Retailers Sing Merry Yule Tune

Chicago Sparks Col's January SQ Campaign

By STEPHEN TRAIMAN

NEW YORK—The release of five of the seven gold Chicago LPs on SQ matrix quad and Q-8 tape next month, with a massive promotion to be launched by CBS at the Consumer Electronics Show in Chicago, marks a major artist breakthrough in 4-channel recording for a beleaguered part of the industry. "Last year, in Quadrophonic Sound" will be the theme of in-store displays, local and national multi-media advertising backing the Chicago release. Advance samples of the new product will be available at CES, according to Jack Craig, vice president, sales and distribution. "Chicago I, II, VII" are twin LP/cartridges; V & VI, single packs.

Other pop SQ product due for release next month on CBS include new disks by Dave Mason, Poco, Billy Joel, Johnny Winter and Herbie Hancock, reports Pierre Bourdain, head of SQ product management. A key classical quad release due in early February will be the first major Michael Tilson-Thomas disk on Columbia Masterworks, Carl Orff's "Carmina Burana" with the Cleveland Symphony. Chicago's move into quad should make some vital impact on the Q'-scene with other holdout artists and producers, Bourdain notes. He gives a special plug to veteran CBS quad engineer/producer Al Lawrence, who was instrumental in getting the mixing done to the tastes of Jimmy Guercio, the group's producer/manager. Bourdain admits the real breakthrough in quad success has to be

Assn. Of Country Entertainers Sets Up Chairman, Policy Board, Ethics Code

4 Individual Beatles Score On Hot 100 For the First Time

LOS ANGELES—The all-powerful solo Beatles—repeated solo performers—have all made Billboard's Hot 100 for the first time. Collectively they almost owned the national best-selling singles survey when they performed together.

This week, Paul McCartney, and Wings are in the eighth position with "Junior's Farm/Sally G." Ringo Starr is 14 with "Only You." George Harrison is 24 with "Dark Horse" and John Lennon bows on the chart at 68 with "Number 9 Dream."

A story from London on page 3 indicates the four are finally about to dissolve their business partnership in Beatles Ltd.

NASHVILLE—In a meeting stressing only "positive programs," the newly-formed Assn. of Country Entertainers (ACE) elected a governing board of directors, set up a permanent meeting place, and launched plans for a "code of ethics" for membership.

George Morgan of MCA, a veteran of more than 20 years as a country entertainer, was named permanent chairman of the board. He replaced singer-composer Bill Anderson, who had taken over the helm on a temporary basis in order to bring the positive forces together and stamp out the early negative attitudes expressed.

Serving with Morgan on the board will be George Jones, whose home all early meetings have been held; Hank Snow, Bill Anderson, Connie Smith, Wilma Lee Stampley, and Jimmy Dean.

Lounge Agents Meet To Form Nati Assn.

LOS ANGELES—Agents who book live talent in America's 10,000 lounges, many of the biggest single-employment source for musicians/singers, will hold formalized meetings to discuss a national association Jan. 24-25 at the Ramada Ints. St. Louis.

Schedules to attend so far are Bob Vincent, MusArt, Studio City, Calif.; Arnie Prager, Chicago; Augie Morin, Minneapolis; Monk Arnold, Atlanta; Bill Rotte, Milwaukee; Gary Van Zeeland, Little Chute, Wis. and Oscar Cohen, Associated Booking, New York. Approximately 40 different agencies have been invited.

"We are the only source of development left for live talent, people who want to play and sing as a full-time occupation," Vincent, a prime force behind the meeting, states. He estimates that there are about 250 agencies in the lounge business, who are also franchised by the American Federation of Musicians.

Vincent says no definite agenda would be set up.

Piracy, Copyright Bills Move Ahead

By MILDRED HALL

WASHINGTON—House judiciary committee approval of Senate-passed anti-piracy and copyright extension legislation last week cleared the way for rapid floor vote in the House.

The Senate is expected to concur in the few amendments made by the House committee and pass the bill before the pre-Christmas adjournment of this 94th Congress.

Last week's committee action by both the copyrights subcommittee and the full House judiciary committee was on Sen. John L. McClellan's (D., Ark.) three-part copyright package. S. 1361. This interim bill to save recording copyright protection from expiration, and to extend the term of existing copyrights by two years, was hustled through a Senate vote immediately after passage of the revision bill S. 1361 in September.

The McClellan package also includes provision for a commission to make a three-year study of all uses of copied material by computers and copying devices.

'Doomsday' Unit Evaluates Radio And Disk App

By CLAUDE HALL

SAN DIEGO—The radio industry—and perhaps the record industry, too—is in the verge of a "doomsday machine" which will evaluate records and stations alike.

Last week, in Los Angeles, as many as 80 test subjects were placed away in a battery of hotel rooms, each wired to galvanic skin response devices. They were "evaluating" one radio station against three of its main competitors and even against a radio station that doesn't exist and may never exist.

In San Diego, two men are talking to a computer and it is taking back...
THE LATEST SINGLE

PROMISED LAND
IT'S MIDNIGHT

RCA Records
PB-10074
End To Beatles' Legal Hassle Due Soon

By BRIAN MULLIGAN

LONDON—The long legal battle, triggered originally by Paul McCartney, to dissolve the Beatles partnership is close to being resolved.

Barring any last-minute snags, McCartney, John Lennon, George Harrison and Ringo Starr have agreed to meet next week to put their signatures to a formal agreement approving the dissolution of Beatles Ltd.

Following this, it is expected that McCartney will make application to the High Court for a legal declaration that the partnership is at an end.

The break was previously opposed by Lennon, Harrison and Starr, but the decision to make it a legally approved matter comes at a critical time in the future careers of the four Beatles.

While the break-up will require them to fulfill existing contracts, notably the EMI recording deal, it does mean that they will be in a position to negotiate their next moves as individuals rather than as a limited company requiring the approval of all four directors in any EMI contract he might sign.

If the legal position finally resolved, the way will be clear for the hottest bidding in the history of the recording industry to begin.

Where the four may eventually end up is pure speculation, but with EMI in a position to renegotiate the contract 12 months early, the British company must be in a position to retain the services of its biggest money earners.

Most likely departure would seem to be George Harrison who recently concluded a worldwide deal for his Dark Horse label with A&M, and the Polydor Worldwide rights to his Ring-O Records, has just signed the label in the U.S. to Capitol, for America & Canada, the territories excluded from the Polydor deal.

With the partnership at an end, it will also mean that the Receiver, appointed by the Court at McCartney's request, can be withdrawn from Ringo, which may well prompt a revival of activity within the record company.

Nab L.A. Pirate Suspects; 4 Philly Dealers Indicted

PHILADELPHIA—Four dealers were indicted today by a federal grand jury here last Tuesday (10) on charges of tape piracy in which recordings of major companies were copied and sold at cut rate.

The prosecution, following a year of investigation by U.S. attorney Robert E. Curran.

Involved are 8-track tapes normally retailing from $4 to $8 each, but which were sold at local area record stores for as little as for $5.

Confiscated tapes include recordings by Diana Ross, The Main Ingredient, Mandrill, Gladys Knight and the Pips, Redbone, Isaac Hayes, Elton John, The Beach Boys, Bobby Dylan, The Delfonics and The Temptations, whose tapes allegedly were pirated.

LOS ANGELES—Two California men were arrested by Federal Bureau of Investigation agents and arraigned on tape piracy charges here last week in separate FBI actions.

James Carl Allett, 21, gave up 500 8-track stereo tapes which the FBI alleged were copies of copyrighted song recordings. He appeared before U.S. Magistrate Robert Stone in Camarillo and was released on a $2,500 personal recognizance bond.

Gary Edward Stikes, 31, was reported by FBI agents to have had approximately 1,000 8-track tapes in his possession, all allegedly pirated, as well as a quantity of equipment and materials employed in the manufacture of tapes.

After appearing before U.S. Magistrate John Kronenberg here he was released on a $5,000 bond.

APSC signs Russian pact; BMI will soon

By ROBERT SOREL

NEW YORK—"We see the agreement with the Soviet Union more in terms of its overall implications rather than in its dollar value at this time," says Stanley Adams, ASCAP president, who led the way for the official signing last Tuesday (10) of a licensing arrangement between the U.S. society and VAGP, the copyright agency of the USSR.

Broadcast Music Inc. will sign a similar agreement on Tuesday (17), it's been learned.

"It's really just a beginning for us and the Soviet Union," Adams says.

"And to take it out of musical areas, we feel that this kind of arrangement represents a flexibility by the Russians which will spill over into other fields where creators are involved."

(Continued on page 6)

MOTOWN-A&M

in 'Super' Distribute

LOS ANGELES—A&M and Motown are teaming together to open a super-distributorship in Atlanta. The present distributors for both labels are from Nashville south to the Florida border and have individual notices from those two companies.

Emerson and Associates, who have worked in the industry since 1961, have been selected as distributors.

LOS ANGELES—"Progressive country" and contemporary soul music appear strongly to be in the same competitive stages that Elvis Presley's music was in 1954 and the Beatles' sound was in 1963.

While the chances are that nothing will hit soon with the impact of a Presley or Beatles, both are among the "progressive country" and soul bears some looking into, if only for the impact they are enjoying today.

Both music forms are hybrids, borrowing from one another and from other musics. Many "progressive country" artists are not country in the traditional form and many black artists are not making the kind of music traditionally characterized at soul.

Currently, the new black music is enjoying more mass popularity and crossover than its country cousin. However, if one were forced to choose between the two for one most

likely to succeed on an impact, sudden

basis, the nod would probably have to go to the progressive wing.

There is, it true, more black superstars than at any other time. Indications are that the future will see even more as record companies carry black acts, as well as in the country and soul. It is, however, the future of these acts is anything but certain.

Black music is at its strongest point now, and is influencing every one. Black superstars such as Aretha Franklin, Stevie Wonder, Marvin Gaye, the Spinners, Gladys Knight, the O'Jays, and others are drawing huge crowds wherever they play and are selling mammoth quantities.

In short, they are appealing to everyone. Yet their music cannot be called soul in the traditional sense.

(Continued on page 70)

N.J. branch will spur ABC expansion

By ISH HOROWITZ

NEW YORK—Major expansion plans by ABC Record and Tape Sales, rack operation are due for early implementation, following the establishment of a new branch in Fairfield, N.J. that will serve as national headquarters for the chain's operations.

The chain, which now services some 12,500 outlets, will use the facility to increase its penetration into Eastern territories, as well as to fill marketing "holes" across the country where it has not been active to date.

Michael P. Mallardi, recently named president of ABC Record and Tape Sales, says that most of the chain's racks are concentrated in regional areas at the present time. His intent is to connect those clusters via coverage of intermediary territories.

ABC's new market is being headed by vice president Herbert J. Mendelsohn and will engage in

demographic and market studies. In addition to research, it will be the national sales arm of the rack chain in securing new accounts.

The opening of the Fairfield branch, a $2 million store, will bring to 10 the number of ware

houses.

(Continued on page 6)

NARM planning Business Seminars At March Meet

NEW YORK—NARM will host a series of seminars on "Music Business Administration" at its 17th annual convention, scheduled for March 2, at the Century Plaza Hotel, Los Angeles.

The seminars, developed out of meetings between NARM board of directors, its manufacturers advisory committee and its convention committee, will deal with what NARM executive director Jules Malamud calls grass roots operational subjects.

The seminars will be held on March 4 and will deal with the merchandising of new album releases, consumer research, and the economy of the product. This will be co-sponsored by Jerry Weiner, DisneyLand Records and Richard Lionetti of Wickick International.

There will also be a seminar titled, "The Importance of Specialty品 and will focus on children's music.

(Continued on page 10)

How To Use Point-Of-Purchase Displays. This will be held as part of
BASF MANAGER LEARNS

Jazz Best Sold By Jazz Fan—Horowitz

LOS ANGELES—When you have jazz product you need a distributor who feels the music. Working under that concept, BASF Records Western regional manager Earl Horowitz shifted his line Disking Studios to General Distributors of Glendale.

The result: "Sales went up immediately because they gave us concentration and good support," Horowitz says.

People at R&R, Ray Avery and George Heuer, also came forward as supporters of the music and they are concerned about its growth, Horowitz adds.

This same kind of sympathetic attitude is found in San Francisco where 12 Ephraim is the BASF outlet, Horowitz says.

The American arm of the behemoth German company has been building a reputation as a contemporary jazz label through its release of products recorded by American and European artists.

George Duke's "Feel" on BASF/MP is the first LP by an American pianist to make the national jazz best selling LP chart for the label.

Indeed, there is no way to sell in such cultural hotspots as New York and San Francisco, but retailers even in the Midwest look on BASF as a catalog option with over 200 titles by such names as Oscar Peterson, Art Tatum, Dinah Ellin, George Shearing, Count Basie, Joe Pass, Art Van Damme and the Singers Unlimited (former members of the Hi-Lo's).

Horowitz says the firm's strong identity as a house name on blank tape works well in the disk area in that retailers and distributors know there is reliability and credibility in the company's products. "Our logo is well known," Horowitz says.

In traveling around to retail shops in Southern California, Horowitz has been impressed with the potential for international material extolling the buying of records as gifts. His own company is more interested in catalog sales, but he doesn't see anything that says this is a fabulous present.

Horowitz, a former retailer, who has been in sales for Capitol and Liberty/UA, laments the lack of promotional material for dealers boosting the concept of records as gifts which are a buy at their current price.

"The message of price goes across in newspaper ads," he says, "but would be a subliminal aid in stores."

Cap-Ange1 Says SQAlbums Offer Buyer Stereo Bonus

Los Angeles—The six albums released in the SQ quadraphonic series have sold in large numbers from Capitol associates and constitute a "bonus" to the consumer, who wants 4-channel as well as stereo. The label claims the release is not move into the quadraphonic market.

Brown Meggs, executive vice president and chief operating officer of Capitol, says the company has released six LPs whose "normal" stereo discs are derived from the SQ quadraphonic series. Sales have been much better than the label had "for a number of reasons last year. The discs are compatible stereo/4-channel and "Capitol," Capitol president Bill Massey has committed to any quadraphonic system or to a quadraphonic marketing system. "We think," in the opinion of Capitol master tapes obtained from our EMI associates as well as from

Disks By Phone Trial Ends In Failing Service

New York—The operations of National Orders Systems, geared to allow consumers to order records and books through the telephone (Bridgewood, Nov. 2), have been terminated.

In a third quarter report from John Weil of the NOS firm, its president Jack Fritz reports that NOS operations "were conducted on a trial basis for several months and did not justify additional expenditures."

In other news, "books by telephone" service, NOS introduced records and tapes to its catalog in early fall, presented "the best price, plus handling costs, and guaranteeing 48-hour shipment on confirmed orders."

Local one-stop retailer King Karol Records was the agent handling product and firm, but before plans to terminate the subsidiary were announced.

General News

Northwestern U. Club Will Have Disking Studios

By Anne Duson

Chicago—Amazin' Grace, the former Northwestern University coffehouse, reopened in suburban Evanston in a new club specifically designed for live recording, including $18,000 worth of studio equipment, and a soundproof recording booth. The recording booth will soon be equipped with 8-track board to record the folk, blues, country, bluegrass, and folk jazz bands, such as James Montgomery Band, Spencer Davis Group, Roy Buchanan, Odetta, and Country Gentlemen.

The 380 capacity space, remodeled from three storefronts, has a 16' high, acoustic foam-covered, round balcony, and casual new seating on the 30 x 90 foot main floor. Four Elevenoot studio monitor center speakers hang above the corner stage area. Admission will be set at $2.50 and $3.50, and a ban on alcoholic beverages will help draw families and young people to the club. The club is owned by three former Northwestern students: David Cooper, Frank Talmadge, Dianne Sanders, Dianne Williams, Darwin Sanders, Kenny Lar, and Ben Kanters.

Nixon Tapes: A New 'Cast LP?'

New York—A number of record companies reportedly have been discussing their art department come up with jacket designs for tapes of Richard Nixon's tapes, which authentications will be sealed in, a wall of the court that the recorded conversations of the former president will be made public once the Watergate trial is over.

U.S. District Court Judge Frank M. Johnson, last week denied a claim by Nixon attorneys that the tapes were the private property of the former president and should have the opportunity to hear them," he said.

Likelihood is that record companies entering the tapes-album sweepstakes will treat the LPs with the same respect generally given other "original casters" as when the tapes are made available.

Cotton Club Revue Sparks Duke Benefit at Roseland

New York—The Cotton Club Returns to Broadway" Monday (16), when a benefit will be given for the Duke Ellington Cancer Center, a new medical facility being built in conjunction with the Hampton Hospital and Medical Center, West-Hampton, L.I. This event will feature a nostalgia theme from the 1920's and 1930's, and the period for the Cotton Club was at its prime in Harlem.

The party will be held at the Roseland Dance City, which will be transformed into a Cotton Club setting, a revue featuring an original Cotton Club staging, and will be the entertainment feature.

Mercer Ellington and the Duke Ellington Orchestra will play for such acts as ho Call Callaway, the Nicholas Brothers, Fredi Layett, Mae Barnes, the original Ink Spots, Stump and Stump, the Copasetics, the Lindy Hopppers, the Satin Doll and others.

AFM Consolidates

New York—In a move to new headquarters later this month, the American Federation of Musicians will for the first time, bring under one roof the offices of both the federation's international president and vice-president and general manager relations.

In addition to being in a new location, the Lewereker represents vice president general manager relations and the overall operations.

A.K. also operates Record Merchandising, a major indie distributor and Record Rack Service.

Call Chick Blossoming

Los Angeles—The Discount Music Center chain plans adding up to four new stores to its seven already in operation in Southern California. This expansion will be outgrowth of the additional expansion of export business to the Far East by parent A.K. Enterprises.

Jack Leverer, who has just become a partner in A.K. with Sid Talmadge and Sam Richmond, notes A.K. has been scouting locations for its retail chain operation in malls and outside.

In addition to becoming a partner in the corporation, Leverer remains vice president general manager relations and overall operations. A.K. also operates Record Merchandising, a major indie distributor and Record Rack Service.
The biggest entertainment event of 1975 is now a single.

"The Godfather Part II," is the follow-up to the most successful box-office attraction in history.
And, once again, Andy Williams has the hit theme.
Last week Andy previewed "Love Said Goodbye" on the Johnny Carson show. It's a spectacular song, written by the team that wrote the original "Love Theme From 'The Godfather' (Speak Softly Love)." Sung by the man who sent it up the charts.
Who said history didn't repeat itself?

Andy Williams sings
At the signing of the agreement by the American Society of Composers, Authors and Publishers and the Copyright Agency of the USSR (VAAP) are:

ASCAP general counsel Bernard Kornman, ASCAP president Stanley Adams, VAAP president Boris Pankin, and VAAP director of international relations, Alexandre A. Lebedev.

ASCAP In Russian Pact

Continued from page 3

Their basic values or attitudes may not change the political status of the agreement, but the gain is significant, a great step forward in the relationship.

In conclusion, the agreement has led to an increase in the number of live performances.

However, the agreement continues to be a topic of concern for many people, as it is seen as a threat to the cultural freedom of expression.

Rudolph Rides High

NEW YORK—The Red-Rosed Rainbow TV special is already scheduled to be broadcast on the network next year in the CBS network. But that is only one of the many specials scheduled for December. The network has just finished shooting the special for the Rankin-Bass show, and is beginning another for the AT&T show, "The Little Tree.

This year marks the 25th anniversary for "Rudolph.

LP REVIEW

13 Tatum LPs In $75 Box

LOS ANGELES—Pablo has released a 13-record box set by Art Tatum which includes all the pianist's former LPs on Verve and carries a special retail tag of $75. Oscar!

Label owner Norman Granz, who recorded the material when he was the owner of Verve, bought back the masters from MGM and the repackaging is the result.

Who will pay that much for a jazz LP is a moot question which obviously doesn't exist.

The LP includes 121 solos, most cut in 1953-54, the others Granz not recalling when they were done.

The box contains material from popular recordings of the day, so that Tatum interprets material by George Gershwin, Duke Ellington, Cole Porter, Vincent Youmans, Richards, etc.

On the creativity of the stylings of the three pianists—James P. Johnson, Earl Hines and Mel Powell—produced a sound which amalgamated the traits of the stride school (Johnson), right hand single note cascades (Hines) and the harmonic sophistication of Powell.

Tatum, who died in 1956, is not everyone's cup of tea today. There are too many pianists working who have their own distinct styles—tall lined inexorably to the next generation.

So today's audience of young people may find Tatum's style too simple and not funky enough. Then again as nostalgia continues to touch record sales, there may be some hardcore buffs who will want these solo performances.


