WEA Intl Expanding Foreign Offices To 11

By ELIOT TIEGEL

LOS ANGELES—WEA International will open five additional companies by July 1, bringing the number of company-owned or joint ventured outlets to 11 throughout the world.

The new firms will be located in Italy, South Africa, Holland, New Zealand and Brazil. Over the past four years, WEA International has established itself in Canada, England, Australia, Germany, Japan and France.

The goal for 1975, explains international division president Nesushi Etegun, is to launch creative companies in these new markets, with outside services contracted for, such as pressing, warehousing, packaging and distribution.

Nesushi and Phil Rose, his executive vice president, have developed a game plan whereby the international division, which represents the American catalogs of Warner Bros., Reprise, Atlantic, Elektra and Asylum (plus their custom distributed labels) will go in for aggressive national recording programs to build artist rosters in each nation.

The two executives speak of finding talent in one market and selling it on page 12)

Recordings Up In Japan

By HIDEO EGUCHI

TOKYO—Total number of recordings manufactured in Japan was worth some $75 billion yen or about $733 million at retail last year—an increase of 15.6 percent over 1973—according to revised advance statistics released by the 19 member manufacturers of the Japan Phonograph Record Assn.

The total figure represents an 18.3 percent rise over $600 million over the amount originally projected for 1974.

Last year, member manufacturers of the JPPA pressed 181,659,606 disks valued at $438,080,894 retail including 15 percent commodity tax, up 5 percent in volume and 22 percent in value over 1973, the revised statistics show.

(Continued on page 39)

Jazz & Bluegrass

Hog NEC Interest

By JIM FISHEL

WASHINGTON—Jazz and bluegrass dominated collegiate booking trends at the 15th annual NEC National Convention here Feb. 8-12 attended by more than 1,100 students and 275 exhibitors. Unlike past years, attendance at most of the seminars was standing room only and this was indicative of the current state of student concern in working with smaller talent budgets.

Selective buying patterns have caused the students to become more serious, according to one talent executive. "The mood of the majority of the college booking agents is to put the emphasis on the concert with quality and quantity," the NEC official said.

Average Retailer

Active 20 Years

By BETTY & JOHN SIPPEL

LOS ANGELES—The average independent music retailer in the U.S. owns a 20-year old store with a diversified inventory totaling about $53,000. These statistics stem from Billboard's first annual continuing survey of such dealers.

The survey is based upon a random sampling of 200 dealers—subscribers supplied by Billboard circulation director Jack Shuman. (See story for correlative statistics on chain stores.)

The 40 respondents and respective types of inventory carried in their stores breaks down thusly:

(Continued on page 8)
More Than Skin Deep.

Six months ago, when we released Joe Cocker's latest album, "I Can Stand A Little Rain," we believed very strongly in the potential of one particular song as a single. Now everyone does.

"You Are So Beautiful"


Produced by Jim Price on A&M Records
$19.70 Jukebox Fee Ignites Hill Action

By MILRED HALL

WASHINGTON—The copyright scene is beginning to hum on the Hill, with the spotlight currently on a letter-writing debate over the jukebox performance royalty issue, and on Sen. Hugh Scott’s imminent bill to restore the record performance royalty knockout of revision bill S. 1931 during its September 1974 floor fight.

Senate copyrights law subcommittee chairman Sen. John L. McClellan has received varying suggestions from music publishers and licensors, versus jukebox operators on the Senator’s proposed $19.70 annual statutory rate per box for jukebox performance.

This figure was mentioned during 1958 jukebox exemption hearings. The $19.70 rate could require “some adjustments” for inflation.

The Senator has suggested raising the bill’s $8 flat rate to offset inflation, in view of the Senate floor vote in September to exempt the jukebox fee from review by the new Copyright Royalty Tribunal. The Tribunal would be established in the revision bill, to review and restore all statutory rates under compulsory licensing in federal copyright law.

The jukebox operators and manufacturers stick together in opposing any rate raise or Tribunal review of the $8 fee agreed on in the 1967 House revision bill. Music publishers and listeners have made a more varied approach. American Society for Composers, Authors and Publishers says it is willing to leave the $8 rate in the Senate revision bill, but it is subject to the Tribunal review and adjustment of rates, “as time and economic conditions warrant.”

