dissidents who formed a new organization here, to have it function in cooperation with and within the framework of the Country Music Assn.

Originally set up to complain about such things as the naming of the CMA and the selection of artists for various shows, the group, the Asn. of Country Entertainers (ACE) now is directing its activities to more meaningful pursuits.

I love the artist and I have the greatest respect for what CMA has been doing," Anderson explained. "In both of those areas there is no existing organization, so we're overlooking our coming, and that will make the country music industry much stronger."

Among other things, ACE now will focus on creating positive ventures by the artists to protect each other from unscrupulous promoters against such means as bad checks or nonpayment for performances, and to give even greater strength to the CMA.

Working behind the scenes and Avoiding the publicity which sur-
rounds the controversy, Anderson ef-

ciently helped simmer down the vocal outbursts which had accompanied a series of meetings held by George Jones and Tammy Wynette at their estate here. "In the future, we can all work to-

gather, and that's the important thing," he said.

Appointed temporary chairman of ACE, and a spokesman for the group, he still, however, was having some problems from those outside the organization.

RCA's Waylan Jennings made a television appearance late last week in which he was sharply critical of many country music functions here. Jennings, who has since his time here in Nashville and Austin, Tex., is considered part of the "cowboy" group, featuring his own style of country music.

Benton, Gilley Rate Playboy's Promotion

NASHVILLE—Playboy Records, after a strong debut into country music, is going all-out with its promotional plans to enhance its position in the field.

It currently has scheduled an extensive merchandise, sales and promotional campaign to launch the first album by Bobby Bare, and has sent Mickey Gilley on a 21-city tour of the South.

The album of Miss Bentley includes material by Stel Silverstein, and contains several country classics. It was produced by Eddie Kilroy.

The merchandising concept was planned and formulated by Rocco Catenas, in conjunction with Playboy executive vice president Tom Takayoshi.

Gilley, who went to the top with his first two country releases on the Playboy label, is on a tour taking him from West Virginia to Texas, concluding at Fort Worth in mid-December. He is promoting his new album.

Takayoshi also has announced the signing of Michael White, and the purchase of his master from the Commercial label. The single, "Ain't All Worth Living For," was released nationally three days after the purchase. Agreement also was acquired the first Gilley release in the same manner, from the Astro label.
Country 
Nashville Scene

By BILL WILLIAMS

The Renfro Valley Barn Dance observed its 35th anniversary last week, with little or no fanfare. . . . Skeeter Wees has undergone his second round of throat surgery for cancer and is now on convalescence. . . . Old timers will recall Houston Hester, half of the old comedy team of Jamal and Honey. Wees recently was in Nashville to do some jingles for Wex Wise. He now is 72 years old, but still does a regular television show in Knoxville. . . . Justin and Ernest Tubb did one of their rare shows together at Loma, O., and brought along the third generation, Justin's son, Cary Justin. . . . Richard Garrett has rejoined The Four Guys, and the group now has that great original sound again. . . . Newest member of the Charlie Louvin band is Brenda Clarke from Springfield, Vt., who plays bass and sings harmony with him. . . . Don Everly is moving back to Nashville, has recorded with his family, and will do his recording here, mostly in the country field. . . . Lester Flatt, who has bought his north park in North Carolina, played his last Bluegrass Festival at Payson, Ariz., in 14 inches of snow.

Audrey Williams plans to open a Hank Williams Museum at her home in Nashville. . . . David Rodrigues, about to sign with United Artists, is selling his bus and dropping his band. He says the upkeep is about $500 a day, so he's going to risk it with house bands. He played his first single in Tucson, Ariz. . . . Johnny Bond has written a biography of Gene Autry which will be published shortly, and is finishing one on Tex Ritter. Johnny joined Tex in 1938, and made a total of 38 movies. . . . Conway Twitty's sister found that Nashville has heart. After moving to the city, her rented house burned down, and all of her furniture was destroyed. People in the music industry quickly gave her a furniture store and put her back in business. . . . Dot Records points out that Brian Collins is the youngest major artist on the Billboard chart with a total of 10 records. He's a few months younger than Johnny Rodriguez.

Things keep getting worse for Ben Smathers and the Stone Mountain Chuggers. This time all of their shoes were stolen, and they had to dance in their stocking feet on stage at the "Opry." . . . Connor Vaught of Dot, who is dividing her time between Nashville and Los Angeles, has done a string of TV shows and, with her husband, Larry Coates, will write special music for Universal movies and TV shows. Larry is also producing her new . . . Opryland Record's Judy Bynoe gave a "silver yo-yo" award to her producer, Jimmy Bowen (not MGM's), and treated him and a few others to a big dinner party. . . . On the subject of yo-yos, the Duncan people are planning to put out a Roy Acuff special. . . . Mike Liggett, former "Roy Acuff Show" announcer (Continued on page 39)

Astrodome Show

- Continued from page 33

Despite the small crowd, promoters had envisioned as many as 50,000 attending.

Artistically the show was great, with revolving stages and side screens, with excellent sound.

Ford, conceding that the show was too long, suggested that next time he would cut back in the number of artists on the bill.
LARRY STEELE

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"There's a Song on the Jukebox." On Epic Records.

Sonny James, a great deal of a music critic while on the road. Now he does the maintenance work for many country artists with buses, and makes a good living at it. Dottie West has gone back to the old name for her band, the Cross Country. She originally called it that, then ran it into a rock group by that name. So she changed it to Sunshine Express. Now, with the disbanding of the rock group, she has gone back to Cross Country. The big day for G.B. McClintock in Mississippi brought him the chance to be a good tour ambassador for his home state from Gov. Bill Waller.

Marty Doe and Joe Drake, with the Rhythm Aeons, have been rebooked into Sandi's Club in Mobile after having been extended... Jerry Moore & The Drifters Four, from Illinois, are working concert dates throughout the midwest. They've stopped club bookings... Willy Smith, youngest son of the legendary Joe Smith, has signed a recording contract with Fontana Records of Memphis... Ken Keene, president of Sea Crane Productions in St. Louis, says his firm has been handling public relations for former Billboard star Jimmy Payne... RCA producer Bob Ferguson recovering from a broken toe, suffered while walking in the dark to conserve energy... RCA has prepared a 30-minute open end interview with male vocalist of the year Ronnie Milsap for any station writing for it. Address the request to Paul Randall in Nashville.

On the new Billy Swan album, one of the musicians is Louie Kielhoff, formerly a member of Milt Milby & The Rhythm Steppers, one of the first bands in which Billy ever played in Chaffee, Mo... Neusha Montgomery of Elektra performed at the grand opening of Jack Birtley Sound Shop in Chillicothe, O., and promoted her new single at the same time... Tommy Cash has cut his first sides for release on the Elektra label, and already is starting an album under the production arm of Pete Drake at Pete's Place. In his eight years with Mercury, Faron Young has had 18 singles in the top five of the charts... The Home-steaders are finishing their new modern studio on Music Row, and their enterprises also will include booking and publishing... Moe Bandy has signed an exclusive booking agreement with Top Billing Agency... Jerry Lee Lewis backed off, time and again, at the Stage One Entertainment Center in Indianapolis. It's always a standing-room-only house. Linda Gail Lewis, Jerry Lee's sister, and part of the act, was only in the second grade when Lewis first made it big in 1956... Ronnie Fuller dies in Nashville in January to record under the direction of George Richey. He is currently playing at the Golden Nugget in Las Vegas... The latest Roosevelt Savannah single has been released, and it's a winner on the Nashville Sound label... Shelby Singleton has acquired the rights in the U.S. to release "Hey Paula," an Australian record. It will be released here on the SSS International label... Vicki Bird of the A.Q. Talent agency has done her first session for AVO. Also added to that agency's roster are Jackie Phillips and Ronnie Riddle of Hee-Haw, star Stan Hitchcock, and Charlie Louvin. Jack Greene is now a first-time star for the first time. His daughter, Barbara Lynn, gave birth to a baby girl... Crystal Gayle is now a full-time country star at under-contract status. She has been a fan since a baby with a busy personal appearance schedule... Tandy Rice, Jr., president of Top Billing, gave the history of country music to the Rotary Club in Jackson, Miss. It was a surprise. The talk was set up by Jerry CLOWER, who otherwise is known as the key man for Rice. - Pat McKeeley and the FAM was scheduled for four weeks at Idaho Falls, Idaho. Danny Davis opened new horizons for country music by taking his Nashville Brass into the London House in Chicago. His country songs were the best received.
England's Wembley Festival Has 'In' Image

LONDON—"Wembley has had a great way in dispensing an image—the bad image that used to go hand in hand with country music. You know...the check shirt, the straw hat and the square dancing. Now it's getting to be quite an 'in' image—and it's being helped because of people like Charlie Rich, Commander Cody and George Hamilton IV. Wembley has, over the years, supplied a diverse assembly of artists and none conjure up those old images."