Dear Sir,

I read with great interest your article in the Nov. 30 issue on the subject of LPs in the retail industry. I was, however, somewhat surprised and disappointed that you didn't mention one fairly important organization in the industry with an admirable history of full employment for women. I refer, of course, to BMI which has a woman as its senior vice president; specifically, Phyllis Wizinowich, who is vice president in charge of our Nashville office; Elizabeth Green, as executive vice president in charge of advertising; and Shelly Belkstein, as house counsel; Helen Masson, as director of public relations. Also in Nashville and many others in key executive positions.

BMI is based on the principle of free and equal opportunity for writers and publishers, and this philosophy has led to our employment policies as well, long before it became either fashionable or necessary to institute non-discriminatory hiring and promotion policies.

Wilbur - What do you consider a discrimination against women is still prevalent in the industry, it seems to me that BMI's affirmative action in this area might be encouraging to other organizations.

Sincerely,

Theodore Zarin
BML, senior vice president

Ads On LP Sleeves May Be On Way

LOS ANGELES—Selling advertising on record album sleeves is the coming thing in the industry. So believe the Berliner, president of Teladisco Center in Burbank, whose firm is moving into this field.

"A label that netted over $3 million in sales last year, is looking to bring in more than $1.6 million additional by selling advertising messages on the sleeves of those albums," Berliner declares.

"It is far more profitable to sell the space on the sleeves than to ballyhoo other LPs," he says. "There is another gimmick record companies over and over again. It is the only way to advantage. Use a commercial product in the front cover artwork of LPs, so that only will manufacturers gladly provide the product as a gift to those who feature it on an album cover but they'll pay good money for it as well. It's a valuable package.

The unsophisticated record industry will be amazed at the vast array and value of products available for this income-producing source.

Berliner says he approached one major label but was told that he had "no sell." But the deal's "will provide substantial compensation to artists involved," Berliner adds.

Although the enterprise, though from a legal standpoint an artist is not entitled to a share of this additional revenue, his figure is the net after paying artist compensation (for his doing nothing)."
BILLY PRESTON took "Nothing From Nothing" to the top of the charts. Now he's "STRUTTIN'".

A NEW SINGLE ON A&M RECORDS
From the album, "The Kids & Me"
(SP 3645)
MGM's fiscal 1974 net profit of $26,637,000, or $4.58 a share, included a $4,747,000 gain on disposal of its music operations this year... Walt Disney Productions, Burbank, declared a regular quarterly 3 cent cash dividend and a 2 percent stock dividend, both payable Jan. 1 to share holders of record Dec. 5.

**SITUATION/IDEAS WANTED**

Small young record company open to any suggestions or offers for nationwide distribution and promotion. Proper art and sales success with country, bluegrass, and cross-country product (AM, FM, and Progressive). We are squarely in the middle of the great creative surge of Southwestem music, and the nationwide appeal of our product has been demonstrated repeatedly.

Contact Jim Terr, Blue Corn Productions, 1327 Seventh Street, Las Vegas, NEVADA 87701

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**Clive: Inside the Record Business**

by Clive Davis, with James Willwerth

$6.99

Published at $8.95

The "bible" of the record business—by the top star-maker, President of Columbia Records during the hottest period in the record industry... the inside story. Photos.

"A fascinating book. I was glued to it from beginning to end. It's a must read for anyone interested in the music business."

—Paul Simon

"I found it an excellent primer into the 'how', 'why' and 'what' of the major record companies function. Fascinating from beginning to end."

—Neil Diamond

**Earnings Reports**

**HANDELMAIER CO.**

Handlamer's Profits Dip in 2nd Quarter

Los Angeles—The Handlamer Co., Detroit, reports lower earnings on higher sales for the second quarter and six months, ended Oct. 31, than in the same periods a year ago.

In the second quarter, Handlamer posted earnings of $1,148,000, or 26 cents a share, on sales of $27,378,000, compared to earnings of $1,111,000, or 30 cents a share, on sales of $27,126,000 in the same period a year ago.

For six months, earnings were $1,747,000, or 40 cents a share, on sales of $50,601,000, compared to earnings of $2,142,000, or 49 cents a share, on sales of $54,637,000 in the year ago period.

The current year's results reflect a change to the "first-in, first-out" method of inventory valuation.

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**WHitesale SET BY 20TH**

Los Angeles—20th Century Records launches its second annual White Sale in January. "We'll be laying out product here by both Barry White and the Love Unlimited Orchestra... and this will add to our sales figures," says general manager Tom Roddy.

Between White and the Love Unlimited that he produces, 20th Century has four gold LPs and platinum LP. The White Sale will feature a total of eight of his LPs and a new White album that will be released in mid-January.

**FINANCIAL MARKET QUOTATIONS**

**Market Quotations**

As of closing, Thursday, December 12, 1974

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**WHitesale SET BY 20TH**

Los Angeles—20th Century Records launches its second annual White Sale in January. "We'll be laying out product here by both Barry White and the Love Unlimited Orchestra... and this will add to our sales figures," says general manager Tom Roddy.

Between White and the Love Unlimited that he produces, 20th Century has four gold LPs and platinum LP. The White Sale will feature a total of eight of his LPs and a new White album that will be released in mid-January.

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The Gold rush is on. And now, from her gold album (that's selling like a single) comes the single "If Loving You Is Wrong, I Don't Want To Be Right" b/w "The Rap." SPR 155
the greater availability of software, as he points to over 225 titles in the Columbia-Epic-Columbia Custom catalog, with 25 new releases since June. Much classical product has been simultaneously released for nearly a year, he says, and at least half are pop.

Major buildup in alerting dealers to simultaneous release, particularly of hot products, is that producers often delay the quad mix and then decide not to do it.

In addition to the expanded Columbia SQ release activity, Billboard has also reported an recent weeks on A&M's six LP package including Cat Stevens, The Carpenters and Quincy Jones (Nov. 30 issue), and Angel's release of as classical SQ works recorded by EMI in London.

The first SQ disk on Israel's Hed-Aria label, "Zahal Di Band," is now available here, and Billboard has learned of at least three other SQ labeled disks. Included are Jimmy Smith's "Paid In Full" on his privately distributed Mojo label, and two Billingsgate LPs, "By The Way" with Frumpy, and "Lucifer's Friend" by the group of the same name. Also due is Chicago at CES, Billboard has learned, is an advanced manufacturing prototype of the Tate Audio DES (Directional Enhancement System) SQ decoder first shown to the industry during the summer CES (Billboard, June 22).

A deal is reportedly near with at least one major hardware manufacturer to include the Wildcok IIC (integrated circuit) module in late-1975 4-channel equipment, and other industry executives is expected to hear the new SQ product on the unit as the Blackstone Hotel.

According to Joe Dash, Columbia executive who is a key link in the SQ promotion campaign and an aide to Stan Kavan, vice president, planning and diversification, "hearing is believing" as far as any quad is concerned. "Those audio dealers who are making even a minimal investment in in-store 4-channel demonstrations are finding solid quad sales," he points out.

Columbia special projects already is providing SQ samples on special request to all dealers and mass merchandisers. When individual members (there was no official spokesperson at the time) voiced specific complaints about CMA awards given this year to Olivia Newton-John and others, contending that they did not perform as form country artists.

There also were vocal outbursts against the CMA, most of them based upon misunderstood, and a request that more artists be made officers of the association. Two were added: Wagnerian and Miss Wynette.

The CMA expressed pleasure that they were willing to serve, and there ultimately was restoration of harmony.

Anderson, who brought order out of chaos in the organization by turning its forces to positive efforts, still was being criticized by his willingness to bring huge deals into the organization.

With the election of the board, an earlier steering committee became defunct. The board will set all future policy.

It was decided that the group will meet on the second Wednesday of each month (the third week in January because of a conflict with a CMA meeting in San Antonio) at the Rodeway Inn near the airport here. Speakers will be invited to most of the meetings, "to clarify any misunderstandings which might exist." An invitation is being extended for the initial meeting to Jerry Bradley, vice president of RCA and newly-elected president of CMA.

In a brief meeting of the board following the membership meeting, it was decided that the group would draw up a code of ethics for membership, and present that code to the over-all body for approval. There is no indication at this time as to what the code will contain.

The organization was off to a rocky start with the press and others when individual members (there was no official spokesperson at the time) voiced specific complaints about CMA awards given this year to Olivia Newton-John and others, contending that they did not perform as form country artists.

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"PLEASE MR. POSTMAN"

SPECIAL DELIVERY FIRST CLASS ON A&M RECORDS FROM

CARPENTERS

Produced by Richard & Karen Carpenter
6 Uncle Sam's Discs Stimulate Dancers

By JOHN SIPPEL

Ever since the six Uncle Sam's discotheques starting from Hawaiian dance music and building up to the present day, the importance of disco in breaking and promoting record hits says Scott Savickas, promo director of the firm headquartered in Cincinnati. “I write letters to labels continually. We may get a record. We don’t even get an answer. I send along an expedient brochure display page. As an example of what the unified play from the clubs, located in Honolulu, Chicago, New York, Detroit, Buffalo and Des Moines, can accomplish, Savickas sticks his finger out wholeheartedly and predicts that the Instrumental, "Ex-Press," from the B.T. Express LP will be a national trend. "Scooter" ever releases the single."

A DJ gave him a copy of the LP. He picked the cut. His DJs at each club got at the cut. They report dynamic reaction. Each time it plays with live drummer feeding in a club, the floor is immediately soaked with dancers.

"Each club averages about 3,500 customers in a seven-day operation. We started our first club at home base 15 years ago. Our business has never been better than during the last six months. Each month is better. In the past, we've placed six new clubs, the first in Lincoln, Neb., in January during 1975. And we are now considering new franchises for Uncle Sam's, Savickas says.

Dancing to records backed by the live drummer is a new feature, he feels. "So far, when a newcomer's price is right, the individual is a big winner. Gin. Gino and Vince just did the swing. But, nightly, the patrons, 90 percent of whom are 18 to 22, dance from 8:30 to 2 a.m. from anywhere from $1 cover on weekends to $3 midweek, when drinks go for 10 cents for cocktails and nickel bens."

The main dance room in the Cincinnati location 12,000-square foot operation is the focal point. Each Uncle Sam's has a large dance area, averaging about 60 by 12 feet. A computerized chaise-rotative and flash electric circuit matches the 40-foot walls of light and multi-colored lighting under the foot-high transient plexiglass dance floor with the rhythm of the record played.

Overhead six strobe lights are calibrated to match the rhythm. There are stationary black lights and several bubble machines in the dance area. In Uncle Sam's, there is a 20-foot square screen on which movies and in-house shot film of dancers are screened at intermissions.

"Our DJs play approximately 150 different titles per night. He selects from a universe of about 300 titles totally. We program 70 percent singles and 30 percent LP cuts. We even program by hour of the day. From 8:30 to 10, we'll use mostly new material. We stress new records and LP cuts. That's what makes discs so popular recently."

People tell us they are turned off by radio stations, which play the same records hour after hour. Early in the evening, they're reluctant to be the first on the dance floor. They like to warn them. We warm them up with new releases. But sometimes it takes a few weeks for us to get the record from RSF. From 10 to midnight, we use the current established dance hits. Until closing, dancers prefer older," Savickas says.

The big discs, some of which are two-colored, have two other areas. A Game room has at least 15 different new-operated games. In order to attract older clientele, Uncle Sam's features a Millard Fiddle Room, adjacent to Uncle Sam's, with a table, chairs and pool table. It is glassed in and music is played at a lower volume. The more mature patrons can watch the dancers.

Uncle Sam's was started by three local brothers, Don, Jim and Dick Frober, who are still on the clientele. Uncle Sam's features a Millard Fiddle Room; adjacent to Uncle Sam's, is a takeout, table and chairs. It is glassed in and music is played at a lower volume. The more mature patrons can watch the dancers.

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CH-CH-CH-CHANGES

from Hunky Dory

RCA

DAVID BOWIE
HUNKY DORY

Includes: Changes - Life on Mars?
Andy Warhol - Queen Elisabeth

Three Gold Albums from Bowie

DAVID BOWIE
THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS
Includes: Starman - Moonage Daydream
Suffragette City - Dear Love

DAVID LIVE
DAVID BOWIE AT THE TOWER PHILADELPHIA
Includes: Rebel Rebel - 1980 Changes
Sweet Thing - Aladdin Sane - Big Brother Rock - Red Army - Diamond Dogs

www.americanradiohistory.com
‘Rock Unlimited’ Program Will Offer 4 Top Jockeys

By CLAUDE HALL

LOS ANGELES—Alto Communications is launching a rock radio programming service—"Rock Unlimited"—after thefmt of the year, featuring some of the best radio personalities in the business. In addition, veteran programmers Ken Draper and Jim Hampton of Alto says that the service will have 250 songs—broken into oldies, recent olds, and hits. Essentially, the playlist will have 25 current times the format is designed to be "familiar."

Mal Sharp will be featured as an on-the-air interviewer. Another feature will be called: "Rock Unlimited Puts You On" and listeners will be able to phone in a request to the local station and get it on the air within the hour, courtesy of a local production man at the station. Z903 says three cartridge units and two reel-to-reel units will be required to handle the service.

Because of Alto’s system, the radio personalities can tape six days of shows in a three-hour period in Alto’s Hollywood studios. Alto will provide jingles, promos, sales tips, advertising campaigns, and even a live personality for a special local promotion.

GENERAL NEWS

Solons Racing To Beat Holiday Vacation

- Continued from page 1

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House subcommittee handling copyright matters, was not too happy about having to report out a duplicate to his own House-passed antipiracy bill, H.R. 13364.

He had hoped the Senate would act on that bill. But in the interests of speed, with the season cut up by holidays on vice presidential nominee Nelson Rockefeller, Rep.

Italian Labels May Be Cleared

ROME—The public prosecutor initially’s “canzonissima” music scan-
dal has moved that some of this country’s most popular singers and top record companies be cleared of involvement.

The prosecutor, Rocco Sciarrifici, stated last week that there was no evidence to link the 10 performers and the 10 executives to the one he claimed was massive fraud during voting for the top singer and song during the 1971/72 “canzonissima” TV song contest.

Sciarrifici said, however, that Gregorio Mintangian, head of Durium Records in Italy, and Salvador Mazza, a producer and composer, are still under investigation.

The record companies originally involved in the investigation included CBS, EMI, Phonogram, Ri-Fi and other smaller firms.

Sciarrifici’s report should free the executives and singers from the two-year investigation.

Kastenmeier put through action on the Senate package bill— and voted against it himself.

The House judiciary committee vote was 20 to 7, after some angry grumbling about the creation of an expensive commission and the further extension for 1906-1918 copyrights that would otherwise have gone into public domain.

On the record piracy section of the bill, the House committee voted to set the maximum criminal penalties for record piracy at one year for the first offense, and two years for the wilful repeater—which doubles the wilful infringement penalty of only one year in the present antipiracy bill which expires Dec. 31 this year.

The prison sentences are less than the McClellan bill’s proposed three and seven year maximum sentences, but the Senate copyrights subcom-
mittee chairman is known to be agreeable to the change. Both House and Senate antipiracy bills contain high maximum fines of up to $25,000 for a first offense, and $50,000 for a repeated infringement.

Kastenmeier and a number of committee members were sharply opposed to extending expiring copyrights for another two years. Rep. Kastenmeier tried to amend the bill to assure that only authors and their families or heirs be given the extension. He wanted to deny this “windfall” to corporate holders or assignees of these copyrights, but the amendment failed.

GOLDEN EXPRESS—Ginnette Greenberg, president of Spector and Jeff Lane, manager of the B.T. Express (left), receive their RIAA gold record for the group’s “Do It Till You’re Satisfied” on the Dick Clark ABC-TV show. Clark (right) Clive Davis left Columbia, who weren’t interested anymore—Clive was Columbia. Clive’s book describes his years at Columbia and I was fascinated with it.”—ELTON JOHN

“An intriguing backstage view of the multi-million-dollar recording industry. Davis gives the reader a detailed picture of all that goes into creating a top attraction and selling millions of its records.”—BILLBOARD

“Fascinating from beginning to end.”—NEIL DIAMOND

“A must read commentary. I can only say that this succinct and concise prologue demands a sequel. I myself can’t wait.”—LOU REED

“Clive Davis, the music industry’s most innovative, exciting, and articulate spokesman during incredibly challenging years musically and otherwise, is extremely engaging and enlightening in the first 525 pages of his career as head of Columbia Records. As befits this man, he offers considerable insight into how a highly complex industry ticks.”—Irvin Lichtman, Editor-In-Chief, CASH BOX

“I like Clive Davis. I like his book, and as his hairline recedes it begins to resemble a laurel wreath which befits the Caesar of the music biz.”—HARRY NILSSON

“I’m certain that anyone who is at all interested in records, whether inside or outside the industry, will read this book avidly. Another Clive Davis hit.”—Sid Parnes, Editor-In-Chief, RECORD WORLD

“An American success story, a fascinating book. I was so glad to get it. I get to some of the finest music stories. I also told me a lot I didn’t know about my own career and provided many missing links in stories previously half understood.”—CARLY SIMON

WILLIAM MORROW 105 Madison Avenue, New York, N.Y., 10016

“CLIVE is the best book I ever read about the music business.”—PAUL SIMON

"CLIVE inside the record business by Clive Davis with James Willwerth"
ARISTA NEWS

2 SENSATIONAL CROSS-OVER HITS!

AL WILSON's incredibly beautiful recording of "I WON'T LAST A DAY WITHOUT YOU / LET ME BE THE ONE" medley has

been acclaimed as the greatest performance of his career; so great that this single has jumped out and in just a few weeks threatens to spread from major R&B play to become an absolute smash pop hit!

FIRST CHOICE, who have been picked as the top female group of the year, are smashing up the R&B charts with a single which will add even more luster to their reputation. Their dynamite recording of "GUILTY" has just received the top personal pick of Bill Gavin, and is also a top contender to become a giant pop hit.

AL WILSON's newest singles smash is on ROCKY ROAD RECORDS. The FIRST CHOICE hit is on PHILLY GROOVE RECORDS. Both labels are exclusively distributed by ARISTA RECORDS.

P.S. Thanks from all of us at Arista for breaking "Mandy" and bringing Barry Manilow to the top of the charts!

Distributed by ARISTA RECORDS THE NEW RECORD COMPANY
Roy Buchanan's "In The Beginning" is one of the hottest new albums on FM playlists—And it's only beginning!

Available on Polydor records and tapes. Distributed by Phonodisc, a Polygram, Inc. company.
The Return of an Animal...

THE ERIC BURDON BAND

Sun Secrets

ERIC BURDON
Unleashes a Brand New Album
SUN SECRETS

(ST-11359)

Produced by Jerry Goldstein

for Far Out Productions
On Capitol Records and Tapes
**Top Add-Ons:**
- LINDA RONSTADT—You’re No Good (Capitol)
- CAROL DOUGLAS—Doctor’s Orders (MCA)
- BARRY MANILOW—(Bell) 21-9
- MARY SEKAH—Laughter In The Rain (MCA) 36-9
- LINDA RONSTADT—You’re No Good (Capitol)

**Continued**

**Southeast Region**

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- LINDA RONSTADT—You’re No Good (Capitol)
- CAROL DOUGLAS—Doctor’s Orders (MCA)
- BARRY MANILOW—(Bell) 21-9
- MARY SEKAH—Laughter In The Rain (MCA) 36-9
- LINDA RONSTADT—You’re No Good (Capitol)

**Mid-Atlantic Region**

**Top Add-Ons:**
- STEVE WINTER—Beggin’ On Reggae Woman (Tampa) 20-2
- BRAD DAVIS—Doctor’s Orders (MCA)
- RAY HAYES—(Capitol) 19-8
- AARON GRANT—Laughter In The Rain (MCA) 35-9
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-8

**Northeast Region**

**Top Add-Ons:**
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- BRAD DAVIS—Doctor’s Orders (MCA)
- RAY HAYES—(Capitol) 19-8
- AARON GRANT—Laughter In The Rain (MCA) 35-9
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**MAPLE**—Rochester, NY

**BILLY JOEL—The Entertainer (Columbia)**

**NORTHWEST**—The Entertainer (Columbia)
Sammy Davis, Jr.
Has
"Chico And The Man"
(Main Theme)
And 20th Century Records
Has Sammy
Together We Have A Hit!

Produced by:
Mike Curb & Don Costa
An Alto-Curb Production

Where His Friends Are!
J. Doolittle Wins Greek Theater Bid

LOS ANGELES—The city Recreation Board has turned down bids offering large advances from four rock-oriented bands to operate municipally-owned 3,500-seat outdoor Greek Theater in Griffith Park during the summer of 1975. Continuing to run the Greek will be James Doolittle's Greek Theater Assn., which is demanding $10,000 a date and some $1.5 million since taking over the theater in 1952. The GTA has booked Greek concerts using touring cultural attractions such as ballet and drama troupes. It will get a 1975 commission of $60,000 from Los Angeles County.