Reluctant the operator’s claim that the 1967 fee of $8 was meant to be an all-time ceiling on jukebox payment for music, ASCAP holds that the revision copyright Tribunal was meant to review all statutory rates. The aim was to spare lengthy Congressional revision of rates—but Congress could still veto any Tribunal rate it felt was unfair. ASCAP points out, SESAC is closest in agreement to ASCAP on leaving the $8 rate and making it subject to Tribunal review. Failing review, the $19.70 SESAC “reasonable” inflation effect to SESAC.

Broadcast Music, Inc. makes a strong pitch for the tradition of negotiating commercial music use fees privately, as it does with broadsides. BMI opposed fixed statutory rates in principle, and believes that, with BMI and ASCAP, BMI could achieve “orderly negotiations,” until true marketplace value is reached.

Rules would prefer to leave BMI and the Tribunal out of the music licensing picture. BMI’s second choice would be to have the Tribunal review all rates, “taking into account all appropriate factors,” in dealing with commercial users of music. As for the jukebox fee, BMI says the $19.70 suggested by Sen. McClellan is reasonable, plus adjustments for the rate of inflation since 1958.

The Music Publishers Assn. has still another approach. MPA opposes flat-rate fees in the statute, and would prefer one based on a percentage of revenue (or even the cable TV section of the bill). But in any case, they urge a Tribunal review of all rates.

The National Music Publishers Assn. agrees in general with BMI, but would prefer to introduce its bill to restore the performance right to copyrighted recordings, possibly this week. He may elect to hold up this bill up as an amendment during the subcommittee markup of the revision bill S.22, due to start in April.

Disk Import Assn. Set In U.K. To Bolster Efficiency

LONDON—A National Assn. of Independent Record Importers has been formed in an effort to improve the status and efficiency of the record import business and to tighten control of copyright payment.

The association has been welcomed by the Mechanical Copyright Protection Society, which is concerned about the massive avoidance of mechanical right payments, which has been a feature of the record import business for many years.

The initiative comes from Bryan K. Wilson, managing director of Vinyl Record Distributors and his associate, John Dickinson, who is temporarily acting as secretary of the association.

Says Mason: “Record importing is a booming business and we felt it was time to create an association in order to maintain good business practice.”

(Continued on page 57)

Business & the Economy

Too Many Records Is Uttal’s Worry

BY IS HORIZITZ

NEW YORK—Recession or no, one quick road to failure in the record business lies in overabundance.

So says Larry Uttal, head of Private Stock Records, who warns that too many releases lead to overproduction. This, in turn, leads to overpromotion and overstaffing. And before you know it you’re into too much overhead, and in real trouble.

The new company, whose name (Continued on page 61)

Prove Artists’ Careers At UCLA Forum

LOS ANGELES—An expanded program has been set for the final session of the UCLA—Billboard “This Business Of Music” course centering around how an artist can perpetuate his career coupled with art and artists and labels entitled to a fee for public performance of their work.

The double-header session on Feb. 25 will present Starr Gottlieb, RIAA president, discussing the role of the government and the arts, plus the volatile subject of performance for artists and record companies.

The second portion of the program in the Ackerman Auditorium is being produced by Norman Winter and will present artist John Kay of Steppenwolf, Richard Carpenter of the Carpenters, Jackie DeShannon and Frank Zappa and Quincy Jones.

Among the areas they will be discussing are how far the artist himself should and can go in promoting and his career. The emphasis will be on just how involved a performer feels he has to become in all phases of his career when he is not onstage performing.

John Kay

Richard Carpenter

Jackie DeShannon

Frank Zappa

Record Club Of America’s Debts Soar To $2,934,454

PHILADELPHIA—Thirty-four out of 100 of the largest creditors, attending a meeting revolving around Chapter XI reorganization plans for the Record Club Of America, Inc. (Billboard, Jan. 4, Feb. 4), are owed $2,934,454.50.

The largest creditors and the amounts of the claims were: Atlantic Records, $590,000; Artist Records, $450,000, two APM recording trust funds, $180,000 each; Ampex Corp., $175,000; Superior Record Pressing, Somercord, N.J., $158,000; Phonogram/Mercury, $130,000; UA Records, $122,500; Mohawk Data Sciences, Boston, $115,000; Dart Industries, $120,000; Quest Lithographing.

(Continued on page 74)

Car Stereo In Russia Soon

BY YADIM YURCHENKOY

MOSCOW—The audio-video equipment market in Eastern Europe is showing definite signs of development, with the recent introduction in Russia of the Elektro 501 stereo auto cassette player and Video-Electron video recorder/player, and display of several examples of modern consumer electronics in the German Democratic Republic (East Germany) at the recent Leipzig Trade Fair.

