Record & Tape Volume Ahead Of ’74

One-Stops, Racks Firm NARM Dates

LOS ANGELES—Greater NARM member involvement through more vertically-oriented inter-gathering, produces the first annual rack/stage and/or one-stop convention Sept. 18-20 in San Francisco. A first conference for independent distributors “in the midwest late in October or early November” follows, according to executive director Jules Malamud.

The Bay Area contingent, slated for the Hyatt-on-Union Square, will double as a rack/one-stop two-day session, concurrent to a planning meeting by the NARM board to implement the 1976 national convention.

Convention chairman George Souvall, Alta Distributing, Phoenix, will for the first time program a five-day convention at the Diplomat Hotel, Hollywood, Fla., which will run from Friday through Tuesday.

(Continued on page 14)

IN Volves Public Location Radio

ASCAP & BMI Terminate Contracts

By IS HOROWITZ

NEW YORK—ASCAP has moved to terminate all licenses with public locations using radio music, in the wake of the Supreme Court decision last month that such use does not constitute a “performance” within the meaning of the Copyright Act (Billboard, June 26).

The ASCAP move affects more than 5,000 locations returning ap-

Act-Shifting Creates Odd Dual Affiliations

By JIM FISHEL

NEW YORK—More multi-label product by individual artists are expected to compete in the market following recent shifts in affiliations by a number of top acts that have left either unrelated material or unfilled commitments behind in their moves.

The most notable current example has ABKCO-London and Atlantic

Mid-Range LPs Move; Others Due

By BOB KIRCH

LOS ANGELES—The four major labels currently manufacturing mid-
range ($3.98 to $4.98) have all received reports that sales and rack and re-
tail reception over the past quarter to plan on-going programs in this area.

At the same time, major retailers confirm the product is selling well and is providing a tool to help bring the over-30 buyer back into the store.

Columbia, Capitol, United Artists and RCA are all on at least their sec-
cond release of mid-range product and all the labels have found similar reactions to date.

Columbia currently has some 500 titles in its $3.98 list catalog and, ac-
cording to Tom McGinnis, sales and distribution director, “sales have ex-
ceed our wildest expectations.”

“We cover the gamut, from rock to

(Continued on page 14)

Las Vegas: Rock, Country Perking

By HANFORD SEARL

LAS VEGAS—Rock and country concerts are making inroads into the predominantly MOR superstar lineups on the Strip with a new rock series bowing at the Stardust and country shows at the Flamingo Hilton.

Dr. Hook & The Medicine Show initiated the Stardust concerts June 30 in the 2,000 capacity Convention Center. The 8 p.m. and 2 a.m. shows drew 1,200 each, hotel spokesman said.

The country show sponsored by Sweetpea Productions June 27 at the Flamingo Hilton highlighted Stone-
wall Jackson and the Minutemen with four added country artists.

KRAM disk jockey Barry Jay says

(Continued on page 10)

Mexico’s Orfeon Sets Expansion

By MARV FISHER

MEXICO CITY—Orfeon Records, riding on the hot sales of Sonora Matancera, King Clave and Lupino D’Alcasa, has started expansion moves here and in the United States. A new headquarters has opened in Los Angeles, with branches planned for New York and Puerto Rico. Label president Ro-
geno Avarapu recently signed vocalist Enrique Gutzman as a key move here.

On June 26, Orfeon opened its new headquarters in Los Angeles on Pico Blvd. and in August the disk firm will inaugurate another branch in New York City. Later this year,

(Continued on page 36)

Nancy Wilson

Come Get To The

ST-1128 Capitol

On Capitol Records and Tapes

A new album co-produced by Gene Page and Billy Page.

(Advertisement)
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IRVING/ALMO IS PROUD TO ANNOUNCE THE BIRTH OF ALMO PUBLICATIONS
... A STRONG NEW COMPANY DESIGNED TO CREATE, PRINT, MERCHANDISE
AND DISTRIBUTE SHEET MUSIC FOLIOS FOR THE MUSIC INDUSTRY. IF IT
LOOKS GOOD, FEELS GOOD, IS GOOD, YOU CAN BET IT'S AN ALMO!
CBS & Atlantic Win Appeals Court Ruling

BALTIMORE—An appeals court decision, said to be precedent, involving a civil suit against unauthorized distributors, has been rendered in favor of two record firms seeking compensatory and punitive damages under Maryland common law.

The decision, rendered by the Maryland court of special appeals, resulted from a civil suit filed in a lower court by CBS and Atlantic Recorders, charging unfair competition against Deeds Music Co., Deeds Electronic Co., GAI Audio of New York, APL Distributing Co., Kenco Textile Co., Epic Industries, Flair Fashions, and Jack and Julius F. Kessler.

Initial legal action was taken in May 1972 after more than $5,000 stereo tapes were seized in Elk Mills, Md., by a county sheriff pursuant to a writ of attachment. During the trial before Judge J. Kenneth Mackey, Deeds Music consented to a $150,000 judgment. However, after the trial, Mackey awarded CBS $93,702 in compensatory and $30,000 in punitive damages and granted Atlantic $13,383 in compensatory and $25,000 in punitive damages. In addition, they were awarded court costs of more than $8,000 and a condemnation judgment on the tape defendants rejected this opinion and appealed.

In his opinion, special appeals court judge John Moore, writing for an unanimous court, rejected the defendants' contentions that the two companies had failed to substantiate their claimed losses and failed to meet how their losses and actual figures in their allegations of loss of profits.

Regarding the awarding of punitive damages, the court said that, "In Maryland a plaintiff must prove malice in order to obtain an award of punitive and exemplary damages. Here, there is no evidence of hate or rancorous motive. We are, however, confronted with a case of misconduct constituting unfair competition through misappropriation."

Moore said also that he found "corrupt motives" on the part of the appellants, which he felt should result in penalizing the defendants. He also dismissed a claim seeking to exempt John Keuster from punitive damages. Defendants were also ordered to pay appeal costs.

L.A. Grand Jury Active, Silent

Los Angeles—The investigation of "alleged fraudulent commercial practices in all facets of the recording industry" (grand jury is continuing one, according to Att U.S. Attorney Stephen Wilson here.

Wilson says that a grand jury is sitting now, but declines to comment on how long it has been in session or how long the current investigations have been going on. He does say, however, that the grand jury has not been in session as long as the New York grand jury which was investigating alleged payola activities.

The grand jury investigation here covers the Los Angeles Times of California, which includes the counties of Los Angeles, Orange, Ventura, San Bernardino, San Luis Obispo, Santa Barbara and Riverside.

Only one indictment in what is called the local payola investigation has been returned. The indictment also lists Los Angeles. Fred Rector, a promotion executive, was indicted on charges of failing to file income tax returns in 1972 and 1973.

Wilson has "no comment" concerning any further indictions.

German Ariola Partnering New Lasker-Stark Label

By Eliot Tiegel

Los Angeles—Jay Lasker and Howard Stark have gone into partnership with Ariola of West Germany in a new label, Ariola America.

Unusual hitch in this new label is that while Ariola has invested its money in the firm, it has nothing to say about the kind of music to be released.

Lasker and Stark have been associated with ABC in both Lasker and Stark, were previously associated with ABC Records.

"Our deal with Capitol is the way the record business will turn in five years," Lasker predicts. "They will do the sales and merchandising but will provide the tools, like displays and LP graphics."

Ariola, through its company-owned firms in Germany, Holland, France, Spain and the Benelux nations, will distribute product by the new label in those territories. Each licensee also retains tape rights.

Ariola is the $100-million-a-year record division of Bertelsmann AG, a major international media firm.

First product from the American label ironically comes from two acts on the British label QTO (which both Lasker and Stark, were previously associated with ABC Records).

These acts are Irish folk duo Vocal-List Dana and British rock band Fox. The debut product is the LP titled "Fox" with a trio of Lasker and Stark, who were both involved in the project, and a new Ariola label.

Mobile One-Stop Branches Out Into 17-State Area

Plattsburgh, N.Y. southeast to the tip of Florida.

Bud Oerstel, former indie label distributor who switched to exclusively singles' one-stopping in Pittsburgh in 1952, estimates his 1975 gross will top his previous year’s $3.2 million.

The acquisition of Yost and his assistant, Phil Babcock, follows a pattern set last year when Oerstel hired Jack Pierce, longtime chief of Royal Distributors, Cincinnati/Columbus exclusively singles firm, as co-founder of expanded Ohio operation.

Mobile one-stop operations were made available to small record companies, who could utilize the mobile one-stop to compete with larger national one-stop operations.

Mobile mobile stock retailers, who operate from small vans carrying an inventory of 3,000 to 4,000 singles, most of which are current chart entries. Oerstel normally stocks each one-stop with a selection of 250 pop, country and soul titles.

In addition, some accounts are shipped directly from both warehouse by air. Eighty-five percent of the accounts are jukebox operators, while 15 percent are to independent pop retailers. Oerstel says. Oerstel supplies 10 to 20 indie labels with 250 pop, country and soul titles.

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Two 'Night Dream' Musical Makes NBC Schedule

By JEAN WILLIAMS

LOS ANGELES—"Night Dream," a new musical concept in late-night television that will be filmed on NBC Aug. 1 and 8, pre-premiering "Midnight Special."

"Contemporary themed cinematic contemporary rock music will be featured with snatches, bits and pieces of life," says the show's creator, Sid Vinnedge.

"Throughout the program we may show a variety of musical acts in various situations, including takes in his dressing room. The personality sections will be accompanied by prominently juxtaposed segments," each injects Susan Richards, associate producer of the show. "The thematic inserts will tie in with the theme of the show, connecting the inserts to the music," Vinnedge adds.

Each show will have a different theme under the "Night Dream" umbrella.

"Night Dream" producers along with the NBC network choose all material used on the show. Rod Stewart, 3 Dog Night, Black Oak Arkansas, Slade, Santana, Jimi Hendrix, Patti Smok, and B.B. and Tinman are set for the first five shows. The entire first show "will feature performers using tunes representing the subject. The entire show will be directed to giving credit to its theme. Vinnedge explains "Dreams, Fantasy, Illusion," the second show, will be similar to its first.
Show business has changed in the last 100 years. So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn’t need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

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Joe Lipsher/Executive Director, Vice President, Bob O'Connell/Director,
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NEW BUREAUS & REGIONAL OFFICES


Notes to the Editor:

6.

Jake Carpenter, Billboard, New York City.

5.

Billboard, New York City.

4.

Billboard, New York City.

3.

Billboard, New York City.

2.

Billboard, New York City.

1.

Billboard, New York City.

- ENDS -
"Power in the Music."
The new album from
The Incredible Guess Who.
Sales Drop, Profits Rise
In Homanless Fiscal Year

DETOIT—Net income for Homanless Co. was up nearly 77 per cent for the fiscal year ended May 3, despite a slight 1 percent sales drop, board chairman and President Da-vid Homanless announces.

However, "a softness in sales" for May and June led him to believe that sales and earnings for the first quarter of fiscal 1976, ending July 31, will be lower than figures for the prior year. These are not indicative of expected results for the current year "and the company remains op-
timistic on sales and earnings for the remainder of fiscal 1976," he contin-
ued.

Net income for fiscal 1975 was $3,852,000 or 88 cents per share compared to $2,177,000 or 50 cents a share for the year ended April 30. Fiscal 1975 sales were $104,610,000, compared with $105,7 million for the prior fiscal year.

Although the company had testa-
tively opted the LIFO (last-in, first-out) method of inventory valuation in December 1974, Homanless said net income was based on the FIFO (first-in, first-out) method for both years. A year-end review determined that because of the expectation of lower rates of inflation in the re-
corded music industry, and antic-
pated changes in the company's product mix, the retention of FIFO would lead to a more accurate matching of costs and revenues.

It was announced last month (June 14 issue) that the Homanless Co. had entered into preliminary ne-
gotiations with Starr Broadcasting Co. for the acquisition of wholly owned subsidiary Le-Bo Products Co., manufacturer/distributor of record/tape accessories.

MORSE ELECTRO PRODUCTS

<table>
<thead>
<tr>
<th>Year</th>
<th>In Millions</th>
<th>1975</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$14,271,000</td>
<td>$12,400,000</td>
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</tr>
<tr>
<td>Net income</td>
<td>(9,600,000)</td>
<td>3,600,000</td>
<td></td>
</tr>
<tr>
<td>Per share</td>
<td>(2.07)</td>
<td>.72</td>
<td></td>
</tr>
</tbody>
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Wershow Real Estate Auction

By order of the Trustees of the Harold Lloyd Foundation.

HAROLD LLOYD ESTATE
a 44-room Italian Renaissance Mansion on 15+ wooded acres

Auction on the premises
1225 Benedict Cuyler Drive, Beverly Hills, California
Sunday, July 27, starting at 2:00 PM

An unusual opportunity for purchase as a private residence, with exceptional potential for partial or complete real estate subdivision. The 15+ Acre estate is ideally located in a most desirable area of Beverly Hills, less than one mile from Sunset Boulevard and the Beverly Hills Hotel.

A monument to the opulent age of Hollywood, "Blenesca" was constructed to the exacting demands of the silent film star. Every detail of the 32,000-sq. ft. Italian Renaissance mansion and its surrounding 15+ acres was scrutinized carefully before it was approved by the late comedian, Lloyd designed his estate to be virtu-
ally "undependent.

Completed in 1929, the nympha mansion perches on the crest of the wooded estate. The Olympi-


Suns & Cycles | 3rd qtr. | in Millions | 1975 | 1974 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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<tbody>
<tr>
<td>Sales</td>
<td>$504,300,000</td>
<td>$381,300,000</td>
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</tr>
<tr>
<td>Net income</td>
<td>10,000,000</td>
<td>11,000,000</td>
<td></td>
</tr>
<tr>
<td>Per share</td>
<td>.46</td>
<td>.52</td>
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</table>

Result has been compiled at year-to-year current exchange rate.

HAROLD LLOYD'S ESTATE

<table>
<thead>
<tr>
<th>Month</th>
<th>In Millions</th>
<th>1975</th>
<th>1974</th>
</tr>
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<tr>
<td>Sales</td>
<td>$15,240,000</td>
<td>$13,900,000</td>
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<tr>
<td>Net income</td>
<td>27,000,000</td>
<td>4,800,000</td>
<td></td>
</tr>
<tr>
<td>Per share (AUD)</td>
<td>.54</td>
<td>.08</td>
<td></td>
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LLOYDS ELECTRONICS

<table>
<thead>
<tr>
<th>Year</th>
<th>In Millions</th>
<th>1975</th>
<th>1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$18,560,000</td>
<td>$17,800,000</td>
<td></td>
</tr>
<tr>
<td>Net income</td>
<td>(1,960,000)</td>
<td>4,883,000</td>
<td></td>
</tr>
<tr>
<td>Per share (AUD)</td>
<td>(1.17)</td>
<td>.23</td>
<td></td>
</tr>
</tbody>
</table>

LLOYD'S ELECTRONICS, Compton, Calif., posted its first fis-

cal loss as the company went public in 1972. Lloyd's attributed the deficit to higher production costs and reduced sales.

For the year ended March 31, Lloyd's reported its second sale, 1975, of $2,960,000, or $1.57 a share, on sales of $46,800,000, com-
pared with earnings of $4,463,900, or $2.53 a share, on sales of $91,731,000 for the year ended March 31, 1974.

In the fourth quarter, the company lost $2,309,100, or $1.33 a share, on sales of $18,300,000, com-
pared with earnings of $306,600, or 17 cents a share, on sales of $17,923,000 for the same period a year ago.

* * *

UNIQUE PRODUCTS INC, De-
troit, manufacturer of cassette compo-
ponents, is forming a new division to produce automatic cassette assem-
ly machines. Cass-8Track Automation will be headquartered in Carson, Calif., and directed by William DeMucci, vice president. DeMucci had been senior vice president, manufacturing, of Audio Magnetics before joining Unique Products.

JEWELCOR INC. has sold 210,000 common shares of Lafayette Radio International Corp. in the open market at $7.75 a share. Jewellcor purchased the stock for about $962,500 in 1974.

The 210,000 shares represented 9 percent of Lafayette's total shares outstanding. The transaction cost sub-
stantially all of the stock purchased by Jewellcor.

* * *

MAGNETIC TAPE ENGINEER-
ING CORP. (Magec), North Holly-
wood, Calif., tape duplicator, listed shares at $12.25, or 29 cents a share, on

sales of $2,485,509 for the year ended Dec. 31, compared with a loss of $179,743, or 33 cents a share, on sales of $2,169,153 for the year be-

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He's happily selling & teaching the sweetest sounds of

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OF STAN HAYES
Elton John's new single is
"Someone Saved My Life Tonight"

It is the most requested track
from his platinum album
"Captain Fantastic And The Brown Dirt Cowboy"

It is backed with a song
that is not included on the album
"House Of Cards"

It is available on MCA Records
The over-35 School Kids retail group will be up over 35 percent in those states. “I’ve got my fingers crossed that we will be ahead of last year by Dec. 31,” he stated.

Ron Horning of the four-store Record Hut, Mt. Pleasant, Mich.,-based chain, reports he’s about even after a bad start. He’s investigating several new mall openings in that area. Tom Bieth, Records Unlimited, three-store co-owner of nearby Grand Rapids, feels the decline bottomed out April 15. He was down 15 percent but feels he’ll be ahead by Jan. 1.

Steve Cook of the four-store Green Bay-based Pipe Dreams in Kenosha, Wis., is up 15 percent and Alan Dilberger of the four 1812 Overtures in Milwaukee, is up 30 percent. Dilberger, who’ll top $2.5 million this year in the five-year-old operation, feels cooperation from Columbia, WEA and M & S Distributing helped him maintain profit.

Sal Licata, vice president, general manager, says the “feedback on the first release is outstanding. We’ll add some more spots available to dealers and print ads.”

Columbia now has some 150 LPs in its $3.98 list price package, according to Don Zimmermann, senior vice president of the Capitol Group. "I feel that line, Capitol’s product consists of original packages which, in most cases, have never before been issued outside the U.S. The complete album included on the original record."

“We shipped our second release last week,” says Zimmermann, "and offered another blend of rock, MOR, country and jazz. We feel that all but the rock is selling well to the over 30 market and that this type of product is a good way of bringing this buyer back into the retail store."

“We will probably release 25 to 50 such albums each quarter,” Zimmermann concludes, "and we will keep the mix of styles about the same as it is now.”

Capitol’s support its line with ad components, with a dump bin set for the week. During the first four weeks, certain titles are selling “a good amount more than when originally released because retailers seem to be treating the line as front line merchandise.”