Thus Mervyn Conn, inauguratior of the annual International Festivals of Country Music and promoter of many of the major country music tours that are staged within the British Isles, defends the words that so many other people would like to forget.

Wembley—and the International Festivals—have played a vitally important role in breaking down the barriers and opening the music to larger audiences. It has not only proven that the music is devoid of any bad imagery but, on a commercial level, it has also shown that country music can be a very viable proposition.

To Conn, though, back in 1969, it was a £20,000 gamble which had attracted the Prophets of Doom in full force. They had decried the advent of such a festival and cheerfully predicted that the event wouldn't even survive its birth.

"It was a gamble," Conn admits, now looking back over the preceding events and—in particular—the debut festival that started the ball rolling five years ago. "The Empire Pool is the biggest indoor stadium in England and, at the time, everyone thought I was completely insane because pop concerts were at their lowest ebb between eras—and I was taking on country music, which was a completely unknown quantity."

"But I am not one of those promoters who will jump on a bandwagon after someone else has started things moving. I'm not saying that the other promoters are wrong but I'm one of those people who like creating things and, to me, I saw a great possibility of a commercial opening here of a part of the music industry which had never been professionally handled.

"I could have fallen flat on my face and, at the time, 99 percent of the people around me said that I would fall flat on my face. But I just had that feeling that it was going to happen."

Best Event

But the festivals, country music and promoter Conn has outstripped them all and very few others, now, will offer any form of argument when he proudly states that "Wembley is the best country music event in the world."

Conn will openly admit that, at the offset, his knowledge of country music had been limited—in fact, his previous association rested upon the strength of a tour with Johnny Cash a couple of years before the premiere festival was staged. It took several trips to America and numerous lengthy discussions with both artists and managers before he put over the reality of his intentions.

Now the festivals are hard-core facts and, in the process, Conn has enlarged his original ambitions and secured exclusive rights to Nashville product in both publishing and recording. He even has his own Nashville representative in Emily Bradshaw, who formerly ran her own promotional company.

Industry Hopes

But if the festivals have provided a glorious feast of entertainment for the enthusiastic, have they managed to bring the industry together for a music that was once considered specialized—with too few dedicated followers? Mervyn Conn believes that they have.

"It has made country music a united part of the industry whereas, before, it was centered on a lot of dedicated amateurs, and the professionals weren't really involved at all. Even the hits of Jim Reeves weren't regarded as synonymous activities with country music."

"You can see the growth through publications, country clubs, radio and television programs. Before Wembley, the activities in these fields were practically zero."

As one record company executive shrewdly observed, the appearance of 25,000 enthusiasts for one event must mean something but, more often than not, in the past, Wembley seemed to provide the pinnacle of activity—whilst the other 11 months of the year was the resting period for country music.

Now, however, the International Festival of Country Music is about to make its sixth appearance and the industry has realized that the event still means as much to the enthusiasts as it did in 1969. The music possesses the staying power and its followers still exist. Consequently, the record companies are now adopting a more liberal-minded policy and scheduling releases throughout the year, although Wembley does create a very heavy buyers' market.

"From what I've heard in the past few weeks, especially from the record company executives, the pop fans are no longer going for one particular type of music. The revolution of pop music is no longer a revolution," explained Conn.

"At one time the majority of the public all went into one channel, pop music, with very few exceptions but now you're getting the overall appeal of pop into the specialist fields, which includes jazz and country. Country music is becoming very much more diversified, as you can see with the audiences that attend the concerts and those coming to Wembley. This year I feel sure that there's a greater acceptance of country music per se."

By TONY BYWORTH

And, as for the term country, is Conn ready to fight shy of the name?

"I've heard that many people don't want to know the name but surely the lesson is learned with the Charlie Rich single. That's country—and the record should encourage people to wake up to the music and listen to the other recordings that are around.

"There have been changes over the years—once it was called country 'n' western—but the western part was dropped because of past images. I won't be offended if you don't call it country music but many people do believe in it—and that's the reason I keep it there."

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Nashville, November 30, 1974, Billboard
California Dealers See Big Co-Op Gain

LOS ANGELES—Since a trio of Southern California-based audio dealers got together under the Audio Specialist Group (ASG) banner in mid-September, the move has definitely paid off in bucking the "cost" business at most dealers across the country, according to Gene Hogan of AEG Audio of Burbank.

As both a buying and advertising group, the local co-op also includes Clint Haley of the Hi-Fi Center in Torrance and Gardens, and Hi-Fi Matic, Oliver City, and Harry MacGinnis of the Beverly Stereo outlets here in Orange.

According to Hogan, the group has run six full-page ads and a spread in the Los Angeles Times Calendar section, plus radio spots on one AM and three or four FM outlets, for a two month outlay of over $50,000.

The campaign has "put the group on the map," he explains, with its main goal to help independent dealers compete with the large chains like Pacific Stereo, University Stereo, Carpathia Hi Fi Warehouse and Lafayette, which relocated into the area.

The ads all play the five-store group's common Hi-fi lines, with "special product feature weeks" run to date for Stanton cartridges, JBL speakers, Bang & Olufsen, Perpetuum Ebers turntables, Maxell tape and JVC. Other major firms to feature products over the seven week period include Teac, Tandberg, Kenwood, Pioneer, Thorens.

Plans for the traditionally big holiday buying season kicked off with another recent double-truck campaign, strengthening the ASG-AGG banner for any Hi-Fi system purchased at $500 or more. Features include free one-year service after purchase, free delivery/backup/ no-interest operation of in 10-mile radius, 30-day refund policy, three month exchange on all units with 12 months for speakers, six-year warranty on entire system, free annual in-store "spec" check, maximum turntable/cartridge "efficiency" guarantee, and membership in the ASG Audio Insiders Club, with a 15 percent discount on parts, accessories, tapes and services.

While all five outlets stock blank tape, only the Halas stores also sell some pre-recorded tapes, as most of the group's business is in the hardware lines.

Although there are no plans for expansion at the present time, Hogan says that other independent dealers could possibly become ASG members in the future (the idea behind the group will be continuing its ad/promo outlay of approximately $50,000 per month, coordinated by Stafford/Austin & Associates, Sherman Oaks.

SUNNYVALE, Calif.—Technology is fast propelling the cassette into a position of major contention in audio for the first time, believes William F. Lawless of Recortec here, which just delivered to one duplicator nine $12,500 machines. The machines combine six steps into three.

Technological breakthroughs in the manufacturing of duplicating machinery is just one area of the cassette growth. He points to the development of new materials, such as Dolby and chromium dioxide by Adven in its CR/70 series of music tapes. And he sees the growing number of manufacturers offering car cassettes as still further growth (see list of models from 20 makers in Nov. 2 Billboard).

Cassette is not necessarily growing at the expense of 8-track, acknowledges Lawless. Car cassette people agree. Cassette, is, though, being steadily improved, especially via the new coatings. Nevertheless, it is still held back by 1) the inch-width (a limitation, for example, in quadraphonic application) and 2) in ips (inches per second) at 1/3 as opposed to 3 ips and 1/4 in. 8-track and higher 7 1/2 ips, of course, in open reel.

Lawless says he can see firsthand still another aspect of cassette growth—the paradox of world growth. "Our customers always send us a cue tone and so we're aware of program patterns. Over sizes, it is invariably music and in America, spoken word." He says cassette is dominant everywhere but the U.S. Recortec has a rep in Japan and is looking to expand in Europe.

Recortec delivered its third series of slave loaders and two master reproducers to ESP, Inc., an Arkansas duplicator (acronym ESP for Educational Sensory Programming).

Explaining the compression of duplication from 5000 to 2000 cpm in machinery capital, Lawless says ordinarily duplicating can involve:

1) Master tape containing programming is put into a tape bin master machine with the tape's head and tail spliced together in an endless loop.

2) Bin loop then feeds the program to one from ten slaves on which a pancake (large, each) is produced. The pancake can contain from 15-30 programs.

3) Each pancake is taken off tape and quality control-tested.

4) Pancakes are taken to loading area and fed into C-zeros (empty shells), with each pancake producing from 15-30 cassette. This is a single step if automatic, or involves more than one step if manual.

5) Finished cassette is then labeled.