More than 30,000 models of the Elektro auto sound unit are being produced and it looks like the first Russian tape recorder for cars will be available to motorists soon. It is not, however, the first attempt to introduce car stereo in the U.S.S.R. As far back as early 1973 a pilot unit was exhibited with plans for mass production in 1974. So far, however, the project has not been realized.

The new Elektro 501 has not yet been perfected, but the under-dash unit is comparable to a standard player manufactured by an international company with no retail price yet announced. Walter Schenoff, president of Automatic Radio International, Molveno, Italy, is credited with helping spur car stereo interest here by showing the first European auto sound models at a 1973 trade show.

During the last five years the number of private cars has grown

By MARGARET GAY

MARCH 18, 1975, BILLBOARD

More Late News See Page 74

Cardiovascular Disease

www.americanradiohistory.com
Los Angeles—Reflecting an industry sales slowdown, pressing plants at best are equating last year’s production, but in most cases, business is down. A survey of a dozen pressing plants, both chain and independent, show business about 25 percent off.

“We're completely at the mercy of the label client. If the label is hot, we are running. If our labels are cold, we have to close down, and we cut down the number of shifts,” executives of various plants cross country reported.

Plant executives report catalog product manufacturing is virtually gone. Singles are generally down approximately 40 percent. Plants blame the $1.29 price hike. They feel the job and country buyer, the base for singles has rebelled against the 30 percent increase and now unemployed label people are seeking leisure spending on 45s.

Raw material prices, which started to rise 18 months ago and have continued to escalate, appear ready to settle down. The law of supply and demand is starting to catch up. One major independent label manager has had to offer variable nickel chloride base for about 5 percent off.

A competing PVC maker notes that the supplier has the two biggest clients down, so he has excess product to move. PVC producers, in the main, feel prices of base will continue to rise.

Right now the manufacturers of PVC are awaiting word on an appeal made to the courts, attempting to overturn earlier regulations set down by the Occupational Safety and Health Act to safeguard PVC workers against alleged incidence of cancer exposure to workers.

New Distribute
BERKELEY, Calif.—Tom Distal Distributing has a new name and a new address. Effective this week, the firm which handles 17 labels will be known as Rhythm Research at P.O. Box 857, Berkeley. The warehouse is at 2213 Ward St.

DOZEN PLANTS SURVEYED
Pressing Business Drops 25%

BY JOHN SIPPEL

New York—The NARAS local chapter this year will present 34 of its 46 Grammy nominees at a telecast presentation sponsored by the Grammophone Ballroom of the American Telephone and Telegraph Co.

The remaining 12 awards will be presented at the awards telecast which will air live from the Uris Theater.

Among those categories that will be presented at the pre-television events are: record of the year, country, classical, ethnic, gospel, part of the jazz awards and r&b. Classical nominations will be announced.

NARAS executives feel that the categories to be presented at the pre-television awards are as significant as the industry as the widely acclaimed TV segment.

Classic presentations will be preceded by a cocktail party and dinner which will get underway at 30 p.m. The live telecast is scheduled to begin at 10 p.m.

Bob Rosengarden’s orchestra will present the music. The telecast will include a medley of nominated songs specially arranged for the occasion by composer Robert Alan, Dick Hyman. Marley Manly, Arthur Larr, Dave Matthews, Horace Ott and Gary Peacock.

NARAS members will stage the presentation.

Las Vegas’ Landmark Sets A Disco Record For First

Las Vegas—The Landmark Hotel offered an unannounced Feb. 5 set and set a record for its size. It is the only major hotel in Nevada to have equipped its quarters with a disco and linked to the road records. There is a live radio show tied in to the club.

Father of the multi-faceted brain child is Ed Miller, general manager of the hotel. He contacted Dick Knight.

Dickockey Dick Knight, 36, has been in radio 12 to 14 years and came to Las Vegas a year ago from Miami. From midnight last 3 p.m. six nights a week, Knight spins the playlist from a pool of records brought up from high atop the Landmark, over KLAV.

It’s spent about $100 initially buying the top albums and singles, he says. “Ultimately, I’ll be getting them from the distributors and record companies. I just must be in the process now of contacting distributors. We shouldn’t have to buy the records. We did at this point because we were in a hurry to get the good stuff.”