Until now, Capitol has only 42 titles in its “Very Best Of” series, covering artists over the past 20 years in the fields of rock, MOR, country, soul and jazz.

Mid-Range LPs Moving Well; More Are Due Soon

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35 Terminated By WB Records

LOS ANGELES—Warner Bros. Records has laid off some 35 employees in an economy drive. About half the layoff’s were at WB Burbank headquarters and the rest in the fields.

No key executives were let go, according to a Warner spokesman. The cuts affected all departments and were mainly clerical or secretarial.

Several major merchandising managers were transferred to exclusive promotion slots but none of these held high representatives were terminated.

“We, like every other company, have needs that change with the times,” is the label’s official statement from Stan Cornyn. The layoffs were explained as partially moti- vated by a desire to cut overhead and partially by changes in work- load needs.

Two months ago Sly Stone came to the Record Plant in Sausalito to see a sensational new band recording their first album.

The next night Sly came back and brought his friends.

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The next night Sly came back and brought his friends.
Two major releases for the summer of '75.

**MICHAEL O'GARA**
The poet of '75.
...sings eight of his own superb compositions.
PS 660
Produced by Charles Greene

**GREEZY WHEELS**
A new Texas Legend is rolling in the West—
from Austin, Texas—
the already legendary Greezy Wheels with their debut album.
PS 657
Produced by Garrison Leykam & Peter Hay

Pulled from the Lp. by airplay demand—
their new single "(Whatever Happened To) Romance"
LON SN 222

New from LONDON®
Also available on Ampex Tape
Ariola Involved In Lasker-Stark Label

Continued from page 3

its president, Monti Luettner, has resulted in Laker/Stark Inc. now turning into Ariola America.

The two who have worked together since 1964 speak of a small roster of acts in the pop and soul fields, with the emphasis on developing new talent and building a small team of young executives. Lasker is the president. Stark the vice president. "We have no soldiers yet," Lasker says wryly.

They plan hiring people for A&R and promotion as demands emerge. Lasker says he is interested in signing name artists under the proper terms, but prefers developing new acts, which was the way he worked at Dunhill and at ABC which purchased Dunhill in 1966, one year after its founding.

Lasker says that Ariola came to him with the proposal for setting up an American firm. "We had talked to a couple of companies," Lasker says, "but generally under the structure of a production.

Ariola America's deal with Capitol is for three years and covers manufacturing and distribution. "We considered independent distribution, but that got me nervous," chides Lasker. They also talked to CBS and RCA but Capitol won out because of its proximity to Ariola's offices here.

Stark will concentrate on promotion. Lasker on sales. Stark is scheduled to visit several Capitol branches this week.

"There won't be 50 people here in two weeks or three months," Lasker says. "This is not a foreign company coming over with an open checkbook and saying we want to be big for bigs sake.

Lasker and Stark will both sign talent. The GTO label, run by Dick Lufty, will provide the two with other acts, as part of an American distribution agreement. GTO is one year old and has an impressive success story.

Publishing firms will be established with an administrator hired.

The two are still trying to find some country act with cross-over potential. There are no plans for jazz or classical material. A jazz cross-over act maybe. Licensees are being negotiated in Canada and in other markets.

Lasker says he hopes to hear from artists who are coming to the end of their million dollar deals but doesn't believe in raiding a label for an act which is still under contract.

Lasker says that Ariola has not exerted any pressure on Lasker and Stark to release its artists in the U.S. Lasker claims. In fact Capitol is looking at signing Dutch and German rock bands, the two American executives have asked Ariola to look around in the German and Dutch territories for bands which could stand a chance domestically.

"There is no releasing commitment on our part for anything from ABC," says Lasker.

Ariola's move into the American market is the last suit by a European company to help hankroll an American company. EMI is financing Larry Uttal's Private Stock; EMI owns the Polygram and Mercury-MGM-Polydor.

Ariola's game plan was to move into the British market and then form an American company, but these plans were scrubbed when Monti Luettner left Ariola and Stark's departure from ABC and he set in motion the legalities which took four months to enable the parties to become financial partners, with the legal papers being signed Saturday, June 28, in New York.

"I asked why he and Stark left ABC, Lasker says. "In the past we have been fired." Why? "ABC said we didn't have the right image."

Radio Votes

Continued from page 1

Votes by radio station employees are in no way restricted to the station's programming format. An M&R announcer, for example, is free to vote for a rock, a rock or a country artist - whenever he prefers.

The categories include pop singles artists, pop artist albums, new pop artist, country singles artists, country artist albums, soul singles artists, soul artist albums, comedy artists, jazz artists, soul gospel artists, Latin artists and classical artists.

Announcement of winners will be made early next month, then published in the Aug. 23 issue of Billboard.

Deadline for ballots to be returned to Billboard's Los Angeles offices is July 18.

Only radio station employees are eligible to vote.

The International Programming Forum will cover a broad range of music and radio management topics, featuring major names in both fields.

Registration is $185 per person, care of International Radio Programming Forum, Suite 1200, 900 Sunset Blvd., Los Angeles, Calif. 90069. Early registrants are entitled to special discounts at the Fairmont.

Acts Go To Other Labels

Continued from page 1

The Rolling Stones "Metamorphosis" and "Made In That Shade"

Other groups in this category are Black Oak Arkansas, Tony Orlando & Dawn and Latin rockers Rodeo. Each moved to a new label leaving behind contractual obligations for the provision of new product on their former labels.

Black Oak Arkansas recently signed with MCA Records but still own the label. The final release under this agreement will be a live package scheduled for December.

Elektra/Asylum Records signed Tony Orlando and Dawn last year, taking them away from Bell (Arista) Records. When they left the latter, the group recorded several pieces of new product to fulfill the contract. Two new albums are projected for release.

Linda Ronstadt, while signed to Elektra/Asylum with product out on that label, owed new product to her former employer Capitol Records. To finish out her contract with Capitol, Ms. Ronstadt recorded "Heart Like A Wheel" and scored heavily on it on the pop and country charts (singles and albums).

In the pop Frank Farian's Ariola chart battle, Atlantic's "Made In The Shade" (number seven) edged out ABC's "Metamorphosis" (number eight) this week. The Stones ABKCO single "I Don't Know Why" is number two at number 42 and still climbing.

Grand Funk's recent jump from Capitol to MCA leaves the former with no current product to release, but it has filed a suit asking $5 million from the group and MCA charging failure to complete contractual commitments. In the suit, Capitol asks that Grand Funk be required to give Capitol new product to fulfill the contract.

Phoebe Snow recently signed with CBS Records, but her former label, Shelter, has re-released a single "Good Times." It is uncertain whether Ms. Snow owes Shelter any other product.

The Jackson Five's signing last week of Capitol "won't take effect until early next year, and it is unknown how much product they owe to the label before the split.

Two different examples of dual product are the soundtrack releases of Alice Cooper's "Welcome To My Nightmare" on Atlantic, and Barbara Streisand's "Funny Lady" on Arista. Stories are going around at Columbia, and Cooper has current product on Warner Bros.

An odd twist concerning product on two labels simultaneously centers on the Beach Boys. Although they are currently recording for Warner Bros, Capitol is continuing to have success with the release of the group's material from the early '60s.

The Talk of the Town

Chicagos-Dial Records and Phonogram/Mercury have re-signed an exclusive distribution agreement contract. Dial has been distributed by Mercury since 1971. The deal was negotiated by Irwin Steenberg, Phonogram/Mercury president, and Buddy Killen, president of Dial. Killen is an executive vice president of Tree Publishing Co., Inc., Nashville, a song publisher.

‘Great America’ Fest Set For Washington Next Year

WASHINGTON--A "Great America" musical festival will be sponsored by the Marriott Corp. through the summer of 1976 on the grounds of historic Washington Monument here.

For six nights a week from June 19 through Labor Day the company will offer a "five festival of music" comprising prominent acts in country, jazz, pop and nostalgia fields as a bicentennial extravaganza.

The series will be called "Great America."

Testing as regulars throughout the warm months will be a line of 24 singers and dancers and a 20-piece orchestra. Gene Patrick of the Marriott organization will serve as producer.

College students will be hired for entertainment as well as nationally prominent acts. Patrick says. The U.S. Olympic Committee already has authorized use of the Sylvan Theater for the series.

"It will," says Marriott president J. W. Marriott Jr., "be our company's bicentennial gift to national capital and to the nation. We want thousands of Americans to see our shows believing it's great to be an American."
Baker Gurvitz Army
Blackmore's Rainbow
Carmen
Deep Purple
Don Imus—
Imus in the Morning
Electric Light Orchestra
Pavlov's Dog
The Sensational Alex Harvey Band
Roy Wood's Wizard
Night after night Buddy Miles, Sly Stone, Lenny White of the Chick Corea band, Chepito and Mike Shrieve of Santana, Greg Errico and Jerry Martini of the Family Stone went into the Record Plant to watch a sensational new band recording their first album.

get CRACKIN’ and find out why. 

POLYDOR
It’s a sizzling summer for the Osmonds.

The Osmonds
"The Proud One" M 14791
We’re proud to announce that we’ve just picked up our first station with the just-released Osmond’s single, “The Proud One.”
KHJ.

Donny & Marie Osmond
"Make The World Go Away" M 14807
We’re proud to announce that “Make The World Go Away” is moving up the charts. It’s from the Donny & Marie Osmond album, “Make The World Go Away.” M3G4996.

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"HER BRIDAL BOUQUET"
by JOY FORD (CI 107)
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"GEORGIA ON MY MIND"
by TOMMY WILLS (CI-708)
An artist you will never forget and we're proud he's with us

"YOU'RE STANDING IN THE ROAD OF MY LIFE"
by JOHNNY SWENDEL (CI-109)

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Country International Records
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Telephone: 212-581-5516 • 212-752-6187
**Top Add ons:**

- **KXOK-**St. Louis
- **OLIVA NEWTON-John.-(Peoria, Ill.)**
- **GLENN CAMPBELL.-Rhinestone Cowgirl (Capitol)**
- **EAGLES---One Of These Nights (Asylum)** 11-16
- **DA VINCI-Harry Lyle (Atlantic)** 12-7

**SL: St. Louis**

- **TEN C.C.-**I'm Nuts In Love (Mercury)**
- **ELTON JOHN-Someone Saved My Life (MCA) 10-9**

**WE-**Kans City

- **BEE GEES-Jive Talkin’ (Atlantic)**
- **DON McCLEAN-Rich Man’s Sky (Capitol)**
- **EAGLES-One Of These Nights (Asylum)** 11-16
- **JESSE COLTER—I’m Not Late (Capitol)**

**KEKI-**Topeka

- **HOLLYWOOD-Another Night (Epic)**
- **ERASURE & FIRE—That’s The Way Of The World (Columbia)**
- **BEE GEES—Jive Talkin’ (Atlantic) 32-10**
- **WIRE POST-Recorded Files (WGN) 19-7**

**Central North Region**

**TOP ADDONS:**

- **WESTWOOD-One Of These Nights (Asylum)**
- **HARRIET & AMY-Feel Like Makin’ Love (Sun)**
- **JAMES TAYLOR—How Sweet It Is (Atlantic)**

**PRIME MOVEMERS:**

- **BIG MOUTH & BEAR FEET—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**

**BREAKOUTS:**

- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**

**Mid-Atlantic Region**

**Top Add ons:**

- **OLIVIA NEWTON-John—(Peoria, Ill.)**
- **GLENN CAMPBELL—Rhinestone Cowgirl (Capitol)**
- **EAGLES—One Of These Nights (Asylum)** 11-16
- **DA VINCI—Harry Lyle (Atlantic)** 12-7

**SL: St. Louis**

- **TEN C.C.—**I’m Nuts In Love (Mercury)**
- **ELTON JOHN—Someone Saved My Life (MCA) 10-9**

**WE-**Baltimore

- **BEE GEES—Jive Talkin’ (Atlantic) 32-10**
- **WIRE POST-Recorded Files (WGN) 19-7**

**Central South Region**

**Top Add ons:**

- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**
- **ROD STEWART—**Maggie May (Atlantic)** 25-12

**SL: Atlanta**

- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**
- **JOHN DENVER—**Thank God It’s Friday (Capitol)**
- **EAGLES—One Of These Nights (Asylum)** 11-16
- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**

**WE-**Atlanta

- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**

**BREAKOUTS:**

- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**

**Northeast Region**

**Top Add ons:**

- **TEN C.C.—**I’m Nuts In Love (Mercury)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **EAGLES—One Of These Nights (Asylum)**
- **DA VINCI—Harry Lyle (Atlantic)** 12-7

**SL: New York**

- **TEN C.C.—**I’m Nuts In Love (Mercury)**
- **HARRIET & AMY—Feel Like Makin’ Love (Sun)**
- **EAGLES—One Of These Nights (Asylum)**
- **DA VINCI—Harry Lyle (Atlantic)** 12-7

**WE-**Boston

- **BEE GEES—Jive Talkin’ (Atlantic) 32-10**
- **WIRE POST-Recorded Files (WGN) 19-7**

**Central West Region**

**Top Add ons:**

- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**
- **ROD STEWART—**Maggie May (Atlantic)** 25-12

**SL: Detroit**

- **BEE GEES—Jive Talkin’ (Atlantic) 32-10**
- **WIRE POST-Recorded Files (WGN) 19-7**

**WE-**Cleveland

- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**
- **JOHN DENVER—**Thank God It’s Friday (Capitol)**
- **EAGLES—One Of These Nights (Asylum)** 11-16
- **MELISSA MANCHESTER—Midnight Blue (Hollywood)**
Radio-TV Programming
A Jazz Renaissance Via WWMM

By ANNE DUSTON

LOS ANGELES—“American Top 40,” the syndicated weekly countdown of the best-selling singles as ranked by Billboard magazine, is 18 years old. To celebrate, the “AT 40” producers reran their first show from the Fourth of July weekend in 1971.

That 1970 show was taped in a Hollywood studio that is now a Pup ‘N Taco. It was heard on seven cities: Boston, St. Louis, San Antonio, Lubbock, San Bernardino, San Diego and Hollywood. According to Chuck Olsen, a salesman for the show’s distributor, Watermark, the group has since then been steady. “The total number of stations carrying the show has never backedslide. If one station dropped the show due to, say, changing formats to all-talk or all-country, another would pick it up. Even now a new station comes on nearly every week.”

The show is now aired on more than 300 commercial outlets in every state of the union and a dozen foreign countries. In addition it’s heard on over 400 affiliates of American Forces Radio and is taped by three numbers represent markets, not sim- ply stations, since Watermark gives exclusive rights to affiliated stations, and those stations have to record the shows. “AT 40” producer Don Bustany traces the growth of the show—named after the “History Of Rock And Roll” package. That same year Bustany and Casey bought KRLA, which already carried K-B Productions, came up with the idea for the show.

“Casey and I called on Don Jac- obs, whom he had known since Jacobs was program director at KHJ while Casey was a cross-town KRLA jock. It was Jacobs’ belief in the project from the beginning. Tom Rounds and Ray Fileld, in five years, and the continued financial replenishment by Tom Driscoll that kept it going.”

“AT 40” is syndicated by Watermark. For three hours a week, the show is taped in Los Angeles, and the show is heard by 880 stations, including 20 percent of the Top 100.

For his part, Rounds, the president of Watermark, remembers: “We launched ‘AT 40’ at a time when AM Top 40 was most popular and more serious music were bringing about a shift from quantitative to qualitative. Ad dollars were flowing where the format was seen as unfeasible, even campy. But we’ve seen that it’s vi- able. The show has a hit.”

In fact, he feels the appeal of ratings is one of the main reasons of the show’s success, particularly with adults. “Our basic demographics are the 18-34 olds who grew up listening to countdowns as part of their week-in, week-out routine. But everyone loves a winner. To follow the biggest and the best is human nature. It’s a horse race, plus America pays. every week.”

Casey stresses a related factor: the appeal of order. “Americans love or- der. We’re conditioned for it. We like things in their places, and charts obey by showing standings, ranks, and positions.”

Bustany cites a number of other reasons for the show’s success, one of the least being the appeal of his partner Casey, the human element in the weekly number two radio show. Another reason Bustany gives for “AT 40’s” longevity is that the staff has kept the standards. “While there have been changes in the show over the last five years—different shows, and more press conferences, more sophisticated ease—the basic quality is still there. We’re never coasted on or become complacent. Our interest and enthusiasm in doing the show is as high as when we started.”

Also, he feels that local radio doesn’t have the resources to efect- ively compete with the show. “It requires time and skills that are far too costly. Our staff includes producer Nikki Wine, West Coast and East Coast reporters, Sandy Stert and Al Kaltman, chart statistician Ben Marichal, writer Judy Bun, and program coordinator Ann Stroheker.

“Local radio stations have been beaten down by heavy competition for ad dollars in most markets. There aren’t scores of local newspapers or TV stations competing in one market. Yet newspaper chains and tele- vision networks have allowed them to media to benefit from syndication for years,” Rounds says. “Some smaller stations have been successful, but I think if you can get a program that is general in appeal, we would rather have that show than something aimed at a few.”

“But we are syndication driven.”

Casey agrees. “It’s not easy to put someone else on the air over town on your radio station. For a FD to recognize something he didn’t create as being worthwhile is a pretty bright guy. He’s learned how to thresh his ego.”

Now that Watermark is firmly entrenched with “AT 40,” it is moving on to other LP’s. “American Country Countdown,” hosted by Don Bowman and produced by Bob Kingsley, Friday nights, Oct. 1973, and is now heard in more than 100 markets. “The Elvis Presley Story,” the 1971 feature and the only documentation that aired in some 200 markets, was (Continued on page 39)
SYDNEY, Australia—More and more, I realize that radio—both national and local—has become a much stronger focus point. This becomes even more increasingly clear at this moment, as we watch the dawn in a Sydney hotel. Radio station 2SM is conducting a listening meeting of record and radio men. The meeting—Radio ’76—is the brainchild of Kevin O’Donohue, general manager of 2SM. Almost 300 people will be there, some flying in from New Zealand.

But who can trust any ratings survey today, I asked. Jack shook his head.

It is interesting to note that radio stations live such a fragile life on such nebulous grounds.

In Los Angeles, Jimmy Rabbiti’s musical explorations into progressive country music were lauded by the last ratings.

The ratings dictate a change, Rabbiti will play less country; “the extreme left will now be his extreme right,” David Moorehead, the station’s general manager, tells me during the day.

We are all enjoying our visit. Being here among these Australians is like being at home. We all talk alike. I watch as Joe Smith and his lovely wife quickly become part of the group; Chicago has more friends than we could count. It’s a lovely country.