6) Labeled cassette is then packaged.

Recortec's Automated Cassette Duplicator (ACD) compresses the six steps to three by eliminating steps 2-3. Also, step 5 can be skipped by using pre-labeled cassette zeros.

Some elements in the Recortec breakthrough with ACD is that it aids the duplicator of short-run quantities. In a short run, the bin loop has to be shut down and changed for each program, hence stopping production for 5-7 minutes during which slaves are idle.

A key function of the bin loop is the endless rotation of the program because the tape is then placed head-to-tail into an endless loop. ACD accomplishes this endless "revolution" by having the tape loop bidirectional, and recorded one-way forward and the reverse-way backward (i.e., bidirectional).

Lawless says that for long-run duplicating (sometimes 10,000 of a cassette) the quick changeover is insignificance but that the step-saving elimination of bin loop is crucial.

Though he will announce no timing, the Recortec is planning similiar breakthroughs in 8-track duplication, Lawless says.

Tape/Audio/Video

Cerwin-Vega Assists With 'Earthquake'

NEW YORK—"Earthquake," Universal Pictures multimillion-dollar disaster movie that is literally sending tremors through movie houses across the nation, is using custom-made speaker systems by Cerwin-Vega to achieve the "Sensurround" effect.

Cerwin-Vega and Universal entered into a contract for the supply of the speakers delivered six official arens of Universal held the system at the Los Angeles convention of the AES (Audio Engineering Society) earlier this year.

The agreement called for Cerwin-Vega to supply speakers and equipment and amplifiers (conservatively estimated at about $200,000) to equip approximately 200 theaters nationwide.

It also committed Universal to the outlay of $30 million for "Earthquake" and two other major movies utilizing the "Sensurround" effect clinched the Cerwin-Vega speakers.

According to Bob Lewis, Cerwin-Vega technical director, speakers used for the "Sensurround" effect contain a single 1,000-watt 18-inch woofer. Between eight and 16 speakers are flanked by six cassette tape loaders (three each) in front of two master bidirectional reproducers. ESP, an Arizona duplicator, recently purchased the custom setup from Recortec, manufacturer of audio units that is soon to double its facilities for a move into production of videotape duplicating machines.

Germans Introduce 'Head' Microphones

• Continued from page 3

the human head in shape and size, with the ears reproduced to the smallest anatomical detail. Two built-in studio condenser microphones, whose highly sensitive diaphragms take the place of human ear drums, are located at the end of the auditory canal to record sounds the same way we hear them, in three-dimensional form.

Impulses registered by the two mikes can be fed to stereo tapes for production of LPs or stereo broadcasting. At the present time, the 3-D "surround sound" effect is only possible through the "opening" of a headphone. One patented version by Sennheiser is also licensed to other firms, including Yamaha (Nova), Sensus and Beyer, and both Koss and Steenix have their own versions, according to Horst Anker-

man of Sennheiser's U.S. subsidiary based here.

Since all of the delta-acoustic LPs were recorded through the Sennheister system, the firm has begun in Germany to deliver leaflets plugging the product with each set of its open-air headphones, according to Key and Schmidt. Take were expected here for a similar promotion.

They both emphasize, as do the album jackets, that open-air phones must be used to get the artificial human "bass" that fills out the high and low sounds, all those who reproduce good stereo sound through a pair of open earphones.

Work reportedly is underway in the U.K. at Rank labs on a switching box for an amplifier to play back stereo quad sound from a pair of quad headphones. Both would eliminate the need for stereo headphones.

Initial release is hoped for "We Hear To See," featuring the progressive rock group Seeland. Also included is a "Kunstvelop" Dimensional Sound System, consisting of a loudspeaker, speaker electronic (synthesizer) rock group, "Planet Of M.," synchro-sound imagery of The Creation with the Code III studio group, "Kobongols," a folk song group, the ""Black Section,"" Chica Franklin, Jasmine Bonnin and the New Earth Gospel Rhythms. The latter is a classical sampler with the Berlin Ensemble for Old Music. Two other groups are "Bal- kan Express," ethnic pop based on Yugoslav and Serbo-Croat origins by the Ensemble Banascha.

(Continued on page 41)

RAF Sets Deal For Programs

BY RALDUFFE JOE

NEW YORK—The RAF Corp. and Videoplaybacks, Inc. (formerly End East Enterprises), have entered into a long-term non-exclusive agreement through which RAF will manufacture, package and distribute three video programs developed by Videoplaybacks, and especially designed for home videoplayer system.

News of the pact comes on the heels of a flurry of new activity among both the end users and the manufacturers, which runs from the production by RAF of rock artist David Bowie's "The Absolute Scintrex Videoplaybacks (Billboard Nov. 18) to a series of demonstrations planned this year for dealers conducted as RAF, Philips, AEG Telefunken, Sony and JVC Metro.

The agreement was made by Tom McDermott, staff vice president, RAF SelectaVision, and president Kees Huybrechts, and Andrew Davis, president Lester Davis of Videoplaybacks.

The monetary transaction involved in the pact was not disclosed, and Davis would only say that his company received a "healthy advance and a generous royalty arrangement" from RAF.

The programs picked up by RAF

(Continued on page 41)
AEM MEET SPEAKER

Moulthrop Asks Closer Liaisons

BY SARA LANE

On sales agreements, Moulthrop observes, "They've been written and rewritten, and there's been unhappiness on both sides because the intent of the contract is largely out, Again, a matter of communications.

He also contends that many meetings held around the country are meaningless, claiming that at most conventions there are few hours out of many to_REMOVE going productive business sessions. He believes information can be disseminated in fast time, and far less expense to both manufacturers and reps if the meetings are compacted.

Moulthrop firmly believes that manufacturers must take the responsibility in training sales reps. "After all," he asks, "who knows the product better than the manufacturer who started it from zero. While he may think he's hired competent, well-trained salespeople—and they may very well be—they must be informed on the product they're selling.

U.K. Inflation Hits Studio Hardware; Prices Leaping

By ADAM WHITE

LONDON—Studio hardware prices are being hit hard by inflation this fall. Several major firms have recently disclosed price rises of up to 23 percent on various products, while others are planning rises of up to 10 percent for 1974.

The increasing cost of labor and raw materials (particularly components) are mainly responsible for this inflationary trend. Companies with previously good track records for stable prices have had to act to offset rising costs. In addition, importers of hardware have had to contend with fluctuating foreign exchange rates and the pound's poor performance on world money markets.

The across-the-board increases announced in August by Dolby Laboratories,amounting to 17 percent—were among the most severe. An M16H unit, for instance, now sells for about $5,900, up $1,800. Furthermore, Dolby was unable to give the U.K. much notice of its action. According to a sales manager, Keith Roberts, prior commitments to customers in "mid-deal" were honored at the old prices, and the firm's overseas distributors were also prenotified.

The other contender in the U.K. noise reduction field, dbx, has also been forced to push up its prices—by about as much as its Dolby competition. The brand's U.K. distributor, Soundscapes, announced product price increases of about 18 percent, effective from October 15. The 16-channel model 216, for example, has gone up from $3,160 to $3,600, although the price differential between dbx and Dolby is now smaller than a retail action.

Hardware from 3M in Britain, meanwhile, cost more from November 1. The firm introduced a new price list then, to coincide with the beginning of its new financial year. The increases are mainly those announced by 3M in the U.S. to Executive Tom Ber-mingham, who remains confident about the equipment's competitiveness in the marketplace. They boosted the approximate price of a 24-track recorder from $23,000 to $27,000, a 16-track from $20,000 to $24,000, and a 8-track from $19,000 to $23,000.

Similarly, Britain's Millbank Electronics Group is talking about a price hike of between 8 and 12 percent for its products in early January. This is mainly due to July's substantial rise in the cost of steel, managing director Tony Walker tells Billboard, and to compensate for shrinking profit margins.

Headaches in the studio hardware world are not confined to the war, either. A number of companies are experiencing troubles in component procurement, which are slowing product planning and delivery schedules.

"There is now Tony Shields of Ampex, whose company introduced an across-the-board price rise of 8 percent on products including some of its most expensive components," de scribes the state of affairs.

"There is now," he says, a 6-10 week wait for common or garden resistors alone, while delivery dates are approximately 10-12 weeks ahead. Dolby's Roberts provides affirmation of this: "Component supplies to all our key distributors for the next 12 months."

He adds that none of his firm's suppliers are offering a discount at all, and prices are determined on delivery.