The discotheque is located on the top (31st) floor. It offers a spectacular view of the city. “We’re looking for Las Vegas and to put the city on the map,” says Knight. “I really anticipate we’re going to get the 20 to 35 age group. We’re playing MOR music that is both interesting and danceable.”

Most discs are into the heavy acid rock. We’re playing the acid and hard rock. In other words, I play all of the stuff that the Billboard’s Easy Listening Chart. “Last night was our first night,” he said. “It lasted the evening after another. I’m really trying to gear the records by the people who are there and their reactions. Last night we had a lot of people up here who were in the 20 age bracket and they were looking for some of the faster stuff. We played everything from Tower of Power to Barbara Streisand.”

The set was built on an album and let it play. Starting about 10 p.m. I’ll sit down and primarily play records. It’s an old school of doing. “I let a live radio show I do pretty much what a deejay does. I talk about the records.”

Two miles are on the iron black marble control bar. Chairs are set up in the shape of a ballroom. A piano bar, Patrons are encouraged to sit by the board and rap into the microphone. “I have a complete control over the conversation to make it work for a late night radio audience.”

Knight says he’ll offer exposure for artists that are in town who are unsigned or collectors who have records or demonstration tapes.

Survey of U.K. Charts Cites Little Changes

London—The British Market Research Bureau conducted a survey of sales and chart performances during 1974 has produced almost an age-old situation at the top of the market.

EMI showed no sign of rela- nishing its position at the top singles and full-price albums, particularly the latter category, while Bell and CBS re-emphasized their places as top labels on singles and full-price albums.

Other second-year frontrunners are 7th Heaven and the Hitmen, both who again hit bull's-eyes as writers and producers, while Carlin and Pollock are well established as the leading corporate music publishing company.

Particularly impressive was the way EMI took a firmer grip on the full-price albums market, climbing from 20.5 percent in 1973 to 25.3 percent in 1974, a market share com- (Continued on page 59)
A breath of fresh air, this week of February 17, 1975.

Because it's impossible to disco all of our troubles away, here's a welcome change of pace. "Wildfire," from the new Michael Murphey album, is the prettiest song we've heard in many months.

It's been a beautiful addition to FM playlists these past couple of weeks. And now the time is right for an AM smash that's exactly as warm and pretty as this.

"Wildfire" is the single. From Michael Murphey's "Blue Sky Night Thunder" album. On Epic Records.
COPYRIGHTS

WASHINGTON—The Copyright Office will put out a Supplementary Report on the copyright revision bills and hearing record for H.R. 2233, probably by April. Register Barbara Ringer has told Senate copyright subcommittee chairman John L. McClellan that in the absence of a report from Secretary of the Interior, Copyright Register Ringer says the report will be delayed, but it is possible that the extraordinary, independent stand on copyright matters in the revision legislation.

Mr. Ringer's mention of the supplementary report, and offer of other help from the copyright office came up during a December hearing by the House subcommittee that heard Sen. William Proxmire put on his annual hearing on the copyright law. The subcommittee chairman, John W. Kastenmeier pointed out that his group would have a good deal of homework, since none of the members were on the subcommittee during the 1967 House revision proceedings, and all are fairly new to the complexities of the revision bills.

Mr. Timbs of the new Library of Congress is in the 94th Congress are even newer to copyright problems. Several former members who last held that handicap and extension bills have gone to other committees or positions in copyright matters. It was delayed by the election. Present members in addition to the chairman are

George Danielson (D., Calif.); Rob- ....

Nickels. The national's best-known concert pro-
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lovers. "It's like a guy who's willing to take a chance on a new guitarist who's been left for a while.

Ringer says that over all for a go to all for a good hit has been in the world, the world's the middle-size acts that have already been performed everywhere, who are not being suf-

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\textit{Rock Fans Picky, Says Graham}

\textbf{By NAT FREEDLAND}

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Roxy Music, it is safe to say, is one of the most avant-garde and unconventional bands around today. Their search to express themselves completely on record is not limited to vinyl alone, but includes the album jackets as well. And that is how our problem began.

Roxy's newest album, "Country Life," is a collection of material which is very much the kind you've come to expect from them—experimental, far-reaching, progressive, madcap rock 'n' roll. But its package was unexpected—two scantily clad young women in provocative poses. Now, what's wrong with that? Don't ask.