The city board recommended that Mayor Bradley appoint a committee representing both government and the entertainment industry to study long-range goals for the Greek.

GTA's most serious competition for the 1975 license was apparently New York-based Nederlander Productions, which operates a national chain of suburban concert theaters, such as the Pine Knob outside Detroit. Nederlander offered the city $50,000 in advance plus 4 percent of the gross.

The deal was rejected on the grounds that the new bid represented the current non-profit corporation tax situation at the Greek which would cut down on potential profits. Also, the deal was not yet ready to move the Greek season into moneymaking popular concert-type attractions. "We're still talking about a traditional policy of holding the Greek primarily for cultural attractions.

Philly Jazz Club A 'Doubleheader'

PHILADELPHIA—Just Jazz, center city showplace for name jazz talents, has added a "doubleheader" operation.

The ground floor level has been renamed Cabaret at Just Jazz with "El Grande de Coca Cola" for a limited engagement. The Cabaret floor will operate Tuesdays through Sundays, which shows cover Friday and Saturday nights.

The second floor, where the jazz greats now hold forth, is known as Upstairs at Just Jazz, operating Monday through Saturday nights.

Buddy Rich Six ushered in the doubleheader setup Monday (9). According to co-owner Al Schmidt, the Cabaret floor will bring in self-contained intimate revues or shows, while jazz instrumentalists and singers will hold forth upstairs.

ONE JOCKEY DOES IT

Blackfoot: A Hit in St. Louis

By JACK DONOUGH

SANC Francisco—"The Song Of Crazy Horse" by new Fantasy artists J.D. Blackfoot has gained strong and immediate acceptance in the St. Louis market in large part to the efforts of KSHE and disk jockey Stella Grafman.

The highly-localized grassroots response was strong enough for KSHE and promoter Ron Powell to draw 4,000 to two hastily-arranged Blackfoot performances at the Ambassador Theater.

Grafman recalls that the St. Louis affection for Blackfoot dates back to an LP he cut in 1970 for Mercury, "The Ultimate Prophecy," which was released on his own label. "I was really stoked for that record," says Grafman, even though it's been out of print for a while.

"I remember one day two years ago a retailer here called me and was very excited about having found 500 copies of the LP lying around a Chicago warehouse. He put them on sale one weekend for $3 flat and we ran some KSHE ads for the three days preceding. He sold all 500 albums.

Now two years later I open my mail one day here's 'The Song Of Crazy Horse' by J.D. Blackfoot. I thought the guy had probably fallen off the end of the earth.

"We played the record on the air, all 18 minutes of the song on side one, and response was fantastic. So I called David Lucchinelli at Fantasy, who told me that Blackfoot had been away in New Zealand for two years. I told David to make sure there were enough records out there because no store could keep them on the shelf.

"Lucchinelli put me in touch with Blackfoot and when I told him I thought there was enough interest he agreed to come out for the concerts. We did about an hour and a half with them on Tuesday (25) the day before the show, and got a great many calls."

The show featured Cecilio and Kapono and Tom Rush at the opening acts. Rush, says Grafman, "was delighted to be on the show" and took no offense that it was a show built around Blackfoot.

Grafman says everyone concerned was "hastily and impressively” considering that we were first up in a five-night string of Thanksgivukkah week shows in St. Louis that had Foghat, Robin Trower, Winbush Ash, Billy Oyster, Carl Perkins, Manfred Mann and Deep Purple all competing right on our heels."

Edgar Winter: Once Too Shy To Make It

By NAT FREEDLAND

LOS ANGELES—Although Edgar Winter toured arenas in 69 cities from late spring to early autumn this year, grossing more than $4 million along the route, he claims he held himself back for years by shyness and lack of commercial ambition.

White Edgar's four-year-old brother, virtuoso rock-blues guitarist Johnny Winter, revolved in the flash and showmanship of his role as leader of the hottest teenage rock band around their southwest hometown of Beaumont. Edgar preferred to stay in the background on his keyboards and saxophone and provided much of the organizing force holding the group together.

And every once in a while, Edgar would decide he could no longer stomach the "commercial sellout" of rock and go off to form a jazz group that struggled valiantly to obtain enough Texas lounge bookings to stay alive.

Even when Johnny won an unprecedented $600,000 new-artist contract with Columbia Records and began to tour nationally, Edgar joined the road band but wore suits, ties and long hair. He didn't want to distract audiences from the music, that he was his own group.

And every once in a while, Edgar would decide he could no longer stomach the "commercial sellout" of rock and go off to form a jazz group that struggled valiantly to obtain enough Texas lounge bookings to stay alive.

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Snakes are coiled upon the granite.
Horsemen ride into the west.
Moons are rising on the planet
where the worst must suffer like
the rest.
Pears are ripe and peaches falling.
Suns are setting in the east.
Women wail, and men are calling
to the god that's in them, and to
the beast.
Love is waiting for a lover.
Generations kneel for peace.
What men lose, Man will recover
polishing the brains his bones release.
Truth conceals itself in error.
History reveals its face:
days of ecstasy and terror
invent the future that invents
the race.

Donald Lehmkuhl
©October 1974

Yes
Relayer
On Atlantic Records and Tapes
Produced by YES and Eddie Offord.
STEVIE WONDER RUFUS
Cow Palace, San Francisco

This sold-out performance, Wonder's first in the Bay Area in a year and a half and his first at the Cow Palace in 12 years, was a much-anticipated event. The audience was enthralled by Wonder's powerful voice and the rhythm section, which remained intact despite the addition of Wonder himself.

MORT SAHL JIM DAWSON
The Argonaut, San Francisco

Hollywood recording-concertist Sahl once again delivered his trademark sardonic wit and wry observations. The audience, which included many local artists and music industry professionals, enjoyed Sahl's humorous commentary on current events and popular culture.

BARRY MANILOW Carnegie Hall, New York

Maniow's 25-year-old oldies-wielding million-selling star dazzled the audience with a set that included many of his biggest hits. The audience responded enthusiastically to his每首hit, and the overall atmosphere was one of joy and appreciation.

PETER ALLEN Reno Sweeney's, New York

While some hailed Allen as a trampolining musician, others dismissed his charm as superficial. However, Allen's performance at Reno Sweeney's was well-received, and the audience was left wanting more of his unique brand of entertainment.

BRIAN COLLINS LITTLE DAVID WILKINS
Hollywood Palace, Los Angeles

Returning for his third time to the Palace Club, L. Collins showed himself to be a master of the music business, captivating the audience with his magnetic stage presence and soulful voice. The audience was left wanting more of his music.
Weller Sails On Musical Odyssey

By BOB KIRSCH

LOS ANGELES—From guitarist in Joe South's band to lead guitarist for Bobbie Revere & the Raiders to writer of several top 10 pop hits (including a No. 1 to a consistent fixture on the country charts, it's difficult to penning hits for more than half a dozen other country artists, and this is exactly what Fredy Weller has done over the past decade. As well as being an obvious success, Weller feels that country artists contributing constantly to changes in the field.

He has had top 10 disks covering rock songs by writers such as Cheek Berry and has also enjoyed success with a number of his own songs which, to use his words, often "suggestive" and featuring word plays can be taken several ways. "You can get a little tired of releasing just the standard things," he says, "so why not try something a little different and take a chance?"

As a result, Weller's tunes as "Sexy Lady" and "A Perfect Stranger" may have enjoyed less chart success than some of his earlier tunes. Yet each one creeps a bit higher on the country listings.

Weller began playing with Joe South in Atlanta in the early '60s, working sessions for Bob Lowery on the side and writing for rock artists like Billy Joe Royal. In 1967 he was playing a date with Paul Revere when Paul Revere saw him. The next year he was invited to join the Raiders, where he remained until 1972. During that time he began writing with Tommy Roe. The two penned a number of hits, including Roe's number one Hot 100 success "Dizzy" and the top 10 "Jum Up Jelly Egg."

Weller, however, had always been interested in country. In 1966 he produced some country singles for ABC and Town, and was doing at least one country song a night during the Raiders' show. In 1969, Joe South wrote and recorded his eventual top 10 version of "Games People Play." At the same time, Raiders lead singer Mark Lindsay suggested to Weller that they cut a country single.

Weller is a son of his own, put "Games People Play" on the flip side and Lindsay took the single to Billy Sherrill. The single reached number two on the country charts. From that point on, Weller played with the Raiders on weekends and did one-nighters on his own during the week. But when the group began moving into Las Vegas for three and four weeks a go, Weller decided it would be in everyone's best interest if he went out on his own. Since then he has enjoyed half a dozen top 10 country disks on his own and written for the likes of Gene Watson, Sharon Lynne, Bob Luman and Johnny Duncan.

Weller stuck with more traditional country material at first, but soon moved into more controversial areas on his LPs with songs like "Georgia Girl." His compositions feature implications of feminism, as well as several singles. The most obvious question is, "How many ways can he hit the top 10? Is taking a chance?"

"I don't happen to think my songs are that controversial," Weller says. "They may be a little different, and they may be a bit suggestive, but if they don't really offend anyone, that's all right. I want a hit just like everyone else."

Nevertheless, Weller managed to offend some people with "Perfect Stranger" and even more with "Sexy Lady." "We did lose six or seven key stations on that one," he says, "so we thought that rather than alienate anyone else, we'd come with something a bit closer to the fold this time."

"(You're Not Getting Older," his current release, hit top 30).

Still, Weller will continue to record his somewhat different material in the future. He also uses his own publishing, explaining that since he is a writer and performer, "I don't need anyone to pitch my own songs to me."

As for his consistent writing for other artists, Weller explains that he writes better if he's thinking of someone else. He also adds he writes better using "by checking into a motel with a fifth of scotch and a carton of cigarettes and working until something comes."

In the future, Weller will continue to work his 150 nights a year, feeling he's trying off working less than some country artists and having more time to enjoy himself. Televising is in the future. And as for radio stations who don't play some of his material, he says, "I'll just keep trying."
Syndication Growing In FM Field; 33.6% Now Subscribe To It

NEW YORK—Syndication is growing at a rapid rate and 33.6 percent of all FM stations now use some form of syndicated programming in their formats, according to an annual survey just released by the National Assn. of FM Broadcasters.

The survey was conducted and compiled by Elena S. Saldan, administrative director, NAFMB, and is based on 1,296 responses.

Automation is also big in FM radio. The survey reveals that 22.5 percent of the stations are fully automated with another 25.2 percent partially automated.

When it comes to formats, the beautiful music format is still the most popular (the past two surveys showed about the same results) and 29.9 percent of the stations answering the survey feature this format.

The MOR format is the second most popular, with 12.2 percent using this format. Country music seems to be stable and now 12.5 percent feature country music.

(Continued on page 27)

Doomsday Machine’ Will Evaluate Appeal

in dear English, “Good morning,” the computer says, “and you are No. 1. If KCBO’s audience had listened 32.5 percent longer, you would have been No. 1 with a 24.3 share. It is reasonable to expect your audience to listen 32.5 percent longer in this demographic.”

At another point, the computer says: “Your curve persons and average persons may have (through no fault of programming) decreased from the April-May 1973 book in the following demographics....”

(Continued from page 1)

The Love Ranger
Radio Adventure Series
They’re BACK ON THE AIR!
Back in May 1942

FIBBER McGEE
AND MARY
Back in May 1943

THE GREEN HOODIE
Back in November 1943

The Great Gildersleeve
Back in November 1950

The Shadow
Back in January 1951

MURRAY BAVARIAN
and THE MUSE
Back in May 1955

The Lone Ranger
Radio Adventure Series
Back in May 1994

The Shadow
Radio Adventure Series
Back in November 1944

TALK BACK—Russ Whitberger, general manager of KCBO in San Diego; Jack McCoy, head of the DSP division of Bartell Media; and George Wilson, right, executive vice president of Bartell Media, pore over one of the “books” compiled from computer information. Whitberger’s station was one of the first to use this type of information in programming. McCoy, sitting, works closely with computer expert Doug Herman on all of the data.

Is Radio Losing Its Hit Clout?

KANSAS CITY—It takes much more radio exposure today to make a hit, according to Bill Tanner, program director of WHYT (1000) in Miami. In a session at the Radio Program Conference here Monday (2), Tanner said that his research—the survey 500 high school students a week on music—reveals it now takes much longer to attain mass appeal on a given single. The Bobby Vinton hit took several weeks, for example, before it became popular.

Derek Shannon, KTAC, Tacoma, Wash., says that he calls five record stores a week himself—stores that he knows are trustworthy—just to augment the research that his music director does during the week on music.

Bryan McIntyre, program director, WCOL, Columbus, moderated the session.

Accuracy—and trustworthiness—research was one of the oft-discussed points during the entire convention, held here in the Crown Center Dec. 1-3.

In a rock/jock panel session Monday afternoon, Ira Heilicher of Heilicher Bros., Minneapolis, sharply rapped various trade L.P.'charts, then was soundly ripped by programming consultant Buzz Bennett from the audience who said that many shows handled by Heilicher through one of its many divisions wouldn't sound so good.

Heilicher denied this, but Bennett again countered: “We've found they have the ability to not move records if they don't want to.” Heilicher and Harold Sullivan, national buyer of ABC Records & Tape Sales, Seattle, both felt that singles sales were dropping, but that dollars were up because of the recent increase in prices.

Then, berating the point, Heilicher again spoke of trade publications picking up false information on distributor shipments on L.P.s (Billboard checks only over-the-counter sales in retail outlets) and, at this point, Steve Casper, music research expert with Buzz Bennett's organization, accused rockjockers from the audience of providing false information in order to hype record sales.

Heilicher again denied this, saying he didn't have time. Bennett replied: “You don't do it. A couple of your people do that you don't know about.” He said he's been in radio 17 years and had, at one time, taken records to stores and got them to run a record on the radio station's playlist— as a counter programming play.

(Continued on page 23)
Bob Fitzsimmons and Tony Taylor have departed WNBC-AM, New York, in that staff revision and format alteration at WINS (The Boon Boom) Bush wants to tell all of his radio buddies know that he’s at Tye, Clark & Associates, Memphis, and would like to hear from them via 901-332-2291. . . . Bob Larkin is handling that new WBMN talk station in Anni-
city—WLBW. A black had been slated for the job, but the black owners went with Lita. . . .

Jeff Pre GF, 315-686-3357, has been caught in a financial backwash at WOTT in Watertown, N.Y., but he’s on part-time now, but looking for a full-
time gig anywhere. . . . Al Evans, who’d been with Con, is looking; has three years of experience. Call him at 212-
372-3449. . . . Bob Larkin reports in from WTCR, a country music sta-
tion in Ashton, Ky. He’s production-
director and doing an air show. . . . Jefferson Stone has bowed out of WIVV in Jacksonville, Fla., follow-
ing Joe McMillin, who’s moving to WIZN in Miami, and Steve Elliott, formerly the production director. Stoner now owns the station. Since he’s been there seven years and you can reach him via 205-870-4979.

Ted Marvell, 408-374-9489, was looking last week for K.O. Bayley and Jim Cutler. For K.O., he’s a jockey. For Jim, he runs a japa-
teleman James Carter, 516-589-1201, reports in; he’d been at KXOL in Fort Worth and thinks it seems as if the entire world is looking for a job. . . . Don Tracy, head of the Los Angeles School of Broad-
casting and previously an air per-
sonality with KGGF in Los Angeles, will host KABC-TV’s talk show "It's Some-
body TV" on station located in Los Angeles. . . .

Jay Roberts has joined WQWX in Tampa, Fla., and is holding down the midnight-6 a.m. slot. . . . KAKE in Wichita, Kans., will broadcast a live remote New Year’s Eve from the convention hall of Century II. Pe-
forming will be the Norman Lee Or-
chestra. Program director Gene
Rump and his staff will, of course, be on hand. . . .

Is Radio Losing Its Hit Clout?  

* * *

As Radio's Hit Clout?  

* * *

Radio."  

Bob Dyson, one of Mary’s first friends, will be making his first major radio appearance in twelve years on Mary Travels & Friend, premiering January 18, 1975. Keeping the talk to a crackling minimum, Mary digs into the musical tastes of a different artist each week. The result is an hour of cutting edge music, including thirty-five minutes of your kind of music, programmed by today’s top stars, and eighteen minutes of the most interesting music talk on radio.

* Calling on her experience as a top record-
ing artist and seasoned trooper, Mary es-

tablishes an open and easy performer-to-

performer dialogue. The music she plays ranges from Elton John to Nat King Cole and from bluegrass to the Beachboys.

Mary’s friends for her first ten shows are:  

The New Riders of the Purple Sage,  

Richie Havens, Harry Chapin, Dory 

Previn, Bob Dylan, Renaissance,  

Barry Manilow, Golden Earring, Billy Joel,  

and Jefferson Starship. Mary Travels & Friend is brought to you by Twenty First Century Communications and will receive heavy promotional support in all twenty First Century Publications, including the National Lampa-

and The New Ingerman.

* Mary Travels & Friend is already set to go in 

eight of the top ten markets, twenty-one of the top 

twenty-five, and thirty of the top 

fifty, including:

WQV-FM (New York), WSDM-FM (Chi-

cago), KNX-FM (L.A.), WIOQ-FM (Phil-

adelphia), CJOM-FM (Detroit), WYD0-FM (Pittsburgh), WNAP-FM (Indianapolis), 

WHCN-FM (Hartford), WRPL (Charlotte), 

KXAN (Portland, Ore.), WJOT-FM (Toldeo), 

WRKR-FM (Milwaukee), WQSB-FM (Tampa-

St. Petersburg),

* and more stations are coming in daily.

* If your station would like to carry Mary 

Travels & Friend or if you are interested in advertising with Mary Travels & Friend, contact:  

Bob Michelson  

Twenty First Century Communications  

635 Madison Avenue  

New York, N.Y. 10022  

(212) 988-4070, ext. 335 or 336.
**Is Radio Losing its Hit?**

*Continued from page 27*

The station played current hits. You have to constantly re-evaluate them. On oldies but be good today and next week.*

In a panel session devoted to programing, Buzz Bennett stated that the morning hits program on a Top 40 station has the hardest job of all — he has to appeal to everyone.*

Music is second for people to buy, a status show. J.J. Jordan, WHBQ in Memphis, said he was lucky in that he had the second most successful pop program. Bob Walker of KKBQ in Dallas stated that his station used the phone to "humanize" the station. "We roll the tape when we can, but we also talk on the phone. We are edited and aired back at random, which the listener requests a particular week.*

Peter McLean, operations manager, KIQA, Des Moines, Iowa, pointed out that the personal appearance had replaced the record hop in his market, but that these appearances helped the air personality to relate to his market as well as earn extra money.

Bennett pointed out the possibility of having listeners do the answering — weather, PSAs, etc. In regards to his air personalities, he felt that if a personality didn't know how to do a show occasionally, "I could automate the station and be perfect.*

There is no way, he said, that he could give a deejay a one-liner and tell him to read it in the second position against the "humanistic" radio man.

Paul Sebastian, WLOR in Portland, Me., given a chance to make a statement on the panel, instead wanted to see a Bennett question regarding recording sweers. Bennett replied that if a station was going to play three records in a row it had better keep the record to play the same. The game for commercials.

One spot that "just taps the listener" Bennett said, was a spot in a cluster in "rocking it to them." He felt that "jumping" was the downfall of the Drake system. Overall, Bennett felt creativity in commercials was up and "if Cheech & Chong can have hit records, we can have a hit commercial.*

The computer can find out where the competition is working — where your station is strong.

"We know how to go right for the throat of the competition," McCay says.

In one case, the computer told a record that in men 20-24 years of age, it had enough listeners to be No. 1 in the demographic of the average listener would listen 23 of 30 hours a week.

The computer added: "And it isn't all that unusual.*

In another market, the computer advised a radio program director to try fewer than one of these spots. As represented these were more than 12,000 listeners.

"Into half the program directors in the station's waste their efforts going for cures when they should be trying to improve their quarterly shows," McCay says.

All of the information is valuable and dangerous. He feels that the same could be extremely dangerous to let the information get into the hands of one of his competitors.

The computer also discovers "listening surges." These are hot spots of listeners and McCay is doing more research via the computer.

"But evidently there are short spans of time when more than normal listeners are listening when listeners are targeting are listening much longer than what is rated."

"The study breaks out these surges so that a program director can know when to play a given record for a 25-year-old male listener... or aim a promotion for that age demographic.*

"Even now we've been looking at the secret of the radio. We have discovered that this is the common denominator, the ability to really listen to record listeners. We did a special study, a station with 13,000 men in the evening — who did not listen that afternoon. Those listeners are not being "re-circulated into the afternoon drive period.*

"Unfortunately, the computer doesn't tell a program director how to recycle them... just where they are and who they are."