NEW YORK—A Superior Court judge in Paterson, N.J., has ruled that Fair Trade prices in that industry can only be maintained by a manufacturer or distributor if a uniform price structure can be achieved and maintained throughout the state. The decision was handed down by Judge Peter Ciolino in a Fair Trade suit between Cooper Distributing and Amvox Electronics.

In his summation Judge Ciolino said the manufacturer in the case had failed to exercise the power given by the statute to fix prices, and if the J.C. and failure had occurred.

Judge Ciolino continued, "the minimum resale price established pursuant to contracts made under the Fair Trade Act must be uniform throughout the state, and uniformity cannot be obtained unless the manufacturer or distributor effectually allows all retailers selling products in an effort to maintain the established price."

Judge Ciolino's decision could have far-reaching effects among other Fair Trade proponents in the state where many distributors, including some in the hi-fi industry, are backed by nationwide programs implemented by the manufacturer.

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The across-the-board increases announced in August by Dolby Laboratories, amounting to 17 percent—were among the most severe. An M16H unit, for instance, now sells for about $5,900, up $1,800. Furthermore, Dolby was unable to give the U.K. much notice of its action. According to a sales manager, Keith Roberts, prior commitments to customers in "mid-deal" were honored at the old prices, and the firm's overseas distributors were also prenotified.

The other contender in the U.K. noise reduction field, dbx, has also been forced to push up its prices—by about as much as its Dolby competition. The brand's U.K. distributor, Soundscapes, announced product price increases of about 18 percent, effective from October 15. The 16-channel model 216, for example, has gone up from $3,160 to $3,600, although the price differential between dbx and Dolby is now smaller than a retail action.

Hardware from 3M in Britain, meanwhile, cost more from November 1. The firm introduced a new price list then, to coincide with the beginning of its new financial year. The increases are mainly those announced by 3M in the U.S. to Executive Tom Beringham, who remains confident about the equipment's competitiveness in the marketplace. They boosted the approximate price of a 24-track recorder from $23,000 to $27,000, a 16-track from $20,000 to $24,000, and an 8-track from $19,000 to $23,000.

Similarly, Britain's Millbank Electronics Group is talking about a price hike of between 8 and 12 percent for its products in early January. This is mainly due to July's substantial rise in the cost of steel, managing director Tony Walker tells Billboard, and to compensate for shrinking profit margins.

Headaches in the studio hardware world are not confined to the war, either. A number of companies are experiencing troubles in component procurement, which are slowing product planning and delivery schedules.

"There is now Tony Shields of Ampex, whose company introduced an across-the-board price rise of 8 percent on products including some of its most expensive components," describes the state of affairs.

"There is now," he says, a 6-10 week wait for common or garden resistors alone, while delivery dates are approximately 10-12 weeks ahead. Dolby's Roberts provides affirmation of this: "Component supplies to all our key distributors for the next 12 months."

He adds that none of his firm's suppliers are offering a discount at all, and prices are determined on delivery.

NEW YORK—A Superior Court judge in Paterson, N.J., has ruled that Fair Trade prices in that industry can only be maintained by a manufacturer or distributor if a uniform price structure can be achieved and maintained throughout the state. The decision was handed down by Judge Peter Ciolino in a Fair Trade suit between Cooper Distributing and Amvox Electronics.

In his summation Judge Ciolino said the manufacturer in the case had failed to exercise the power given by the statute to fix prices, and as a result of that failure, multiple price fixing had occurred.

Judge Ciolino continued, "the minimum resale price established pursuant to contracts made under the Fair Trade Act must be uniform throughout the state, and uniformity cannot be obtained unless the manufacturer or distributor effectually allows all retailers selling products in an effort to maintain the established price."

Judge Ciolino's decision could have far-reaching effects among other Fair Trade proponents in the state where many distributors, including some in the hi-fi industry, are backed by nationwide programs implemented by the manufacturer.

In other recent Fair Trade developments, a Supreme Court judge in New York County has awarded Matsushita Electric (Panasonic), injunctions against three J.C. stores restraining them from continuing to violate the Fair trade program for Panasonic products. The enjoined stores are J.C. Appliances of Westchester, Inc., J.C. Bronx Appliance, Inc., and J.C. Appliances of Nassau, Inc.
**WEBTEK CUSTOM LINERS SMOOTH OUT CASSETTE PERFORMANCE**

With performance all important in cassette recordings, there's no reason to let scattered winds, electrical build up or friction affect it.

That's why Webtek custom produced cassette liners are so important.

Eliminate problems with individually die cut liners of unwavering precision and quality designed to your specific case configurations.

Preserve cassette operation as it was intended. The cassette user will appreciate it.

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Save costs and time in cassette and cartridge production.

From the world's largest manufacturer of pressure sensitive, pre-cut tape splices.

Q/Splice™ — 8-track cartridge splice. 1-1/2 Mylar/foil laminate for cueing and sensing.

SpliCot™—cassette splice. 1-1/2 Mylar for lead spliceing. Also cueing and sensing laminates.

WEBTEK CORPORATION
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Los Angeles, CA 90019
Tel: (213) 371-3311

Channel Master's Special Offers Dealers a $5 Break

NEW YORK—Channel Master is offering a special holiday package of consumer electronics products at prices which will make it profitable for its dealers to retail the items at up to 45 percent off regular retail prices, according to Martin Charles, vice president, marketing. Charles explains that participating dealers are given access to three "Super Specials" at 20 percent off the dollar value, when they purchase any other Channel Master consumer electronics products.

The specials are: a portable phonograph with AM radio. This unit carries a regular minimum retail price tag of $34.95, as a special the dealer pays $14.33 for the unit and sells it for $18.88.

A deluxe stereo cassette deck with noise reduction system that carries a regular minimum retail price of $159.95 will retail at $99.95, with the dealer paying $74.95 per unit.

A complete home stereo entertainment center with a regular minimum retail price of $339.90 will sell for $199.95 during the special sale, with the dealer paying $133.30 per unit.

The program will be kicked off Dec. 1, when Channel Master, using its own fleet of tractor trailers will begin special, cross-country deliveries of the products.

**NEW PRODUCTS**

**SOLID STATE stereo receiver TX-560 expands Onkyo's audio component line. The unit includes provisions for three sets of speaker systems, and lists at $429.95.**

**TOP OF THE LINE in dash, discrete four-channel stereo tape player by Panasonic has FM/AM/FM radio, ACP, and 11-inch full range, heavy ceramic speaker in Sound West's Cube I, with $19.95 list.**

**DOUBLE TAPE terminals allow tape-to-tape copying while simultaneously playing another program source, on Kenwood Model KX-7400 receiver, listing at $319.95. The unit can be converted to accommodate four channel broadcasts. Each channel is rated at 63 RMS.**

**UNUSUAL STYLING distinguishes Midea 3606TL compact with AM/FM stereo receiver and 8-track players. Built-in EFFECT 4 circuitry provides surround sound with two extra speakers. List is $299.50.**

**EIGHT-TRACK RECORD is featured on Channel Master 6683 compact with three-way air suspension speakers and rotary radio dials, listing at $349.95.**

**soviet bow new variety of products**

**LENINGRAD—The Muzum radio plant has recently begun deliveries of a new line of consumer electronic products. These are KVP-1 and KVP-3, optional miniature HF tuners to be used with conventional auto radios already installed in cars.**

Radios are not yet standard equipment in Soviet made cars and must now all auto radios manufactured by the national companies and Hungarian models imported for this country have been designed for operation on medium/long wave meter bands only. The most sophisticated model on the market is the Ural-Auto solid-state unit retailing at 180 rubles (about $240).

KVP-5 allows operation on 25, 31, 41 and 49 metres, and KVP-1 on those plus 56, 65 and 75 metres. The latter unit is specified to be installed in the recent brand of Volga cars only, while KVP-3 can be used in all other Soviets-made cars. Muzum is producing 5,000 KVP-5s and 10,000 KVP-1s in 1974. The KVP-5 sells for about $51.
Tape Duplicator

3M Company, St. Paul, Minn., has expanded its line of video accessory products by acquiring Datavision, Inc., Galtiersburg, Md., manufacturer of character generators for broadcast, cable and industrial television. The line will now be marketed by the Video Products project of 3M's Mincom division, and supported by "a strong technical service staff," Fred Hodge, product manager, said.

Jerry Shumway, founder and president of Datavision, and Frank D'Ascano, vice-president, market-

Germans Record

With 'Head Mike'

* Continued from page 38

"Harold Fogel on the A-Kerk Or- gan," featuring the European organist recorded live in the famous church at Groningen, Holland.