The power of Sydney’s commercial radio has earned its listenership. Of course it has; everyone gets their fix, their merriest, their fare from the torch of one station.

We are all enjoying our visit. Being here among these Australians is like being at home. We all talk alike. I watch as Joe Smith and his lovely wife quickly become part of the group; Chicago has more friends than we could count. It’s a lovely country. We are all enjoying our visit.

As we watch the sun set over the Pacific, we all begin to wonder, what makes radio so special? Is it the power of the music? The sound cleaner, the sound cleaner? It’s almost as if radio is the only way to hear music.

The power of Sydney’s commercial radio has earned its listenership. Of course it has; everyone gets their fix, their merriest, their fare from the torch of one station.

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Bubbling Under The Top LPs

1. **RUSTY WEAVER, Don’t It Make You Wanna Dance** (CBS 36277)
2. **MAURICE McQUEEN, Royal Comets** (Capitol 2022)
3. **THE HOUSE IS ON FIRE, Wiltin’ Charlie** (Columbia 31012)
4. **HAMMAD-T-3, Tijuana’s Hot Spot** (Capitol 2009)
5. **THE GREAT MANDALL, Polydor 10475** (Columbia 31013)
6. **FRANCO BOLAMAI, Roulette 2109** (Columbia 31014)
7. **THE BEATLES, Ebony 31015** (Columbia 31015)
8. **THE BEATLES, Capitol 2009** (Columbia 31016)
9. **THE BEATLES, Wiltin’ Charlie** (Columbia 31017)
10. **PABLO CRUZ, A&M 4529** (Columbia 31018)

New York—“Rock Around the World,” off to a slow start several months ago as one of the newer entries in the syndicated program—

By JIM MYRAHANDLE

The program has now upped its station affiliation list to 55 and hopes to zero in on the 100-station mark shoring up the show. Ed Krizner, the show’s producer and one of its original creators.

Krizner plans the program’s growth rate for the first three months in 1973 at some 15 stations added per month.

The program, featuring a wide variety of songs from around the world, uses an hour-long format, broken down into six minutes of commercial time (three local and three national), an 8-12 minute interview with an artist, a “small amount” of announcer talk (John Brody of WNBC handles the job) and mostly product airplay.

Krizner says that records are culled from markets on every continent (Billboard’s Hit Of The Week chart is also used) with an eye on introducing songs to the American listener with strong potential of eventually being released here.

Each of the shows ties in the records with an overall theme. Those used to date, continue Krizner, have been suitable productions: “Ladies Of Rock,” “Dueling Guitars From Around The World,” an oldies “Treasury Series” and “Sci-Fi and Rock” special.

A good deal of the show’s slow start, Krizner says, is due to an original plan to direct it solely at the college markets. When Boston’s WLM 93 charged through it, he signaled a turnaround in marketing techniques and an aim at solely commercial outlets. Print media is now handled 98 percent by FM outlets, says Krizner.

Now that buyers for the program have included such labels as Island (the first), RCA, ABC, Elektra/Asylum, MCA, Polydor, BASF and Gen.

Krizner says that records are culled from markets on every continent (Billboard’s Hit Of The Week chart is also used) with an eye on introducing songs to the American listener with strong potential of eventually being released here.

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10. **PABLO CRUZ, A&M 4529** (Columbia 31018)
A few hundred years ago a benevolent British monarch had graciously allowed a number of Huguenots, fleeing French persecution, to settle in England and become British subjects. Thus it was that from Normandy in 1600 came the family Barraud. Ultimately, all those branches of the family that were still living were descended from Henry and Mark Barraud. In 1856, Barraud came solely to the time of Nipper’s death. 

Through the medium of Emile Berliner’s gramophone and disk record, mass production of recorded entertainment became practical. Just as in the case of Nipper’s portrait, my grandfather’s remarkable creation came after its creation in 1887. But it was not 1899 and you can’t keep a good man down forever. In fact the Berliner Gramophone Co. of Philadelphia, Pa., U.S.A. even then, Gramophone records were “suffering from overpopularity,” as he put it. He’d sent William Barrow Owen to England to form the Gramophone Co. of London, Ltd. among other things, by the incorporation by the inventor, himself, assisted by his brother Joseph, in their native Hanover, of the now-giant Deutsche Grammophon Gesellschaft, Europe’s leading disc producer. While he had removed the once penniless boy, now returning in triumph, the renoun inventor of the microphone and the disk record.)

According to other historical data compiled by Leonard Petts and published by Ernie Bayly of The Talking Machine Review, Barraud was eventually the dissatisfied partner and, in 1895, ended his affair with Barraud on Oct. 3. Needless to say, he found it expedient merely to paint over the cylinder machine, substituting the Berliner gramophone disk, but never touching Nipper. At 3 p.m. on Oct. 4, Gramophone Co. representatives called on Barraud to view the painting for the first time, and indicated their pleasure with his work and their acceptance of it. The painting was delivered to Barraud on Oct. 7. Through the kindness of Sir Joseph Lockwood, former chairman of EMI, which owns The Gramophone firm, among many enterprises, my machines, Tracy and Todd and I visited the EMI board room where hangs, in simple splendor, that incredible painting. Yes, the children, standing at the right angle, could see beneath the painting of the gramophone that their great grand father had invented, the outline of Barraud’s cylinder machine, as originally painted.

But although Nipper appeared commercially in 1899 and achieved instant popularity, it was very localized, and not as a type mark. The Gramophone Co. reproduced copies of the painting and placed them in the display windows of the company-owned stores (yes, the early diskeries owned their retail outlets which sold only the company’s product). Nipper was a great eyecatcher and soon British Gramophone was commonly, even customarily, known as “his Master’s Voice.” Company persisted for decades. But the HMV painting caught one special eye, that of Emile Berliner.

In 1900 my grandfather was visiting British Gramophone and saw one of the cylinder machines (I’m sure it was the British Phonograph Co. Ltd.) in a window store. No one-track-mind inventor-type he, he recognized the tremendous advertising potential offered him by the HMV painting. Each city in the U.S. that was registered in the U.S. Patent Office the design of a dog listening to the sound of his master’s voice on a Berliner gramophone. He sent a letter to Berliner, congratulating him on his invention, dated July 10, 1900, some 80 years after the death of the world’s most famous dog who went on to this great reward. The letter was accompanied by a check, and a great businessman’s efforts would one day combine to make him immortal—the internationally recognized symbol of the sound record. 

In 1918--1919 we returned to the States to attend to my uncle Mark’s business interests. When Father returned to Germany I filed an application for “Memorandum of Assignment of Copyright” (see separate story). During the war years of 1917-1919 marked a significant change in the British and (all Europe)’s recording business. An immigrant lad, in America from his native Germany, had already made communications history with his invention of the loose-contact microphone ... the telephone transmitter ... which he’d sold to none other than Alexander Graham Bell and which saved the fledgling Bell System from destruction at the hands of the then all-powerful Western Union, had rocked the entertain ment world with another innovation—the disk record.

The Story Of The World’s Second Most Famous Trade Mark

By OLIVER BERLINER

THE GERMAN IMMIGRANT BOY, EMILE BERLINER, has become one of America’s most useful citizens. But Berliner’s contributions to science are not restricted in their beneficence or in their origin to America alone. There are no national boundaries to science.

Great minds have arisen in every nation who grasped the work of the past and made it contribute to the progress of the present. These great discoveries, these great inventions, and these great tools which humanity now has at its command, have come to us from a thousand sources. They are the cumulated result of constant improvement upon the work of these who have gone before.

“Discoveries in science are rarely news. There is usually but little about them that is sensational, and they are often intrinsically difficult to comprehend. But the public should understand that if we would maintain the continued advance of our material, and to a considerable degree our spiritual life, we must recognize and support scientific research. Such research has great material values, but it also has, and even more importantly, values of high moral and spiritual character.

“The unbridling of beauty, the aspiration of knowledge, the ever widening penetration into the unknown, the discovery of new worlds—these are all of their own kind. For example, what good all citizens should be interested in the progress of science—and in the careers of men like Emile Berliner.

A MODEST MAN. Emile Berliner went to his grave largely unsung ... true even today when most members of the ‘high and the mighty’ and the rich and the powerful do not know his name, and even credit others with his inventions.

In an effort to make amends for this the United States legislature, some years ago, created the Emile Berliner National Historical Monument. World War II. Built at the Kaiser Permanente Shipyards, Richmond, California, this christening was no small feat considering the area.

Sadly, the Germans did not concur in this accolade, and sank the ship. (In September 1937 Polydor sought to “honor this prophet in his own land” via a million-dollar salute to Emile Berliner on the 75th anniversary of his founding of Deutsche Grammophon Gesellschaft.)

WASHINGTON D.C., D.C.—OFFICE OF THE DEPARTMENT OF COMMERCE—The U.S. Patent Office, which registered the name “His Master’s Voice” in 1902, has given the name and symbol to the United States government, the symbol having been used on products which the government had purchased. The name and symbol had been registered by the government since 1902. The name and symbol have been used on products which the government had purchased. The name and symbol have been used on products which the government had purchased.

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a trade mark was created that was to become not just one firm's slogan but the symbol of an entire industry . . .

HIS MASTER'S VOICE . . . registered in the United States Patent Office by

EMILE BERLINER

20 MAY 1851 - 3 AUGUST 1929

inventor of the

★ MICROPHONE
★ DISC RECORD
★ GRAMOPHONE
★ METHOD OF MASS-PRODUCING RECORDS FROM ONE MASTER
and
★ CREATED THE TRADE MARK, "His Master's Voice"
★ COINED THE WORD, gramophone, USED FOR DISC RECORDS AND DISC PLAYERS THROUGHOUT THE WORLD, EXCEPT IN FRANCE AND THE AMERICAS

MILESTONES IN YOUR INDUSTRY'S HISTORY

1851 • Emile Berliner is born in Hanover, Germany.
1870 • The Hammonia arrives in New York harbor carrying Mr. Berliner.
1876 • Emile Berliner invents the microphone, which passed the limits of scientific credibility at the time.
1877 • On April 14 Mr. Berliner files his caveat in the patent office for the battery-operated loose-contact microphone, still used in every telephone in the world today. Being penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness.
• T. A. Watson, representing Dr. Alexander Graham Bell, tells Mr. Berliner, "We will want that; you will hear from us in a few days," signifying the acquisition of the Berliner microphone by the Bell Telephone Company.
1879 • Francis Barraud develops carbon button microphone improvement but is unable to make it perform properly. Bell System calls Emile Berliner who succeeds in making it commercially reliable. Today's telephones use Bell-Berliner-Blake system ... telephony's "Three B's."
1879 • Then — powerful Western Union Telegraph Co., relying on a worthless Edison microphone and patent, concedes validity of flegding Bell-Berliner patents and abandons its telephone activities, paving the way for the Bell System's becoming the world's largest corporation.
1887 • Emile Berliner invents the disc record and coins the word, gramophone. He invents the disc player and the method of mass producing records from metal stampers. Our disc record business is born.
1890 • Germany's Dr. Werner von Siemens, Excellenz Heinrich von Helmholtz, Berlin Electro-Technical Society, Imperial Patent Office salute Emile Berliner and declare the gramophone superior to Edison's cylinder phonograph, as published in the New York World newspaper on February 5th.
1897 • United States Supreme Court, Mr. Justice Brewer presiding, sweeps aside patent interferences and declares the former immigrant boy the true and sole inventor of the microphone.
1898 • Mr. Berliner forms the now-giant Deutsche Grammophon Gesellschaft mbH (Polydor).
1900 • Emile Berliner registers painter Francis Barraud's design of his dog, "Nipper," listening to "His Master's Voice" on a Berliner gramophone. It later becomes the world's second most famous trade mark.
• Thomas Edison sues Emile Berliner for phonograph patent infringement. Court rules gramophone and disc discarding, opposed to cylinder "phonograph" and does not infringe. Emile Berliner, though vindicated, is financially ruined. Eldridge Johnson acquires Berliner Gramophone Company and renames his firm the Victor Talking Machine Co. in recognition of Mr. Berliner's court victory.
1902 • The great Enrico Caruso agrees to make disc records and all other name artists follow. The doom of the cylinder is sealed. Discs become the leading home entertainment medium.
1907 • Mr. Berliner brings pure-milk laws to Washington, D.C.
1913 • Franklin Institute, Philadelphia, awards its highest honor, the Elliott Cresson gold Medal, to Emile Berliner in May, exactly 25 years after the disc's birth.
1918 • AT&T president Theodore N. Vail (and in 1924 president H.B. Thayer) proclaims that the Bell System recognizes only Emile Berliner as the inventor of the telephone transmitter. The Berliner name actually appears on many German and French telephones.
1929 • Radio Corporation of America acquires Victor.
• Emile Berliner passes.

The MAKER OF THE MICROPHONE AWARD is presented annually in memory of EMILE BERLINER, to recognize "an outstanding contribution to the world of sound." Any person or firm making any significant contribution to audio is eligible. The trophy will be presented only 25 times. Winners are:

1963 Roland Gelatt
1965 AT&T (Bell System)
1969 NARAS
1972 Dr. Ray Dolby
1984 Goddard Leiberson
1987 Audio Magazine
1983 Nalt. Library of Canada
1973 Georg Neumann
1975 Victor Company of Japan
1995 Dr. H. F. Olson
1968 AT&T Radio
1971 Garrett Engineering
1974 Edgar Vitale

MAKER OF THE MICROPHONE AWARD • OLIVER BERLINER, Director • BOX 921 • BEVERLY HILLS, CALIFORNIA 90213
What more propitious moment than this 75th anniversary of the most famous words in recordom

“HIS MASTER’S VOICE”

to announce the founding of the

RECORDING INDUSTRY

MUSEUM

a non-profit organization dedicated to scholarly enlightenment and the entertainment of all persons whose daily lives are enriched by the recorded sounds of our times, featuring the genius of

BELL & TAINER  ♦  EMIILE BERLINER  ♦  CHARLES CROS
THOMAS EDISON  ♦  VALDEMAR POULSEN  ♦  LEON SCOTT

and the many others whose discoveries created the recording industry

PLUS

a library for reference by music scholars the world over
original manuscripts by the most famous composers of recorded music
an array of the publications that chronicled music industry history
display of the creations that ushered in the hi-fi era

AND FEATURING

the incredible Berliner Collection of more than 100 historic gramophones and phonographs, 3000 cylinders and discs, priceless memorabilia from the golden age of

E. BERLINER’S GRAMOPHONE  ♦  DEUTSCHE GRAMMOPHON
GRAMOPHONE COMPANY, LTD.  ♦  VICTOR TALKING MACHINE COMPANY
COLUMBIA GRAPHOPHONE CO.  ♦  THOMAS A. EDISON, INC.
HIS MASTER’S VOICE-CANADA, LTD.  ♦  PATHE  ♦  BRUNSWICK  ♦  VITAPHONE etc.

WHAT YOU WILL SEE

To one side of the main entrance is a gift shoppe where all sorts of mementos, books and records may be purchased.

Upon gaining admission, the visitor enters a theatre where the lights dim and color television monitors with high fidelity sound carry you back some 100 years in time, to prepare you for entry into the glorious past of the recording world.

Leaving the theatre, the visitor enters the laboratories of the great inventors, faithfully recreated by master craftsmen. Here we also watch curatorial staff restoring ancient record-players for future display.

Then, the turn-of-the-century-decorated Great Hall, focal point of the Museum where the priceless history-making talking machines will be seen and heard, culminating with a transitional display of the devices heralding high fidelity sound recording and reproduction. The curator describes them.

On to the Library where thousands of cylinders, discs, periodicals, books, musical manuscripts, photos and documents that chronicle recording industry history are seen. The librarian points out especially significant items.

Next . . . to modern times . . . an up-to-date recording studio where you stand in the sophisticated control room as live musicians complete a master recording.

Then, the disc-cutting room where we see tape transferred to 4-channel disc.

To complete the tour, the visitor enters the pressing plant and receives a just-pressed disc souvenir of his excursion through recorded history.

Lastly we return to the gift shoppe and restaurant, decorated in homage to the recording greats, past and present. Those desiring to revisit the Library, Workshop and Great Hall may receive special permission to do so.

HAMBURG, SEPT. 1873 - Oliver Berliner accepts for the late Emile Berliner the Golden Gramophone, Europe's highest musical-industry honor. Gold, medallions depict Emile Berliner, founder of Deutsche Grammophon, and the disc player he invented.

The Recording Industry Museum will be open to the public daily. Students and scholars will be allowed special access at specified times. The Museum will accept and display gift and loan artifacts from all over the world. Inquiries should be addressed to the

Managing Director, Mr. Oliver Berliner,
P.O. Box 921, Beverly Hills, California 90213 U.S.A.
Oliver Berliner, grandson to Thomas acclaims Bell's sively to hear about what the visitor, Emperor Berliner and done under phonograph emerged. Because Emile powerful Western Union Telegraph the microphone. He called his phonograph “the original phonograph,” but he had been taught to the electrical siren song and electrical receiver to his ear and quickly rearranged it.

The company was called Emile Berliner Gramophone, and it was in 1893 when Berliner was granted a patent for disc recording. The first disc was made on October 29, 1887, and it was called the “Collard and Bagley Disc.” The disc was made of hard rubber and had a diameter of 10 inches. The disc was marked with a groove running around the outer edge, and a stylus was used to play the disc. The sound was produced by the vibration of the stylus as it ran through the groove.

The company continued to grow, and by 1907, it had produced over 100,000 discs. The company was later acquired by the British firm of EMI, and it continued to produce recordings until the 1970s. The Berliner disc became the standard for recordings in the United States, and it was used for the first time in 1920 at the Olympic Games in Paris.

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The painting that started a revolution

'His Master's Voice'. From the original painting of 1899 by Francis Barraud, which now hangs in the boardroom of EMI Limited in London. It was this painting, depicting the Barraud family dog Nipper, which inspired the famous HMV trademark.
A Day In the Life Of

BEN KAROL,
Veteran Broadway Retailer

Ben Karol is one of Broadway's best-known retailers and one of its top movers of product. Billboard's Robert Sobel, who spends quite a lot of time himself on Broadway, spent a day with Karol to observe this retailing dynamo in his own environment. This is his report:

Ben Karol looks over blueprints for a new store with contractor Jack Polansky.

A pair of quick hands opens the door of a record store on Broadway just before 8 a.m. Quietly and deftly, the man strides among the aisles, perusing shelves, making mental notes about the empty sleeves, covering section by section, then moving to the main cash register. Here he stops and opens the register with keys. He looks at a tape of the previous day's receipts, then checks whether deposits have been placed properly with the bank.