"In the J.L. Wood program, we found it wasn't recycling one of four people... a major market station. If only 10 percent of those listeners would come back, and catch the same air personality again, it would have increased its ratings three or four shares.*

Bubbling Under The Hot 100

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<th>SAD DREAMER, Sway Sentiments (Pony 7104) (KFX)</th>
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<td>2</td>
<td>A DIGITAL WIND, Joe Cocker, A&amp;M 1614</td>
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<td>3</td>
<td>BILLY BRYCE, True Believer, Epic 716 (ABC)</td>
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<td>4</td>
<td>LOY MAMMAL, Lafitte, Epic 800684 (Columbia)</td>
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<td>5</td>
<td>PUBLIC WANTED YOU A STAR, David Caesar, Columbia 3-0105</td>
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<td>BILLY BRUZ, Love Unlimited Orchestra, Epic 800665 (Columbia)</td>
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<td>THE CREDIT CARD SONG, Dick Wilen, American Artists 3557</td>
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<td>8</td>
<td>LET START TOTIE, Lament Demes, ABC 12044</td>
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<td>9</td>
<td>DON'T LOSE YOUR LOVE FROM A MAN, Marlene Cooper, Columbia 3-01043</td>
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<td>10</td>
<td>WHAT A MAN MY MAN IS, Lynn Anderson, Columbia 3-00351</td>
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Bubbling Under The Top 10s

| 1 | SEDRO, Red Queen To Golden Three, ABC 3827 (Hunt) |
| 2 | CHARLIE DANIELS BAND, Fire On The Mountain, Kama Sutra KSBS 2603 (Red D)|
| 3 | LES LANGLEY, Another Beginning, Atlantic 30 346 |
| 4 | MOUNTAIN, Where's The Show, Asylum 7612-102 |
| 5 | BILL DAVIS, Ride 'Em Cowboy, Bang 401 (West) |
| 6 | ANDY WILLIAMS, Christmas Present, Columbia K 1014 |
| 7 | GOOSE CREEK CRYSTAL, Do Your Thing But Don't Touch Mine, Columbia RC 1011 |
| 8 | MARY McCARTNEY, Jásper, Shelter 590351 |
| 9 | Insets, Disks Of Gold, Word WS 609 (Scepter) |
| 10 | WEDDING DRESS, King Of The Amazon, Mercury SLM 1-0201 (Formgen) |
Jukebox Programming
W. VA. SUPPLIER SPEAKS

Charge Repeated; Holiday Singles Are Tardy Again

BY RAY BRACK

CHARLESTON, W. Va.—At the risk of becoming a seasonal tradition rivaling "White Christmas," M. Z. "Red" Elkins is again airing his complaint about late issuance of holiday singles.

"The record companies are waiting until the last minute again," says Elkins, owner of Elkins Record Store, primary supplier of singles to jukebox operators throughout the state. "White Christmas" put in the top position provides total programming service for scores of operators, points out perennially that late arrivals of holiday product puts a crimp in both jukebox and retail profits every year.

"I haven't heard any Christmas singles yet," reports the 30-year industry veteran. "I would like to have the holiday release lists by Nov. 1 because most jukebox operators like to gear up for Christmas programming around Nov. 1. With no new stuff out, they'll use the old stuff." While Elkins keeps enough of the traditional holiday chestnuts around for replacement of lost and damaged library titles, he insists that such economy can be continued as plus holiday business. And this year he's a little concerned about the popularity of the old Christmas standards.

"They cut out a lot of old catalog and haven't told us about it. Elkins suggests that labels which released holiday singles too late in the season last year for adequate promotion make the same titles earlier this year.

"But I'll probably see them show up too late again," he sighs. Meanwhile, he reports, the single business, a respectable summer season, is sagging. Retailers have picked up a little in the sunniest areas to 51-52 range and jukebox operators are lapping up from a two-week to a three-week service cycle following the wholesale price increases. Elkins expects a spurt in sales as the holidays approach, however.


The Los Angeles Times has announced a plan for holiday singles as follows:

LOUISIANA

"Mandy." By M. Z. "Red" Elkins and his band has just signed a Columbia contract record exclusively with Johnny Gonzalez El Zarape label. An LP by M. Z. "Red" Elkins and his band will be released under the name of the new record label.

\[quote\]

Los Angeles:

Touring the East Coast in a promotional effort behind his latest LP, Aracena Records artist Antonio Mar-

\[quote\]

ican recently visited Billboard's New York office for the taping of several segments for local UHF television. Marcos says he hopes to open additional offices in the eastern area, and that he feels that his latest LP will win him greater acceptance in the East, as his previous work has been years for the Brazilian singer, who is currently one of the top sellers in his home country. It is his first LP on Aracena label, and is the second recorded in Spanish by Marcos, and his first single.

\[quote\]

Million Dollar Theater still continuing its all-star policy with such performers as Eddie Roosevelt, 

\[quote\]

reviewed by the author for the Dec. 5 Radio Tavere, import from New York.

Salsa News: November was the biggest month for salsa. Promoters from around the country were in the Apollo Sound from Puerto Rico on a Friday night at the Hollywood Palladium. But the promotion wasn't too successful here. Lack of air play on Latin AM stations has hurt salsa. Show is low on the charts. Sally Mamas. Another salsa tape from S.W. was Cortijo Y Hu Como, from Puerto Rico, which has been on the charts for a month. It was promoted 25 miles away from L.A. The attendance was poor. The only successful salsa in late November was the live show with Tipica 73, Chelo Feliciano, Mazaate, and Amorosa Y Su Melodia, at El Nuevo Sol Hotel, S.R.O. December will see another salsa extravaganza, Willie Bolo will be at the Apollo Sound from S.W. with the Latin Sound, 3 piece orchestra followed by Ruddy Casalo and his Orchestra. . . . U.S. Products and the Latin Sound will be with the Young Auditorium a Salsa Latin Rock dance dec. 31 with the theme of the year's success. The cost is $5.00 tickets at the door.

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MBA TOPS—The 1,000,000th member to Join Music Operators, Eddie Roosevelt's Music Service, Topsham, Me., is pointed by members committee (from left) Andrew Katsaros, Schubert, John Elrick, Dresser, Russell Mawdsley, Fred Granger.

American Tornado Tours

LOS ANGELES—A tour of campuses which included 6 concert and began last October has ended for this season in America, the Warner Bros. group. America grossed "just a hair" less than $1,500,000 on the long trek, which included personal appearances in the South. Midwest, West, Northeast and Canada.

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Los Angeles:

Touring the East Coast in a promotional effort behind his latest LP, Aracena Records artist Antonio Mar-

\[quote\]

ican recently visited Billboard's New York office for the taping of several segments for local UHF television. Marcos says he hopes to open additional offices in the eastern area, and that he feels that his latest LP will win him greater acceptance in the East, as his previous work has been years for the Brazilian singer, who is currently one of the top sellers in his home country. It is his first LP on Aracena label, and is the second recorded in Spanish by Marcos, and his first single.

\[quote\]
**Soul Sauce**

**Two Cities Pay Tribute To Q. Jones**

BY LEROY ROBINSON

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To that end, the affair at the Shrine Auditorium here will reflect the many sides of the Jones: his music...and his love," according to Long.

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(Continued on page 11)

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**Billboard**

**Hot Soul Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Week</th>
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<th>Weeks on Chart</th>
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<td>FRENCHS</td>
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<td>MASTER PLAN</td>
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<th>The Next Week</th>
<th>Lasts for Chart</th>
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<td>SOUTHERN COMFORT</td>
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<td>LOVE IT UP</td>
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<td>THREAT</td>
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<td>THAT NIGGER'S CRAZY</td>
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<td>ALL IN LOVE IS FAIR</td>
<td>4</td>
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</table>

**Superior Guidance** — Nick Ashford (left) co-producer of the Dynamic Superiors' debut Motown LP, discusses their music with lead singer Tony Washington during a recording session in New York.

**ASCAP Singing Group**

LOS ANGELES—ASCAP has filed a federal district court suit here alleging that a classical concert pro-formation firm, All State Productions, has infringed upon six standard copyright works of its publishers.

During the past year, both BMI and ASCAP have accelerated and broadened their litigation against alleged infringers, with more radio stations, concert promoters and other owners being sued.

The suit’s plaintiffs include: Famous Music, Jerry Leiber, E. H. Morris, W.B. Inc. and Burman Music.

The point of claimed infringement was an April 6, 1974, local concert by Charles Pierce.

**Radio Soul**

Items for this new feature should be sent to SOUL SINGLES COLUMN, Billboard, 2005 Sunset Blvd., Los Angeles, Calif. 90069.

**Warehouse Suit To Los Angeles**

LOS ANGELES—Warehouse Sound Co., San Luis Obispo, Calif., national mail-order hi-fi house, has had the venue in its damages suit against Audio Systems, Inc. and Hi-Fi Warehouse Co., New Jersey, changed from superior court in San Luis Obispo to federal district court here.

Warehouse Sound charges that the defendant firms copied its mail-order catalog which had gained Warehouse: "A pre-eminence position" in the industry. The suit seeks an injunction halting the defendants and asks $100,000 in damages and $500,000 exemplary damages.

**When Answering ads...** You Say it in Billboard!

**TWO BIG GOSPEL SELLERS**

Rev. Isaac Douglas with the Johnson Ensemble "The Harvest is Plentiful" Credit 2056 8-Track Tape 87141

BSoulful Music 1011 Woodland Ave, Studio, Tex 78704 (512) 257-3601

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**DON'T LET THE U.S. MAIL SLOW YOU DOWN!!**

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800-631-8672 TOLL FREE

for the best prices and fastest service on all singles, LP's, 8-tracks, cassettes, Oldies, special orders.

**TOLL FREE IN THESE STATES**


**Orders shipped same day received via UPS**

More than 25 years experience as a one-stop.

LET A FREE PHONE CALL CONVINCE YOU THINK ABOUT HOWIE'S EXTRA SPECIALS OF THE WEEK!

**DOUBLE B RECORDS & TAPE CORP.**

10 Fenwick Street, Newark, N.J. (7114)
**New Christmas Selections**

This is a compilation of major Christmas items as produced by manufacturers. This list is a running of the leading stocks and grading record.

**ALBUMS**

A CHRISTMAS PRESENT/Charles McCurdy, Columbia C 33191
THE WALTONS’ CHRISTMAS ALBUM—Columbia, C 33193
THE PROPHET. Atlantic SD 18120
CHARLIE McCORDY’S CHRISTMAS—Charlie McCody, Epic ZI 33317
ROCK ‘N RHODES CHRISTMAS—The Rhodes Bros., GRC GA 10011

**SINGLES**

SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M
THAT’S THE WAY HE TALKS AT THEIR CHRISTMAS—Jimmy Osmond, MGM
CHRISTMAS DREAM—Raymond Williams, RCA
WE THANK THEE THIS (He’s Not My Home)—Jim Reeves, RCA
SNOWFLAKES OVER BROADWAY—RCA
CHRISTMAS IN MY HOME TOWN—Cherriy Pridoe, RCA ZKWS 1594
CHRISTMAS DREAM—Perry Como, RCA PIB 10222-A
FAI LITTLE LIGHT OF MINE—Shirley & Phil, Columbia L1542
BABY BOY CHRISTMAS—Gene Toone & the Cherlair Choir, Ward 11283
CHRISTMAS SONG—The Charlie McCordy Music Machine, Monument ZSB 856
SLEIGH RIDE—Boots Randolph, Monument ZSB 8632
SILENT NIGHT—Gladyce Knight & The Pips, Buddah BDOX 1974
A DADDY’S CHRISTMAS—Albert Brooks, Asylum
CHILDREN’S CHRISTMAS SONG—Beach Boys, Brother 1321 (4EB)
SONG OF MELCHIOR—Red Norvo, Acetone, 10011
CHRISTMAS Ain’t Christmas New Years Ain’t New Years Without the One You Love—The O’Jays, Philadelphia Intern., 257-3537

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**Concert Activity Lets Acts Have Live Recording Gig**

**By Jim Fishel**

NEW YORK—The extent of concert activity in New York provides the opportunity for many acts to record. Sometimes the city is too crowded with musical groups, and many of the groups travel throughout the state. This month, for instance, the city has seen varied performances in almost every corner of the state. The city has seen performances by such diverse groups as the New York Symphony, the New York City Opera, and the New York Philharmonic. The city has also seen performances by various other groups, including the New York City Ballet, the New York City Opera, and the New York City Symphony. The city has seen performances by various other groups, including the New York City Ballet, the New York City Opera, and the New York City Symphony.

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Las Vegas—Country music continues to grow here with more and more acts gaining exposure along the Strip and in the downtown Casino area. In a survey of local entertainment directors, all indicate they welcome country acts for a number of reasons.

The same kind of interest and enthusiasm surfaces in the Lake Tahoe-Reno portion of Nevada’s Silver Circuit entertainment triangle.

“It isn’t as expensive to buy a good country act as it is pop or middle of the road,” claims Jim Wagner, manager of American Management, the agency arm of Concert Express. “Concert Express’ opening up its own clubs will have no bearing upon Merle Haggard’s concert situation or his Nevada shows,” Wagner continues. “Merle does excellent in Nevada. He plays Harrah’s at both Tahoe and Reno. We haven’t played Las Vegas mainly because we haven’t sat down and discussed it.

The response to country music in the Tahoe area is fantastic,” Wagner says. “This makes the third year that Haggard has played it two weeks at a time. He sells out every time. I don’t know of a country act that does any better than him.”

Concert Express also handles Barbara Mandrell, who plays the Golden Nugget in Las Vegas and played Harrah’s.

“The main reason we aren’t going back to Harrah’s is because of the money. We didn’t price her out of the market. It’s just that she was there three years ago and prices are so much different now,” he says. “They just don’t have the budget for an opening act, that’s the problem.

“As far as Las Vegas is concerned, country music has been very successful,” says top country booking manager Jim Halsey. “We support our acts with our own publicity and promotion. For Roy Clark, who returns to the Frontier Jan. 1, we have 40 billboards in Las Vegas and seven in Los Angeles and heavy radio promotion in Los Angeles, and I think that’s important.

Halsey also works individually with his acts.

Diana Trask opens the bill for Clark, but she also has played Las Vegas this year with Milton Berle and Danny Thomas, both at the Sands. She has earned the honor of having played Las Vegas more than any other female country singer this year. With Clark’s January engagement she moved up to 100 percent billing. In February she’ll make her Reno-Tahoe debut opening Clark’s act at both Harrah’s hotels.

Another Halsey protege, guitarist Buck Trent, stepped out into his own spotlight during Clark’s November gig at the Frontier. For the first time he sang a solo spot. In January Trent will receive billing.

“Clark has nine weeks both this year and in 1975 with the Hughes Hotels,” says Halsey. “Entertainment chief Walter Kane is talking about him doing more. If he wasn’t doing well they wouldn’t be bringing him back.”

Halsey is now negotiating with the Hughes Hotel for a contract for Mel Tillis, and has signed Hank Thompson for nine weeks in 1975 at the Sparks Nugget. “I’m currently working on several dates in Reno for Roy Van Dyke, Tommy Overstreet, Freddie Weller and Bob Luman.”

The Frontier, whose house record is held by Clark, has also signed Buck Owens. He’ll follow Clark into the hotel Jan. 23.

Playing Las Vegas for a country artist can be a springboard to other platinum.

Mayf Nutter played the Hacienda Hotel last February. He was held over a week, and played five more. During that time Paul Wimmer, owner of the London House and Mr. Kelly’s in Chicago, caught Nutter’s show.

“The London House has been an internationally famous jazz club for years,” explains Nutter. “He came to see my show and immediately booked me in there. I was the first country act to play the London House, and that was in July following Las Vegas. Before I came in there they had the Ramsey Louis Trio. I came in for two weeks followed by the George Shearing Orchestra. You usually think of your personal appearances outside of Las Vegas as a showcase to get to this city. In this case, Las Vegas broke the ice in a completely different form of music.”

Johnny Tillotson is a singer who has played the Strip on a regular basis for years.

In Feb., 1973, he signed a 10 week pact with the Sahara Hotel. An immediate result, he says, was being signed as part of the Merle Haggard Show concert package.

Tillotson now has moved over to the Hilton, where he is currently featured in the lounge; his contract has been picked up for 1975. He enjoys similar success at Harrah’s-Tahoe.

The most major change in Las Vegas entertainment policy affecting country artists took place at the Golden Nugget. The casino has always had a country entertainment policy, but it wasn’t until this year that it graduated from booking lesser country acts to the top drawer, household name variety.

The reason is new ownership. Golden Nugget, Inc., has as its principle stockholder young Stephen Wynne, termed “a person who digs country music.”

More money became available to the entertainment officer headed by Jimmy Dean (not the singer).

The club enticed Judy Lynn to leave the Strip and return to her first home, the Nugget. On opening night she remarked: “This is the place where my people can come.” Others on the talent roster include: Waylon Jennings, who opened Dec. 9 (his eighth appearance there in less than a year), Johnny Paycheck, Willie Nelson, Kenny Vernon, Brush Arbor and Barbara Mandrell.

The Golden Nugget backs its entertainers with promotion equal to any Strip hotel.

“For example,” relates Casino executive Norm Johnson, “Willie Nelson had been getting just average play on Las Vegas country radio station KRAM. We were not that well known locally. He was known only among a certain group. When he appeared here for a week we had an extensive publicity campaign for him.

When he left, KRAM was getting from 14 to 23 requests a day for his songs.” And since Wynne’s takeover, the lounge has been totally re-done.

Since upgrading the country talent, the lounge has never had an empty seat. All acts do 43-minute (Continued on page 35).
Creator Behind Religious Music Scene Sees Phenomenal Growth

NASHVILLE—The world-wide influence of Oklahoma's music industry is due in no small part to the popularity of the Oral Roberts programs on 370 stations Sunday and on prime time stations four times a week when specials are aired. It is a changing music, growing more contemporary all the time. An expanding rhythm section, pianos, bass, and electronic guitars, a 2000 Yamaha organ, multiple percussion instruments are all part of the new sound. And also a music-school that is linked vitally to a central core of religious music activity by music that is considered to be vernacular, as it is by the seller's premise of change, music and music. It is the commitment that is the form of the new style. McCracken, Central editor, with the sellers' will is that the music and music is accompanied by a disk on Light. There is a change in the traditional market by too close an association with this new kind of music. McCracken says, "A hit record is a means to the end. The end is to communicate little bits and fragments of truth through music." He says he saw a change coming in religious music fully 10 years ago when he was associated and was working with Roger Williams and when no one around Williams would do rock. Carmichael was asked to write rock and wrote "Born Free" with, as he put it, "even less notes and some zum, zum zum,..." Afterward, he wrote "He's Everything To Me," for Billy Graham's film "The Resurrection," and found it was received almost too far out. This was all around 1964. It was also around this time that the met and sold some tapes to McCracken. "I had been with Saco, which Word acquired, and then with Capitol and Kapp. Word at the time was the only thing happening in religious music," Carmichael said that while he was able to continue McCracken's vision. Word was still nervous about its image. "Jarlott didn't want to run the risk of dechurching Word's image in the traditional market by too close an association with this new kind of music."

(Carried on page 37)

Helms, Hughes Tie Up In New Larrick Disk Venture

NASHVILLE—Two veterans of the record business have been united in a venture involving the formation of a new label and release of country product. Bobby Helms, who has million-selling records with "Franklin," "My Special Angel" and "Jingle Bell Rock" in the old days with Decca, will be released on the Larrick label, owned by Marvin Hughes, a one-time performer (as Friday Hughes, for MGM), producer and writer, also has been in the publishing business for a number of years. He formerly produced for many labels, including Mercury, and co-wrote a number of hit songs for the label. "Franklin" stayed on the Billboard Country Music Chart longer than any song in history, 52 weeks, and his "My Special Angel" did about as well.

Hotels Seek Country Acts

(Continued from page 34)

sets three times a night. There are also at least two supporting acts. Up north, Sahara-Tahoe assistant manager Tony Atchley signed Charlie Rich for his nightclub debut at the lake resort. Rich also played the Hilton in Las Vegas with Olivia Newton-John. They not only received rave reviews, but a television special was taped at the hotel during their engagement.
THE BIG PAYCHECK.

The Roy Clark's are going to make Tuba their home. Roy and Barbara are leaving Davidsonville, Md., where they have lived for the last 14 years, and have bought a home in Oklahoma. He has big business interests here with Jim Halsey. . . .

Diana Trask is a celebrity participant in the 18th Tournament of Roses Parade in Pasadena on New Year's Day. . . . Charlie Rich made a guest appearance on the Jan. 2nd Mac Davis Show. He will sing, dance, and even do a few one-liners. . . . Tex Clark and Johnny Dollar of Brit Star promotions announce that the firm has signed several major artists for both promotion and public relations service. Johnny, by the way, has undergone an experience at the Evangelical Temple, headed by Jimmy Rodgers Show.