The Schunke brothers, who have a background as sound engineers and helped develop discophane and other electro-sonic sound systems already have a $200,000 investment in delta-sonic, Wolfgang notes.

They plan to continue releasing artificial head LPs from a refurbished turnar being equipped as a studio at Greenbrock, and also will be hopefully recording or providing the facilities for other labels. Edgar Fosse of the European pop group Tangerine Dream used the process for one cut in his new LP on Virgin, Key records.

The young firm also hopes to have its own version of an artificial head ready for the studio and hi fi markets sometime next year. A prototype is currently under development in another German research lab.

Memorex Newsletter

SANTA CLARA, Calif.—How to best utilize chromium dioxide videotape is covered in the fall issue of SCAN, new quarterly video news-

Cassette Tape Loader

- **Highest throughput per operator.**
- **Fully automated operation.**
- **Absolutely minimum maintenance.**
- **Upgradable to cassette duplicator slave.**
- **Field proven worldwide.**

RECORTEC, INC.

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RCA Sets Deal For Programs

* Continued from page 38

include a three-part golf training program "Pendulum" for Gene Little, "Easy Ways To Ele-

Moulthrop Closer Liaisons

* Continued from page 39

One of the last unofficial func-

recovering, and "How To Reach Tennis" with Pan-

Chezo Gonzales.

RCA has the packaging and dis-

sion rights to the programs for the United States and Canada, as well as the right to package the pro-

grams in configurations for use with any of all home video systems it may decide to bring to market.

"Weighed bakes has also entered into a separate agreement with Crown Cassettes of England to introduce its digital home video programs in Europe.

Following the well received pres-

sion in Japan in August, the Philips VLP laser videodisk system, RCA was to show its capacitance Se-

lection Vision videodisk player Nov. 19-22 at the Tokyo Kaitan Restau-

Merlin Brown, former president and board mem-

- **New device for erasing broadcast-

trade video tape recordings in the cartridge format was announced by RCA Photofrac Sound Photograph-

Burbank, Calif.

The Automatic Cartridge Tape Bulk Eraser will erase up to four car-

tridges simultaneously and will handle either the RCA or Ampex type cartridge.

The device is priced at $2,500, with first deliveries around the end of the year, Adron M. Miller, manager, said.

- **The videotape post production business, including film to tape transfer, color correction, editing and duplication, has been booming for Reeves Telecast's Post Produc-

- **The Earthquake' sound effects are used in each movie house, de-

Cerwin-Vega "Earthquake'

* Continued from page 38

ers are used in each movie house, de-

of the audiocassette. Amplifiers used to drive the speakers are the basic components of Cerwin-Vega's model A-3000 home stereo amplifier. They develop a maximum power of 750 watts RMS per channel.

Lewis explains that the speakers are capable of reproducing sounds as low as 16 cycles per second at extremely high volume. He con-

"The Earthquake' sound effects start as weak electrical signals produced by a random noise generator—a computer-like circuit designed to simulate seismograph recordings.

Lewis adds, "These signals are controlled by the coded information on the film, then sent to a bank of Cerwin-Vega amplifiers, where they are boosted to a power level of between 3000 and 5000 watts before being played back through the speakers."

"The result is a 120 dB rumble, loud enough and low enough to actually vibrate the seats and the people in the theatre, creating a pretending illusion of a real earthquake. Lewis stresses, however, that despite the effects, the frequency range of the rattle is not powerful enough to harm "the ear drums of the audience or the building itself.""

Although Cerwin-Vega will continue to lend its name and tech-

Dual cassette winder with an automatic tape splicer, no competition at its price.

ELECTRO

SOUND 100-2C

www.americanradiohistory.com
WEA director Siegfried Koch told Billboard: "We are only too aware that jazz is very much a minority interest. But we also know that jazz buyers are very faithful and discriminating and their needs should be properly taken care of by dealers. We're out to reach new consumers through this campaign, and also help the trade service all buyers."

One "prop" of the campaign is a budget-price sampler, with contributions from star names like Billy Cobham, Martin Stone, Carl Olive, Eddie Harris, the MJQ, Dave Brubeck, Les McCann, Roland Kirk, Chick Corea and Charlie Mingus.

There is also an Atlantic package of 20 contemporary jazz albums, each with promotional assets. Each package has four-color posters and business cards for record stores, with color-printed prospectuses about the series, plus five double albums in the popular "hot" series featuring Duke Ellington, the MJQ, Charlie Mingus, John Coltrane and Dave Brubeck.

In addition, Atlantic is not only strong on jazz, but is out front in the soul scene. Soul music here has sold well, and the scene is that appreciation will be fed through heavy marketing activities—a "Super Soul 10" with Aretha Franklin, Al Green and Blue Cheer.

This will include old and new material of artists like Wilson Pickett, Otis Redding, Percy Sledge, Sam and Dave, Dionne Warwick, the Detroit Spinners, Betty Wright and others, all packed in an attractive cover, which is also the center-piece of national displays for soul music.

New releases by Graham Central Station ("Release Yourself") and Artha Franklin, are being specially promoted, and there is strong focus on the Detroit Spinners, Jerry Lee (produced by Barry White), the Persuaders and Roberta Flack.

WEA has also entered the marketplace with all the rock stars, and the trade service is supported with "Super Rock 10" which will feature the British Top 20, with "Super Rock 10" which will feature the British Top 20, with Lou Reed, Elton John, John Mayall, Fleetwood Mac, Black Sabbath, David Bowie and others.

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British Decca Trims U.K. Singles Releases

LONDON—A cutback in the number of singles being released here by British Decca has been ordered by the new managing director Ken East. Decca has issued in excess of 300 singles this year, but over the 15 months to the end of September its share of market has declined from 8.1 percent during July-September 1973 to 3.8 percent, in EMR's recent third quarter survey.

Although not confirming a report that he has decreed that no singles be released without his personal approval, East said that he was watching new material more closely. "Quantity is no substitute for quality," he said. You will be seeing a lot fewer singles released by Decca. East added that he had rejected three or four titles in the last two weeks.

Another listener-voted chart called Top 100 Tepp, aimed at a younger audience than the Svensktoppen. This chart featured only international pop records—that is, mostly ones from the U.S. and U.K. An important promotional chart, it also included local pop material sung in English. Abba and Blue Suede were popularized through this chart. The future of this chart was heavily criticized for "anti-direction of the listener's musical taste" and it ended. Since then, fewer and fewer singles have entered the sales chart—only two out of twenty in a recent chart. And it will be that much harder to promote new acts along the lines of Abba or Blue Suede.

One alternative possibility is television, but generally there is a limited budget which makes it harder to produce a British TV show with Swedish sounds.

For example, since that Eurovision Song Contest success in the U.K., back in March, Abba has toured the continent and the U.K. and recorded television shows on the way, yet not once appeared on Swedish TV. A possibility for exploiting new product is through advertising.

In January this year, there was a music magazine ad with Garrika, Schytz and Sewe. So far the label has sold 123,000 albums.

The dance bands are taking over and the solo artists in general—and established soloists in particular—are slumping badly. Some still do well. For example Metronome singer Linn Lindstrom with the albums "Baby" and "I Remember" and did that of Ted Gunderson. But new solo artists are very hard to promote. But if it is hard to promote local artists singing in Swedish, it is almost impossible to promote Swedish artists singing in English.

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KITCHENER, Ont.—Steve Harris, second in command in the radio division of the Canadian Radio and Television Commission with responsibility for the special problems of broadcasting and public relations, was named guest at the first annual conference on campus radio in Kitchener, Ont. and voiced his concern over “the public airing of ads” in order to provide the public with a jibe-box.

Harris, who came up through the broadcasting ranks from campus radio at York University to a directorship on the board of the Stirling chain of stations in Canada before being appointed to his current post at the CRTC, has some rather set ideas on how the airwaves should be utilized. “The public airwaves are there to reflect the public interest, to educate them and generally provide a balanced service,” said Harris. Too many of us have acquired the idea that the airwaves provide a market for the selling and consumption of product, and that is the basic function of all commercial stations.

The problem of a broadcaster’s freedom of speech is a basic question that has never been addressed by the CRTC. Harris explained that the airwaves are just a medium that the broadcaster must use to carry the point of view he believes in. “I don’t want to force listeners to agree with me, but they have the right to hear my ideas.”

Harris indicated that even from his experience this attitude has a devastating impact on radio as a whole. He continues: “Program directors have been bought and sold in North America for the past 10 years, I’ve had a feel for radio and I’ve talked to other PDs who have had problems in this area. We come to the studio and pay out all the bucks to create a commercial production to be heard on the radio. That’s not necessary! It’s the companies that do not meet their commitments as companies in Canada that irritate me. I’m not a nationalist but I feel that we have put up an effort to maintain the airwaves.”