Another look at the store, more mental notes follow, and the man closes and locks the door behind him. It all seems like part of a movie clip enacted by Humphrey Bogart or Jack Nicholson in the role of private eye: Not so. In truth, it is Ben Karol, going about his appointed rounds at an hour when most other music industry executives are still having their second cup of coffee at the breakfast table.

It's a scene that will be enacted shortly again at King Karol's 42nd St — picking up piece by piece until all the "evidence" is in. In this case, however, Karol will wait for the store manager, who will arrive at about 8:30. First, Karol will chat and exchange small and large business talk. How is business? Are there any problems? Are certain records needed?

Meanwhile, Karol has examined the number of credit cards used. From this he has determined whether the customer is from the New York area or from out of town.

More bits of evidence for Karol, compiled to give him a complete picture of the store's activities — even down to demographics. Business more than usual by these out-of-town buyers means better than usual volume during that particular period of time.

Now it's 9:45 and Karol is back at "home plate," the warehouse, the central nervous system or whatever euphemism one wants to use for the distribution service division and general office used by Karol, Phil King, his partner, Morris Weissman, office impresario, and several other employees.

King, by the way, has also done his legwork along similar lines taken by Karol. King, however, has checked the flushing, Queens, store and operations at Third Ave, and at 47th St. Soon he will check the 11th Ave. store, then back to the warehouse.

The legwork is over now. The phones are ringing. Karol's jacket comes off. He wears no tie. The area he works in is narrow, part of a large "office" where there is hardly enough room for walking. It's anything but plush but it's been Karol's headquarters for a long time — through lean and fat years. Karol has no office for himself; instead he works at a long desk used by King and the office staff. It's in this space that activity and a certain beat are maintained throughout the day.

Envelopes are unsealed, orders for records are separated as are bills from checks. Karol is handed a checkbook. His signature is required. He signs his name almost automatically, hardly looking up. His partner's signature will follow. These are both men looking more like accountants than major dealers, wrestling with clerical work as a matter of necessity, not desire. Leaving their opinions about what to buy and how to buy out of the picture for the time being.

Discussion is held about changing some fixtures on a store, adding some space in another store, a repair that must be fixed. Little things, trivial things compared to the big business — the major leagues — they are in. Yet, their day is peppered with such "insignificant" matters, to be shaken off by priority.

Bills that Karol has to pay, how much money to be deposited into the company's main account and the rest are disposed of but it takes nearly two hours, all done personally by

Karol, who says it gives him an "expert view of what is going on a hour to hour." Phones ring from outside and from the hot line, the latter consists of a battery of phones installed as an instant communications network between the stores and the warehouse and store to store. Another example of the close relationship maintained between the Karol central operation and its employees.

Karol makes a call to the mail-order department (sales from this area are some 2,000 to 3,000 records daily), he says, another daily routine that pays off in terms of an instant watch on activity. "What happened with the mail?" he asks. "Monty Python?" "That's unbelievable. We have two Pythons, which one is it?" The intention is to keep the label informed that the advertisement pulled buyers. "Call Arista, too," he adds. "It might be good to have a Python window, Morris. And maybe Arista will run the ad again."

The phone rings. A store has recently hired a clerk. "See how he works out," Karol says. "And, look, you have to impress on him to keep busy all the time." As Karol hangs up, Weissman draws Karol's attention to a mistake by a label in billing. The mathematicians are wrong and add up to an error of $100 in favor of the label.

It's after lunch now, Karol and King have met with an insurance company lawyer regarding effects of a new law on the company.

It's about 2:30. "How much are they?" Karol asks Graham Slater, head of Rumbleseat Records, a label specializing in vintage material, who is now showing Karol part of his line. "Too much," Karol says jokingly, without waiting for an answer. "This is good product, isn't it?" We have a new system with these things. We want a letter of demention because I won't knowingly buy bootleg records." Slater assures Karol the product will be accompanied by a letter documenting that Rumbleseat has secured the rights.

Karol: "All right, you send me the letter and give me the right price and we'll sell it. What's the list?" Slater replies, "$6.98." Karol asks, "How much for me?" Slater says, Karol: "That's a good price. I won't argue." He shows the four records to Larry Parker, the firm's manager. "What's the biggest?" Karol asks. "Buddy Clark," Parker says. "All right, I'll meet with Bud and 50 each of the others," Karol says. "How about delivery?" Slater: "Three weeks from today."

Meanwhile, Jack Polansky, Karol's contractor, has pushed a large book of print on the desk. It shows plans for a new store. It will be a showcase retail store that will be completely stocked. It will operate in conjunction with the warehouse and Karol's one-stop operation, all to be housed under one roof. Karol sees the operation as giving the customer access to "our entire inventory." Polansky gives Karol the details. Browsers, shelves, fixtures, placement and office space are among the matters discussed.

Then Karol puts in a call on the hot line to a store. "How are you doing on budget? . . . You should be reordering those. Tell them to send budget items and have new signs made up. Call them right now. . . . We have a lot of other stuff that's been laying around that we can sell too. When the people see that they're happy to find it, especially at budget prices. . . . You should be doing better on these things. How many browsers do you have on them? . . . Well, you should have another one. Put it out near the tape department. . . . Well, maybe you have room at the end of the tape department near the KLM part. Try to find room for another browser because the budget line is doing well at other stores. Okay?"

Karol continues, "It's really important that you keep on top of the budget sales. In these days $2.79 is a good stimulant and it makes people come back to the store after they find they can get this kind of entertainment so cheap. More and more we have to get involved in these items."
SEIDENBERG SUCCESS: 'I PLAN MORE'

By JEAN WILLIAMS

LOS ANGELES—"I think that I have been successful because I plan everything from the top," states Sidney Seidenberg.

Seidenberg, manager of Gladys Knight & the Pips, the arranger/performance Eugene McDaniels, disagrees with many managers and producers in the "correct" method of guiding an artist into a successful career.

"The music business is an erratic type of business where trends have to come into play. But I am a believer in planning, and it’s not work. I just adjust my plans. The thing is, goals must be set first," says Seidenberg.

"I set goals on a yearly basis," continues, "I set a five-year goal achievement plan for every act."

"When projecting an artist’s career I must budget the entire project but ask myself, what will it cost for one year?"

"Then I borrow the funds and bank the money. The banks and companies to bank money on our behalf.

"I go to outside sources to get the funds, then go to a specific budgetary or emotional program so that we are not put into a financial bind where we have to do wrong things in order to survive."

"This way we are in position to make careful decisions on career moves. I don’t have to have the act worrying about rent or food. This is just one way of planning our resources.

"I did it with B.B. King (whom he formerly managed) and came on the road with him. I am doing it with McDaniels and he is coming through. However, no plan means anything if an artist’s talent doesn’t come through."

"The same thing applies to Gladys Knight and the Pips. Since they asked me to manage them we have been striving for our own network television show, the greatest summer replacement on NBC, he says.

"Ninety percent of the people in show business are unhappy about their own financial needs, he estimates. "That takes away about 60 percent of their time and that’s why they don’t get where they want to go."

"The style of what was done to black artists over the years was to take maybe 50 percent of the company that the act owned. I won’t do that," he continues, "and if a guy is desperate and is giving up half of what he manages them I won’t manage him.

"We have mutually terminable contracts."

FATHER & SONS

A Dynasty Building For Mexico’s Leons

By MARF FISHER

MEXICO CITY—Although all have gone their separate ways and promotions so far, the Leons family is rapidly forming its own little dynasty in the business that they have helped to create, specifically foreigners who have made an impact with the public via recordings.

It hasn’t been an easy climb for them—father Pepe and sons Rene, 32, and Jose, 19. The Leons have rolled with the punches of losers and winners, sometimes the percentages in favor of the act, plus bad deals with increased pressure of rising government taxes to make it all possible.

Despite some of the negative factors, they have nevertheless forged ahead in a market which could be risky from, besides the legalities, a standpoint of how the unpredictable Mexican public will respond to an attraction from outside the border.

Rene and Jose Luis, sining from the experiences they acquired from their father when he took over a failing and second class mini-the Le Terraza, in 1969, have acquired a knowledge of the business way beyond their young years. However, despite what some may consider incompetence in a high living, a making a living, the Leoni brothers, like more than 60 percent of a nation under 35 years of age, know what it means to be public.

They additionally have the youthful ability to tackle the tasks from all aspects, from actually seeking out and booking to knowing and keeping abreast with every fine point of the changing laws of the government and the unions.

Indeed, many of the attractions father Pepe booked for La Terraza (it became Terraza Casino when he took over) and the Leons were José Luis and Rene, the José Luis became noted are not around anymore (or have passed their peak), thanks to a variety of laws, the advantage of being in a "school" very few in this world of experience such a young age. While Rene tended bar and José Luis, who came along towards the tail-end of that era, washed the dishes and waters work, they rubbed elbows with the likes of Lou Armstrong, Joseph Baker, Brenda Lee, Frank Sinatra, Gene Krupa, Bill Haley and his Comets, Trini Lopez, Johnny Mathis, Brenda Lee, Frank Avila, Ray Anthony, Pat Boone and Marlene Dietrich (latter accompanied by the then young pianist Burt Bacharach).

Before the senior Leon sold out in 1965, the youngsters witnessed what it takes to actually make a personality without too much prior fanfare. Such great Cuban singers as Olga Guillot and Bela De Nieve made a big impact on the Anglo 450 seaters, and they were behind the scenes of the promotions, learning many stunts and tricks from professionals to actually acquiring the visas which made it possible for them to appear here.

During the Terraza Casino period, Rene, at times, was delegated negotiations with the agencies and settle on a price which could make it feasible for his father and the young boys to make a living of the show.

One of the executives who in those days took him under his wing, and who rubs a lot of attention for buying attractions in him on flat guarantees plus percentages, is Henry Miller of Los Angeles, who now has his own office.

After the older Pepe sold out, along with a couple of other lesser known spots, he bought La Posta, a small restaurant club.

One of the first attractions presented by the Leons after the Terraza-Casino days was Raphael, first presented by Pepe at the rented El Patio, later by Rene at the Bellas Artes, a show that began in the early 1970s made it to Las Vegas for a brief engagement, managed them and now—by Rene.

Lastly, while father Pepe remains in the background operating the lounge-type setup at La Posta, the sons have been operating at a stepped-up pace. In 1971, Rene took over the show operation at the Aristos Hotel. One of his biggest successes there over a three-year span was Vicki Carr, who played to capacity houses on two separate occasions.

While Rene made a run at the hotels, Jose Luis obtained the rights to present shows at the refurbished El Patio, which is in the "heart of the Downtown Zone," one of the city’s top tourist sections. Last month, the youngster has completed a tour of Europe with one of his first big headaches. He booked in singer Carol Douglas, who skipped town a little after a week. Earlier this month, he worked out a special arrangement with his older brother Rene for the booking of Gil- bert Becaud in Los Candles.

One of Rene Leon’s biggest surprises was then the then-blighted area of the city. He booked in another Spanish singer, Camillo Sikto, at the Versailles Room of the Hotel Del Prado earlier this year. That room—and Los Candles—in the same location is now exclusively controlled by him.
CAT STEVENS
GREATEST HITS
PEACE TRAIN/MOONSHADOW/WILD WORLD
FATHER & SON/MORNING HAS BROKEN
ANOTHER SATURDAY NIGHT/SITTING
HARD HEADED WOMAN/CAN'T KEEP IT IN
OH VERY YOUNG/READY
and his latest single, previously unreleased,
TWO FINE PEOPLE

ON A&M RECORDS AND TAPES
Produced by Cat Stevens and Paul Samwell-Smith
Philadelphia Boosts Gospel

PHILADELPHIA—The city’s Dept. of Recreation, which sponsors classical, rock, pop and dance concerts throughout the summer, has added two gospel music series for the first time this month.

Scheduled for concerts at various playgrounds and recreation centers throughout the city, the free “Gospel Promotions” will feature both popular and traditional gospel style.

Programming schedule included the 25-member Voices of Fellowship directed by Clyde Carter, organist Leatrice Young and the Philadelphia Community Choir, the Voices of Today, John Howard’s Gospel Caravan, the Victory Choral Ensemble directed by Joe Thornton, the Trinity Singers, the Gabriel Hardemann Delegation, the Bullbam Ensemble, the Danridge Ensemble, Gloria and her Ladies of Song, and the Inner City Fellowship Choir.

Continued on page 29

HUES CORPORATION
Jucaranda, Mexico City

In a confirming policy of presenting black art, Hues was at its keenest single roll-up event the local charts, international jazz impresario Ken

Hues Corporation has been around for almost five minutes with 50 years in the business in Rice, Aave seems to be searching for an answer to the “How Long”.

Continued from page 29

ACCOUNTS

Hues Corporation

INVESTMENTS

The company is subject to personal development, with a strong emphasis on the arts, culture, history, and local initiatives.

“We had several disagreements with the American Federation of Musicians and Ira Stackhouse on a number of things, but we are hopeful that all of our current discussions will lead to a new era of cooperation,” said the union representative.

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Hail Ira Gershwin

LOS ANGELES—Frank Sinatra, Tony Bennett, Liza Minnelli, Ethel Merman and a host of other major stars gathered recently at the New York home of Ira Gershwin to pay tribute to the late composer and his 70th birthday. The event was sponsored by the National Academy of Recording Arts & Sciences and the American Federation of Musicians.

The week’s work that closely with Weisman’s staff and music director Tony Cobit includes Roberts Burtum, Walter Minneman, Robert Williams, contracts, and Keith Ke-

Several days of discussions, the two organizations concluded on a series of chart changes. The new changes and tentative and awaits ratification from each particular organization, according to厂家.

The changes include the substitution of the word producer throughout the agreement and the fact that he refers to the employer (This change is because it refers to a person pur-}

Philadelphia Boosts Gospel

PHILADELPHIA—The city’s Dept. of Recreation, which sponsors classical, rock, pop and dance concerts throughout the summer, has added two gospel music series for the first time this month.

Scheduled for concerts at various playgrounds and recreation centers throughout the city, the free “Gospel Promotions” will feature both popular and traditional gospel style.

Programming schedule included the 25-member Voices of Fellowship directed by Clyde Carter, organist Leatrice Young and the Philadelphia Community Choir, the Voices of Today, John Howard’s Gospel Caravan, the Victory Choral Ensemble directed by Joe Thornton, the Trinity Singers, the Gabriel Hardemann Delegation, the Bullbam Ensemble, the Danridge Ensemble, Gloria and her Ladies of Song, and the Inner City Fellowship Choir.

Continued on page 29

HUES CORPORATION
Jucaranda, Mexico City

In a confirming policy of presenting black art, Hues was at its keenest single roll-up event the local charts, international jazz impresario Ken

Hues Corporation has been around for almost five minutes with 50 years in the business in Rice, Aave seems to be searching for an answer to the “How Long”.

Continued from page 29

ACCOUNTS

Hues Corporation

INVESTMENTS

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The Pointer Sisters are steppin’ into the spotlight with their new single “How Long” (Betcha’ Got A Chick On The Side) it’s from “Steppin” their fourth album on abc Blue Thumb
At Wally Hedier’s in San Francisco, Hearstfield has been working on an album with David Robinson producing and Fred Carter at the controls. In another activity, Norman Connors wrapped up an LP with Skip Drinkwater producing on the music side; Graham Central Station just finished an album, producing themselves with Mallory Earl and Steve Malcolm engineering. Bill Green is doing some production with Bunny Sigler’s band, with Ken Hopkins working the controls. Jefferson Starship is working on a quad mix with Larry Cox engineering and Pat Israel handling coordination. Herb Pilhofer has had his laundromat finished; the controls are currently working on a mix. Toward the end of the session, Steve Cropper, who has been working on the Commodores’ “I Feel Sanctified” mix, washed his hands and stepped out.

In Alhambra, Calif., Martinsound has opened its doors, reports vice president Jack Davis. Included in the equipment is an MCI console and tape deck. Spencer Proffer, who along with Denny Diante has had several projects recently, is recording artists under the United Artists label (including “One Man Woman” with Paul Anka and “Changes” with Vernon Bertel) has left his post as head of A&R for the label to work as an independent producer. Proffer and Diante are currently writing and recording with Bobby Goldsboro, Ike Turner and are putting the finishing touches on Tim Turner’s LP of British rock hits. At Sundance Recording Studio in Dallas, a ribosome voice operation will currently be used. This service goes to the firm’s commercial music and radio production services currently and includes several soundtracks are set for production using the new way.

In contrast, the ABC studios in Los Angeles recently have included La Montez, Errol Sober, Freda Payton, The Originals and J.B. Bingham. At the Creative Workshop in Nashville, Randy Matthews finished an LP under the direction of producer Austin Roberts, who hit the top 20 self with a few years back with “Something’s Wrong with Me.” Up at His Master’s Wheels Studio in San Francisco, Wayne Berry finished an LP with studio owner Eilie Master principal engineering.

At the House Of Music in West Orange, N.J., Stephen Gaffas and Charlie Conrad report the completion of an LP for The British, “an electronic opera by La Montez.” Copying up next is an LP for John Tropea, producing himself on vocals and a little help with from such notables as Eamonn Deodato, David Spinazola and Rick Mauro. Deodato is also working on his own effort. Jeff Kawalk is handling the engineering for both the Tropea and Deodato projects. The Good Rats, who haven’t been heard from in a while, wrapped up an LP. The producer, working on a single with Jesus Alvarez (who happens to be the male voice on “Shame Shame Shame”) and trying to keep up single work going on at the studio as well.

Up at the Sound 80 Studio in Minneapolis, Straight is cutting tracks with producer Norman Ratner. And in other news from the studio, an LP for Joe Jackson was dubbed “Pillo-\textendash\textquoteright-Murk That Works 2,” has just been finished. The effort is a cross-section of Joe’s more recent musical activities, featuring selections of advertising music, several film cues, excerpts from audio-visual presentations and several recent projects. The set is, obviously, a demo project.

In notes from around the country, producer George Tobin, who has had his Music Machine Studio in Los Angeles for the past 18 months, is back in Studio City, Calif. Tobin worked with the Commodores “I Feel Sanctified” hits, and his 16-track facility has recently played host to producers such as Al Green and recording/manager producer Allan Rinde. At Clover Studios in Los Angeles, the Manhattan Transfer did a few hours worth of live broadcasting over KWWZ-FM. Future concerts are a definite possibility. Steve Cooper is producing Bruce Fitch at the studio, while Redbone is in with Pat & Lolly Vegas. Croatia recently did some work at the Record Plant in San
suala, and those who dropped by to listen or help out included Bobby and various Family Stone members, Buddy Miles and Lenny White of the Cream clan. As for Crockett’s LP, their LP was produced by John Gue.