The average producer in Nashville is now getting about 200 uncollected tapes a week from songwriters. . . . Stuart Hamblen, composer-entertainer artist, confined his weekly "Cowboy Church of the Air" from the Palomino Club last week, broadcast on KLAS. . . . Fans are adding to Dolly Parton's butterfly collection with all sorts of momentos. And one Missouri fan sent a hand-carved wood statue of Joshua, which was the title of another of her songs. . . . Barbi Benton is on a club and concert tour through the United States. . . . Durwood Haddock of Caprice Records has taken an extensive promotion tour. . . . Paul Craft, well-known Memphis songwriter, made his first Nashville appearance at the Exit Inn where he opened the show for Dotie West. . . . Dick Shae is negotiating with a Nashville-based independent producer for future sessions. He currently is without a label. . . . Barry Staller, the one-time Green Beret, has just done a military base tour of the northeast, set by the Nashville International Talent Agency.

Country Scene

Country singer Jerri Kelly has teamed with Ron Blackwood at Star Talent to handle her tours for next year. . . . Johnny Nace, Debbie Brown and the Midnights entertain a full house at a singer's function at Excelsior Springs, Mo. . . . Larry Trider has been set for six weeks at The Caravan East in Albuquerque. At that same club, top country entertainers, including Faron Young, turned out for a Larry Apodaca Appreciation Night. The LeCarre Twins, Tom and Ted, drove all the way from Texas to Las Vegas to start a new opening there. . . . Ginger Bozworth, lead vocalist of GRC's Red, White and Bluegrass, will be doing another solo recording, due to the success of her current one. . . . A benefit show for Charlie Monroe held at Terrell, N.C., brought in considerable money for the Stilling co-founder of bluegrass music. . . . Success of their "Fairytale" single as a country hit prompted the Pointer Sisters to cut more country songs while in Nashville, with manager David Robinson again producing the sessions.

Appearing at a economic development conference in Tennessee were some of the reasons the state's economy has been good: Archie Campbell, Danny Davis and the Nashville Brass, Jeanet C. Riley, the Stoney Mountain Sloggers, and Charlie Walker. . . . Derril Felts explains that he did his new song in Pig Latin because he doesn't know how to speak Spanish. It is a Johnny Rodriguez song. . . . The Buck Starr Show

CLASSIFIED ADVERTISING

DOESN'T COST, IT PAYS
Creator Behind Religious Music Scene Sees Phenomenal Growth

Carrmichael believes some of his composers have changed the world of religious music—"a little bit, at least." He mentions Jimmy Owens and titles that are moving as much as a quarter of a million pieces. He was asked by one pop record producer about "Love Is Surrender," a song used on a top-selling LP. "The producer acted as if he had discovered some new kind of music. I told him that the title was already over 1 million in print form, in sheet music and/or songbooks."

Carrmichael isn't sure whether the secular purveyors, as he calls rack-jobbers, will ultimately push through his religious music to the 3 million young people they talk about or whether on the other hand they will gain loyalties through churches amount to 30 million youths."

Carrmichael has recently signed Johnny Mann and will be signing additional prominent recording stars as part of Carrmichael message expanding. He sees the ABC merger as meaning "20 talent for us, 9,000 outlets," though he admits that the potential of religious product will not be realized by pop music people in an immediate, Chris con-
vension sense of the word. "There will be a piece of product here and there for a long time, but it will build."

Worldwide, Carrmichael points to the popularity of acts such as Larry Dalton & the Living Sound. This is an organization with two sets of perf-

Kentuckian Founds a New Nashville Music Complex

NASHVILLE—A multi-faceted music complex known as the Alex-

Lively Productions Co. (APCO) has been formed here by T.G. Alexan-

dering, land developer of Murray, Ky., who is president of the firm.

Long-time Canadian artist Stu Phillips has been signed to a long-
term contract for management and recording with APCO, and Ray

Warren has been appointed general manager of the music complex.

A one time country disk jockey, Warren has been active for the past five years here in publishing, pro-

moting and writing. Phillips, a mem-

ber of the "Grand Ole Opry," former-

ly was with Capitol and RCA. APCO will include in its "total service" complex artists manage-

ment, production, the record label, and "other facets of the industry."

A contract also has been signed with Bill Walker, who will produce Phillips exclusively for the label. Maggie Cavender will handle publicity and public relations for the firm, and Ruth Haney will be secre-

tary.

(Continued on page 38)

Nashville Scene

has been booked by Bill Sixmore of Interstate Talent into the Imperial Bal-

lroom at Tampa, Fla., for the Christmas holidays. It was at this spot that Foron Young discovered the group a year ago. . . . Ollie Whee-

ler has signed a recording contract with Papa Joe Records, and his first release is co-produced by Larry Kingston and Frank Dykes. . . . Allen Cash, president of Brougham Records, has announced completion

of a major distribution pact with Inte-
national Record Distributing Assn. . . . Gene "Mr. Truck Stop" Trice, Benny Bubak and Walt Wilder plus the American Okies have recorded a live LP at the West-
cum Ballroom in Oklahoma City, to be released on Homa Records. The firm also has signed 14-year-old Jerry Wayne to a recording contract, and he is doing an album of Walt Wilder material.

Haggard

Written by:
DOLLY PARTON
Published by:
Exclusively on:
CAPITOL RECORDS

THE CALHOUN TWINS

PATH ACROSS MY MIND

(Continued from page 36)

music I was doing. At the same time, I didn't want my music to become lost in a catalog of stuffy, sacred copyrights, so we started Lexicon, which is a play on the Word image—Lexicon being a system of words. As for Light, it has obvious religious symbolism to any Christian. This allowed Word, Inc. to offer my records and books at arm's length," explains Carrmichael of the early be-

nings of the Word association.
**Country**

Two Sheets Put Nashville, Ind., in the Spotlight

NASHVILLE, Ind.—This small Indiana town is home of a country recording company, little Nashville Records, and a modern recording studio.

Beginning in Indianapolis as writers and producers of musical jugles, owner Don Sheets and his wife, working local and national accounts from a small studio setup in a converted apartment bedroom.

In 1956, they moved to this town 50 miles to the South and set up a second studio in an old bakery. Later, after meeting Joe Edwards, they went into the Deimart label.

Now the firm has its first release on the Little Nashville label, by Bob Robertson.

The studio has grown after having started with two small Magnecord records. It now houses an Ampex MM1100-16, with a new Audio Design 24-16 Console. A third studio has been designed and constructed for audio recording from the foundation up, and includes another two echo chambers. The studio dimensions are 40' x 30' x 17 1/2' high. The control room is 22' x 16'.

**Artists Rally To Josie Brown**

NASHVILLE—A special benefit was held here by major country artists to help defray the hospital costs of RCA singer Josie Brown, who is being treated for a serious illness.

The performance—held at the Skidmore Theater, here, included George Morgan, Rori Stone, Stu Phillips, Don Williams, George Jones and Kenny Rogers, and with several special guest appearances.

RCA officials also were on hand for the event, held last Sunday.

**Music As Treat At Embarracero**

SAN FRANCISCO—A month of free lunchtime concerts and a $2.95 Christian music LP by Bay Area musicians are December treats from the Embarracero Center, the association representing businesses in the Sacramento-Battery Street downtown waterfront area here.

Live performers include the Charles Moffet jazz band, Nimbus rock group and Caucasus's Latin Band. The "Christmas In San Francisco" album sells for $2.95 at Embarracero shops but will have a $1.95 list for national independent distribution. It contains traditional Xmas material performed by local symphony and operatic personages.

**New Nashville Music Complex**

*Continued from page 37*

According to Warren, a Canadian and European tour has been set up by Phillips in 1975. His television syndication, "The Stu Phillips Music Place," is produced weekly by Show Biz in Louisville. He is booked by the Buddy Lee Agency.

Phillips reportedly signed a six-figure contract.

APCO will be signing both new and established acts to the label.
Charlie McCoy
HIS MONUMENTAL 10 YEARS

By BILL WILLIAMS

His life began where Hank Williams' ended, literally. It was in the tiny village of Oak Hill, W. Va., where the legendary Williams died in the back seat of his car. It was in that same location that Charlie McCoy was born. From the coincidence ends, for McCoy went on to become, without question, the greatest—though most unlikely—country music instrumentalist in the business.

At the age of eight, who learned to play the bass in a high school orchestra in Florida, who learned the trumpet during a stint at the University of Miami and who, somewhere along the way, also picked up such instruments as the keyboard, the tuba, and the banjo—still makes, by his incredible popularity. Charlie McCoy, who taught himself to play the harmonica and the guitar at the age of eight, who learned to play the bass in a high school orchestra in Florida, who learned the trumpet during a stint at the University of Miami and who, somewhere along the way, also picked up such instruments as the keyboard, the tuba, and the banjo, has brought great attention to his name. McCoy also had a rock drummer and a rock singer, and for many years of dues paying he was greatly disinterested. Quiet, a face in the crowd, easy going, his might have been lost in the shuffle. But there were believers.

Now, on the tenth anniversary of his recording with Monument Records, he is the only country harmonica player ever to average a quarter-million sales with his albums, has singles which went to the top of the chart, and who probably is more in demand than perhaps any other session musician. He, in effect, brought the harmonica back to country music, from where it once had dipped into obscurity. Instead of a complementary instrument, it became the featured piece. Charlie doesn't just play the harmonica; he makes it sing, phrased exactly as a vocal would sound.

It's not too far from Oak Hill to Nashville, unless one takes the circuitous route that McCoy took both geographically and musically. The first move was to the town of Fayetteville, just six miles away, and that town has adopted him as its own. His mother still makes her home there, and Fayetteville was an asset to a big McCoy Day every now and then just to remind the world that it had something to do with his beginnings, and to get him home to perform for the folks.

Without putting down his home area, Charlie explains why his family moved from there to the sunshine of Miami. As a youngster, McCoy was an all-around athlete, but, as solos, a big McCoy Day every now and then just to remind the world that it had something to do with his beginnings, and to get him home to perform for the folks.

Without putting down his home area, Charlie explains why his family moved from there to the sunshine of Miami. As a youngster, McCoy was an all-around athlete, but, as Added, "he was stubborn, was by his father's desire for him to receive a college education. A combination of these two things prompted the Miami move, and his father became a furniture repairman there as he had been in West Virginia.

Neither of Charlie's parents was musically inclined, except that his father played a 'little harmonica.' But much of that musicianship must have come from his mother's side, since all of her brothers and sisters played some instrument, and his maternal grandmother also performed. Even though self-taught at a tender age, Charlie McCoy never gave a real thought to becoming a musician until he was in high school in Miami. Then it was rock, certainly not country. He wanted not only to play, but to sing, and he did just that.

McCoy became a singer with a rock and roll band. He was also playing the guitar, just another rock performer played the guitar. But it was with this group that they got serious about the harmonica for the first time. He had heard a Jimmy Reed record, which inspired him, and he liked what he heard. He also was convinced he could do it himself. So he went to the record shops, searching for other records with which harmonica were used. McCoy continued to play the guitar and sing with the rock group.

Then Happy Harold came into his life, or, more correctly, Charlie came into Happy Harold's. The latter was one of the only two disk jockeys in country radio in Southern Florida in those days, and did a remote show, a barn dance called the "Old South Jamboree" from the porch of a Miami used car lot. This is how it all happened.

Charlie had a friend who, on one of those rare Saturday night out, suggested he accompany him to Happy Harold's. "Jamboree." McCoy at the time was 16 years old. Charlie objected, freely admitting that he didn't want to go to a "hillbilly" place. But the friend finally talked him into it. When they arrived, the place was packed. McCoy had gone home to talk to Happy Harold to try to coax McCoy up to sing. Harold did that just that, getting him on the porch to perform before he couldn't anymore. The room was full, and the applauses were electric. "I was impressed by the fact that they were real people. Most rock shows were just lip-synching, and the applause was convulsive, but that was the real thing.

Charlie then went to work for Happy Harold on the Saturday night show, getting up for 15 minutes each hour and singing to win a rock and roll contest held locally. The prize was an expenses paid trip to Nassau, but rather than back in the sun, Charlie chose to take the alternate cash prize and bought a ticket instead to Nashville.

During a week's stay in Nashville, McCoy saw everyone there was to see: the great producers of the city such as Don Law and Charlie Justice, and the big names in country recording. He recalls vividly visiting Owen Bradley at Decca, looking up his guitar and amplifier, and singing "Johnny B. Good." "I was noticed instantly," then looked up at Jim Denney and said: "I guess he's pretty good, but I don't know what to do with him." Unfortunately for McCoy, no one else knew what to do with him.

Discouraged, he returned to Miami, and enrolled at the University there. He was to major in musical education, with his intent now to be a teacher. His efforts in this direction lasted one year. To make ends meet (Charlie's family was not out of wealth), he worked weekends, playing straight rock on Friday night, working the "Jamboree" on Saturday nights, working in a beer hall on Sunday, and doing some singing on Monday.

Word of his extra-curricular activities soon reached his Miami faculty members, and they warned him sternly that he should stop participating in these "lower forms of music." They simply argued that he was playing rock and for a square dance. In one of his few outward signs of anger, McCoy told them that if they'd give him a scholarship, he could afford to quit the weekend work. But he was told he hadn't advanced enough in his instrument to warrant a scholarship. Charlie recalls his last words with all of the administrators: "Let my grades speak for me," And, he added, "besides, I like to play."

McCoy was, in fact, so deeply involved in the musical end of his studies that he could have performed himself into such mundane matters as freshman English and the social sciences. He kept thinking about Nashville, and less about school, even though he had a job the week he first went there. He had been told he'd be a sensation since there were no rock guitar players in the Tennessee valley. What he discovered, of course, was that there was no demand for them.

It was about this time that Kent Westbury and Snuffy Smith got a job working for Johnny Justice, who had then done a record for RCA, and Ferguson was putting together a band. He needed a guitar player. Westbury, on a visit to Miami, told Charlie about this, and by this time he was so down on school that he was looking for some excuse to cut out. He went to his father, who was unalterably opposed to his becoming a drop-out. He painted a rather black picture, but McCoy had made up his mind. He left again for Nashville.

He walked in on Ferguson while his group was rehearsing, and Westbury advised the singer that McCoy had arrived, that his guitar player was here. Unfortunately, there was a misunderstanding, and Ferguson had just hired Yancey Bullock for the job. Charlie wondered: "What's going on? I've just come 1,000 miles to take this job, and now it's not available." Westbury and Ferguson exited to an adjoining room, holding a discussion, and McCoy simply stood there, feeling very foolish. They came back into the rooms, and Ferguson asked: "What other instrument do you play?" McCoy replied that he played the harmonica. The singer said he didn't need that, and asked Charlie if he could play the drums. McCoy thought briefly, although there were no beats to be tackled, considered the alternative, and answered in the affirmative, although noting that he did have a set of drums. Ferguson told him to buy some drums, for the show was going to Toronto. He took what little money he had, invested in a set, and joined the show. It was a disaster. The band broke up. Charlie was broke, out of work, and with nothing but a set of drums. He moved in temporarily with another musician, Wayne Gray.

(Continued on page 4)
Your cooperation and dedication in working with us, from a marketing standpoint, has been a truly great experience. You have enriched our lives with your music.

Thank you for 10 years of excellence and accept our best wishes for your continued success.
Rock 'n' Roll Contest Prize a Trip to Nashville

Charlie McCoy had to swallow his pride. He would never admit to his father, who had warned him, that things could be so bad. So he wrote to his mother, asked for money, and she sent it, telling him over for a full month he spent without working at all. Things looked exceedingly grim.

It was about this time that Bill Johnson called him, telling him that Stonewall Jackson, the old-time country performer, needed, of all things, a drummer. Charlie took the job, and it lasted all summer, although McCoy is the first to admit today that he still doesn't play the drums well. Apparently nobody noticed.

Then one of those unusual things happened. He heard from Jim Denney again. Those who recall the late publisher and booking agent remember well that he not only was loyal, but always followed through on what he started. Denny told McCoy that Archie Bleyer had heard the tapes of his rock vocals, and wanted to sign him to the Cadence label. Charlie promptly went into a session. And then those welcome words from Jim Denney; he advised McCoy to quit the drums, and spend his time in Nashville doing demo sessions, using his harmonica. "There are plenty of guitarist players," he said, "but not many play the harmonica anything like you do."

McCoy still wanted to be a singer, so he cut his first record on Cadence, and went on a long promotional trip, but quite frankly, the record never got off the ground.

Back from the trip, Charlie got a Music Row apartment, and he met Wayne Moss, who had just started his own group after having played with the Casuals. Moss needed a bass player, and Charlie volunteered. It was the first time he had ever performed with the electric bass, and the first show they did was at Fort Campbell, Ky. It was all rock, and McCoy sang with the band. He started fronting still another band on weekends, known as the Escorts. He was still heavily into rock.

Just for the record, Charlie's single on Cadence, "Cherry-Berry Wine," went to 99 in the Billboard chart, then dropped out. Bleyer cut another four sides with him, and one on the band, but they were never released. About that time Bleyer got out of the business.

It was at this time that things really began to happen. Following Denny's advice and playing on demo's, McCoy did a song with Westbury and Maryjoan Wilkins titled "I Just Don't Understand." One of the world's musical geniuses, Chet Atkins, heard the demo, and called immediately to ask for the musician on the demo who was playing the harmonica. He wanted him to back Ann Margaret on a song, Charlie did, and his first master session as a musician went into the Top 20.

That same week, Fred Foster, owner of Monument Records, called Charlie, and told him he wanted his harmonica to back up Roy Orbison on a song called "Candy Man," which was backed with "Crying." The record was a million-seller, and the word was out on Charlie McCoy. That magical touch he had with the harmonica was becoming a factor in best-selling songs, and he was in great demand as a studio musician.

Foster, however, felt that if he could do that well in backup, he could solo as well. There hadn't been a country harmonica soloist since Deford Bailey performed on the "Grand Ole Opry" many years before (the first black man on the world famous show), and there just weren't many harmonica players around, except for Jimmy Riddle, long a member of the Roy Acuff group.

McCoy joined Monument (without a written contract; his word and Foster's have always been their bond), and proceeded to cut eight consecutive bombs. They simply didn't happen. They tried two albums, and again nothing happened. "Fred had a tremendous amount of patience," Charlie recalls, "He believed in me, and believed my music would happen." Charlie even tried an instrumental version of the big hit of the day, "Harper Valley P.T.A.," and it didn't come off. They tried another instrumental album, and it fell apart. Even when CBS took over the Monument distribution, recalled all product, and re-issued much of it, McCoy's product was not among it. It was lying dormant in a warehouse.

(Continued on page 44)
Thanks Charlie! you're playing our songs...

"I CAN'T STOP LOVING YOU"

"I'M SO LONESOME I COULD CRY"

"LOUISIANA MAN"

"RUBY (ARE YOU MAD AT YOUR MAN)"

"YOU WIN AGAIN"

"FIRE BALL MAIL"

"I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)"

West Virginia Coalfield Jukebox Fans Love McCoy

By RAY BRACK

While this special report was in preparation, thousands of striking coal miners in Southern West Virginia had little more to do than hang around their favorite spots, nurse a Stroh’s and listen to the jukebox. You saw the knots of idle miners in towns like Logan, Welch, Madison, Beckley and Fayetteville. And you heard them, often as not, listening to a record by Charlie McCoy, son of the southern West Virginia coalfields.

McCoy was born and raised in Fayetteville, in a county with more coal reserves than 95 per cent of the countries of the world. When he was a kid, however, Charlie didn’t gravitate toward the mines. Instead, McCoy—sometimes with a mail-order harmonica in his pocket—hung around the shop of a local jukebox operating firm owned by the late John “Red” Wallace and his brother Eugene.

At Wallace & Wallace Music, Charlie got his first exposure to the music business and a head full of bad news about the mines. Red, a giant ex-miner, had spent too many years bent double over a shovel in low coal to turn the kid onto that vocation.

Consequently, it’s no surprise that coalfield jukebox operators like to feel possessive of Charlie McCoy, or that he wholeheartedly returns their affection. As is so often the case in country music, the friendship turned out to be profitable for all concerned.

A Charlie McCoy single is invariably programmed heavily by most of America’s jukebox operators, a fact that helps explain the unprecedented appearance of seven straight McCoy singles on the charts. But Charlie doesn’t take the market for granted. He makes regular appearances at the Music Operators of America convention and never turns down an invitation to meet with operators in his home state. National and state operator organizations have formally recognized McCoy as a major generator of jukebox revenue, and he has a growing collection of appropriate awards.

With his background and continued contact, McCoy is sensitive to jukebox programming needs. This sensitivity breeds jukebox hits at the session level, whether he’s working as soloist or sideman. That’s why “I’m So Lonesome” will be waiting on a jukebox of one form or other for a thousand years.

“We all love Charlie McCoy,” says West Virginia operator Lecoma Ballard. “We’re proud of his success. It couldn’t happen to a better guy.”