Harris indicated that the broadcast of programs outside the country would be considered as “fleeting” it’s a responsibility for all of us to create an environment that will be enjoyed by people. “We have that in Canada, too.”

Harris indicated that the long-awaited Canadian Radio and Television Telecommunication Act (HR 70) passed by Parliament will result in the establishment of a new Canadian broadcasting service. It is expected that the new government will be established to deal with the problems of the airwaves. “This will not solve the problem, but it will be a step forward,” said Harris.

PIottary—in a two-pronged case here, the federal court of Canada has ruled in favor of the Canadian music industry on July 11 against Canadian record companies and also in favor of Canadian composers and performers on the same day against Canadian record companies and also in favor of Canadian composers and performers on the same day.

The Canadian industry has been fighting for the last 20 years for recognition of their composition rights, which have until now been treated as an "infringement of copyright." The court awarded damages for both infringement and conversion, accounting of profits, and ordered the record companies to pay interest on the amounts.

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A&M and Pub Wings Suing Record Club and Friedman

LOS ANGELES—A&M Records and its publishing wing, Irving Music and Almo Music, have filed suit in federal district court in Los Angeles against the Record Club of America and its president, Sig Friedman. The suit alleges that the defendants engaged in an elaborate scheme to infringe copyright and defraud them of $14.5 million in royalties for their songs, as well as $500,000 in damages.

Slay Tees His New Claridge Label In L.A.

LOS ANGELES—Frank Slay, veteran record producer who discovered the careers of many of the world's top recording artists, has formed a new label, New Claridge Records, in his native Los Angeles. The label will focus on releasing new material from established artists as well as emerging talent.

Slay emphasized that the new label will concentrate on singles, with LPs resulting from single hits.

Music Pubs Fear For Rule

Continued from page 1

CORAL SPRINGS, Fla. — The music business is bracing itself for a congressional hearing scheduled for later this month, which could be one of the last major hearings before the Music Modernization Act is enacted.

The hearing, scheduled for January 18, 2023, will feature testimony from top executives of major music companies, including Sony Music, Universal Music Group, and Warner Music Group. The hearing will focus on the impact of the Music Modernization Act on the music industry, including the potential for increased royalty rates for streaming services.

New Christmas Selections

This is a collection of many Christmas items as produced by manufacturers. This list is run as a buying and stocking guide.

ALBUMS

A CHRISTMAS PRESENT—Columbia, IC 3191
THE WALTONS' CHRISTMAS ALBUM—Columbia, 33913
THE PROPHET, Atlantic 5120

CHRISTMAS ORGAN AND CHIMES—Robert Rhines, UA IAL 35122 (a reissue)

A CHIPMUNK CHRISTMAS—The Chipmunks, UA IAL 35122 (a reissue)
CHARLIE McCARTY'S CHRISTMAS—Charlie McCarty, Epic ZLP 3176

SINGLES

SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M

SANTA CLAUS IS COMING TO TOWN—‘Twas the Night Before Christmas, MGM

CHRISTMAS (Baby Come Home)—Let’s Love, Warner-Spector (a reissue)

CHRISTMAS DREAM—Maynard Williams, MCA

STEP INTO CHRISTMAS—Elton John, MCA

WE THANK THEE (This World Is Not My Home)—Jim Reeves, RCA

General News

ISLAND MADNESS

Puka Shell Craze Leading To Local Song, Disk Hit

HONOLULU—The latest phenomenon to hit the islands is the Puka Shell Craze, a craze that has sweeping across the islands and has led to the emergence of a new local song and disk hit.

The craze started with the discovery of a rare type of Puka Shell, which is known for its unique pattern and iridescent colors. The shells have become the latest fashion trend among the islanders, with many peopleקלושם them as accessories or decorations.

From this frenzied behavior, naturally, comes a local hit single and grandiose plans to spread the Puka Shell tune to 49 other islands.

The shell is rare, ranging from a quarter to a half-inch in diameter, and is made of mother-of-pearl with a metallic sheen which sells for $35 to $50 depending on the whiteness of the individual shell.

Lani Kai, who recorded several European Common Market countries.

New, Companies

Annuit Cœptis Music Records & Tapes Ltd., a new label and publishing company, has been formed in Philadelphia by Michael Adler, president of Scorpio Music Distributors. The company is headquartered in the Philadelphia office of Michael Adler, senior president of London Records, is headning national promotion.

Berkman's discriminator appointees are: Southland, Atlantic; Seaboard; Capitol & Gold; Buffalo; Marigold; Charlotte; M.S.; Chicago; Action Music; Cleveland; Big East; Dallas; Denver; Miami; New York; Chips; Philadelphia; Associated; Phoenix; ABC; Seattle; Stan's; Stoevesen; Roberts; St. Louis; and Schwarz Bros. Seattle.

MCA Files Suit On Ex-Employee

LOS ANGELES—A superior court judge has been filed by MCA-Disco, Inc., in which the firm claims its efforts to perfect theassium are being thwarted by a former employee who has been fired, the defendant, Ron Stryer.

The complaint alleges that Stryer worked for MCA Technology starting on May 7, 1970. It states that he “invented” an improved system, which has been “stolen” by the defendant, Ron Stryer.

The suit seeks to halt Stryer from disclosing details of his work and asks that he be given an injunction.

Mail Recording Co. Takes Warning

The Mail Recording Co. has filed a $100,000 libel suit against the owners of a local radio station for libel.

The suit alleges that the station broadcast a false statement about the company, which is owned by a local family.

Marketing Firm Sues Over Use Of Mailing List

LOS ANGELES—Marketing International here is suing CBS Records, Dependable Lists Inc., and St. Clair Rate & Data over alleged illegal appropriation and sale of a country & western fan mailing list.

The superior courtoate held that the plaintiff, turned over to CBS on a $50,000 mailing list, was a violation of copyright.

It is charged that CBS used the list on its own, and sold the list. The court is asked to issue an accounting of profits made, and impose damages not less than $250,000 against it.
POPPY

DEEP PURPLE, Stormbringer, Warner Bros., 37167橡胶。紫禁城。这段心理分析是相当深刻的一个粉红色的月亮。而且它的颜色，而且它的质感，它的光芒，都在这个星期一的早晨，它在新的月球上。当你看到这个粉红色的月亮在新的月球上时，你会发现它的光芒在新的月球上是非常明亮和清晰的。你甚至可以清楚地看到它的形状和特征。

DEEP PURPLE: Stormbringer, Warner Bros., 37167 Time, "Clandestine," and "Sounding Time." These two records are among the world's top-selling LPs of all time and have been widely praised for their innovative approach to rock music. The band's sound evolved over time, with each album exploring different musical ideas and styles. The band continued to release albums well into the 1990s, maintaining a devoted following.

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FROM THE COUNTRY THAT BROUGHT YOU THE ROMAN EMPIRE, SPAGHETTI, AND GINA LOLLOBRIGIDA NOW... P.F.M.

Premiata Forneria Marconi is more than just a bakery in Milan, Italy. P.F.M. is five great musicians. After conquering capacity crowds in the crown cities of Europe, P.F.M. now invades America with their third album - P.F.M. COOK - recorded live in the United States and Canada. P.F.M. is rock. P.F.M. is strings. P.F.M. is hard. P.F.M. is so damn great we wish you could tear this page out and play it!

Tear it from the rack at your record store today.

PFM ON TOUR

DECEMBER
1 PALMER COLLEGE - w/ FOGHAT - DAVENPORT, IOWA
5 CHICO STATE COLLEGE - w/ FLEETWOOD MAC - CHICO, CA.
6-7 WINTERLAND - w/ DAVE MASON - SAN FRANCISCO, CA.
10 UNIVERSITY OF UTAH - w/ POCO - SALT LAKE CITY, UTAH
11 EBBETS FIELD - DENVER, COLO.
14 MEMORIAL AUDITORIUM - w/ DAVE MASON - SACRAMENTO, CA.
15 LONG BEACH ARENA - w/ DAVE MASON - LONG BEACH, CA.
18 CHICAGO AUDITORIUM - w/ FOGHAT - CHICAGO, ILL.