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Sunday, September 23, 1973

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JON HENDRICKS

LOS ANGELES—Jon Hendricks’ first American recording in 10 years, “Tell Me The Truth” on Arista, is out and the jazz singer is back on the personal appearance carousel.

He is scheduled to play the Bottom Line July 10-13 on a bill with Esther Phillips and plans using daughter Michele, Beverley Getz (Stan Getz’s daughter) and wife Judith as his associate voices.

Hendricks also adds forming a three-voice group again to rekindle memories of Lambert-Hendricks-Ross, the distinctive vocal trio which functioned in the sixties and recorded for Columbia.

The LP is the first step in Hendricks’ formal return to American show business after living in England five years (1967-72) and working as a critic for the San Francisco Chronicle for several years.

Hendricks’ last recorded effort with an American company was for RCA with the Lambert-Hendricks-Ross album, Harman too which produced three LPs and then faded.

While in England he cut four LPs for Philips with one, “Times Of Love,” an all-ballad interpretation with strings being led by Rod McKuen’s Stanyan label and scheduled for release next month.

Hendricks says he stopped recording for the American market when he choose to become a single and needed time to develop his new stance. Then for personal reasons he moved away from Mill Valley, Calif., to London and discovered he was a renowned star, with subsequent bookings in concert clubs, on TV and in films.

He has, originally cued CBS when he returned in 1972 but CBS was going through an internal investigation following the firing of several executives. He joined Arista because Clark Davis, one of those departed from CBS, was its head.

The LP is a strange potpourri of styles, from flash aci singing to romps and a pretty ballad. The Pointer Sisters who sang his songs for “Cloudburial” on their first Blue Thumb LP, back him on one tune. He also performs “Blues For Pablo” a Gil Evans composition from Miles Davis’ noted “Miles Ahead” LP.

Hendricks says he plans recording all of the tunes in that Davis ever played, creating his own unique lyrics for Davis’ solos. Several of these Davis tunes are already in the can and will appear on his second Arista LP.

But first Hendricks says he’s waiting for some reaction from broadcasters and the public as to what style they prefer so he has a clearer direction for himself.

“The kids,” Hendricks continues, “have brought jazz out front and people who couldn’t swing if you hung em can now dance.”

He finds a lot of today’s jazz dishonest. “These players want to make money, he asserts, “so they water down their art.” The fusion of jazz with rock in an “honest attempt” by young players to create a communications vehicle, Hendricks says.

There are a lot of young players who are good, like Grover Washington Jr., Tom Scott and Chuck Mann, in Hendricks’ opinion. “As they mature they’ll mellow,” he feels and “develop an intelligent understanding that the past is what makes the future.”

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MEXICO CITY

One of the biggest interpreters of ranchera songs, Vicente Fernandez, left one of his biggest tours ever of Europe—21 dates in Spain, two in Italy, two in France and one in West Germany. All will be on the gala style, with accompaniment being provided by Mariachi Azteca, Angelica Maria, Gerardo Reyes, Re- binda, Felix Lopez Arriaga, Juanjo and a host of others helped by KORC. San Antonio, in its big anniversary celebration June 15 right in the downtown Alamo City. Olga Breena was chosen from some film-making and personal appearance at the Caribe Hilton, Puerto Rico. She’s handled on the island by Felix Luiz Agriega. (Unofficial reports are that promotion and publicity manager Yolanda of Polydor will be switching to Peersless shortly in a similar way.) Also rumored are dates of Aug.-Jul for the Rolling Stones to appear at the Auditorio Nacional following their U.S. tour. It will be the kick-off of their Latin American junket before returning to England.

Jose Jose plays at Florida Park in Madrid starting July 7 for 12 days. His appearance there will coincide with RCA’s international convention July 12-14. From the same disk stable, Juan Gabriel and Estela Nunez making their initial night club stand at the Casino Rom- alec. They opened there June 12 for a minimum two weeks... News from Mexican rock managers Jose Brizuela for guess shots on “Siempre En Domingo” Sunday TV marathon in which they are prominently riding the charts with the hole “Por Que Te Quiero Tantito” (“Why Do I Love You So?”)... Elio Iglesias and the Mexican musicians’ union signed talks on contracts here June 16. Mu- neral Salsas is in charge of the negotiating committee. Latter executive reports one of his company’s biggest sellers, Mocedades, is out with two new ones—“El Vendedor” and “La Ora Querida.”... Tito Palis has renewed his contract with Musart. Jose Antonio Sanchez now headlining out on the road after assuming his new post as director of sales at Peersless earlier this month. Polydor gigs a big post in the upcoming Gladys Knight and the Pips “Way We Were” (Buddah) single and has thus got a hit with “Whitey’s Sorry Now” (MGM) LP. Both show strong early returns in this city, as well as in parts of the U.S.

SANTO DOMINGO

Dominican recording artist Zazin Ojito (Karen) winner of the Fondo Nacional Festival and the seventh Dominican Song Festival, has bookings for TV presentations in Santurce, Puerto Rico. Antonio Rios (Discode) singer with the Johnny Ventura combo, returned after a couple of tours and clubs and theaters in New York.

Spanish singer Luisito Rey (Co- lonia) and Celia Mantilla (Leona- rdo) (Karen) were presented on Rafael Solano’s (Karen) TV show, “Solano En Dominga.” Dominican composer/ singer/ songstress Charityn (Al- hambra) gave sellout performances of her 1975 TV review at the Embassy Club, the Palace de Bellas Artes Theater and in Santiago at the Hotel Liberty. The group was titled “75” to be presented in Caracas.

Victor Ibarra on the Borinquen label has a new recording out, “Ley- yame Contigo” and Puerto Rican singer Danny Rivera (Velvet) is getting ready for a tour with his new disk, “Odiame.”... Wilfredo Vargas (Karen) and his group are on the U.S. road with a lot of Latin theater, clubs and TV shows. In a contest organized by Producciones Pop- yular, Vargas was chosen the most popular Dominican artist of 1975 by the Dominican Fan Club in New York.

Spanish singer/composer Pattri Anderson (Philips) gave concerts in the Palatino departure, the Bellas Artes Theater and at the El Castro Club at the San Geromino Hostel, Na- tional (RCA Records) was booked for dates at the Cabane Chocolate House and other clubs in Haiti with Papa Molina and his Or- pipe.

Aurelio Salinas Urrutia, Dominican singer on the Karen label, was given a special act of homage which was celebrated at the Hotel Martinez in San- tiago and sponsored by the Compania Anonima Tabacalera (the biggest tobacco company in the country) was attended by Dominican artists and singers, executives of the recording and publication companies and producers and executives of CAT. A new LP by Balaguer “El Album De Oro” will be released during the summer. The National Library presented the first Sound Exhibition (La Pri- meria Feria del Sonido) where recording and electronic equipment including old and new models were on display and many of the firms participated and there were demonstrations, recitals and record sales. ARGOSY’s display of musical instruments were on exhibit and one of the highlights was a performance by group “Camilo” in the presence of Camilo and his Red Light Band which included a discussion panel led by Carlos Fernandez Echegaray and Federico Astwood. FRAN JORGE

TORTILLA FLAT

Guerra Co. Productions has just released two new LPs—“The Latin Breed U.S.A.” and “El Disco Nuevo De Roberto Pulido y Los Clasicos.” If some Top 40 stations were to accidentally listen to a couple of songs included in the first of these LPs, it could give vocalist Jimmy De Mars time... The second LP is the second done by Roberto Pulido for the GCP label. These two releases are proof that both Guerra, Albert Esquivel, Gilbert Riv- era and the staff at GCP were kept busy during the past couple of months.

Two recent singles by a couple of promising young groups have been gaining in airplay these past few weeks. Los Santos, directed by Car- los Aviles, and Jovenes Azules have cut a couple of LPs which are due for release in the second half of the year. The first LP is the second done by Roberto Pulido for the GCP label. These two releases are proof that both Guerra, Albert Esquivel, Gilbert Riv- era and the staff at GCP were kept busy during the past couple of months.

We have been following the recent rise of Latin populations and buying power in the U.S., he re- marks, “ consequently our great in- terest in that market, as well as our native, domestic coverage.”

Azacita are and his staff have made extensive studies of the Span- ish-speaking peoples in the States, thereby the positive moves in that direction. Besides the close to 3 mil- lion in California, Oregon will go af- ter each Latin community in the U.S. in a scaled down order. New York city on the whole counts around 2 million while Miami and Chicago and their environs totals to approximately 800,000 each. The lat- tice, all-Spanish language island territory of Puerto Rico has an esti- mated 1 million inhabitants.

“We’re not going elsewhere to set up workshops and distribution,” Azacita adds. “We are going elsewhere. The ambis- litous Mexican has blueprint plans to develop talent and arrange for recording constructs facil- ities as well.

Osvaldo Benitez will continue to handle the A-Management accounts, while personnel will be selected by Azacar- raga for the N.Y. outlay when he goes there within the next few weeks.

MEXICO CITY

The signing of Mexican film star Fernando Al- mada to a recording contract has prompted Aurelio Salinas Urrutia to establish his small label, Discos Aura, on a full-time basis.

Although there are more than a dozen more LPs and singles in the relatively tiny operation Salinas Urru- tia is optimistic over his chances in breaking through the barrier here.

A gimmick which will be involved in the sell campaign for Almada’s first disk is that he is being backed with a mariachi group playing a so- phisticated and popular style music called “danzonero.” It will be the first at- tempt by any group to adapt the folkloric ranchero approach for dancing.

Others on the Aura label include Jose Jose, Salvador Lopez, El Obo Negro, Antonio Flores and Estau- rinta of San Pedro Xalotla.
VOX SPEAKS—John H. Poetker, major of St. Louis, receives a autographed copy of the new Saint Louis Symphony Orchestra recording of Richard Strauss's Also sprach Zarathustra, written and directed by the Orchestra and conductor on the album. The album is on the Vox Turnabout label. The Saint Louis Symphony Orchestra has already produced a thirteen-week, All the Works for Orchestra set. Also, a new Holst Planet album.

Caedmon'sSweetSixteen

Caedmon Records new releases consist of a "sweet sixteen" group of records which reflect the width and scope of the label's repertoire. As usual, the series are all first-class, served with quality, discretion and taste and include works from Beatrice Potter the Edgar Allan Poe to Rosemary and Stephen Vincent Benet.

Biograph, Fox Hollow Record Tie

NEW YORK—The Fox Hollow Festival, Petersburgh, N.Y., will celebrate its 35th anniversary with a special double album set to be released by Biograph Records.

The albums will feature a cross section of the musicians who have helped to make Fox Hollow the oldest ongoing traditional music festival in the country. Such artists as Gordon Bok, Jean Ritchie, Dave Bromberg, Jim Ringer, Bottle Hill, Bruce Phillips, Dan and Johnny Shines, and many more will be represented.

The two albums are scheduled for release in August to coincide with the Fox Hollow Festival. Fox Hollow also announced that this year Fox Hollow Lodge, in association with Arnold S. Caplin of Biograph Records, will present the first annual String Band Festival Aug. 30 & 31. The festival will feature a variety of program by string band as well as crafts displays, workshops, and outdoor dancing.

'Navarraise' Stirs 2 Discs

NEW YORK—The Jules Massen- ne opera "La Navarraise," once called obscure, may be soon appeared popular—at least as far as the recording world is concerned. It seems that Columbia Master-works recorded the opera with Lucia Popp, Gerard Souzay and Alain Vanzo in featured roles and with Antonio de Arrau conducting the London Symphony Orchestra. The record, which was previewed at a private hearing for the press, was released last month.

Now comes an announcement from RCA where Tulliany Home has been signed to star in a recording of the same opera. Miss Home will also be conducted by Henry Lewis. "La Navarraise" will be recorded on the label this summer in London with Richard Mohr producing.

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Soul Sauce
Wide Mix In Sampson's Radio Menus

By JEAN WILLIAMS

LOS ANGELES—Roy Sampson, who is national music director of Sheraton Broadcasting, which includes WJD, Boston; WAMO, Pittsburgh and WUFO, Buffalo, plus being program director at WUFO, now has his Buffalo area pop, gospel and R&B within his soul format.

The reason: his audience is more educated and appreciates that format than ever before and appreciates this format.

He admits that when he arrived at WUFO in August 1974, he firmly believed in a short R&B playlist, but says he realized that a short playlist would eliminate too many viable records. WUFO now has a playlist of 40 singles and 14 albums.

"The hits are rotated, with LP cuts and all extra records played upon request, and we take requests throughout the day," he explains.

A "large number of pop records are aired," he continues. "I have found in all of our market that the audience does not prefer the format of the artist is black or white; only its content is important to the listener.

I’m in the business to serve our listeners, therefore, we must play what they want to hear. However, we need to be in touch with our market, and our programming is quite different. For the most part, they want to hear music by black artists.

Jazz is another area which WUFO has opened its doors for. "Originally, we played jazz only on Sunday afternoon, but the demand has become so great we are now airing it during the week."

Gospel is also on the upswing. Although it is only played on Sunday, WUFO has made no plans to bring gospel played during the week.

The plans include a trial situation for gospel, which will be aired during the regular R&B programs throughout the day, Sampson explains.

The growth of discotheques has given the station an idea for a remote disco. The initial events will be held this month in the parking lot of the station.

Each Saturday thereafter, from 3 p.m. to 9 p.m. during the remainder of the summer, the remote broadcast will be held in a local park.

"This is an effort on the part of the station to gain a larger young audience," says Sampson.

He says that the Pulse survey for January and March indicates that WUFO’s audience is generally between the ages 18-24, but an interesting slant is that the report also reveals that the station is an audience of men between 50-64 and women 25-34.

The 1,000-watt station has gathered an audience in Toronto, approximately 100 miles from Buffalo, says Sampson.

He explains that the station is located near Lake Erie which causes the signal to travel into Canada.

"I have found that Canadians are interested in black history, therefore, I have included it in my format 90-92 seconds on black history aired four times daily."

The air personalities serving on the sunrise to sunset station are: Al Parker 6 a.m.-10 a.m.; Roy Sampson 10 a.m.-1 p.m.; Daniel Hayes 1 p.m.-4 p.m., and Don Allen 4 p.m.-9 p.m.

(Continued on page 4)
‘I Plan More,’ Says Seidenberg

Gino Barmore, program and music director of KJZ's XCV, the Los Angeles jazz and pop station, says: "We are looking for artists that have great potential, not necessarily popular ones. We want to bring new music to the listeners and give them something they can relate to."

"We believe that music is an important part of our lives and we want to share it with our audience. We also want to support up-and-coming artists."

"Our goal is to provide a platform for artists who are worthy of being heard and appreciated."

Sampson Menu: A Wide Mix

Gospel is played on Sunday 6 a.m.-9 a.m. with Ted Johnson hosting the show followed by Monzon who takes over the jazz program 3 p.m.-9 p.m.

"We want to give our listeners a variety of music to enjoy and think outside the box. We believe that music is an important part of our lives and we want to share it with our audience."

"Our goal is to provide a platform for artists who are worthy of being heard and appreciated."

"We want to give our listeners a variety of music to enjoy and think outside the box. We believe that music is an important part of our lives and we want to share it with our audience."

Outside PR firms are also used for Seidenberg artists. "My theory is to use outside people. I can't profess to know all the music, but our PR people do. We take them out of the country, and we can distribute records to the artists."

"It's a good system, it works. We usually use them to promote our clients, and they are very effective."
CAR SAYS

**CB Big At Muntz Canada**

CHICAGO—Citizens Band (CB) units are doing extremely well at the 150 franchised Muntz Canada stores. “As fast as you can get the product, it goes,” according to Ian Paisley, accessory product manager vis-à-vis the recent Consumer Electronics Show here.

Claron (still Muntz in Canada) automatic/autodial is also doing well, along with the J.I.J. line carried by the outlets, and Paisley was impressed with the J.I.J. CB-cassette unit which will probably be added soon. Chain is also using the exclusive Royale CB outlet in the Dominion.

Headquartered in Burlington, outside Toronto, Muntz Canada was the first to Dolbyize 8-tracks to back up its extensive car stereo business, convincing several labels, including Columbia and UA, that it was worth the investment, Paisley notes.

Software backs up autos and stores’ car stereo and quad hardware, with tapes in all franchises—all as much as 50 percent of available space, including disks.

The chain has weathered some financial difficulties, due mainly to local manufacture of receivers, speakers and quad units, new being shipped to Japan. The popular quad system has a built-in 8-track, simple matrix and plug-ins, with 20 watts RMS per channel. Volume for the 150 stores, carrying both pure and mixed lines, is approximately $12 to $14 million last year, according to Paisley, with a generally bullish outlook for 1975.

**FAIR TRADE DILEMMA**

**It’s Pioneer Vs. Arrow**

By RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics Corporation, manufacturer of its new $229.95 Dolbyized cassette deck which caused a stir among manufacturers and dealers alike when it was first unveiled at the Continental Plaza Hotel in Chicago during the summer, Consumer Electronics Show last month.

The unit represents a price break-through for Pioneer, in the industry, as all previously announced low-priced three-head, Dolbyized cassette decks have sold in the $400 price range.

According to key Pioneer dealers, the unit which also features two-position tape selector and tape counter, separate record level controls and 8 VU meters, can also be sold profitably at the $200 mark.

Fisher is also gearing for delivery of its set/chip cassette deck, model CR5030. This is also a three-head Dolbyized unit with memory re-wind, three-position tape selector and auto-stop. It will sell for $449.95, and should be available for delivery next month.

Also new from Fisher is its Studio Standard turntable line, receivers separates and a number of mid-priced products. The popular priced unit is the turntable line is a belt-drive system with automatic return and stop. It lists at $129.95, but could be profitably sold for under $100. Among other features are a 24-pole synchronous motor, and die-cast aluminum platter.

The next step up from the $129.95 unit is model MT6020. This is a fully automatic unit with adjustable anti-skate.

**Duplicators Urged to Diversify**

SAN CARLOS, Calif.—Professional and OEM suppliers who can diversify can offset the number of their slot duplicator equipment sales, according to executives at Otari Corp. and Recordex.

Both are expanding and diversifying.

Otari Corp. says marketing director for module, has been exhibiting in various industry shows, including its first ever exhibition at a National Association of Music Merchants (NAMM) event.