The album cover was banned in Spain and South Africa. Trades refused to reproduce it in ads. Rack jobbers refused to stock it. Stores refused to stock it. Mark Fenwick, Roxy Music's manager, was perplexed. "I don't understand," he was heard to say, "They love it at home. Why, it's even won a graphics award."

Atlantic/Atco president Jerry Greenberg was frantic. "Get the album out! People want it! It's a good album! Do something!" he commanded.

And so began the great Atco cover-up. The offending album cover was to be packed in an innocuous, opaque green shrink wrap.


It seems that curious consumers began to peel off the innocuous, opaque green shrink wrap that Atco, with Solomon-like wisdom, had devised.

Which brings us to the Great Atco Cop-Out. In the great tradition of "If you can't beat 'em, join 'em," Atco records is happy to announce the production of an alternate, and far less controversial, Roxy Music "Country Life" album cover, in addition to the original cover which is still available for the purists.

After all, we're Atco records. We don't want any trouble... just sales.
GRAMMY AWARDS NIGHT IS MARCH 1, 1975
It's a black tie affair... 
call...

FOR RENT

SPECIAL OFFICES
CBS THEATER BLDG.
1697 BROADWAY
NEW YORK, N.Y.
Fr $150 mo.
Apply Supt on Premises or call HERB GRABB

CENTURY OPERATING CORP
(212) 270-7600

GRAMMY AWARDS NIGHT IS MARCH 1, 1975
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Major Promo Set For 'Rocky' Album

NEW YORK — U.K./London Records has initiated a major promotion campaign on its original English cut LP to coincide with the opening of "The Rocky Horror Show" at the Belasco Theater on March 6. A major push in the pull will be a window displays in key areas, posters, photos, LP covers and a badge reading "New The Rocky Horror Show And Bought The LP On UK Records."

The original import cut LP carries a $9.98 list, and the album being released on a national basis for the premiere and subsequent movie.

Drake Heads AGAC

NEW YORK — The American Guild of Authors and Composers (AGAC) 1975 officer roster consists of Ervin Drake, president; Alex Kramer, executive vice president; Leonard Whitt, first vice president; Lew Spence, second vice president; Sheldon Haracic, secretary; Bonnie Wayne, assistant secretary; Sheila Davis, treasurer, and Donald Cahin, assistant treasurer.

Arista Sales Up; Plot Huge Promo On 'Lady' LP

NEW YORK—Arista Records sales for December, 1974, were up 20 percent over the same period in 1973 when the company was operating as Bell Records, according to label executive vice president.

Six-month operating income for the second half of 1974, 1973 figures by 102 percent, while December operating income increased 75 percent over the same period in 1973.

According to Goldman, product by such artists as Barry Manilow, The Oakland and Dawn, Al Wilson, Marlo Thomas and the First Choice proved to be leaders in Arista sales and income.

On another note, the label is gearing a national promotional and merchandising campaign to back the release of the soundtrack LP "Funny Girl." The program will be coordinated with a similar national campaign by Columbia Pictures in support of the film. Columbia's program includes radio and television time buys.

Both campaigns should enjoy an added 10-11-75 date from a network "Fanny Girl To Funny Lady" television special airing March 9, night of the film's world premiere. The special features Barbra Streisand. Arista ships the album Friday (28).

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call...

Major Promo Set For 'Rocky' Album

NEW YORK — U.K./London Records has initiated a major promotion campaign on its original English cut LP to coincide with the opening of "The Rocky Horror Show" at the Belasco Theater on March 6. A major push in the pull will be a window displays in key areas, posters, photos, LP covers and a badge reading "New The Rocky Horror Show And Bought The LP On UK Records."

The original import cut LP carries a $9.98 list, and the album being released on a national basis for the premiere and subsequent movie.

Drake Heads AGAC

NEW YORK — The American Guild of Authors, and Composers 1975 officer roster consists of Ervin Drake, president; Alex Kramer, executive vice president; Leonard Whitt, first vice president; Lew Spence, second vice president; Sheldon Haracic, secretary; Bonnie Wayne, assistant secretary; Sheila Davis, treasurer, and Donald Cahin, assistant treasurer.

Arista Sales Up; Plot Huge Promo On 'Lady' LP

NEW YORK—Arista Records sales for December, 1974, were up 20 percent over the same period in 1973 when the company was operating as Bell Records, according to label executive vice president.

Six-month operating income for the second half of 1974, 1973 figures by 102 percent, while December operating income increased 75 percent over the same period in 1973.