McCoy couldn’t be more pleased to be identified with his jukebox friends and “Almost Heaven, West Virginia.” In a recent visit home, he talked at length with a Billboard correspondent about the trip from Fayetteville to Nashville.

Credits
December 4, 1974

Mr. Charlie McCoy
530 West Main Street
Hendersonville, Tennessee 37075

Dear Charlie,

If you had never sold a record you would have a home at Monument. And, you would still be worthy of this tribute.

You have always possessed the qualities I most admire in a man, and you have always made music I love to hear.

The only thing better than all your success is that we have been privileged to be a part of it.

I am speaking for all your friends when I say, "We love you."

Fred Foster
Too Proud to Go to Dad, Charlie Borrowed from His Mother

Then, the story of a remarkable series of events, spurred by one disk jockey. It is a truism that a jock who believes in a song and will stick with it can ultimately make it happen, and this was the case with Charlie Dillard of WPFA in Pensacola, Fla. Dillard went back to Charlie's second LP, and pulled one out from it: "Today I Started Loving You Again," which had been Merle Haggard hit, although originally the "B" side of Haggard's record. Dillard got strong reaction to it from his audience. He called Tex Davis, national promotion manager of Monument and advised him of this happening. Davis, a one-time popular disk jockey himself, thanked the caller, hung up the phone, and forgot about it. Dillard called a second time, and again and again.

These calls went on for about two months," Davis recalls, "he was persistent. Then a one-stop called, and said he would take all of those albums he could get, and would buy them at $4.00 an LP." Once more, unfortunately, Monument had only 100 of them pressed. The one-stop sent a certified check, and ordered more, urging Monument, as had Dillard, to get that cut out as a single.

Still not impressed with a breakout in Pensacola, Davis and Foster talked it over. And more calls came, plenty of them. Foster called the Columbia distributors in New York, and got no special reaction there. Finally, after three full months had gone by, Foster made the decision himself. He would release the song as a single. In virtually no time at all it sold 750,000 copies.

Prior to its release, and aware that no written contract existed, Foster made a deal with McCoy. If this single went over, Charlie would sign with Monument for a year. If it didn't, he could go where he liked (there were other labels interested in him by now). Suffice to say that McCoy still works for Monument without a written contract. Their word is still gold. There was a brief time when he experimented with another label, but quickly returned to Monument.

Foster, on the heels of the success of the single, put out another McCoy album, which was only partly new. He used one side of an earlier LP (similarly changing the sequence of songs), and five new cuts on the other side. It also had a new cover. Within a few months, McCoy had won a Grammy with that album from the National Academy of Recording Arts and Sciences. The name of the album was "The Real McCoy."

Singles followed in a hurry after that, and every one was a hit. He did such standards as "I'm So Lonesome I Could Cry," "I Really Don't Want To Know," then another LP, simply titled "Charlie McCoy." Then came "The Orange Blossom Special," a single, and "Shenandoah." Then came an LP called "Good Time Charlie," and it went to number one in the Billboard Country Chart.

Incredibly, the albums sales since that time have exceeded a million totally (an average of more than 250,000 units of sales for each), and every one of the albums is still cataloged and selling. Most of the sales haven't even slackened.

For these past five years, while attaining these unusual heights, McCoy also has been playing sessions. He is among the most in-demand musicians in Nashville, primarily for his harmonica, but for his other instruments as well. He has averaged more than 400 sessions a year, and now has begun to slow down of his own volition. For one thing, he does a great deal of traveling. He makes personal appearances, working concerts, package shows, and going to hockey games. (He takes off for Atlanta every time the hockey team is at home, and is an ardent fan.) He also attended plenty of baseball games, but not just as a spectator. Charlie was asked to perform the National Anthem in Pittsburgh, then three times at the Houston Astrodome, and at Busch Stadium in St. Louis. He also has done it at some minor league parks, at stock car races, and at all sporting events generally. No one performs the Anthem with more feeling than Charlie, and it sets off the crowd.

Television also has taken its share of his time, doing such shows as the "Midnight Special," the "Mike Douglas Show," the "Country Music Association Awards," and "Hee Haw." Strangely, McCoy worked the Mike Douglas show even before he became famous. Jimmy Dean heard him perform, liked what he heard, and talked the producers into putting him on it.

McCoy has worked the Festival of Music about ten times, and has always been a favorite. He now limits personal appearances to about two a month.

But there is another streak of his work on the road. He may be the number one artist anywhere for in-store promotions, working for rack jobbers and one-stops. They know him, his product, and are constantly call on him, and he never lets them down. He has always as many as three of these in a single day, working with J.L. Marsh, Handler, Northern, T.W. Agincourt, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others. J.L. Marsh, Coordinator of Sales, and many others.

When Charlie went out to do the "Midnight Special," he was given rather vague directions as to the location of the studio. Arriving well before show time with Tex Davis, they walked...
past one studio after another, until they came to one which had a six-foot lighted sign which read simply: "McCoy." This master of understatement simply said: "I think this is the place."

McCoy is still astounded, particularly when doing an in-store promotion, that people buy his records and seek his autograph. There is no false modesty: he believes in himself, as others have believed in him, but even after all these years of struggle, it's still a little amazing to him.

Relatively small on stature, he never comes on strong, and can be lost in a studio session, unless one notices that he might be doubling every one of the instruments there. Soft spoken, his words are articulate and meaningful, and there is little small talk involved. And when he does talk, it is frequently about other musicians.

"I always give credit to the studio musicians, because they seldom get credit for anything, and they never push for recognition. Some companies don't even put their names on the albums jackets. They're the last ones asked to play in the various celebrity golf tournaments. They just rock along. Most of them make good living, and they're happy the way things are, but they deserve some recognition. If musicians get royalties on the records they cut, they'd all be millionaires."

McCoy can, however, put his finger on the reason for his success. It's because of a void, he says. "People were cutting instrumentals instead of records." That bears some explaining.

In any record, McCoy notes, the music sounds should be phased like lyrics. Just to make sure Charlie does his phrasing that way, he always uses a lyric sheet when playing his instrument. He thus performs every word on the sheet, as it would sound from his harmonica, or any of his other instruments.

By now, McCoy has won virtually every award available to him. In addition to the Grammy, he has been chosen instrumentalist of the year by the Country Music Association twice, and three times has had his harmonica of the year from Billboard.

McCoy also (although he's not a name dropper) has worked with the best of them. In addition to virtually every country artist in the business, he has worked with Elvis Presley in seven movies and five of his albums. He also has worked with Bob Dylan, Perry Como, Joan Baez, Buffy Saint-Marie, the James Gang, the Steve Miller Band, Ringo Starr, Johnny Hallyday and Eddie Mitchell, Kris Kristofferson, and plenty of others. Last one got the idea he has strayed away from country again, it should be noted that the country acts with whom he has worked include the traditionalist (Acuff, Flatt, Scruggs, etc.) as well as the modern country singers. If he allows it to happen, he probably would be in sessions 24 hours a day.

Charlie plays the Hohner harmonica, and that company attributes its incredible increase in sales over the recent years to McCoy. At this year's National Association of Music Merchants trade fair in Chicago, a special sterling silver harmonica was presented to McCoy, engraved by the owner of the firm.

Even his fan club is solidly behind him, and at last June's Fan Fair, it was his group which took first prize for the best-decorated booth at the consumer gathering.

McCoy speaks well of his fans, the distributors, the one stops, the record labels, the record buyers, and everyone else, but his greatest accolades are always kept for the studio musicians. Never does he pass up an opportunity to speak in their behalf. He has been quoted as having said: "In Nashville, with the proper direction, you can do a successful session with any combination of the sidemen we have here. . . . We always hear a lot about the great figures in the business here—and they are great—but I think the studio men never get their due credit. I hope the world becomes more aware of them. In this town, more than any other town, the musicians are really part of the records. In L.A. and New York, they just come in with arrangements and they play the arrangements. Around here, people contribute, they pull together."

There's a fairly accurate belief in the music industry that every musician (and singer) ultimately wants to become a producer. In the case of Charlie McCoy, it has become more than an empty wish. With all the knowledge at hand (and you can bet he gets the cooperation of the musicians), he learned the

(Continued on page 46)
Charlie Borrowed from His Mother

Continued from page 45

board, brought his own production techniques into being, along with his creativity, and is indeed a producer.

One of the best known acts he now produces is Boots Randolph, the master of the saxophone, an ultimate musician himself. Charlie also produces Monument artist Jimmy Hall, who is making a name for himself in the record business. And, finally, McCoy now produces Charlie McCoy. This can be a disastrous move on the part of some artists; with McCoy it has proved to be a stroke of genius. He thinks out every session, knows what he wants out of every instrument (and, as noted, he sometimes plays them all), and handles the rest from the board with a capable engineer by his side.

Don't get the idea that Charlie the singer has forsaken this art entirely. You can hear his voice on plenty of his album cuts, although he rarely comes on as a soloist any more. It's a good enough voice to be utilized, and it's recognizable to his many fans.

Along the way, McCoy obviously developed some business acumen, and he is deeply into this facet of living. First of all, he is a silent partner in an independent record and production company. He also is in business by himself and with his father, who now does not lament the fact that Charlie took the route he chose. They are in a real estate development undertaking in Stuart, Fla., where Charlie owns eight large lots. He also recently has purchased a large tract of land in the suburban Madison community of Nashville where he plans to build condominiums among other things. His money is invested well and wisely.

It was more than 12 years ago, when Charlie was a member of the Escorts, that he met his wife-to-be, Susan. They now are the parents of two youngsters, Ginger, 10, and Charlie, who is seven. In the family and among close friends they are known as "Sin" and "Bub." Susan admits to calling them Ginger and Charlie only in those rare moments of parental frustration which only parents understand.

The attractive lady also is a productive one. Deciding that she wanted something to do while the youngsters were in school, she went to a floral school herself, became proficient in that art, and now is co-owner of Flower World, a florist shop in the Rivergate Mall area of Nashville. It's another of Charlie's investments.

As the saying goes, Charlie McCoy has come a long way, but those close to him feel he's barely on the threshold of what he is capable of doing. Although he is not anxious to take on any new assignments, he will continue to expand in those in which he already is involved. Nor will he let his work interfere with his trips to Atlanta to see the hockey games, or to follow the various other sports activities. He will still do a heavy number of sessions, although less than in the past, continue to do the promotions for the distributors and the like, go on with his production, and, above all, will make more hit records.

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Congratulations,

TO A REAL FRIEND AND A TRUE GENTLEMAN, IT'S JUST BEEN GREAT WORKING WITH YOU OVER THE PAST 10 YEARS AND MAY THE FOLLOWING YEARS BE EVEN BETTER.

THE COMBINE MUSIC GROUP

BOB BECKHAM
President

JOHNNY MACRAE
V. Pres.

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BEST WISHES

CHARLIE THANKS AGAIN!

SIEBERTS, INC.
(THE PROFESSIONALS)
LITTLE ROCK, ARKANSAS

IN A BUSINESS CROWDED WITH SELF STYLED GODS AND EGO FREAKS, IT'S REALLY GREAT TO KNOW A SUCCESSFUL MAN THAT STILL REMEMBERS HIS ROOTS.

CONTINUED SUCCESS!

BILL JUSTIS
The man with a harp of gold.

Charlie McCoy, On Monument Records & Tapes

Distributed by Columbia/Epic Records
NEW YORK—Argo Sight & Sound has launched a new series of recordings devoted to music from the Renaissance to the romantic period, and performed on original instruments.

Similar series of this kind, of course, has been launched before. But, Leo Hofberg, head of the London Record Division, offers three reasons for Argo's series. 1) Romantic composers have had very few works recorded on original instruments. 2) To date, the few recordings have been made in the positions customary at that time and 3) English composers have not been so badly represented on record.

The Argo series, L'Osseau Lyre Florilegium, according to Hofberg, tries to rectify the three basic aims by recording a considerable amount of music by romantic composers on the instruments that would have been available to them and by recording orchestras with the first violinists on the left, seconds on the right and the brass in the center. This, he says, was the layout for orchestras until quite recently. A third distinction cited by Hofberg is that the series contains recordings from all periods, thereby encompassing English composers.

EMI Goes Modern On Sales Idea

COPENHAGEN—Through a new promotion to 160 of the 580 Danish retailers, EMI had a smash hit success with its campaign “It’s Quiet Classic.” The campaign covered an assortment of 75 of the most popular classical symphonies, concertos, operas and so on. In the package to individual shops were T-shirts printed with the old HMV label, together with the slogan “It’s Quiet Classic,” divider cards for browser boxes, badges, stickers, posters and displays.

Main idea was to use a modern sales approach to wipe away some of the “daft” image the HMV label has in Denmark. It was a particular success in the Fona shop in Odense, birthplace of fairy-tale writer Hans Christian Andersen, with all the shop assistants dressed in the T-shirts.

RCA Record A True LP

NEW YORK—RCA Records suggests that the Guinness Book of World Records will have a new entry with its claim for the longest-playing stereo disk ever released—69 minutes, 37 seconds of pianist Ted Joseph.

It is the debut Red Seal release for the artist. In performance of Tchaikovsky’s Piano Concerto No. 1 and Prokofiev’s Piano Concerto No. 2 with Eugene Ormandy conducting the Philadelphia Orchestra, RPO Chippar chasm was 64 minutes, 58 seconds on vinyl. It was issued first by ABC-Paramount as a mono album and in a complete stereo recording.

Vox Jox

Continued from page 28

by members of the Country Music Assn. This market country personality was Billy Parker of KVVO in Tulsa, Okla.; large market country DJ of the Year was Grant Turner, WSM, Nashville.

The Dr. Demento Show syndicated by ABC.

The lineup has been growing with the syndicate firm and if you’d like to see it on the market, call Tom at 213-466-2444. In any case, you’ll get a kick out of hearing the demo.

Bill Watson is sort of cooling his heels after leaving I.Q.O in Los Angeles and dabbling in some film and TV ideas. But he’s a damned good radio music talent and one of the nation’s top Top 40 program directors in case some major market station or chain ever think of him. And he’s beloved.

Tchaikovsky—Columbia Records artist Andre Watts autograph. Included in this photo is a copy of his Tchaikovsky “Piano Concerto No. 1” at Odyssey Records in San Francisco. His new recording of this favorite with Leonard Bernstein and the New York Philharmonic is no a special Watts release which includes recordings of Beethoven, Schubert, Liszt and Franck. Columbia is promoting this release with special appearances of Watts in record stores around the country in conjunction with concert dates, as well as a special advertising campaign to emphasize his recordings.
**Meriton Pledging Price Line Stand**

BY STEPHEN TRAYMAN

Monmachie, N.J.—Since Meriton Electronics Inc. previewed its new line of "mid-fi" audio components in Chicago during the recent summer Consumer Electronics Show, actual pricing has moved toward the top of the line and dealers began getting price lists in October.

"We wanted to stick to value and build dealer confidence in the Meriton name," explains president Shigeru Inagaki, former Sony executive vice president. "We intend to hold these prices as long as we possibly can, despite the inflationary pressure in Japan where the products are manufactured and, here, where they are sold.

As a result, top line of the tape decks, complete with built-in phono-convertible cassette recorder, cassette/radio combo and microphones is the HR-2300/22-3.5-piece low-price system with 8-track recorder at $379.95. Low price point is the HD-800 8-track deck at $349.50.

Series of five speaker system packages range from the HR-190 stereo FM/AM receiver at $379.95, to the HR-1909 with 8-track recorder and HD-1905 with front-loading cassette recorder, both with BSR turntable at $329.95. The HD-300 stereo cassette recorder deck is $129.50 and the HD-340 with Dolby, $299.95, while the CR-9 series portable AM/FM cassette recorder is $149.95 and the T-662 mini cassette recorder, $109.50. Entire line is backed by a one-year parts and labor warranty.

Bill Hoard, sales vice president (and former Sony consumer products sales manager), has built a fledging sales organization to nearly 100 dealers including such prestigious names as Nieman-Marcus, Dallas; Liberty Music, New York; Emporium, San Francisco; Gimbel's, Philadelphia, and Broadway Stores, Los Angeles.

Among first key sales reps in the one-off-distribution operation that is proving popular, according to Hoard, is Martin Van Braamn Co. of Dallas, handling the Southwest.

In addition to its 60,000-square-foot headquarters and warehousing facility here, a 40,000-square-foot facility in operation at Compton, Calif., services the West Coast. Rudy Kowalski, national service manager, already has about 175 service centers throughout the country, backed by dealers, and independent service areas that Meriton has established.

As a wholly owned subsidiary of Sony Corp. of Japan recently last year, Meriton "has set up for more growth in 1975," Inagaki emphasizes. After consumer introduction with page 35 of the Sunday New York Times and the Los Angeles Times, Hoard is now finalizing future consumer and trade support, backed by dealer aids and promotions.

**FROM NAKAMICHI RESEARCH**

**New Cassette Line Offered**

**CARLE PLACE, N.Y.—** Nakamichi Research has developed a line of black-and-white microcassette recorders, specially designed for use in high "hit" and "Hi Track" and "Dual-Cassette" system type.

The line includes the Nakamichi EX, an extra-precision ferric core magnetization, and the Nakamichi Nakamichi Chromax, a chromium dioxide formulation which, according to vice president Ted Nakamichi, offers better signal-to-noise ratio, frequency response and extended high frequency output.

The line employs what Nakamichi calls a miniature precision cassette housing: "The housing," says Nakamichi, "effectively remedies the mechanical problems common to most other cassettes. In most cases the mechanism is designed to resist jamming, fouling and mechanical breakdowns, as well as reduced life expectancy."

Although designed especially for use in Nakamichi cassette systems, the line is marketed for other high-end cassette units, according to Nakamichi.

The line will be sold exclusively through Nakamichi's 160 dealerships throughout the country, available in lengths of 69 and 90 minutes. The Nakamichi EX will retail for $5.39 and $4.79 respectively, and the chrome line will list for $4.59 and $3.99 respectively.

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**IN PRODUCTION IN GERMANY**

**Japanese Impressed with TED Videodisk**

By HIDEO EGUCHI

TOKYO—Anton Wiegand, manager of AEG-Telefunken's liaison office, says that the recent demonstration of the TED videodisk system in Japan was favorably received. Particularly in respect to picture quality and simplicity of operation of the player, he adds.

Wiegand notes that the TED system is the result of joint development between AEG-Telefunken and Brit- ish Decca (Tedlec), was shown in both the NTSC and PAL versions. The latter featured players and disks now in quantity production in West Germany. The demonstrations included stereo sound and 2-channel sound in bilingual application, he adds.

"The TED system will be marketed in the German-speaking areas of Western Europe early next year," he reaffirms (Billboard, Nov. 16).

"Retail price of players will be between DM 1400 ($515) and DM 5000 ($1750)," disks will retail at DM 10 ($3.65) and DM 25 ($9.15) according to program content.

**CAR STEREO**

**Rolls Royce Corniche Will Have Pioneer Q1 8 Track**

LONDON—Pioneer quadrophonic car stereo 8-track players will be installed as standard equipment on all new Rolls Royce Corniche models in the U.K. making the company the first auto manufacturer to go this route in 4-channel.

Decision to include the units follows a campaign by Barry Green, EMI tape general manager, who predicts that "the major car manufacturers will soon follow suit. He believes that about 65 percent of the Corniche cars will be equipped with the quadraphonic systems.

In the U.S., Rolls Royce Motors, Inc., based in Paramus, N.J., has been installing the Pioneer Electronics line of America model QP-444 quad-8 track player in the "standard" $40,000 Silver Shadow since last September. It will be included in the coach-built Corniche coupe ($49,500) and convertible ($52,000) early next year.

Green notes that Rolls Royce has arranged with EMI to include its worldwide-selling quad tape, "Introduction To Quadruphonic Sound," with all standard-fitting players.

"This is a breakthrough for EMI but also for the tape industry in general," he emphasizes. "I am sure that many other car firms will be encouraged to adopt the standard which is now becoming more and more of a luxury, and it will be essential for manufacturers to make them attractive to customers. One way of doing this by including 4-channel tape equipment as a standard item, at very little extra cost."
Koss Will Pass On Winter CES

MILWAUKEE, Wis.—Koss Corp. has decided to bypass the Winter Consumer Electronics Show this year, and instead, is instigating a program of better communications and educational activities for its dealers in Eckenwalt's showroom and inventory control, Tom Nessler, executive vice president, announced.

The educational assistance is aimed at increasing profit margins, an example of the national leadership brand rather than specials and dumps, ordering with more frequency, and eliminating no-demand lines.

The steadily growing International Industrial TV Assn. (ITVA), whose user members include many of the largest clients of video and audio tape duplicator facilities, continues to expand with chapters now having at least one member in San Francisco, Chicago, Philadelphia, Atlanta, Los Angeles, New York and Hartford, Conn.