Other recent exhibits have been at the Audio Engineering Society (AES), National Assn. of Broadcasters (NAB), and Consumer Electronics Show (CES). In several, Otari teams up its professional open reel with other exhibitors (at CES, Deneau, Juul, Maxell, Fuji Film and Burwen exhibits and at NAMM was with Technical Audio Products and Systems & Technology in Music).

But Otari isn’t leaving duplicating by any means. Hankie expects a new, low priced duplicator for fall delivery that will handle up to 10 slaves off the one master unit (either stereo or mono, C-40 or C-90 and 4:1 or 6:1) at around $7,500.

At Recordex, William Lawless says the firm is finding that adding services and other products to the company ever imagined. What this means is that new prototype units can be life-tested while Recordex runs off a 20,000-piece cassette winding job for a client.

Recordex has expanded to over two million units and is adding video tape duplicating.

**DELIVERIES BEGIN**

**Fisher $230 Dolby Deck**

NEW YORK—Fisher Radio has begun delivering its new $229.95 Dolbyized cassette deck which caused a stir among manufacturers and dealers alike when it was first unveiled at the Continental Plaza Hotel in Chicago during the summer, Consumer Electronics Show last month.

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**Phono Sales Up For May**

WASHINGTON—Sales to dealers of portable, compact and component phonograph systems for May were up 40 percent from a year ago, continuing their solid gains for the year, according to the Electronic Industries Assn. (EIA) marketing service department.

Portable and table units, including compact and component systems, were up nearly 52 percent, more than offsetting a 14 percent decrease in console sales. For the first 21 weeks of 1975, portable/table compact/component systems sales were nearly 1.18 million, up almost 40 percent from a year ago, while the total of 171,000 console units was 34 percent drop from 1974. Asia radio sales to dealers, in cluding combination cassette or 8 track units, continue to reflect the drop in new car sales. Five-month total of 3.34 million units is more than 19 percent behind the 1974 sales pace.
Memorex ‘Positioning’ With Move Into Disk Accessories

SANTA CLARA, Calif.—If it seems paradoxical that a tape products giant like Memorex here is marketing disk care accessories, it isn’t. The new accessory product line is all part of positioning Memorex as not just a tape company but a firm offering a variety of consumer products related to sound. Look for many new sound-related products.

That’s the word out of Memorex here from Ted Cutler, Memorex marketing director and part of the newly-organized consumer and business media group headed up by Bob Janauich II, a vice president of corporate operating committee as well. Janauich’s group now has responsibility for consumer products, basically audio ones, professional products including audio and video, and word processing, consisting of far-flung items from copy machine toner to computer support materials.

Memorex looked long and hard at the sound products accessory field and found one that is growing rapidly but also one in which no strong brand identity exists. Secondly, Memorex is vitally interested in the quality of recordings and it’s here that disk care items make sense. If sound is to be transported in disk form the disks need to be as good as possible.

Specifically, the new accessories are an 8-track head and capstan cleaner for under $3 retail, a cassette cleaning kit at the same price point; a professional type head demagnetizer under $11; a disk care kit (cleaner fluid, stylus cleaning brush, plastic storage case for the kit) at around $6, disk cleaner (small felt-type cloth covered cylindrical tube) under $3.50.

These add to an already existing line that includes 8-track and cassette head cleaner, storage library with and without empty albums and empty reels.

Cutler believes whereas some accessory marketers have not sought or earned a brand recognition image and while others have an image but for only one or two items that Memorex brings to its accessories a “halo effect.” That means the strong identity of the whole Memorex blank tape line will embrace the accessories.

As for shelf-space, this was of course considered as possibly crowding out blank tape but Cutler stresses that only a few high-volume items are involved in the added accessory line and that they do, after all, integrate well with tape. Moreover, where Memorex already has a strong position in, say, a drug store or other multiple type outlets that do not carry disks and tapes it now means these become outlets for accessories—Memorex’s, of course.

Essentially, Memorex has equity in its established brand image. This was built, Janauich points out, by deliberate marketing planning such as the super wide window in the blank cassette and the unique fold-out cassette holder that is actually an album.

But essentially, it is the subtle new positioning of Memorex as a company involved in all the things sound and sight related. “When you consider what that opens up,” says Cutler, “It tends to be mind-boggling.” He even suggests that new product areas can embrace prerecorded product, but certainly anything in accessories and support of recordings is a possibility.

However, nothing gets past product planning until its quality is as-sured and its need established as viable. Tried to this vitally is Memorex’s tough specs for any outside supplier just as its equally tough internal controls. And yes, Memorex is looking for propositions from accessory OEM suppliers.

Cutler isn’t saying what accessory items were originally considered and then eliminated for now in the determination to launch the present ones. And when you consider the myriad production capabilities in-plant here and elsewhere already supporting Memorex products, the potential for accessories is that much greater.

WHAT DOES FOUR-CHANNEL MEAN TO YOU?

(A multiple choice)

- Being in favor of re-opening the Suez Canal?
- A quarum of athletes making it from Dover to Calais?
- The subject of Billboard’s August 9 spotlight on Four-Channel Sound?

If you’re in the music industry, it’s obvious:
You’ll find out what four-channel means in today’s market from Billboard’s Four-Channel issue, coming August 9!

Find out what’s happening with quad—an update on all the major systems, quad radio (and quad car radio) PLUS a multi-market retailer report on quad! Get it all! Hardware...software...broadcasting! And if your business is quad, why not let Billboard’s worldwide readership find out what you mean to four-channel? Give a call to your nearest Billboard sales representative.

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CHICAGO: Bill Kanzer 150 No. Wacker Drive Chicago, Ill. 60606 (312) 236-9818

ISSUE DATE: August 9 AD DEADLINE: July 25
It's Pioneer vs. Arrow!  

Bernie Mitchell, the firm's president, is even more optimistic. He does not see Arrow Audio as a "potent enough force in the hi-fi industry to dictate price margins." He further adds that there is little to be gained by retailers following Pioneer or any other line on an extended basis.

He continues, "Some may try to match Arrow's price points, while others will even try to better them, but we are confident that they will quickly find out that it is not in their best interest to seek such a tactic and a reversing trend toward stabilization is now certain.

Mitchell further reveals that his firm has sent a letter to its dealers outlining that a stable pricing structure is in their best interest. However, he emphasizes, "Price fixing is gone. Fair trade is dead, and it is the right of the retailer to discount if he so desires."

Meanwhile Mitchell and the rest of the Pioneer executive staff are keeping their fingers crossed that their predictions onball trading are broken out. The new line, unveiled at the summer CES in Chicago, is in the process of being shipped to dealers, and there is nervousness that those products may also fall victim to the discounter's scalpel.

The product in that newly-released line include a front-loading Dolby-based cassette deck at under $200; a model CT-9911 cassette deck, also with front load and Dolby, as well as two independent drive motors, tape memory rewind control, automatic replay and record and three-digit tape counter, with a $499.95 list.

There are three integrated amplifiers among the new products. They include the SA-7500 with selectable turnover tone controls, and a continuous power output of 40 watts RMS per channel. The SA-9500 is priced at $299.95 without cabinet, which costs $349.95 extra.

Model SA-8500 has dual twin control which, according to Pioneer engineers, allow nearly 4,000 individual precision tonal settings. Power output is 60 watts RMS per channel, list price is $399.95 without the cabinet.

The top-of-the-line integrated amplifier is model SA-9500. This unit, with a $499.95 price tag, features three-position selection tone controls, and 80 watts RMS per channel power output.

An FM/AM stereo tuner, and a power amplifier packing 250 watts RMS power per channel, round out the line, the tuner carries a list price of $249.95 without cabinet, and the power amp model SPEC 2, list at $899.95.

Fisherman delivers 

C H I C A G O A R E A 

Fisherman, the new Chicago division of the Fisherman organization, claims that its new CUD 90 XL brand of full-floor reproduction. Nippon Gakki has been producing the Yamaha stereo cassette deck TD-18 at 59,000 yen, or about $200, and the Dolbyzies TD-202, at 24,000 yen, or about $290. Both models are of the wedge-shape.

(Continued on page 43)
Impex Corporation has a new tape tension device for its AG-4410 series studio recorders/replicators. The TS-15 is designed for 1/2-inch and half-inch tape and is available at $500 for supply reel tape pack (half-inch) and $5 for 1/2-inch. The TS-15 is designed to automatically change tape reels and provide a smooth transition between reels. It is available in a compact and portable design, allowing for easy transportation and storage. The device is compatible with all AG-4410 series recorders/replicators and is designed to improve the quality of recordings and reduce wear and tear on the equipment.

By ANNE DUSTON

Tape Duplicator

A new tape duplicator, the Panasonic 7230, has been introduced by the company. The device is designed for use with 1/2-inch and half-inch tape and is capable of duplicating at a speed of 40 inches per second. It is capable of duplicating up to 12 hours of material per hour and is equipped with a built-in automatic take-up mechanism. The Panasonic 7230 is available in a compact and portable design, allowing for easy transportation and storage. It is compatible with all Panasonic tape recorders and is designed to improve the quality of recordings and reduce wear and tear on the equipment.

Update From Asia

Continued from page 44

vable typewriter" design by Mario Bellini. The Yamaha TB-90, a synthesizer, was introduced to public last November at the 23rd Japan Audio Fair. Competing against more than 20 tape-based designs, the synthesizer scored several awards, including Audiophile of the Year, Best Stereo System, and Best Loudspeaker. The TB-90 is equipped with a 12-key keyboard, a built-in microphone, and a variety of effects processors. It is available in a compact and portable design, allowing for easy transportation and storage. The device is compatible with all Yamaha tape recorders and is designed to improve the quality of recordings and reduce wear and tear on the equipment.

ARIZONA Freemont Corporation, a division of the Freeport-McMoRan Copper and Zinc Corporation, plans to install a new $2 billion plant in the state. The plant is expected to create 5,000 jobs and will produce 2.5 million tons of copper per year. It is the largest investment in Arizona history and is expected to boost the state's economy. The plant is scheduled to begin production in 2022 and is expected to operate for 20 years.

Chicago: Call 202-741-8400 for information on how to subscribe to the forthcoming Special Issue of Billboard magazine, which will feature articles on the latest recording and music industry news. The Special Issue will be published in October.
DENVER—The 13th annual Colorado Country Music Festival and Trade Convention here gave out more than 100 awards in all segments of the industry, a record number for the organization. And while the convention entertainment drew massive crowds and the seminars were well-attended, the trade aspect of the gathering was a disappointment, with little interest displayed by labels.

In the mammoth Merchandise Mart, only six display booths were utilized ("hundreds" had been anticipated), and they were mostly local radio stations plus one souvenir seller.

The awards banquet was poorly attended, but the dinner price was scaled exceptionally high, with all of the money going to the Merchandise Mart.

The shows and seminars, however, were well organized and well received. Jim Peters, a veteran of the Colorado music industry, was talent co-ordinator, while Patsy Gallagher and Gary Courney of the Showdowners were in charge of rehearsals and screening of new acts. All talent appearing was made up from the membership roster of the Country Music Foundation of Colorado, of which Cindys Hart is president.

Little Richie Johnson, promotion man from Belen, N.M., was guest speaker at one gifting of artists, bookers, promoters, record companies, news media, clubs, distributors and radio personnel. There also was a musicians' seminar, put together and directed by Bill Cook and Bill Clousey, two of the outstanding instrumentalists of the area. For the first time, a gospel meeting was held, and there was gospel entertainment, although the numbers were small.

The convention included a trip to radio station KUAD, Windsor, Colo., in a caravan led by Bonnie Nelson, former United Artists performer, now recording independently.

Carley Rhodes of Cedarwood Publishing in Nashville conducted a songwriter/publisher meeting which was more of a rap session dealing with the basics of the business.

Rhodes warned against publishers who charge for accepting material, and described the essentials of presenting a song for publishing consideration.

For the first time, a special seminar on tape piracy was held, and the guest speaker was Robert Woods of the FBI, a special agent for the area, who explained federal laws in connection with illegal tape duplication.

While the awards were the dramatic highlight of the week, the abundance of such handouts diminished their importance, and extended the Saturday night activities to something in excess of eight hours. This included the banquet and entertainment, the latter lasting through the night.

Again Ms. Hart was the subject of lavish praise for her activities in behalf of country music. She has been working in the music business all her life, and in the years, created a situation in which there is now more country music to hear than any other place in America.

The convention outgrew its old quarters at the Four Seasons in Aurora, a suburb here, but the Merchandise Mart was a little large despite crowds of 500 and more which came to the free talent shows.

SIOUX FALLS, S.D.—What is described as "the largest single event of America's bicentennial," the Cornstalk Country Music Holiday, has added Duane Harstone to its massive staff.

Ace London, creator-producer of the event to be held on a 1,500-acre near hearse, says Harstone will design the entire sound system. Experimenter for the sound will be done by the Inova Foundation, with finding be shared with the entertainment industry for use in the years ahead.

Set for August of 1976, officials say they anticipate an audience of one million. It will, as previously announced, feature 40 of the leading acts of country music.

Co-producers of the event are Bill Boyd, Marty Horsenstein and Bill Burack. More than 90 percent of all executive positions have been filled, including such posts as director of hair and make-up artists, director or choreographer and costume design.

There also are directors of logistics (a retired Army colonel), director of intelligence, director of lost and found, director of souvenirs, medical center, beautician, pageant, ecology and sanitation, child care centers, parking lot, and automotive.

MEMPHIS—Despite a cutback for economic reasons, officials of Stax Records deny reports that there is an impending shutdown of its country subsidiaries such as Enterprise and Truth.

Paul Isbell, director of promotion for the parent firm, says in a statement that "this country divisions are not being abolished or terminated." He adds that, due to the economy, certain acts are being notified that their contracts are not being renewed, but that this is a normal activity with any firm.

Earlier, a spokesman in the public relations department noted that B.B. McClinton and Cliff Copeland of Golden Records, had the one LP the company was not interested in recording.

The biggest artist in the Stax country field is McClinton, who on Enterprise. On that same label is Freddie Fender, creator of the "Stax Refutes Rumor It Is Dropping Country Efforts"

DENVER—Involvement of those engaged in professional sports with the field of country music is growing to new proportions. In recent months, there have been these developments:

An MCA album cut by a group of NASCAR race drivers, sold primarily at tracks around the nation.

A recording session on an independent label by heavy weight boxer Jerry Quarry.

A similar session by Pittsburgh Steeler quarterback Terry Bradshaw.

Tom Dempsey, holder of the record in the National Football League for the longest field goal (New Orleans Saints), has joined the country disc jockey staff at WHIO radio in New Orleans. Now assigned to the Los Angeles Rams, he will nonetheless make his home in Louisiana.

Barefoot Jerry, with his progressive rock band, performs before more than 15,000 Nashvillians at Centennial Park on a warm Sunday.

CHILDREN'S PLEASURE—Songwriter-singer Phyllis Hiller performs for a group of youngsters with her message songs of love and understanding.

Plenty Of Directors For 1976 South Dakota Event

**DENVER**—A 16-year-old British Columbia youth has won the first regional contest sponsored by the "Grand Ole Opry" in observance of its 50th anniversary. The event, held in San Diego, covered four states and the Vancouver area.

Brian Pickering, who is blind, was selected by the judges to be the winner in the finals to be held here in October. The next regional competition will be held in Omaha July 12.

In the San Diego contest, there were 14 competitors from California, Arizona, Oregon and Washington, selected by stations in those states. The winner had won the local contest of station CJIC.

In the upcoming Oklahoma competition, six states and Alberta, Canada, will be represented; Nebraska, Montana, Minnesota, Iowa, Utah and Idaho.

Several regional events will be held in Dallas, July 26; in Indianapolis Aug. 9; in Philadelphia Aug. 30; and Atlanta, Sept. 13. The ultimate winner will receive a recording contract, an appearance on the "Grand Ole Opry," appearances on various syndicated shows, and cash.

**UA In Pact With Lone Star Diskery**

In the upcoming Omaha competition, six states and Alberta, Canada, will be represented; Nebraska, Montana, Minnesota, Iowa, Utah and Idaho.

Several regional events will be held in Dallas, July 26; in Indianapolis Aug. 9; in Philadelphia Aug. 30; and Atlanta, Sept. 13. The ultimate winner will receive a recording contract, an appearance on the "Grand Ole Opry," appearances on various syndicated shows, and cash.

**FENDER FEAT.-Freddy Fender, left, whose hit song "Before the Next Te Drop Falls" brought him the Golden Mike Award, is shown with those resonsible for his country success. They are Jim Foglesong, president of ABC-D (holding plaque); publisher Shingleton, and producer Huey Meaux.**

**NEWMAN CITED—Jimmy Newman, right, is presented a gold record by Vivi DuFresne of London Records of Canada for his single, "Lache Pas La Pate," (The Potato Song). Shown with the two are Rufus Thibodeaux, Car Rachou of La Louisianne Records, the producer.**

**Stax Refutes Rumor It Is Dropping Country Efforts**
### Billboard Hot Country Singles

**July 1976**

#### Top Country Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title-Artist</th>
<th>Label &amp; Number (If Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Gone to saddle,&quot; by Waylon Jennings</td>
<td>Dot 50118 (Dot)</td>
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<td>2</td>
<td>&quot;All the same old me,&quot; by Roy Acuff</td>
<td>Dot 50112 (Dot)</td>
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<td>3</td>
<td>&quot;Bust Your Windows,&quot; by Merle Haggard &amp; the Strangers</td>
<td>Dot 50111 (Dot)</td>
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<td>4</td>
<td>&quot;A Horse with No Name,&quot; by America</td>
<td>Columbia 31255 (Columbia)</td>
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<td>5</td>
<td>&quot;A Man Comes Home,&quot; by Kenny Rogers</td>
<td>RCA 50107 (RCA)</td>
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<td>6</td>
<td>&quot;A Man Loves What He Can Have,&quot; by George Jones</td>
<td>Dot 50113 (Dot)</td>
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<tr>
<td>7</td>
<td>&quot;A Whole Lotta Shakin' Goin' On,&quot; by Jerry Lee Lewis</td>
<td>Sun 2230 (Sun)</td>
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<td>8</td>
<td>&quot;Ain't That a Kick in the Head,&quot; by Patsy Cline</td>
<td>Decca 50105 (Decca)</td>
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<td>9</td>
<td>&quot;Ain't No Woman (Gonna Make Me Holler),&quot; by Waylon Jennings</td>
<td>Dot 50114 (Dot)</td>
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<tr>
<td>10</td>
<td>&quot;Ain't That Just Like Me,&quot; by Loretta Lynn</td>
<td>Columbia 31253 (Columbia)</td>
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CMA BOARD TO CANADA
NASHVILLE—Vancouver, B.C., is the site of the third quarterly Country Music Assn. Board of Directors meeting for the current year. It will be held July 15-16 at the Bayshore Inn.