According to Goldman, product by such artists as Barry Manilow, The Oakland and Dawn, Al Wilson, Marlo Thomas and the First Choice proved to be leaders in Arista sales and income.

On another note, the label is gearing a national promotional and merchandising campaign to back the release of the soundtrack LP "Funny Girl." The program will be coordinated with a similar national campaign by Columbia Pictures in support of the film. Columbia's program includes radio and television time buys.

Both campaigns should enjoy an added 10-11-75 date from a network "Fanny Girl To Funny Lady" television special airing March 9, night of the film's world premiere. The special features Barbra Streisand. Arista ships the album Friday (28).

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"REALLY ROSIE"
CBS-TV SPECIAL
WEDNESDAY FEB. 19
8:30 P.M. (E.S.T. & P.S.T.)
7:30 P.M. (C.S.T.)

Original TV Soundtrack
Recording With Music
Composed & Performed by
CAROLE KING and
Pictures, Story and Lyrics
By MAURICE SENDAK.

Produced By
Lou Adler

AVAILABLE ON
ODE RECORDS
AND TAPES.
REAL SNOW JOB—To promote recording artist Phoebe Snow, Shelter Records' Jim Fisher, right, sales manager of MCA Records' San Francisco operation, and Steve Counts, store manager of Tower Records store there, distributed a "Great Snow Giveaway" display. The contest ran 10 days with a drawing for a pair of Olm skis.

SamaGuru Signs With Chrysalis

NEW YORK—SamaGuru Productions Ltd., headed by Deke Arlon and Kenny Young, has entered into a worldwide publishing agreement with Chrysalis Music for the catalog of the SamaGuru Music Publishing Ltd.

The Gurusama company was formed to control new songs composed by Young and Herbie Armstrong, Young's co-writer.

The Chrysalis pact also includes the rights to past Kenny Young product, previously owned by Kangaroo Music. Young's successes include "Under The Boardwalk," "Sand In My Shoes" and "Arizona," along with several hit songs by Hermit's Hermans and others.

Gurusama Music Publishing has also signed Ron Grauer, composer of the score for such successful film and television programs as "Stomp The Yard," "No Strings Attached" and "The Omega Man.

Arlon has also entered into a production deal with GTO Records, and has resigned as managing director of Trident TV's Music company, York Records and Chevron Music. He has been in this country for the past six months formulating the new structure of his various enterprises, including Gurusama Management.

MARION, WAREHAM, MATTAPOOSE

will receive applications until March 7, 1975 for a regional CATV license. Applications will be received by

BOARD OF SELECTMEN

Marion, Mass.

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GINO VANNELLI
"POWERFUL PEOPLE"

"... the one that will break him completely to the top."
—BILLBOARD

"... a great song... the music soars high, wide and handsome in a far-reaching production... a powerful piece..."
—CASH BOX

"... got a lot of mileage off his debut, 'People Gotta Move.' This should move him even further!"
—RECORD WORLD

THIS SINGLE IS THE REASON THE ALBUM IS CALLED "POWERFUL PEOPLE"

Gino's powerful follow-up to "People Gotta Move" on A&M Records

Produced by Gino & Joe Vannelli
WEA Internationa1 Expanding

* Continued from page 1

it in others, including bringing a select variety of overseas repertoire into the U.S.

A top French singer, Michel Polnareff, for example, has been signed by Ertegun and will shortly be recorded here in English with an American producer. The release will be on Atlantic.

"We're not billing him as a French singer," Ertegun says. "Anytime we have a choral act, we have this kind of thing we'll work on it." Ertegun also speaks of importing music from South Africa, into the American market. The effect of this importation: "A benefit to the American companies" within the WEA domestic structure.

Each company will have its own ad, promotion and publicity staff, with the managing director hiring these people.

Of the new companies, all will be company-owned except in South Africa, where it will be a joint venture with Teal, the current licensee. Decca, EMI and Polydor, has been hired to head the firm which will be located in a suburb of Johannesburg, where he sees and whites can work more easily than in the big city.

"We go by where integration is accepted," Ertegun says, adding: "we will go into a heavy pro-

program of local black music." Artists recorded will be merchandised in neighboring African nations as well as in the U.S.

In New Zealand, where EMI is the licensee, "We altered the relationship one year ago," Ertegun says, which gave us at WEA entity within the EMI organization. Now we are formulating that setup with a corporate entity, Tim Murdoch, who has run WEA Records for the past year as managing director, will continue to head up the expanded firm.