Bob McMaster, manager of training and flight operations at Eastern Airlines Flight Training Center, Miami, is new president of the group. Also elected are vice presidents JoAnn Orlando, Chase Manhattan Bank, New York; and Al Bond, Texas Instruments, Dallas; secretary-treasurer L.G. Gibson, Employers Insurance of Wausau (Wis.); treasurer Louis W. Jackson Jr., Caterpillar Tractor, Peoria, III.; 6-year board members Lynn Yeazel, IBM, Rochester, Minn., also named chairman, and Tom Richter, Standard Oil (Ind.), Chicago.

Plunkett New AES Director

Continued from page 49 first AES weekend meeting, with key seminars added on recording studio operations, among other "contemporary" topics.

AES will be consolidating gains made so far in expanding the information flow on recording standards and other general audio areas. Ongoing work on audio standards revisions will be "amplified" under Rex Ison, RCA Records chief engineer, AES representative and chairman of the RIAA engineering committee, in such areas as:

- Publications activities will be emphasized, with affiliations of AES Journal with the AES Journal with the Audio Engineering Society, the historically important categories as disk recording, quadruphonic, magnetic recording, audio communications with at least two published in the second half of 1975.

Plunkett is another great international activity with expanding AES involvement on this side of the Atlantic in the 1975 convention series (March 4-6 at London's Cunard International Hotel).

A panel on the U.K. recording scene will be one highlight, and already set as exhibitors are such well known firms as EMI, Dux, Nax, Doby Cade, Fleden Audio (JBL and MCI rep), Bauch, Pye, Hayden Labs, Tri-Valley, Ansco, Norvin, Bids, Denny, and many more.

What's Ahead

At CES Chi./Jan. 5-8

N.Y. —with a net gain of 22 exhibitors since its original list was issued (Billboard, Nov. 16), the winter Consumer Electronics Show is well over the 200-company mark for a virtual sellout of the 95,000 square feet available for its Jan. 5-8 run at Chicago's Conrad Hilton. Recent additions include a blend of familiar and new consumer electronics manufacturing and service firms such as Supercast Electronics, Fried Trading, Interstate Industries, Pinnacone Productions (Save-A-Tape), Scintex (Sharpie Audio Divs.), Sound Duplicator Services and Teltronix.

Cancellations from the original list of space reservations include Pentagon Industries, Quasar Electronics, Capitol Magnetics, Grovland by Amerex Electronics and Magnum Opus Electronics.

Two antennas, digital counter and a three-way indicator meter that shows battery strength and recording level, and can be used for fire tuning. Model 3-5200 weighs eight pounds and costs $265.25.

GE's new model 3-5400, in a portable cassette recorder that operates either on AC or batteries. It features digital counter, review function, instant replay and a record mode indicator, with suggested price of $989.95.

A new budget-priced compact recorder carries a $349.95 tag, and features a single button control and built-in tape erase guard. Model 3-5901 also facilitates a three-way power supply. Six portable and table model radios round out the line.

Tom Richter, general manager of the new components home entertainment systems division, is model 9-7815 with matrix 4-channel receiver and incorporates a quad e-fet quasion of the wanton-components card features. Other features include an automatic position function switch, a low-cost "Balance" control to adjust balance on all four speakers, three-speed automatic program changer, a low-cost amplifier and three-speed stereo turntable with eight-inch woofers and 3-inch tweeters. Price is $492.95.

The second 4-channel system, model 9-7810, features discrete SQ and 24-bit automatic matrix. It includes the above plus a "twin track" feature, $397.95.

Model 9-7000 incorporates AM/FM/FM/FM stereo receiver with built-in 5-track player, three-speed automatic program changer, five-inch woofers and two-inch tweeters, roll-away cart and headphone. List price is $694.95.

The new DUO Mode 8-track stereo system rounds out the line. This unit, model 9-7710, includes an AM/FM/FM stereo receiver, comes with a pair of matched speakers and lists for $1069.95.

Kenwood's 3 Speakers Introduced

NEW YORK—The Kenwood Corp. has introduced a new line of stereo speakers, ranging in price from $90 to $150, and engineered for minimum speaker maintenance and better than average transient response, according to the firm's engineers.

Top of the line is the KL-77, a three-way system incorporating a 12-inch woofer, 4" mid-range and a dome tweeter. Kenwood claims responsibility for low frequency reproduction down to 27 Hz, with no loss of intelligibility, and better than average transient response, according to the firm's engineers.

The KL-441 uses a three-way crossover driver including a 3½-inch voice-coil diameter and a heavy magnet structure for improved mid-frequency and power handling capability. A 2-inch tweeter extends reproduction to above 18 kHz. The KL-441 is tagged at $149.95.

The remaining systems in the line are the KL-77N, a model KL-44 and KL-441 utilizing a 10-inch low-frequency drive and a 3½-inch direct radiator with dome tweeter which features flat response as well as wide angle dispersion throughout in operating range. Price on the KL-77N is set at $109.95 and $89.95 respectively.

The new speaker line and the new Kenwood KL-441, along with others, will be unveiled at a private showing during the Winter CES.

The KR-9400 is claimed to have twice the power of the current top-of-line model, with 120 watts per channel RMS and MPX with phone-loopback 18 that Kenwood engineers says provides separation of better than 30 dB at all frequencies and more than 60 dB at 1 kHz.
Feedback On Anti Fair Trade Bill

The proposal also is academic for Motorola, which is not Fair Traded anywhere in the U.S. Both Admiral and Zenith, whose products are not Fair Traded in Illinois but are elsewhere, declined to make an official statement at this time.

With a rapidly expanding and highly competitive market, the Los Angeles area is fertile ground for the Fair Trade controversy. One group of audio specialty stores has banded together as the Audio Specialists Group (Billboard, Nov. 30) and a series of ASG ads is stressing the spirit of Fair Trade.

Essentially, Fair Trade proponents in Southern California stress that audio specialty outlets need price protection to carry on the necessary expenditure of the consumer in purchasing high-priced, complex equipment. Meanwhile, hi-fi is moving increasingly through mass merchandiser channels and the steadily expanding chains such as Pacific Stereo, Lafayette and others.

Superscope, Inc.'s position vis-a-vis Fair Trade is unusual in that both Marantz and Sony which the company markets are vigorously Fair Traded, while its own Superscope line is not, because it moves through mass merchandisers and therefore different distribution channels. Superscope's dealer points out that when particular items go off Fair Trade, such as some Marantz stereo receivers, Superscope cassette recorders did this summer, retailers can be hit where it hurts in their trade.

A Superscope spokesman says, "We would be a tragedy for the retail merchants of this country and to the Fair Trade market if Fair Trade was struck down. We will continue to enforce Fair Trade in all jurisdictions where it is legal."

Panasonic To Bow Its New Disk Changer/Turntable

NEW YORK—Panasonic has developed an automatic, direct-drive record changer/turndtable, believed to be an industry first.

The unit, model SL-1350 ($350), in Panasonic's Technics line of high-fidelity equipment, incorporates the principle of direct drive, also a Panasonic innovation, with a fully automatic, multi-play changer mechanism.

According to Jerry Kaplan, national sales manager of Technics products, the design brings a new level of performance to the record changer category, particularly with respect to some criteria such as wow, flutter and rumble.

The unit also features the industry's longest tone arm—9 1/16 inches, with low friction, low mass modified S-type with low-well-damped resonance. It can also be matched with any stereo of 4-channel cartridge. Other tone-arm features include two-way cutting, anti-skate adjustment, low tracking error, and the use of what Kaplan calls a "universal system" for easy cartridge shell insertion.

The new changer, which will be marketed next summer, will handle up to six records using an umbrella-type spindle. It also features Panasonic's "memo-pad," a device which facilitates changer operation or repeat play, as well as the ability to put the turntable immediately into the shut-off mode without having to play it through all the records already in the stack.

News of the development of the SL-1350, follows closely on the introduction of the SL-1300, another Technics turntable that carries direct-drive with fully automatic, single-play operation (Billboard, Dec. 7). Many other features found in the SL-1350, including the extra long tone arm, are also incorporated in the SL-1300 which lists for $299.95.

New Products

Nakamichi professional cassette decks with Dolby systems feature crystal permalloy heads, 45 dB range peak reading meters, and mic inputs for stereo and blend. Model 500 (left) has a three-position tape selector and memory rewind switch. Model 500 (right) is soon to be marketed.

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News of the development of the SL-1350, follows closely on the introduction of the SL-1300, another Technics turntable that carries direct-drive with fully automatic, single-play operation (Billboard, Dec. 7). Many other features found in the SL-1350, including the extra long tone arm, are also incorporated in the SL-1300 which lists for $299.95.
**Stewart, Mercury Row Hinges on One Point**

LONDON—The main issues in a complex legal row over whether Rod Stewart is still tied to a 1968 recording contract with the now defunct Mercury Record Productions Inc. will stand or fall on a preliminary point of law.

In the High Court on Dec. 3, following a week-long hearing, Justice Willis ruled that third party proceedings against Stewart and his Rollgold production company should be set aside, and awarded costs to Stewart and Rollgold against Mercury and Phonogram Inc. The preliminary point requiring the court's decision involved whether Rollgold and Stewart, as first and second defendants, had been properly joined by the third and fourth defendants, Mercury and Phonogram, by a third party notice as parties to an action brought against them by Warner Bros. Records.

However, the point is to go to the Court of Appeal as a matter of extreme urgency because of the commercial considerations involved. Meanwhile, the main action stands adjourned.

The judge said that if his decision was upheld, the questions of whether Stewart's contract with Mercury was void as being in restraint of trade and whether there had been inducements to break contracts would no longer be valid.

The judge said that Mercury's contract with Stewart for his exclusive recording services was dated October 1968. Four years later Mercury had dissolved, its assets transferred to New Mercury Corporation to which it also assigned its rights under the contract. Later New Mercury changed its name again to Phonogram Inc.

However, Stewart was not told of the assignment, therefore Phonogram's rights under the contract (Continued on page 54)
Season's Greetings from GERIG, Cologne
...and see you again at MIDEM 1975
Collections of BUMA and Stemra Soars

AMSTERDAM—Dutch pop music is exporting increasingly more because of the recent surge in popularity and rise in prestige of music from Holland. In the name of 2,400 creative people in Holland, the bureau for music copyright, BUMA, collected over $2 million between 1971 and 1973 from other countries. This is an expansion of 130 percent compared to the period 1968-70.

STEMRA, the organization for collecting rights from music recordings and performances, collected over $1 million on the foreign exchange, a 45 percent increase over 1972.

Thanks to the fact that Dutch pop groups are now more often invited abroad, the figures continue to rise. The major labels recognize this and to encourage the development of performances by Dutch artists abroad which helps the export of music and records they are using, older, experienced people to coach the artists’ vocal and visual acts.

The Dutch EMI holding was the first to follow this trend. Phonogram is following up a newly founded record enterprise, VNU (the biggest publishers holding).

However, there is no chance that the export of music from Holland will ever overtake the import. It is true the average standard of Dutch product has risen, but Holland remains a small country which cannot hope to compete against the American and British Megas of music showbusiness that spend millions on music promotion.

Despite this, the amount that BUMA has to send to other countries on copyrights has been no more than Dutch pop music has been paid to Holland. In the periods 1968-70 it was five times the amount. The major country where Holland has a surplus on this balance of payments has been Belgium.

Conanis, a branch of BUMA which promotes popular Dutch music, has recently added new artists to its list and will be making a new EP.-plus one Slade single, “Far Far Away.”

(Continued on page 5)
excitement, tears and sighs
in
World Popular Song Festival in Tokyo '74

and...
you'll create another
in
World Popular Song Festival in Tokyo '75

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1-1 Ebisu-Minami Shibuya-ku, Tokyo, Japan
Telephone: Tokyo 719-3101 Cable: WORLDFESTIVAL TOKYO
Telex: 246-6571 YAMAHA J
LONDON—An expanded promotion department specifically geared to export promotion has been established by UA, with strengthened middle-of-the-road catalog, more effective use of satellites, and a move to new premises just outside central London. These were the wide-ranging changes introduced in 1975 at United Artists, announced by managing director Martin Davis.

From John Davis, who has previously served the company on an independent basis, will become a full-time UA man, working with Derek White from the existing staff and with Ross Davis, the company’s Manchester salesman, who became responsible for UA’s interests in radio in the North.

“While we intend to have a highly mobile, consumer unit providing an efficient business staff, in general, we feel there are lots of lessons to be learned from local promotion in this area, and satellite radio stations recognize each other’s importance.

Local sources of exposure support local radio and there are local charts and so on. In Britain, this doesn’t seem to be happening so much, but I recognize you cannot change the public’s listening habits overnight.”

“I think unless you make a commitment, nothing will happen. The main point is to help expand the market. There is no doubt that there is a whole new market of people who have never heard records and get to them you have to show more music, more exposure. Local radio holds the key.”

Though relatively small, UA has a wide spread of product, with artists as disparate as Englebert Humperdinck, Monty Norman, Liza Minnelli, Bassey and Slim Whitman. To strengthen the artist roster, Alan Warner was recently hired as a promoter, with an assistant to be appointed.

“Don’t expect the company’s net return to be as good this year as last, despite problems early in the year, notably the heavy investment in EMI. He believes 1975 will be exceptional.”

“Traditionally, we have maintained a low profile as a company and I would not say anything if I was not confident that next year will be very different indeed. We have an excellent va- rock section and a strong all-lout-catalog.”

 numero Uno Purchase

by RCA-Italiano Rumored

MILAN—Persistent rumors in music circles here suggest that RCA-Italiano of Rome has acquired full control of the Numero Uno record company, building its share ownership from 50 to 75 percent. RCA-Italiano had been previously president Mariano Rapetti and Gianini Daldegan, manager of the publishing wing. A 25 percent stock would still be sold, it is said, but by then Italian pop singer Lucio Battisti and leading lyricist and producer Giulo Rapetti Mariano Rapetti and Gianini Daldegan, personally known as Mogoli. But, the rumors insist, Battisti and Mogoli would sell their stock to RCA early in 1975.

The various parties said to be in- volved were not available for comment on the matter of fact that some of the present Numero Uno staff are looking around for new jobs. It is said that only a few of the existing staff would stay on with the company, which would be turned into a RCA-Milan based RCA of the Rome-based RCA.

Numero Uno was established by Mariano Rapetti and Gianini Daldegan, in the image of the now-famous personality, associated with Ricordi publishing for 40 years; his son Mogoli, who was Battisti; and pro- ducer Sandro Colombini, associated with the early Adrano Celentano production. Distribution was assigned to RCA. Later on Colombini left and his job has been sold to be done by Dal Dello so over the years RCA strengthened its share status.

Numero Uno has had many mil- lion sales, both through artists (notably Lucio Battisti) and through the publishing division. In a short time it became the most famous ind- dependent talent organization in the Italian music scene. It took a long two years ago when it appeared to be somewhat in decline though still maintaining a prominent position in the industry.

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WINNIPEG—A major pop festival has been planned for the July Fourth weekend on the Sandy Beach Indian Reserve, 100 miles northwest of Winnipeg. The festival, tentatively billed as International '75, will take place on a permanent site being built by a group of investors who intend to inject close to $30 million into creating a sports, recreation and entertainment complex in that area.

The land is owned by the Sioux Indians, who are interested in attracting tourists and visitors to the reserve. All improvements and buildings to be erected on the land will be turned over to the Indians when the promoters leave.

The principal in the incorporated company is Robert McCrimmon, a Winnipeg businessman; Jack Morrow, a Toronto promoter-manager; Gary Penny, a former labor union president in the province of Manitoba; and Don More, an executive in Banfield King Foods.

Consultants to the festival include Jerry Shora, a Manitoba manager and promotion consultant; and Frank Crockett, a public relations and advertising consultant from Winnipeg and Roy Thompson, a real estate agent, also from Winnipeg.

The promoters are leasing from the Indians for an initial period of five years. A 3,000-acre area will be used for parking on Lake Manitoba and the four miles of beaches.

A private railway line running from the beach will also be on the reserve and will be utilized to transport people to the site by a special train which will be put into service.

It is likely that gate crashing will be at a major American rock festival for entry to Indian land without the invitation of the chief. Accurate gates are provided at the festival in the form of 50,000 plastic tepee with cardboard poles that will allow entry.

All tickets are being sold and will be handled exclusively through brokers. The ticket for Winnipeg will hold all funds until the show is over. Tickets will sell for $30 in January and February, $35 in March and April and $40 in May and June. The tickets will be in the form of a folder like an airline ticket, which will be printed on the chief printed right on it. Inside will be the ticket with a road map, train map and parking information on where the tickets are being sold. The folder will also include Canadian Indian names and mascots as well as some facts pertaining to the land, the tribe and the show itself.

Jack Morrow, head of the promoters of the show, indicates that $1 million will be spent on talent for the 12-day show. "If we don't buy the right acts," says Morrow, "we are planning this festival well enough that even if we don't think we are going to have any problems. We would like to negotiate with a couple of American bands like the Kinks or the Byrds, and see if we can offer them a package deal for their acts and fly them up here and charter a jet from England."

The festival and the related developed entertainment complex will have television and entertainment complex have received the sanction of the Manitoba government headed by premier Ed Schreyer.

The promoters intend to negotiate with RCA & Tedco to introduce units at the festival to film the three-day show.

An interesting sidelight is that through the festival is being held in Canada, 90 percent of the attractiveness will be aimed at the U.S. in order to attract Canada, 90 percent of the attractiveness will be aimed at the U.S. in order to attract tourists to Canada on the long July weekend.

RCA & TEDCO Introduce Units

TOKYO—Both RCA and TEDCO are to introduce a new line of units that have been showcased at Japanese television and software manufacturers in a second series of demonstrations being held in an office of the recent Philips VLP presentation. RCA is showing its capacitance Se-lective amplifier with a range of 22-22 Tokyo Kaito Restaurant, with the AEG Telefunken/Brith Deca TEDCO player, already licensed to Sanyo in Japan, to be demonstrated Nov. 25-29 at the Restaurant Alaska, Tokyo, to the Больше Фар East counterpart.

The Oka International Festival is considered to be Japan's biggest annual classical event. As usual, a Norák program will be presented, with the element, Komara, Kanta and Okura schools.

FROM THE MUSIC CAPITALS OF THE WORLD

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recently... Rome label Carroca will be distributed in Germany by GERMANO RUSCITTO

TORONTO The Canadian Recording Industry Assn. has changed its base of operations from 205 St. Mcl in Toronto to 4-2500 Dixie Road, Toronto, Ontario MSR 1K1. The telephone numbers remain the same—(416) 967-2727.—Anna Meek's new hairstyle is causing quite a flurry of mail from avid fans who generally are quite new to "The Golden Temple" coiffure. Ms. Murray has returned to Toronto after playing 14 cities including 2 in New York before and will be on the road until she plays Hamilton Place in Hamilton, Ont. on Jan. 22. The company management, will hold a small reception for various media people and friends at Artarbo's in Toronto on Dec. 17. Attica Records has done a remix of the Debbie Fleming single "Long Gone" and is reserving it to stations... "Ian Thomas’ new single will be ‘Mother Earth’ and I've placed orders in the U.S., Brazil, Canada and Australia. Mike Kerr's new movie "Seem Like A Good Idea At The Time" will be shot in the spring and out in the fall. Arnold Gossewegi dropped by George Harrison's Inn On The Park hotel suite while he was in Toronto to bus music for the upcoming album for sales of "All Things Must Pass" and a gold album for sales of "All Things Must Pass..." in A World Material" in Canada.

Rob McConnell and the Cannon

WB Mounts a $200G Drive In With Show's Tour

By ADAM WHITE

LONDON—Warner-Brothers is preparing a $250,000 European merchandise campaign with its "Warner Brothers Music" logo in conjunction with the promotion of the tour. "The Doobie Brothers, Graham Central Station, Little Feat, Tower of Power, Montrose and Bonaroo. Retailers throughout Europe will be offered quantities of the 11-track sampler provided they take a package mailer, the only physical backup catalog Warner albums. The company will also be making available a "Warner Brothers Music" show window kit, posters, stickers, browser cards and badges, and it has booked time on all U.K. commercial radio stations to advertise the tour and the product.

The Warner stage appears first at Manchester's Free Trade Hall Jan. 15 and 16, and goes on to London's Rainbow Theatre. Then, the tour moves on to Munich, Hamburg, Bursel, Amsterdam, Brussels and Paris.

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Telex 235 309 OVMU

John Nathan
Manager

M. Levow
Manager assistant

www.americanradiohistory.com
The book is titled "Speakeasy," and it seems to be about working contemporary music into an auditorium or hall, the logistics of working out a large festi-\nval, what goes into lighting and stag-\ning, and perhaps a more detailed \nanalysis of the fundamentals of working \nthe music business, what hardware \nand software he uses, and how to \nget business and many other topics.