Topics on the agenda include a review of Fan Fair, plans for the upcoming October CMA Awards Show, nomination of board members for the October election. CMA bicentennial plans, anticipatory developments, and audio-visual sales presentation, membership activities and related subjects.

Nashville Scene
• Continued from page 47

yacht called "The Legend II." The boat is equipped with three decks, four state rooms, washer and dryer and radar range. A maiden voyage is scheduled for Alaska next month.

Debbie Campbell, Playboy recording artist, has signed with the Jim Halsey Agency. Danny Davis and the Nashville Brass will headline the Ottawa Fair in Holland, Mich. July 26. Ron Claxton barely made it through the Jerry Lewis, Roy Clark Expedition Show held in Nashville last week. He was hospitalized immediately following the show with pneumonia. Roy Head has signed an exclusive booking contract with the William Morris Agency. Freddy Weller made his debut on "Dinah" at Television City in L.A.

Tillman Franks, personal manager of David Houston, hospitalized for surgery on injured disk. Dottie West has had her share of bad luck lately. While on the way to a date in Canada, her bus broke down and she missed the date, the first time she’s ever missed one. The bus cost $3,000 to repair. Following that she had to steal a string of dates in Iowa without husband/drummer Byron Moore, who was hospital-still with the flu. However, they are back in Nashville now and Byron is recovering. Producers Saul Boone, Jeannie Stevens, and Ernie Chambers, of the Tony Orlando and Dawn Show, were so impressed with Mel Tillis’ performance on the show that they are developing a situation comedy series on star. Tillis’ CBS has asked for a script and pending approval, a pilot will be shot this fall for a possible 1976 starting date. Actor/director Fred Williamson wants Gunilla Hutton for a major role in his upcoming film. "Blues For a Hundred Yards." Williamson, a former Chiefs football star, plans to shoot the picture in Kansas this winter.

The Blackwood Singers are the second gospel group to change to country. The Oak Ridge Boys changed to country just recently. A&R International Record Distributing Assn. has signed a party for Stella Parton for her single "I Want To Hold You In My Dreams Tonight." The highlight of the event was the presentation to Doug Dickens, WSIX deejay, or a bronze plaque containing the actual acetate of the record. Doug was the first to play the record.

Jeanie C. Riley was among the guests of honor at the 25th annual National Awards of the Religious Heritage of America program. She was joined by Pat Boone and Dale Evans Rogers in receiving the honor.
CHARISMA PLANS AMBITIOUS ‘CHARISMATIC’ PROGRAM

LONDON—Notwithstanding the financial collapse of the B’C’ operation, which may leave the Charisma label a creditor for upwards of £100,000, managing director Tony Stratton Smith is laying ambitious plans for his company. Under the new packaging-distribution deal with Phonogram, Charisma is surging back with a package of singles, plus a 14-album release schedule for three months from September.

Stratton Smith: “It is depressing to see the personal hurt suffered by people who genuinely tried to do something for the industry. What has happened to B’C’ makes it tougher for the independents generally and encourages a sense of recession in the industry at times when companies should be making new investments and trying to do something positive to stimulate the marketplace.”

He referred to problems besetting the B’C’ company together with Trojan, which had left an estimated deficiency of $1.2 million.

Smith says he had made it clear in advance that Charisma’s licensing deal with B’C’ would be terminated as soon as alternative arrangements could be made. He felt a licensing deal was too limiting. Originally, his new deal with Phonogram had been planned to start in June, but at B’C’ request he agreed to a three-month extension for catalog sales to give the company an opportunity to replace lost business or gear down to a reduced turnover.

“It doesn’t make me happy to have been left out by one of the precipitating factors. It has been a chastening and expensive business.”

Concerning Charisma’s future release schedule will be on new talent. Says Smith: “Companies seem to be polarization around proven winners and the time will come when they have lost their capacity to stimulate or excite. If they lose ground now they are building up a bigger talent recession in a year or two.”

“I know the public is ready to seek out and support new acts, but the industry has in a way abandoned its role of leadership and is just playing safe.”

The first album release under the Charisma-Phonogram deal is the Mott The Hoople’s latest LP “The Impossible Dream”.

MONTREUX FEST: ‘CAPTAIN MARVEL’ IS MARVELOUS

MONTREUX — Stan Getz’s “Captain Marvel” album, which has won the Diamond award of this year’s Montreux International Festival, Grand Prix du Disque. The LP, which features Chick Corea, Stanley Clarke and Tony Williams, was voted the best jazz record distributed in Switzerland in the year ended March 1, 1975, by a jury presided over by Pierre Grandjant.

The Tpmp Needle award, honoring the best recording by a musician using a new developpment, was now won by the Pablo LP “Soulon”, released in Switzerland to the repertoire of the Danish independent label Steeplechase.

In the blues/gospel/soul category, the Diamond prize went to “Back Door Wolf” by Howlin’ Wolf on Bellaphon and there were honorable mentions for two Warner Bros. albums on Musidisc; “Professor Longhair” (Blue Star), “The Stars of Funk” (Black & Blue). “Nightbirds” by Labelle (Epic) and for the Delmark, Ernest and Prestige.

The Diamond award for the best pop release in Switzerland went to “The Impossible Dream” by the Alex Harvey Band on Vertigo, with an honorable mention for Led Zeppelin’s “Physical Graffiti.”

COLIN HADLEY, commercial director of Anchor Records, has resigned and is returning to independent consultation with his McKinley Marketing company. He formed that company when he left Pye and was representing a number of companies, including Bell, when he joined Anchor a year ago.

At McKinley he represents Ivan Alter, who has been “caretaker” in the import and, says Hadley: “It’s quite likely we shall be forming music publishing and property development companies in the near future.”

No replacement for Hadley has been announced at Anchor, but managing director Ian Raftill will take over his responsibilities and assume direct supervision of sales.

Growth in popularity of tape has prompted British Decca in London to appoint a tape marketing manager, David Rickett, who has been working as assistant middle-of-the-road marketing manager since April and was previously promotion manager.

Rickett reports to pop marketing and promotions manager John McCrudy, and reporting to him will be tape promotions manager Gary Mann and Eric Lotunga, who handles tape product and co-ordination.

Roger Watson, formerly A&R coordinator at the Chrysalis London office, has moved to the company’s Los Angeles office, leaving a vacancy which managing director D’Arcy O’Reilly is trying to fill.

Watson is to initiate an American A&R division as part of the company’s expansion into the U.S. market. He is to liaise closely with the London office.

Former Radio Leicester broadcaster John Martin has joined the DJM field promotion team covering north Midlands and northwest England.

Andreas Cassel has left Decca to form her own independent record promotion company. She joined the A&R department at Decca three years ago after running her own theatrical company in Manchester.

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Pop Attendance In London Is Swell And At Swelling Point

Continued from page 10

early summer activity in the live show field. Earlier in the month, Mel Bush’s promotion of the day-long bill at Wembley Stadium, topped by Elton John, with The Beach Boys, Rufus, Joe Walsh and the Eagles. With so many gatecrashers over the official 72,000 limit it was difficult to prevent a crowd of 25,000 storming the national newspaper put as high as 120,000. At any rate, total receipts were a further £25,000 for Queen’s Park Rangers Football Club headquarters—bust north-west London. If Wembley pulled the biggest single night crowd, another 25,000, led Zeppelin at the huge Earls Court stadium over five performances this month, nearly all tickets were sold well in advance. Earls Court was also the venue for two shows by Led Zeppelin, which attracted 43,000 at £2.32 per ticket, a record average for these shows. Roll Away are the only bands ever to be accompanied by an adult. An extensive and worthwhile effort was for three performances by the Bay City Rollers at the nearby Odeon Hammersmich, with a total of £18,000. Status Quo ended a tour to commemorate their 13th year together as a group and two sold-out concerts at Wembley Pool, a total of £16,000. Those shows were preceded by three days’ work in Scandinavia, a KLM key- board star, who presented, on ice, his “Myths And Legends Of King Ar- thur And The Knights Of The Round Table.”

tickets for Waken’s extravaganza ranged from $3.50 and though not sold out on two of the six shows, they attracted a total of 20,000 people and brought in £12,000. Waken was, in a sense, a “victim” of the parade of big names that toured during the month.
He says: “When I booked myself in for dates in May at Wembley Pool, the calendar was rife of rival attractions. By the time the shows came along, it seemed everybody else was down in—Stains, Ugly John, Led Zeppelin and all the others.”
“In some cases, the sheer weight of big names must have caused at least a slight drop in potential business.”
Eric Clapton’s sold-out free show at Hyde Park, but police estimates put the figure at £47,000 and split £14,000, giving customers for McLeans two concerts at the Royal Albert Hall, barely a mile from Hyde Park.
Barry White’s Albert Hall concert was his first and there was a rather unique high price for a typical top pop show in London, Sirina being an obvious exception. Many have also seen also sold the Albert Hall, another 7,000 customers.
Among the activities is a Crystal Palace garden party for pop fans in South London, featuring Steve Harley and Cockney Rebel. Says the 1972-price, £2.90, Steeleye Span, was estimated at 18,000. Tickets were $7.20 on the day, but are still available, and a 50-50 ratio, the boxoffice took just about $10,000.
And the roster of names pulling in the crowds to some more orthodox theaters such as the London Palladium, where French singer Grillo (Beau and Betty) had just finished a Sunday concert, to the Royalty and to Drury Lane, where Helma Reddy sold out and Alan and McCaul carried on. And McCaul has also toured Sweden.
The jazz High Society group played clubs in Drusell of ciously, and the Jazz Band in Belgium was in the German Democratic Republic and the Federal Republic of Germany in May and April.
The Polish Radio Orchestra is now led by one of Poland’s foremost composers and conductor and pianist Andrzej Trzaskowski, who has enlisted the services of many leading musicians. He is also interested in cooperating with foreign arrangers, composers and instrumentalists who might want to get under the and make guest appearances with the orchestra. And there are already prospects of concerts in a variety of tour settings as well as concert arranging dates for such augmented groups. Though basically a professional orchestra, the Polish Radio is an active field for the international jazz artists is invited each year to the big festivals in Poland, occasionally also to radio dates, and recently Polish jazz en- thusiasts have been hosts for U.K. jazz groups. His orchestra has also cooperated with outside musicians are also created by the other mass media, most notably under the direction of the Jazz Studio of the Polish Radio.
There are questions in inviting international performers to Poland, for certain limitations if they wish to have their fees paid by the Polish authorities. But absolutely no problems if the foreign artist agrees to be paid in Polish currency.
Any jazz musician or composer interested in making contact should write to the Redukacja Muzyczna (Music Section) of the Polish Radio, Program Krajowy, addressing letters to Andrzei Trzaskowski, P.O. Box 46, 00-952, Warsaw, Poland.

From The Music Capital's Of The World

London—Associated Television Corp. profi- its after taxation from $84,886 million the previous year to $56,188.2 million for the year ended 30th September 1975, despite turnover being up, Sir Lew Grade sold shareholders that the company’s record breaking instau- ration side was partly offset by excel- lent results from Pye Records and the $2.5 million profit from the associated radio show.
Hollies’ manager Robin Britten, who also represents ex-Marmalade leader Sean Doherty, announced his departure on an 11-year-old “I Was a Soldier” single label, RCB, Records, with Sun- derland-based band Circus is and himself test-marketing their debut album “Circus I” in the North-East area.
Rick Waken’s English Rock Ensemble drummer Barry James to play major acting role in new “Schastian” movie, set in 300 AD and filmed in Sardinia.
Jonathan King celebrated his 10th anniversary in pop music with a Thames TV special to be shown complete with feasting, minstrels and fireworks.
Billy Joel is expected for European tour in the fall, and Charlie Rich and his son Allen in September, with ten- tative plans for liftoff in May. Tammy Wynette to return in November.
And Santana and Earth, Wind and Fire also in the pipeline.
Pye Records and Precision Tapes took a party of industry folk, plus prime promoter John粤, for the Dutch Grand Prix, the two top sales representatives being Ray Mills and Jack Finch. The top sales area managers Bernard Sager and John Timpson. The album Best Of The Who, released Phonomag’s all-time best-selling album, following its heavy sales af- ter television advertising campaign.
Status Quo celebrated its 13th an- niversary as a group at a London party thrown in their honor by the man- national’s president Pet Schelwies and U.K. managing director Tony Martin. "Fool's Gold" and "Riot" by John Garji and Suzie Neilson, picked as “superstars of tomorrow,” and will be the guest performers at the Show before Princess Anne and Captain Mark Phillips there, July 14.
“Go On” by Fire and Water, a Goodie (EMI) with new guitarist Micky Bennison, who joined after has his member Vic Malcolm de- cided to quit to become studio musi- cian.
“Slade’s debut film to be released in the fall in U.S., but under the title “Fire—from the Earth to the Flame”... Moody Blue man Ray Thomas held reception aboard the HMQS Highland on July 3. He launched his debut solo album “From Mythical Oaks”... fellow Slade’s companion of Elton John’s Beach Boys’ starry at Wembley Sta- dium, who likely to top a bill at a sec- ond outdoor concert this year... New BBC radio series insight con- centrating on pop music matters opened on July 19. To be continued... Following a meeting in the House and total area, and is color-coded... Until now, audience surveys have been published independently and this does not provide the help to the industry in assessing the merits of advertising in different time slots. In addition to the Hallam report, research books will be available for London, Liverpool, Glasgow, Edinburgh and New- bury.

London—The first of a series of comprehensive radio audience re- search reports in the form recently agreed to by the British Promotions Com- mittee for Radio Audience Research (JCRAR) has been issued here. It concerns the findings of the re- cent 30-day survey, a 1,100-page document includes technical details of the study, and average and specific reach levels in both WHF and total area, and is color-coded... Until now, audience surveys have re- mained independent and this does not provide the help to the industry in assessing the merits of advertising in different time slots. In addition to the Hallam report, research books will be available for London, Liverpool, Glasgow, Edinburgh and New- bury.

Jazz In Poland Booming

The constant demand for concert ap- pearances and has to reject many of them today.

There is no doubt that the Polish jazz boom has been greatly helped by the efforts of the Concert Agency, a part of the Polish Jazz Society. This agency organizes many jazz fes- tivals, including Poland’s annual Jazz Jamboree held each year in Warsaw in October, the Jazz Jamboree

Pablo Jam Session At Montreux

MONTREUX—A Pablo jam ses- sion featuring, among others, Duzy Gillespie, harmonica ace, Thad Thielemann, Niels Henning, Oersted Pedersen, Clark Terry, Matt Jackson and Zoot Sims, was the highlight of the 9th Montreux International Festival July 15-20.
The jam session opens with July 16 and the following evening will feature Ella Fitzgerald, Joe Pass and Oscar Pe- derea.
On July 18 there will be perfor- mances by Roland Kirk, Sadao Wata- nabe and Archie Shepp and on July 19 a swing session will feature the Count Basie Orchestra, Maria Mul- dair and Shirley Scott.
The jam sessions end with a Today in Jazz concert featuring Anthon Brubeck with David Holland, Kenny Wheeler and Barry Altschul, Andrews, Bill Evans with Eddie Harris and Mingus Quintet.

Purcell Opens In U.K.

LONDON—Gerard Purcell, Ar- soc., U.S.-based management, disc production and publishing firm, opens a branch operation here Mon- day (15).

Named as manager of the branch, which will coordinating all as- pects of the Purcell client list, is Mary Kidd. Purcell will work from the new offices one week per month.

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BTO Canadian Tour Set

VANCOUVER — Bachman­ Turner Overdrive will kick off a 13­ date cross­ Canada tour in Regina with a concert at the Exhibition Grounds on July 28. A press conference will be held in Regina on the day of the concert, with many of Canada’s top media personnel being flown in by Polydor Ltd. (distributors of BTO’s Mercury label in Canada).

The dates, which will be promoted by Jerry Libnis in the west and Don­ ald Tatton of Ontario’s Bison Productions in the east and coordinated by Don Fox of the New­ Orleans­ based Beaver Productions are the Exhibition Grounds, Regina, July 28; Halfora Forum, Aug. 11; Montecollo Coliseum, Aug. 13; Lord Bytown Square, Aug. 15; Horizon Coliseum, Aug. 17; Metro­Plex Coliseum, Aug. 18; Windsor­ Sun­ Festival, Aug. 19; Red Hat Coliseum, Aug. 20; Civic Coliseum, Aug. 21; Civic Centre, Aug. 22; Forum, Aug. 24; M Threshold, Aug. 26; MF­ Hall, Aug. 28; Basilica, Aug. 30; Coliseum, Aug. 31; Sportplatz, Sept. 1; and Coliseum, Sept. 2.

From The Music Capitals Of The World

TORONTO—Anne Murray’s new producer is Tom Callahan. An August recording date is set for her album with a release date of September. Peter Shuman, a former sales­ representative for CJAQ, Montreal, has been appointed station manager of CFM­ M, Montreal, following the resignation of Paul Fockler. The appointment was made by Donald Harrington, vice president of Standard Broadcasting Corporation. Joe Summers, head of sales for A&M Records of Canada has appointed Bill Meekan to the position of Ontario branch manager for A&M Canada. Meehan had formerly worked with Decca, United Artists, Polydor and Handelman out of Detroit in a promotional capacity.

Ms. Murray Honored By Broadcasters

TORONTO—Close to four hundred broadcasters, performers and other music industry people were on hand at the Four Seasons Sheraton Hotel in Toronto when the Broadcast Executives Society named Anne Murray as the outstanding artist in Canada.

Guests at the head table included Gordon Lightfoot, Peter Appleyard, Rick Trevilsky, Silvia and Ian Tyson, George Anthony, Brian Linehan, Tommy Hunter and Gene McCullum. Gordie Tapp was master of ceremonies.

The gathering watched filmed highlights of Ms. Murray’s career on the CBC television network and listened to speakers that included Arnold Gowsich, the president of Capitol Records­EMI of Canada Ltd.; George Anthony, the entertainment editor of the Toronto Sun; and the Honorable Garnet Brown, recreation minister of the province of Nova Scotia, pay tribute to Ms. Murray’s achievements in the music world.

Garnet Brown indicated that Anne Murray had been inducted as an honorary member of the legendary Blue Note schooner in appreciation for her support of a fundraising campaign to keep the schooner afloat.