In Holland, where Négrum is the licensee, "We have not yet found their managing director nor decided in what service areas they will be working with the company.

The Brazilian market is a similar situation with Continental the-

rence. Ertegun has already found some Brazilian talent and he's been talking to our American drummer about producing him.

In Italy, Giuseppe Velona has been named the managing director and starting in April he'll be hiring a staff for the Milan office. Record's licensing pact ends in June.

"We can sell Italian artists in Japan and South America," Ertegun says, emphasizing the philosophy of a flow of foreign product from one market to another.

Ertegun points to a 23.4 percent increase in sales for the division over last year.

How much is from local acts? In Japan it's 60 percent; Canada 20 percent; United States 4 percent; France 40 percent.

The local increases are dramatic, but the sale of U.S. and U.K. prod-

ucts has risen steadily also, Ertegun points out.

"A pity, indeed," Ertegun says, "that we will go into smaller markets for years, markets like Greece, Turkey, Kenya, unless things change.

The potential nations, according to Ertegun, are Indonesia, Mexico, Spain, Venezuela and Argentina.

Ertegun has additionally held some talks with a possible licensee there. "We get tremendous mail from there. There's a thirst for jazz there," he says, while he gets letters from behind the Iron Curtain asking questions like what does John Colsen do?" Ertegun does not have a consistent name-sender there, "but there are clubs where people want to know about your record-ings," he says. "It's a great gesture of goodwill from America to send these people records. They become your friends for life.

"WEA is already repped in the Communist Blue by Stery in Yugoslav-

ia and Arte in Czechoslovakia.

WEA International estimates it will be covering 92 percent of the world by the end of this year with its own firms.

The Japanese firm (Warner-Pion- 

er) is a 50-50 partnership with Pioneer Electronics and Watanabe Productions.

The French company (WEA-Fil-

pach) has an exclusive major- 

ity ownership in partnership with magazine publisher and former disc jockey Daniel Filipacchi. He is a long-time friend of Ertegun's and "has the best collection of Jazz 78 records in the world.

There are two WEA International coordinators in Europe, Brigida Peschko, who runs the Amsterdam office and works in the Netherlands, and Mon-

treux. Peschko is in daily contact with the WEA offices with release date information and related data to that day and date releasing can be accommodated. Nobs handles artist relations, production and other such service.

There is also a WEA international project: a five-LP Duke Ellington set for France, creates quad sound- 

ing, and the records for limited edition flyers for inter-office utilization.

The WEA International firms meet every six weeks on a rotating basis in Hamburg, Paris, London and Amsterdam to discuss sales, marketing, promotion, etc.

"WEA International conventions for all licenses and WEA companies. Next up: Amsterdam Aug. 23. The future of WEA this year was held before MIDEM in Nice.

Product presentations take up the mornings, small seminars in the after-

noon, and the programme is designed to prevent it from being type." Rose says, "by keeping away artists and managers.

The two executives believe there is a changing attitude among man-

agers in the industry towards the keeping and marketing foreign products.

And Ertegun notes that WEA "is not afraid to work with its competi-

tors in the industry. It's a very positive aspect like pressng, warehousing, 

distribution." Adds Rose: "Record companies are not exactly in the luxury of separate warehouses and delivery in markets that are smaller than U.S."

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So you've tried 'em all, Top 40, Transitown, Country, MOR, Chicken Rock, All News, Beautiful Background, You-Name-It, and your num-

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2. 44 rpm Records- "Indianapolis 1920." 12" 78 rpm.
5. The Marx Brothers- "Rub a Dub Dub" 1932.
8. Harry Kemper- "Boop Boop Be Doop" 1918.
10. Eddie Cantor- "Coiny Coiny Coiny" 1925.

First 3 humorous songs, 78 rpm, $25.00 each.