NOVEMBER
25 MASONIC TEMPLE - w/ DAVE MASON & STRAY DOG - DETROIT, Mich.
26 ARENA - w/ JOHNNY WINTER - ERIE, PA.
28 PERFORMING ARTS CENTER - w/ POCO - MILWAUKEE, WIS.
29 AMBASSADOR THEATRE - w/ POCO - ST. LOUIS, MO.
realms between soul and pop. The flute playing is as fluidly expressive and generally excellent as always, the vocals are of a soul nature and the instrumentation alternates soft sound pop. To categorize an LP like this is difficult, except to say it is a tighter version of FM pop radio, just not soul stations. Top 40 would seem to be the only limitation. Highlight, of course, is the flute work. Best cuts: "Salt of the Earth," "Ladies Day," "Fun House," "You Are The Sunshine Of My Life." Deans: Leaving the Past.

Laurie Lee-I can't make it home, Vitamin CR 33233 (CBS). This is Ms. Lee's first effort on this label and the musical interpretation of "Can't Make It Home," the A-side of this single, is right on the mark. Oddly enough, she sounds quite similar to Dolly Parton, but she still retains her distinct style of the past. This is a well done version of a modern classic.

Brenda Lee-Now, RCA 403. Some born with a silver spoon. Brenda was born with a golden voice and she's been treating us with a new side of talent. Class all the way through and the great styling of Owen Bradley, the producer of Hillbilly, only enhances the collection she has put together. Best cuts: "Saving You Again," "More Than A Memory," and "I Don't Want It." Deans: A nice mixture of old and new.

Jerry Wallace-The Band of Brahms, RCA 408. The smooth voice handles this bunch of ballads with the usual ability, and she's treating us with a new side of talent. Class all the way through and the great styling of Owen Bradley, the producer of Hillbilly, only enhances the collection she has put together. Best cuts: "Line Dancing," "Get Up," "Get Home," "No Time For Me." Deans: A soft, attractive color photo on cover, good display.

Michael Jackson-Off The Wall, Epic 409. The album, which was released in the fall, has been a smash hit. In fact, it is the best LP of the year. The album contains twelve tracks, eight of which feature Jackson. This album is a must have for any fan of Michael Jackson. Best cuts: "In The First World," "Papa Don't Think About It," "Rock With You," "Every Child Must Be Loved," "Get On Up." Deans: Listen to this album, it's a real winner.

SEVERIN BROWNE-For My Father, Plane 404974. This is a great hits album by one of the best saxophonists in the business. He has released some excellent recordings in the past, but this is his best LP yet. The album contains twelve tracks, eight of which feature Sevrin Browne. This album is a must have for any fan of Sevrin Browne. Best cuts: "My Father," "Saxophone," "Saxophone," "Saxophone." Deans: Display the copy sheet.

BILLY JOEL-Peaceful Easy Feeling, Columbia 13392. The smoothness of his approach to songs is vividly illustrated in this collection. The album contains twelve tracks, eight of which feature Billy Joel. This album is a must have for any fan of Billy Joel. Best cuts: "On The Border," "The Longest Time," "Easy" Deans: Display new back sheet.

John Country-Watch That Man, A&M-3655. This is an excellent first effort by a totally innovative jazz pianist, who has been hailed by many jazz critics as one of the best. The album contains twelve tracks, eight of which feature John Country. This album is a must have for any fan of John Country. Best cuts: "A Nice Walk," "Deepest," "Yesterday," "The Little Rock Gateway." Deans: This small Pennsylvania label has produced a fine record.

STANDY TURBULENCE-The Tetadata, CTI 4049. This is a great hits album by one of the best saxophonists in the business. He has released some excellent recordings in the past, but this is his best LP yet. The album contains twelve tracks, eight of which feature Standy Turbulence. This album is a must have for any fan of Standy Turbulence. Best cuts: "Easy," "Get It." Deans: Display a new back sheet.

First Time Around

There are new records available of many artists on Billboard's Best Album Of The Year, which includes the following artists:

- Country
- Jazz
- Pop


20th Century Records Introduces Its New Home Entertainment Center

DENNIS TRACY

The Single
SHOW BIZ
TC-2153

From The Album
SHOW BIZ
T-457

Recorded: Sept. 24, 1974, Doug Weston's Troubadour, Hollywood

On Stage At

Where His Friends Are!

Produced by: Norman Kurban for Circus Wheels Prod.
BROWNSVILLE STATION / "Ist, best, Life")

Hawke; REMEMBER: / 3-10068. Hols...
HOW HIGH IS UP?

95
Nov. 25
BILLBOARD POP CHART

105
Nov. 18

117
Nov. 11

127
Nov. 4

138
Oct. 28

167
Oct. 21

184
Oct. 14

Stanley Turrentine
Pieces of Dreams

Arranged and conducted by Gene Page
Produced by Gene Page, Billy Page,
and Stanley Turrentine

Fantasy 9465

Just released:
A piece of a hit.
“I’m in Love” b/w
“Blanket on the Beach”
(F-734)
<table>
<thead>
<tr>
<th>#</th>
<th>TITLE - Artist</th>
<th>(Producer/Writer, Label &amp; Number)</th>
<th>Weekly Position</th>
<th>Change</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I CAN HELP - Tony Joe White</td>
<td>(Dixie), Monument 15043 (Columbia)</td>
<td>2</td>
<td>-5</td>
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<tr>
<td>2</td>
<td>KUNG FU FIGHTING - Carl Douglas</td>
<td>(Polygram), Chrysalis 2390 (Capitol)</td>
<td>3</td>
<td>36</td>
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<tr>
<td>3</td>
<td>WHEN WILL I SEE YOU AGAIN - Three Degrees</td>
<td>(Philadelphia International), Philadelphia International 15 (Atlantic)</td>
<td>4</td>
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<tr>
<td>4</td>
<td>UNCHAINED MELODY - The Righteous Brothers</td>
<td>(RCA Victor), RCA Victor 1503 (Capitol)</td>
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<td>3</td>
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<tr>
<td>5</td>
<td>LONGFELLOW SERENADE - The Carole King Quartet</td>
<td>(C)</td>
<td>7</td>
<td>203</td>
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<tr>
<td>6</td>
<td>MY MELODY OF LOVE - Sally石榴</td>
<td>(Liberty), Liberty 51020 (Columbia)</td>
<td>8</td>
<td>47</td>
</tr>
<tr>
<td>7</td>
<td>II SAW A RAINBOW IN C - Wanda Jackson</td>
<td>(L) (RCA Victor), RCA Victor 4000 (Columbia)</td>
<td>9</td>
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<td>8</td>
<td>CAT'S IN THE CRADLE - Harry Belafonte</td>
<td>(In Focus), In Focus 5000 (In Focus)</td>
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<tr>
<td>9</td>
<td>BACK HOME AGAIN - The Platters</td>
<td>(Capitol), Capitol 1713 (Capitol)</td>
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<td>10</td>
<td>FAIRYTALE - Peter Sarstedt</td>
<td>(Geffen), Geffen 5000 (Geffen)</td>
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<td>THE SUGAR MEDLEY - Thames Cornett</td>
<td></td>
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<td>-10</td>
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<tr>
<td>12</td>
<td>YOU CAN'T TEACH A DOG NEW TRICKS - The Four Tops</td>
<td>(E)</td>
<td>3</td>
<td>-10</td>
</tr>
<tr>
<td>13</td>
<td>RIDE THE ROnin - The Rolling Stones</td>
<td></td>
<td>4</td>
<td>-3</td>
</tr>
<tr>
<td>14</td>
<td>I'M SORRY - The Who</td>
<td></td>
<td>5</td>
<td>-2</td>
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<tr>
<td>15</td>
<td>PLEASE TO MEET YOU - The Beatles</td>
<td></td>
<td>6</td>
<td>-12</td>
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<tr>
<td>16</td>
<td>ON THE ROAD AGAIN - Bob Dylan</td>
<td>(Columbia), Columbia 60001 (Columbia)</td>
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<td>17</td>
<td>THE TWELFTH OF NEVER - The Lovin' Spoonful</td>
<td></td>
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<tr>
<td>18</td>
<td>FANTASY - The Stylistics</td>
<td></td>
<td>9</td>
<td>-13</td>
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<tr>
<td>19</td>
<td>THE GREEN REVOLUTION - The Beatles</td>
<td></td>
<td>10</td>
<td>-25</td>
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**Note:** This chart is a reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
Release Me; The Last Waltz; There Goes My Everything; A Man Without Love; Les Bicyclettes De Belsize; Am I That Easy To Forget; Winter World Of Love; The Way It Used To Be; Quando Quando Quando; Spanish Eyes.

NEED WE SAY MORE?