Ms. Murray was presented with the CBC film containing highlights of her career, and the “Bessy Award” commemorating her contributions to music.

A&M Canada, Meehan will oversee activities in sales and promotion for Ontario and will supervise warehouse and computer operations. He’ll work out of the distribution office at 1115 Bellwoods Ave., Toronto. Bruce Allen, the manager of BTO indicates that he is not sure who they will use in Ontario in Quebec though there is some indication that they will be the Hans Stymyer Band from Vancouver.

The Garnet Brown Band and Bob Seges will accompany BTO on the western dates and Bob Seges will open the concerts in the Maritimes.

A number of Columbia and Epic LPs featuring such artists as Bob Dylan, Blood, Sweat & Tears, Charlie Rich, Santana and others are being re­ released on Columbia and Epic in a special campaign in a limited edition. The albums will be released on a suggested list price of $7.98 up from the current suggested list at $7.29.

From June 16 until Thursday (17), all albums in that series can be purchased at the lower price and Columbia indicates that all orders will be filled on a first come, first served basis.

Recently, to tie in with the release of Edgar Winter’s “Jasmine Night­ Dreams” album, Columbia Records also released the complete singles of Edgar Winter. Johnny Winter and Rick Derringer at a special discount of 10 per cent.

Canada Col Tape Price Up

TORONTO—As of Friday (18) all 8­ track and cassette in Columbia Records of Canada Ltd.’s catalog in the series’ RCA, PEA, PZA, PCT, PET and PZT will be increased to a suggested list price of $8.98. The new dealer cost in all tape configurations is now $5.57.

Connecting with the price change, a good portion of the label’s top line catalog product will undergo a series changes on all tape configurations including LP product.

From June 16 until Thursday (17) Columbia Records Distributors Canada Ltd., offers its customers the opportunity to purchase the complete Columbia/Epic tape catalog at a discount of 10 per cent.

Three Hats, RCA In Tie

TORONTO—Three Hats Productions, headed by Willi McGinn and Ian Guenther, have signed a deal with RCA in which they will have all of their own material distributed by RCA over the next couple of months.

Initial releases are “When The Last Dance Is Danced” by Blue Lock Road and “The Blue Danube Fiddle Stomp” by Blue Danube Stompers and features Ian Guenther on the fiddle.

Upcoming singles include “Think That Go Bump In The Night” which debuts Morrison as recording artist. That single will be followed up by “Pistoleiro” also performed by Morrison, who actually wrote all four singles.

“When The Last Dance Is Danced” and “Pistoleiro” were co­ produced by Mark Smith, Bach­man­ Turner Overdrive’s engineer. George Semkew handled the mixing at the Phase One Studios in Toronto.

Publishing on the material is administered by Ample Parking (CAPAC), a division of TPH. Three Hats Productions will go back into the studio shortly to produce one of their new sign­ ups, Lydia Taylor.
During the '60s, Lesley Gore and her producer Quincy Jones gave you hits like "It's My Party," "Judy's Turn To Cry" and "You Don't Own Me."

Now, they're back together with what's being called "The Comeback of the Year." And it's already Bill Gavin's Personal Pick.

The explosive
LESLEY GORE
and her new single
"IMMORTALITY"
(Im-im-im-Im-Im-More-more-more-more-Tality)
HER DEBUT ON A&M RECORDS
Produced by Quincy Jones and Tom Bahler
N

writers: STYX
Henry (3:14); producer: MAUREEN McGOVERN

Another soft rocker from Stronger Lion, things display.

"Still Selections. Arrangements mon-

CARLY PAUL ANKA & ODIA COATES

Dealers: Art concept

of the ballad vein.

One of the ballad vein.

Singer

"The Memory Of A Hole," "Still

Best cuts: "Worries," "Sweeter Than Honey," "All

Dealers: Mark the song.

Rollin' (2:59);

Cruel Road," Long Road" and

is

Octopus; Grunt (BMI). RCA

2:35);

Good

For

in

This Too Shall Pass,

To

Duck's added her vocals for the single. Singer has not missed top

CAREY SIMON—Waterfall (2:22); producer: Richard Perry; writer: Carly Simon; publisher: "Cox, ASCAP" (BMI 526395). Another soft rocker from Carly, again using the little over and

Is

ranging on the omni-unique and strong background vocals as

Expect MDRG as well as pop. Flip: After The Storm (2:43); info same in all categories.

TARZIES—it Only Takes A Minute (3:13); producer: Det-

iews; writer: Diane DeSansro & Sylvie LaBarge; writer: "Film, BMI 4117141. The five

brothers come up with another disco oriented rocker that should find them moving strongly into pop after an initial breakthrough in soul. Arrangement and powerful vocals sound somewhat like the Four Tops and with the brothers own distinctive style embedded solidly.

Sylvia Smith—Original Midnight Mama (3:39); produc-

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HOT SINGLE From a HOT ALBUM

"LIFE and DEATH in G&A"

Roulette 7172

"Out Among 'Em"

Roulette SR3016

Love Childs Afro Cuban Blues Band

HOT SINGLE Hot Album

Produced by Jerry Love & Michael Zager
For Louise / Jack Ent. Inc.
(Product Of Love)

17 West 60 Street N.Y.
<table>
<thead>
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<th>TITLE/Artist</th>
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<tbody>
<tr>
<td>LOVE WILL KEEP US TOGETHER</td>
<td>The Statler Brothers</td>
<td>Monument 2071</td>
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<tr>
<td>GLAD YOU'RE HERE WITH ME</td>
<td>The Statler Brothers</td>
<td>Monument 2071</td>
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<tr>
<td>JOE COOL</td>
<td>The Statler Brothers</td>
<td>Monument 2071</td>
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<tr>
<td>BALLROOM BLITZ</td>
<td>Chuming / RAH</td>
<td>RSO 7045</td>
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<td>MAGIC</td>
<td>Paul McCartney, P. McCartney</td>
<td>Capitol 4901</td>
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<td>MY FEELINGS</td>
<td>The Statler Brothers</td>
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<td>FIGHT THE POWER</td>
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<td>DAYDREAMER</td>
<td>The Statler Brothers</td>
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<tr>
<td>THANK GOD I'M A COUNTRY BOY</td>
<td>John Anderson</td>
<td>MCA 2208</td>
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<td>7 8</td>
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<td>TONIGHT</td>
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<td>S.O.A.P.</td>
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<td>CAN'T I HAVE MY HEART</td>
<td>The Statler Brothers</td>
<td>Monument 2071</td>
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<td>I'M NOT IN IT TO GET</td>
<td>The Statler Brothers</td>
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<td>THE WAY WE WERE</td>
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<td>DYNOMITE</td>
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<td>WHY CAN'T WE</td>
<td>The Statler Brothers</td>
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<tr>
<td>MISTY</td>
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<td>THE TEMPLE</td>
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<td>ONLY WOMEN</td>
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<td>GET DOWN, GET DOWN (On The Floor)</td>
<td>The Statler Brothers</td>
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<td>SOMEONE SAved MY LIFE TONIGHT</td>
<td>Joe Cocker</td>
<td>Warner Bros. 8086</td>
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<tr>
<td>EVERY TIME YOU TOUCH ME</td>
<td>Joe Cocker</td>
<td>Warner Bros. 8086</td>
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<td>Hi-YOU</td>
<td>Joe Cocker</td>
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<td>SLIPPY WHEN WET</td>
<td>Joe Cocker</td>
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<td>SISTER GOLDEN HAIR</td>
<td>Joe Cocker</td>
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<td>CUT THE CAKE</td>
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<tr>
<td>IT'S ALL OVER</td>
<td>Joe Cocker</td>
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<td>VIENNA/OO-WEEL</td>
<td>John Denver</td>
<td>Apple 1822 (E/C)</td>
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<tr>
<td>DISCO QUEEN</td>
<td>Hot Chocolate</td>
<td>Hot Chocolate 706</td>
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<tr>
<td>TAKE ME IN YOUR ARMS (Rock Me)</td>
<td>Dobie Gray</td>
<td>Dobie Gray 6582</td>
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**HOT 100 A-Z**

<table>
<thead>
<tr>
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<tr>
<td>LOOK ME IN THE MIRROR</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<td>OH, OH, OH, MY DREAMS IN MY ARMS</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>WHEN WILL I BE LOVED</td>
<td>Al Green</td>
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<tr>
<td>ANOTHER COUNTRY</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>THE END</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>YOU AND I</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>BAD TIME</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>FREE MAN</td>
<td>Al Green</td>
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<tr>
<td>HOPE THAT WE CAN BE TOGETHER</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>GLASSHOUSE</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>(Shoo-Doo-Po-Poo)</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>LOVE YOUR BEAUTY</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>BIGGER PARADES IN TOWN</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<tr>
<td>WHEN WE REUNION</td>
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<td>WHAT THE BEAUTY</td>
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<td>BLUE SKY</td>
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<td>KEEP OUR LOVE ALIVE</td>
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<td>LATER</td>
<td>Al Green</td>
<td>Novus 0564</td>
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<td>Al Green</td>
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<td>Al Green</td>
<td>Novus 0564</td>
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<td>Al Green</td>
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<td>Al Green</td>
<td>Novus 0564</td>
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<td>Al Green</td>
<td>Novus 0564</td>
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<td>Biars are awarded on the Hot 100 chart based on the following upward movement, 1-10 Strong increase</td>
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<td>11-20 Upward movement of 10 positions</td>
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<tr>
<td>21-40 Upward movement of 20 positions</td>
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<tr>
<td>41-100 Upward movement of 50 positions</td>
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<tr>
<td>101-200 Upward movement of 100 positions</td>
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<td>In some cases, block out products which would normally move up with a star.</td>
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**Shelf music suppliers** are confined to piano/steel music copyists and do not purport to represent mixed publications distribution ALF = Alfred Publishing Co.; BM = Belwin Mills; BB = Big Bells; B = Big Three Pub; CH = Chappell Music; CLM = Cherry Lane Music Co.; CF = C.F. Peters Corp.; FMC = Franz Music Corp.; HAN = Hamer Pub.; IMS = Isom Music; MCA = MCA Music; PBP = Peer Scandinavia Pub.; PLY = Plymouth Music; PSS = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TVM = Transworld Music.
It's worth going downtown for.

Their new single. One of the most requested songs on their new album.

"TUSH" on ZZ TOP ("Fandango") is one of the strongest reaction cuts in the country.

Mike Harrison, RADIO & RECORDS

"TUSH" is a tremendous rock'n'roll cut. Pulling strong phones.

Kal Rudman, THE FRIDAY FRIDAY MORNING QUARTERBACK

"TUSH". Reported to THE GAVIN REPORT for 4 consecutive weeks as the most popular cut on "Fandango."
The Summer of '75

CTI SUMMER JAZZ

Grover Washington, Jr.
Joe Farrell
Bob James
Johnny Hammond
Ron Carter
Hubert Laws
George Benson
Harvey Mason

July 25
San Diego/Civic Theatre
July 26
L.A./Shrine Auditorium
July 27
Fresno/Warnors Theatre
July 29
Oakland/Paramount Theatre
Aug. 1
Portland/Paramount N.W. Theatre
Aug. 2
Seattle/Paramount N.W. Theatre
Aug. 3
Van., B.C./Queen Elizabeth Theatre

A Get Down Production

(206) 682-1414

“with a little help from our friends”
Here's to the future with Fantasy/Prestige/Milestone... CD-4... and all that jazz!

Fantasy/Prestige/Milestone Records may not be the biggest record company, but to jazz lovers they are certainly one of the best and most important. The company takes pride in bringing the highest quality artists and recordings to their listeners. That's why their recent commitment to the CD-4 discrete four-channel system is so important. Fantasy/Prestige/Milestone's Director of Engineering James Stern goes on to say that he feels, given the choice of a discrete or a 4-2-4 matrix presentation of his four-channel material, will invariably choose the discrete, all else being equal. For example, integrity of localization is important—with discrete you can move around the room without losing the four-channel effect. After hearing some of the astonishing results CD-4 delivers, the company was sold on CD-4! Fantasy/Prestige/Milestone and music lovers are looking forward to the future with CD-4—and all that jazz!


Number 10 in a series presented by CD-4 advocates JVC, Panasonic, Technics by Panasonic, RCA Records and Warner/Elektra/Atlantic Records.

For further information on CD-4 custom mastering and manufacturing, contact: RCA Custom Sales, 1133 Avenue of the Americas, New York, N.Y. 10036 (212) 596-5900. or JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 467-1166
Las Vegas Concerts Perk

**Continued from page 4**

About 1,000 persons attended the concert, the company's largest all-time capacity conference facility.

Though disappointed by the turn-out, the announcers, Stanodias officials and Double Or Nothing Promoters are planning another show for Dec. 21. In August, 2 with The Electric Light Orchestra, "We're happy with this test run show," says John Basles, direct of Stanodias operations for Argent Inc. "We're going to get more ideas of how to sell the tickets," he adds. Basles expects future success with bookings such as Blood, Sweat & Tears, the Black Keys, the Charlie Daniels Band, KLCU disk jockey Ken Mouttou, who helped promote the rock show, expressed disappointment with the low attendance since the hotel gave out 1,000 tickets. He blames hasty planning and a five-day promotion campaign for the low turnout.

Reports Moutou, "It was a little less than a disaster: a flop, but the hotel is definitely getting into the concert scene." He adds 66 percent of the tickets were sold and that this was ahead of the hotel's 4,200 capacity Space Center since fall of '73.

Leonard Pietruszka, safari entertainment director, has long believed in rock 'n' roll and pioneered shows with such names as Blue Hawaii, the Stil & The Family Stone, Average White Band, Ohio Players, KISS and Tower of Power.

"It absolutely welcome the competition. It helps keep you on your toes," says Naseef. He adds it is healthy, since rock to be showcased is another hall on the Strip. Naseef lent his output production staff to assist Burdon.

Sweetpea promoter Barry Jay says plans may include moving the country shows to another location closer to the Flamingo Hilton which competes with nearby Caesars Palace and the MGM Grand.

"We're looking for a more likely location where we don't have to buy super names like Sinatra, Helen Reddy or Connie Stevens," he says. Jay adds the series is in its infancy and that the market for country, the shows will increase and fill a niche.

At 80, 100 mile radius of advertising was employed by Jay through radio, TV and local newspapers for the Nov. 20 concert which performance at the Flamingo Hilton was in February.

Manager of the Golden Nugget downtown continues with country stars Judy Lynn and Wendel Adkins and the country's No. 1 band "Country Music USA" in its main showroom.

Maurice White: "Out and "restrained and


"The tickets are definitely getting into a market," says John Devine (744-000), Wind & Fire ($98,000), Pink Floyd ($248,000) and Eric Clapton ($10,000), who did only so in an encore less than three months later.

So the SRO dates were chalked up by Naseef ($200,000), who ironically bombed in a return date last month, as did the O'Jays in November: "Most tickets ($130,000)."

LANDOVER, Md. -- With over 75 million from one million-plus fans at 69 shows, Linda Ronstadt and Capital Centre is laying claim as the largest grossing pop concert hall in the U.S. in less than two years of operation.

Built by Abe Pollin, owner of the Montreal Canadiens and the Washington Bullets, at $20 million, the Center "helps fill a booking void," says Jack Boyle, concerts vice president. "The market is looking for the glitzers and glamour of the East Coast," he says.

"Before the Washington area would miss most of the big shows as there are no large buildings in the area large enough."

With a house top sized at 10,870, the Center is in competition with such halls as Madison Square Garden (excluding the smaller Fillmore, Inglewood, Calif.) and Nassau (N.Y.) for dates.

LATE FLASH: Jermaine Jackson has not joined the rest of the Jacksons in the new Epic Records group which starts in March 1976. Jermaine, Motown chairman Berry Gordy's son-in-law, didn't sign the Epic deal. Sources say he is in some distant groupings due in the next month. Black Sabbath and Alman Brothers Band. And in case you hadn't heard everything, John Denver has been postponed until after her divorce from Sonny. Present at the Caesar's Palace wedding were entertaining attorney Milton Rudin, reminisces about the Las Vegas show and Sid Catlin, entertainment v.p. of the Vegas hotel.

Gladys Knight & the Pips are concert touring all summer long, according to a recent tour TV series taping is completed. * Bobby Vinton's syndicated TV series starts airing in September. The 30-minute show will be taped in Toronto, New York and Allman and C.B.S.-owned sisters.

Buddy Rich exists a Stranton Memorial Stadium concert at the intersection in order to tape a Mike Douglas TV special. The show will be taped on that week with the upcoming tour. Daniel Burbaker won the 1975 Henry Mancini scholarship at Juilliard.

Singer-actress Queen Blakley suddenly broke her date at New York and owner Paul Colby is threatening to sue if she doesn't set a return date. New York's cowboy chip Taylor is scheduled to return to return to Canada's Country Music Centre in June. This month, he guested at the club's recent anniversary party, where owner Hugh O'Leary was present with a certificate of appreciation. The club's director of the Spand, Ray Howard won the 77th annual District music award. Washington's Lettermans baseball team rounded Chicago's WIND in a promotional game, by the score of 14-9. * Steve Stills is out with Harry Nilsson. One of the country music's best fund-raising organization for the mentally retarded, has named one of its new homes for Steve Wunder, after he donated $200 to the project.

Famous music is promoting Etta James's new record "Thee's 73" with a "portable radio" giveaway contest in eight MOR radio stations. Famous Music Publishing's "creative services department" headed by Billy Maselh has moved to Los Angeles.

Singers Jessie Napoli and Barbara Glasson received an invitation to the celebration of the 30th anniversary of the Independence of the Philippines. * Phil Cons will be making an off of one rare New York appearances at the summer's end. They will be taking a bagging journey to club owner Paul Colby.

Alice Cooper's singing "makes the blood run cold," claims Mari Kayak, private: producer of the Communist Youth League. "The Basement Tapes," recorded by Bob Dylan and The Band in 1967, officially see out this week. "The last 20 years" says AC of the power-rock concert, as an American character.

* * *

New fiscal year got off to a solid start with two SRO houses for the Rolling Stones. Tentative booking for Boyle, aiming at topping that past year's record, include the Allman Brothers, Cher, the Osmonds and Olivia Newton-John, plus renew- enments by Elton John, the Doobie Brothers and Loggins & Messina, among others.

CAREER CENTRE

Maryland Venue Bags 57 Mil In 69 Concerts

New Companies

**Continued from page 4**

Miss Jansen will work the Culver City facility for four weeks starting July 14.

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Ramada's Experiment In Jazz Gets Results

**Continued from page 4**

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