Although he has discussed these \nsubjects to close friends and associ-\nates, Monck has never spoken to \nthe press about his experience with \nMark Hyman of the Helfs-Fischel \nagency.

Most powerful, he decided to take a \nshot at this project, but didn’t \nget around to preparing it until \nseveral weeks before its start. \nMonck spent many days in \nNairobi and Mombasa, Kenya, after \nthe Zaire 74 festival, and wrote down \nthe whole of the work he had \nmeant to do.

Still, he changed it around several \ntimes during the tour, adding and \nsubtracting information as he \nwent along.

I just lost money on this college \ntour, but gained my musical \nstudents and the whole thing made \nit all worthwhile,” he says. “I can \nsay what I've done to date has not \ncame out as a sales package, I learnt a lot more \nabout the business and I gained a lot \nmore interest in new music.”

When the tour began on Oct. 15 \nat the University of California \nDavis, I got the names of many people, \naccording to Monck, but by its last \ndate in November on Nov. 12 \nthat number had soared to more \nthan 500.

“For the best audiences I had on the \nSouthwest, where I drew between 750 \nand 1,000 students each evening, he \nsays.

Monck Talks Lighting On a 17-School Tour

By JEM FISHELL

NEW YORK—Lighting and stag-\ning contractor Chip Monck has \nresumed his five-week college tour \ncomprising 17 schools and found \nthe tour to be educational and \nhelpful for recruiting new associ-\nates.

During the tour, Monck covered \n12,000 miles in a Winnebago camper \nwith a crew of three and met \nmany potential associates. Although \nwith five well known segments of his \ncareer, which has encompassed a va-\nrus industry, he says it’s a highly \nsuccessful tour.

The lecture lasted two and one-\nhalf hours and covered a variety of \ntopics ranging from the handling of \nthe Columbia Records concert \nopening to his staging and lighting of “The Rocky Horror Show” in The RTL outlet from a 1972 tour to Bangladesh to \nWoodstock to Zaire. A series of \naudio visual carousels projects \nutilizing 2,000 slides show his work \nset-up at each event and the logistics \nconcerned.

Monck is also known for his highly \nsuccessful late night talk show \n“Speakeasy,” found the majority of the \nstuff to be educational and \nvery complex work, but some of them \nwere there to only hear gossip on \nthe road.

“Most students were interested in \nwhat I had to say, but there was a number of people who \nwhen I didn’t tell them inside \ninformation on the music world,” he \nsays.

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Sincere thanks for what you folks in Germany have
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I may have missed, you’ve really given
me a lot of personal fulfillment.

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Each week Billboard’s Tape/Audio/Video Department covers the action in consumer electronics—your growing marketplace! Our coverage will be expanded for this special C.E.S. Show distribution issue to spotlight: • Blank Tape Technology and Sales Explosion • Quad Equipment—What’s New • Growth in Car Stereo • Accessories: Disc/Tape Care, Carry Cases, Needles • The Speakers Share in Upgrading to Quad • Multi-City Dealer Outlook for '75... and more! More editorial coverage, plus bonus distribution—an extra 1,000 copies of the January 11 Billboard to be distributed at the C.E.S. Show, to reach the people you really want to reach. That’s in addition to Billboard’s weekly readership of more than 100,000! Billboard’s winter C.E.S. Show issue may be just what you need to turn a cold winter into an avalanche of business action. Contact a Billboard sales representative today and bring on the snowplows!

ISSUE DATE: January 11 AD DEADLINE: December 27
George Harrison — Dark Horse, Apple SM 5418 (Capitol). After more than a year and a half, Harrison serves us an album that is every bit as fresh and exciting as it was when it first appeared. It's like a breath of fresh air, wish the most energetic of his efforts for many years. For the first time, Harrison has a real sense of direction, knowing where he's going and what he's doing. The songs are strong, and the overall musical quality is outstanding. Overall, this is a great album, one that will be remembered for years to come.

Best cuts: "So Sad," "Blow Away," "Love Me," "Dolce Mare," "Far East." Harrison is currently touring the country.

FELIN NUSSE — Champagne Ladies & Blue Ribbon Babies, Atlantic 1665. This album is a perfect example of how a band can evolve and grow. From the more introspective tunes of the past, this album is a more polished and refined effort. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.


LEISENBRENNLEUT — Legends Twins, List 1001. Toni and Tine, the band's two vocal talents, bring a fresh perspective to the traditional German song. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.


DANNY BIRD — Break Bad. Daley, Los Angeles. This album is a perfect example of how a band can evolve and grow. From the more introspective tunes of the past, this album is a more polished and refined effort. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.

Best cuts: "How I Lay Down To Sleep," "Yes I Love You Again": "A""

MARTIN LAMBERT — Because I Love You. This album is a perfect example of how a band can evolve and grow. From the more introspective tunes of the past, this album is a more polished and refined effort. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.


SOMMER ROLLINS — The Gotting Edge. Winter 11059 (Fantasy). This album is a perfect example of how a band can evolve and grow. From the more introspective tunes of the past, this album is a more polished and refined effort. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.


C Eaton — The Morning In My Car. This album is a perfect example of how a band can evolve and grow. From the more introspective tunes of the past, this album is a more polished and refined effort. The songs are strong, and the overall musical quality is excellent. Overall, this is a great album, one that will be remembered for years to come.

### Billboard Hot 100 Chart Bound

**For Week Ending December 21, 1974**

<table>
<thead>
<tr>
<th>#1</th>
<th>CATS IN THE CRADLE – Barry Gibb (Parlophone)</th>
<th>WHM</th>
<th>34</th>
<th>14</th>
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<tbody>
<tr>
<td>2</td>
<td>KUNG FU FIGHTING – Carl Douglas (Buddah)</td>
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<td>3</td>
<td>ANGIE BABY – Aretha Franklin (Soul)</td>
<td>WEA</td>
<td>36</td>
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<tr>
<td>4</td>
<td>WHEN WILL I BE FREE – Van Morrison (Reprise)</td>
<td>MGM</td>
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<td>5</td>
<td>YOU'RE THE FIRST, THE LAST, THE ONLY ONE – Barry White (ABC)</td>
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<td>42</td>
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<td>6</td>
<td>ROCK &amp; ROLL (I Gave You The Best Years Of My Life) – Steve Winwood (Island)</td>
<td>MGM</td>
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<tr>
<td>7</td>
<td>THE HEARTBREAK KID – Stevie Wonder (Tamla Motown)</td>
<td>MGM</td>
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<td>FUNNY PEOPLE (You're Dead) – The Who (Decca)</td>
<td>MGM</td>
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<td>YOU DON'T LOVE ME – Three Dog Night (ABC)</td>
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<td>10</td>
<td>ONLY YOU – Al Jackson (QL)</td>
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<td>MUST OF GOT LOST – Gene Clark (ABC)</td>
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<td>ONE MAN WOMAN/WOMAN ONE MAN – John &amp; Judy</td>
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<td>13</td>
<td>I FEEL A SONG – The Righteous Brothers (Atlantic)</td>
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<td>14</td>
<td>ROLLING IN THE JUNGLE – Al Kooper (Reprise)</td>
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<td>YOU AIN'T PRETTY THING –5th Dimension (Scepter)</td>
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<td>BACK HOME AGAIN – Emitt Rhodes (ABC)</td>
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<td>FREE BIRD – Lynyrd Skynyrd (Atlantic)</td>
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<td>GREASE – John Travolta (Polygram)</td>
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<td>THE MAN WITH THE HORN – Al Kooper (ABC)</td>
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<td>WORLD ON A STICKER – John Lennon (EMI)</td>
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<td>DANCIN' FOOL – Green (A&amp;M)</td>
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<td>DOCTOR'S ORDERS – Dionne Warwick (Motown)</td>
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<td>24</td>
<td>WISHING YOU WERE HERE – Chicago (Columbia)</td>
<td>MGM</td>
<td>45</td>
<td>31</td>
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</table>

**Star Performer:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1.0 Strong increase in sales / 11.0 Upward movement of 4 positions / 21.0 Upward movement of 6 positions. Sheet music supplies are peaked to phonogram sheet music copies and do not purport to represent mixed publications distribution. ALF = Alf Publishing Co. B. W. = B. W. Music; B. B. = Big Balls; B. J. = Big John; C. B. = Chappell Music; C. P. = Cameo Music; CRT = Crichton Music Corp.; F.N.C. = Frank Music Corp.; HAN = Hansen Pub.; HM = Ivan Magid Music; MCA = MCA Music; P.S. = Peer Southern Pub.; PLY = Plymouth Music; P.S. = Publishers Sales Inc.; SCC = Sound Gems; Columbia; TMM = Triangle Music; W.M. = Warner Music.

**Comments:**

1. **#1 Title:**
   - Cats in the Cradle
   - Artist: Barry Gibb
   - Label: Parlophone

2. **#2 Title:**
   - Kung Fu Fighting
   - Artist: Carl Douglas
   - Label: Buddah

3. **#3 Title:**
   - Angie Baby
   - Artist: Aretha Franklin
   - Label: Soul

4. **#4 Title:**
   - When Will I Be Free
   - Artist: Van Morrison
   - Label: Reprise

5. **#5 Title:**
   - You're the First, the Last, the Only One
   - Artist: Barry White
   - Label: ABC

6. **#6 Title:**
   - Rock & Roll (I Gave You the Best Years of My Life)
   - Artist: Steve Winwood
   - Label: Island

7. **#7 Title:**
   - The Heartbreak Kid
   - Artist: Stevie Wonder
   - Label: Tamla Motown

8. **#8 Title:**
   - Funny People (You're Dead)
   - Artist: The Who
   - Label: Decca

9. **#9 Title:**
   - Don't Love Me
   - Artist: Three Dog Night
   - Label: ABC

10. **#10 Title:**
    - Only You
    - Artist: Al Jackson
    - Label: QL

**Additional Notes:**

- The chart includes a variety of genres, including rock, soul, pop, and country.
- The chart is a reflection of National Sales and programming activity by selected dealers, one stop and radio stations as compiled by the Charts Department of Billboard.
Listen To This Dream.

#9 DREAM
b/w
What You Got
from

John Lennon's
Walls and Bridges
SW-3411
<table>
<thead>
<tr>
<th>WEEK</th>
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<td>CHESTER 5001</td>
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<td>BOB DYLAN</td>
<td>COLUMBIA 3625</td>
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<td>7.48</td>
</tr>
</tbody>
</table>

**STAR PERFORMER:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1.02 Straight increase in sales / 0.25 Upward movement of 4 positions / 0.10 Upward movement of 6 positions / 0.05 Upward movement of 8 positions. **Advertised RIAA seal for sales of 1 million dollars at manufacturer's suggested retail price for all albums.**
ABC RECORDS

Acknowledges with pride the tremendous success achieved by

SIRE RECORDS & PASSPORT RECORDS

currently represented on the national charts
with 7 albums

CLIMAX BLUES BAND/
SENSE OF DIRECTION
Sire SAS 7501—28 weeks on the charts.
Britain's top boogie band
200 Billboard

RENAISSANCE/TURN
OF THE CARDS
Sire SAS 7502—Uniquely brilliant! Following
this initial breakthrough, certain to be one of top bands of 1975. 21 weeks
on the charts.
198 Billboard
177 Record World

NEKTAR/REMEMBER
THE FUTURE
Passport PPS 98002—First band from
Germany to be firmly established in U.S. and
one of the top new bands of 1974.
61 Billboard
144 Cash Box
131 Record World

STACKBRIE/PINAFORCE DAYS
Sire SAS 7503—Currently one of the
most played LP's on FM Radio. Strong
material and vocals highlighted by George
Martin's masterful production.
190 Record World
170 Cash Box

PAUL ANKA GOLD
Sire SASH 3704/2—"I Can't Help Myself," "Put Your Head
On My Shoulders" and 24 other super
hits by one of rock's first and most con-
sistent superstars.
+179 Billboard
1175 Cash Box

HISTORY OF BRITISH ROCK VOL. II
Sire SASH 3705/2—From the Beatles in
Hamburg onward. Bee Gees, Hollies,
Kinks, Who, Manfred Mann plus Elton
John, Rod Stewart. Tracks previously
unavailable in the U.S.
+187 Billboard
160 Cash Box
175 Record World

TURTLES/HAPPY TOGETHER AGAIN
Sire SASH 3703/2—A retrospective in
music and photos of the career of one of
1960's most important groups.
196 Billboard
156 Cash Box

and These Strong Contenders

TRACE
Sire SAS 7504—Holland's new super-
group! Strong Action Cleveland, Cin-
cinnati, N. Y.

CHILLIWACK/CRAZY TALK
Number 16 on RPM in Canada and break-
ing fast stateside via CKLW.
103 Billboard
105 Cash Box
105 Record World

CAPABILITY BROWN/VOICE
Passport PPS 96004—Six part harmon-
ies in a musical blend of styles unlike
any other Top FM play.

With best wishes for continued success in 1975
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>SUGGESTED LIST PRICE</th>
<th>CHRONOGRAM BR (List Label)</th>
<th>MELODY Maker 80s R&amp;B (List Label)</th>
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<tr>
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*TOP LPs & TAPE*

A-2 Listed by ARTISTS

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<tr>
<th>ARTIST</th>
<th>Title</th>
<th>SUGGESTED LIST PRICE</th>
<th>CHRONOGRAM BR (List Label)</th>
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JOHN DENVER—Sweet Sailor on the Sea (2:50); producer: Milan Chovin; writer: Milan Chovin; Warner Bros., RCA, 1974. He sings about a sailor who yearns to be free and finds his freedom in the sea. The melody is catchy, and the lyrics are simple.


LADY STELLA—Fancy Time Away (2:00); producer: Willem Nilsen; writer: Mike Slater, Mike Slater, 1974. A pop song with a catchy melody and a strong beat.


Retailers Sing Yule Song

* Continued from page 1

fact that some exact dollar plunges during this vital four weeks.

Almost one retailer out of four in the recent Tubb Record Shop, Music Mart, Nicholson's High Fidelity Center and others reports about seven. Harding Mail Shop reports a gen-

eral increase.

Tom Seaman, director of mech-

anism in one more Discount Records, reports sales slightly ahead of last year. Abby Levin, who runs the one-store chain, says he's 20 percent ahead.

Seaman says the stores have undergone a vast internal change during the past year, including inventory reduction and tightening, which might have had an effect. Like most retailers, he reports accessories doing very well, especially blanket tape.

Most Nashville retailers report they are up 20 percent, and seven of four different brands where they had one or two a year ago. Discount multi-price lead the tape-

es.

"We're doing very well," John Colbert, the manager at his year-is-

The Ohio, says he uses his first direct mail ad piece recently and it paid off. He says his business really took off in December and first quarter. He esti-

mates it as in the area of 16 to 17 per-

cent.

Goody says manufacturers are more cooperative in promotional assis-

tance to support sales of their products and that might be an indication of what might occur if the economy conti-

ues its swing into 1975.

Paul Harris, National Record Mail, with 39 stores in four states out of Pittsburgh, feels he's up 15 per-

cent over last year. He says some store-

hungering within four hours of any of his stores by truck has been the fac-

tor in the increase. As usual, Shapiro has cut down on his discount specials at the holiday. So has the first Record Fair stores, says George Schnake, marketing director of the Durham, N.C.-based chain. Schnake points out that, judges, really saved the cream product for this peak consumer buying period.

Arnold is representative. He reports 80 percent of his ad budget or more went into radio this holiday season and he feels he had saved some goodies for release after the holiday.

Arnold is the one retailer to expect to see more co-op dollars after the holidays than before. "We want to get that new cash flow back to the store and make him a steady."

Max Silverman of the 13-store Washington, D.C., Waxie chain claims he's up 20 percent. Larry Davis of Alamo, Colorado, feels he's up 15 percent for his 18 stores. He says chores discounting, as

low as $2.99 for $6.98 LPs, has gorged into his profits.

Nashville retailers are holding their own in the marketplace with sales to the tune of $1,100,000, a record dollar volume for the week ending February 19, 1973. Sallie Wood, national vice president of the Nashville Retailers Association, said she will be "conservatively lower" for year's end.

Look for Phonostar to establish a new program of sales training within its branches after Jan. 1, with the goal of having all employees upwards of 60 percent of store service. The program is expected to be a big help in developing a &quot;hot gulf? label? Belkin is the catalyst in the recent Manticore swing to the Gordy empire. Thus Henry has now joined the Rolling Stones, the Cows, the Beatles and the Rolling Stones, who have their eyes on Belkin's Music Sales

* Continued from page 3

buyers picked up on them. Both re-

flected the musical surroundings of the artist's peers, and the artists around them and several im-

portant predecessors. Both felt a cer-

tain level of people are buying both a sound and a music that was realistic.

All of these parallels may be found in country music on the whole, today, a particularly "progressive country," a category which encom-

passes a vast number of artists. Many folks are dropping the label "progressive" and considered progressive. He's crossed into pop, songs that are totally different from the country image, the man's poet, he's consistently been innovative (last year he cut one of the few country songs to get a rock & roll outbreak and to most audiences and he is known to all.

Kriss Kristofferson changed many minds about country artists, such as "Me and Bobby McGee," "Wednesday Morning Coming Down," "Help Me Make It Through The Night" and "Why Me, Lord." Krist-

offerson seemed to have universal appeal (country music is a part of rock to sofa to easy listening, but re-

mained basically country.

Johnny Cash, with his show, turned to mainstream fans without them knowing it. Cash sang straight country, protest songs, rock and other material. In his early
days, however, Cash was also con-

sidered a rebel of sorts. Rock music has a lot of heads with crossover country, and was re-

sponsible for the present Grammy rule in which a song cannot be nomi-

nated in more than one category. His "King Of The Road" swept pop and country awards in 1965. John Harri-

nond's "Gentle On My Mind" is felt by many to be the most progressive country song of the '60s.

These artists are some of the predecessors of the current move- ment, and are still very strong, vi-

able part of music today.

So have there been signs of a change in the face of progressive coun-

try today? The List is a long one. Waylen Jennings, Krist-

offerson, Skeeter Davis, Kris

Shavers, Bobby Bare and to some extent a Billy Swan or Freddy Wet-

field. "Call Me Crazy," "When the Sun Shines Through The Window" have been major hits.

Kinky Friedman, Jerry Jeff Walker and others from Austin fit the pie-

ce, plus new kids on the block The

Grundmire, and Ira and Donnie Young.

Jennings is perhaps the best ex-

figure of the group and only one of the past decade a major country art-

ist, Jennings actually surfaced as a singer in 1957 and has been totally hit. After the past 10 years he's had major country hits, drawn well in concerts, but has not been a considered a major star until recently. Now, with three con-

secutive No. 1 country disks under his belt, "The Man With The Golden Arm," he's emerged on the charts and is the talk of London before the end of the year. Another Sister Pointer set to headline the New Year's Eve Celebration at Disney-

land, Los Angeles. Jennifer's "My Little LP," "I to My" to FM stations following her award as FM artist of the year from the National Ann. Of FM Broadcasters. Jack’s Cut has been named as the Jack's Cut Group has moved to 620 Sunset Blvd. in Los Angeles, headquarters for United Artists Records. Mac and Martha, from the original Nuggets by "Hugo The Hippo," But Productions' first full length animated cartoon. Burt Ives will also chime in on a couple.

Grand Funk set for a world tour from January through May, covering 27 U.S. cities, Europe and Japan. Tom Rondinone, for Jefferson Funk upcoming U.S. tour. The L.A. School of Broadcasting will begin its Winter semester Jan. 6. Jack Klineinger's "Sable To Set," for the Mick McGarvey band, will be released in February. Jim and co-stars will take the set to swing. Musicians set to include Zoot Sims, Joe Newman, Phil Bodner, Hank Jones, Bunny Pizzarelli, George Benson and Maxine Sullivan. Poco's Russel Young set to be featured on "Rolling Stone" next month. Player Magazine. Young plays steel guitar with the country rock group. Scotland, "Sumble, Stromb, & Associa-

tions" rolls out the red carpet for the movie. "A Woman Under The Influence.

George Fincahs & Sons Music Corp. has the publishing rights for "Chicago," a song written by one of members of Chicago, to be included in the film "![ which will be released in February will be Roy Clark show at ABC/Do, with the entertainer on the Tonight Show, The Odd Couple," "American Music Awards," and "The Mike Douglas Show.

Ray Stagg, who cut her first records in the 1930s, is recording another album, due for release. The album is a GNP Crescendo label in Los Angeles. Once re-

nominated for her sassy, affable, Johnny Winter is the latest to get a feel for rock & roll with a sound that can't be called rock & roll. The rock & roll sound, and "Hank" has been

rocking making an exit with 197477. Neil Diamond expects to clear $1 million on his coming tour of the United States. That's after 14 weeks of dates. Bob Netterus disclosed in London last week that he is booked without a break through next August. The Fa-

ther is 70.
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