ENGLERT HUMPERDINCK
HIS GREATEST HITS

INCLUDING:
RELEASE ME
THE LAST WALTZ
THERE GOES MY EVERYTHING
A MAN WITHOUT LOVE
LES BICYCLESSE DE BELSIZE
AM I THAT EASY TO FORGET
WINTER WORLD OF LOVE
THE WAY IT USED TO BE
QUANDO QUANDO QUANDO
SPANISH EYES

Produced by Gordon Mills
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER (Or Label)</th>
<th>SUGGESTED LIST PRICE</th>
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<td>ELTON JOHN</td>
<td>Goodbye Yellow Brick Road</td>
<td>MAMM 2939</td>
<td>£3.10</td>
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</tr>
<tr>
<td>2</td>
<td>ROLLING STONES</td>
<td>It's Only Rock 'n' Roll</td>
<td>RSO 3168 (Records)</td>
<td>£3.10</td>
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<td>3</td>
<td>BACHMAN-TURNER OVERDRIVE</td>
<td>Wolf Tracks</td>
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<td>Wings and Wheels</td>
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<td>5</td>
<td>BM CROCE</td>
<td>Photography and Memories</td>
<td>MAMM 2939</td>
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<td>War Child</td>
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<td>NEL DORSET</td>
<td>Somewhere</td>
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<td>DAVID BOWIE</td>
<td>Diamond Dogs</td>
<td>RCA 0711</td>
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<td>10</td>
<td>DON McLEAN</td>
<td>American Pie</td>
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<td>11</td>
<td>DON McLEAN</td>
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<tr>
<td>12</td>
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<td>BALTIMORE</td>
<td>That's My Story</td>
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<td>14</td>
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<td>My Way</td>
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<td>16</td>
<td>PAUL ANKA</td>
<td>My Way</td>
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<tr>
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<td>JEFFERSON AIRPLANE</td>
<td>Volunteers</td>
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<tr>
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<td>The Joker</td>
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<td>23</td>
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<td>£3.10</td>
<td>£3.10 £3.10 £3.10</td>
</tr>
</tbody>
</table>
REMEMBER THE FUTURE
The Album That Became A Single

Nektar is now available in AM flavor at the specially reduced time of 3:30.

"REMEMBER THE FUTURE"—THE SINGLE (PPA-7902)
A musical collage, made up of various sections of Nektar’s Top 20 album, that stands on its own.

On Passport Records
marketed by ABC Records
### Top LPs & Tape

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Label)</th>
<th>Suggested List Price</th>
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<td>Week 1</td>
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<td>Al Green</td>
<td>Lay It Down</td>
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<td>LP</td>
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<td>Rocky Mountain High</td>
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<td>LP</td>
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<td>Week 3</td>
<td>Week 3</td>
<td>3</td>
<td>Barbra Streisand</td>
<td>Guilty</td>
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<td>Week 4</td>
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<td>Week 5</td>
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<td>Cat Stevens</td>
<td>Teaser &amp; The Firecat</td>
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<td>John Denver</td>
<td>Rock Mountain High</td>
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<td>Week 8</td>
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<td>8</td>
<td>Barbra Streisand</td>
<td>Guilty</td>
<td>3.59</td>
<td>LP</td>
<td>Columbia</td>
<td>3.99</td>
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</tbody>
</table>

*Every entry for the week's Top LPs & Tape has been listed. Information does not guarantee responsibility for all entries.*

---

### Additional Information

- **Chart System:** The chart system used here is the Billboard Top LPs & Tape chart, which ranks the best-selling albums in the United States based on sales data from participating retailers.
- **Artist:** Lists the name of the artist or group associated with the album.
- **Title:** The title of the album being ranked.
- **Label, Number (Label):** The record label and catalog number for the album.
- **Suggested List Price:** The price suggested by the record company for the album.
- **Format:** Indicates whether the album is available in LP format.
- **Supplier Name:** The name of the record company or distributor responsible for supplying the album.
- **Retail Price:** The price at which the album is sold in stores.

---

To view more information or access additional resources, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
RECAPTURED: GREAT MOMENTS IN ROCK

In Three Specially Packaged and Priced Two-Record Sets

SASH-3704-2
PAUL ANKA GOLD
1957-1962 (TEEN IDOL ERA)

Paul Anka, more than any other male artist, with the exception of Elvis, dominated this period and, unlike the others, Paul wrote his own material. Now, the original ABC Paramount recordings—UNAVAILABLE ANYWHERE since 1962, have been specially packaged. "DIANA," "LONELY BOY," "PUT YOUR HEAD ON MY SHOULDER," "PUPPY LOVE" and 24 others, complete with special 4 page memorabilia insert.

SASH-3705-2
HISTORY OF BRITISH ROCK/VOL 2
1964 (BRITISH INVASION)

A total picture of the British rock phenomenon, from the first Beatles recordings in Hamburg onward: early and rare recordings by CHAD & JEREMY, CILLA BLACK, SMALL FACES, ARTHUR BROWN & JULIE DRISCOLL, and previously unreleased sides by ELTON JOHN & ROD STEWART plus KINKS, WHO, DEEP PURPLE, BEE GEES, HOLLIES, VAN MORRISON, CREAM, DONOVAN—28 super hits loaded with vintage photos and special four page Memory Maker supplement.

SASH-3703-2
HAPPY TOGETHER AGAIN/TURTLES
1965-1969 (WEST COAST ROCK)

Legends in their own time! Their sound epitomized that era: a microcosm of pop music 1965-1969: folk rock, solties, lush love ditties and even psychedelia! "IT AIN'T ME, BABE," "YOU BABY," "SHE'D RATHER BE WITH ME," "ELONORE," "YOU SHONMED ME" plus 22 others and, of course, the rock classic "HAPPY TOGETHER!"

ROCK MUSIC HISTORY
From Sire

MARKETED BY ABC RECORDS, INC.
Because We Care!

Because We Care!
**ABC Plans Major Growth**

- **Continued from page 10**

ABC's over-all plan to create a more complete image for itself both here and abroad, explains Pompadour.

Also noteworthy is that during the coming year ABC will be examining its licensing activities with EMI and UA Music. Just recently, Anchor Records was purchased in the U.S., shortly after the company was handled there by in-house management. Previously EMI was responsible for Anchor in the U.S.

EMI's licensing agreements expire Oct. 1, 1975 and, at that time, ABC might consider various co-ventures in such countries as Japan, Germany and France. Other countries would be considered on a case-by-case basis.

On the music publishing front, ABC agreements with UA Music Publishing will expire Dec. 31, 1975. Again, there will be a look at new, and new agreements will be negotiated country by country, states Pompadour.

He feels that ABC's growing artist roster and product performance will greatly strengthen ABC's over-all international stance.

Notably, he projects that ABC promising young artists will cover 55 percent in the U.S. during the next year through Anchor. He also sees Anchor as a viable tool for acquiring British talent, however, a deal in which ABC has not previously excelled. Already scheduled to be released in 1975 is a rock package which will strengthen its image as a strong album seller.

"But, not with name acts alone." - Haggard

**Haggard Niteries Planned**

- **Continued from page 1**

years, working with Haggard, Porter Wagoner, Dolly Parton, Barbara Mandrell and many, many more.

"We feel all concert business may start to decline a bit over the next few years," Eubanks says, "simply because there's no more room for people, especially in country, want to get closer to the artist and we believe that clubs are going to come on stronger in the next few years."

"The advantage to us," Eubanks continues, "is that with several clubs throughout the country covering the U.S. in a year, we can provide the artist with a tour on a yearly basis. We are looking at St. Louis, Dallas, Denver and Fresno, and the list will grow each year."

"People, especially in country, want to get closer to the artist and we believe that clubs are going to come on stronger in the next few years," Eubanks says, "simply because there's no more room for people, especially in country, want to get closer to the artist and we believe that clubs are going to come on stronger in the next few years."
BLACK OAK ARKANSAS
America's primo Boogie Band would like to take the opportunity to say special thanks to all the people who made this our biggest year yet.

GOLD
rapidly approaching GOLD.

Total concert attendance for 1974 is 1,211,377

BLACK OAK ARKANSAS's gross income exceeded well over $2,000,000.00 for 1974

IN THE UNITED STATES ALONE — Black Oak Arkansas performed 127 concerts plus two European tours, which put the total over 200 concerts for the year.

TOUR DATES

IT HAS BEEN A GREAT YEAR
AND WE THANK YOU!!!
Every young lad needs a sense of Purple.

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Surprising new music from Deep Purple. For lads, lasses and friends of the family, on Purple records and tapes, distributed by Warner Bros.