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JACK THE TOAD XPS 71059
BOOGIE BROTHERS APS 638

CAT STEVENS
MATTHEW & SON DES 18005
NEW MASTERS DES 18010
MATTHEW & SON/ NEW MASTERS 2DES 18005/ 18010
VERY EARLY & YOUNG SONGS DES 18061

ZOMBIES
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THE ZOMBIES PAS 71001

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BLUES FROM LAUREL CANYON PS 545
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JOHN MAYALL LIVE IN EUROPE PS 589
THRU THE YEARS 2PS 600/601
DOWN THE LINE BP 618/9
RAW BLUES PS 643

CHRIS YOULDEN
NOWHERE ROAD XPS 633
CITYCHILD PS 642

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THEM PAS 71005
THEM AGAIN PAS 71008
THEM Featuring Van Morrison
BACKTRACKIN'—THEM/ Van Morrison

DAVID BOWIE
"IMAGES" BP 628/629

TEN YEARS AFTER
TEN YEARS AFTER DES 18009
TEN YEARS AFTER UNDEAD DES 18016
STONEDHANGE DES 18021
SSSSH DES 18029
CRICKLEWOOD GREEN DES 18038
WATT XDES 18050
ALVIN LEE & COMPANY XDES 18064

KEEF HARTLEY
HALFBREED DES 18024
THE BATTLE OF NORTH WEST SIX DES 18035
THE TIME IS NEAR DES 18047
OVERDOG DES 18057
THE 72nd BRAVE XDES 18065
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### Pacific Southwest Region

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### Notes:

- The Billboard Singles Radio Action chart highlights the top add-ons, prime movers, and breakouts in various regions. These are based on station playlists and provide insights into popular songs at the time.
- The chart includes entries from artists such as FANNY, STARR, FRANKIE, and various other acts from the late 1960s.
- The genres covered include rock, soul, and other popular formats.
- Regionally specific data helps in understanding regional listening preferences and song rotations.

---

*Image sourced from Billboard magazine, June 22, 1975, page 14.*
Motown Record Corporation is proud to bring

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Records to America.
**Top Added Songs:**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Prime Movers:**

- **Olive Newton-John:** "Have You Never Been Mellow (MCA) 12:10
- **Elvis Presley:** "Lover's Lane (Epic)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Southwest Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
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**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Mid-Atlantic Region**

- **Top Added Songs:**
  - **Breakout:** "You Have a Child (Epic)
  - **Wild West:** "I Want to Learn A Love Song (Skeeter)
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**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Chicago Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**East Coast Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**New England Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Southwest Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Mid-Atlantic Region**

- **Top Added Songs:**
  - **Olive Newton-John:** "Have You Never Been Mellow (MCA) 12:10
  - **Elvis Presley:** "Lover's Lane (Epic)

**Prime Movers:**

- **Olive Newton-John:** "Have You Never Been Mellow (MCA) 12:10
- **Elvis Presley:** "Lover's Lane (Epic)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**Chicago Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)

**East Coast Region**

- **Wheezer:** "Lover's Lane (Epic)
- **Danny Decoster:** "I Don't Want To Be A Person (Person)
- **Jimmy Dean:** "Mr.哥 (GRR)

**Top Added Songs:**

- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)
- **I Don't Want To Be A Person:** "(Person)

**Breakouts:**

- **Breakout:** "You Have a Child (Epic)
- **Wild West:** "I Want to Learn A Love Song (Skeeter)
YOU SHOULD'VE BEEN THERE...
TV host Dick Clark tells the audience radio is the dominant force in exposing music.

Music And Broadcasting

Edward Wright: "Elton John is becoming very black these days."

"Top 40 stations historically gained their programming material from sales of singles and requests. But a lot of people now buy albums instead of singles. We're trying now to find some way to reflect those album sales."

David Moorhead, general manager and vice president of KMET in Los Angeles, elaborated during the seminar that in the early 1940s the radio industry was larger in gross dollars than the record business...now the record business has far outpaced radio earnings. In a counter comment to a mention by Dick Clark about Sherm Marshall at WOLF in Syracuse, N.Y., being the first station to use a Top 40 format based on phone requests, Moorhead paid tribute to Todd Storz at KOWH in Omaha making Top 40 successful. The first light play station I ever heard of," Moorhead said, "was WIND in Chicago in 1943 which, because they didn't have a network affiliation and didn't have those network radio shows, started a Top 24 hit parade type of show in the evening. That was the first concentrated airplay operation so far as I know."

Moorhead directed his early comments mainly to government regulation of radio. Based on a 40-hour week, he said he'd the mail, 12 of the radio stations had changed formats and KMET had to mail in an addition to their report. One Los Angeles station defined its own format as a religious task-news-progressive format, he said.

Eddie Wright, president of the public relations firm of Edward Windsor Wright Corp., Los Angeles, spoke on the role of the black record artist in the world of entertainment today, paying tribute to the early trailblazers made by Louis Armstrong, Ella Fitzgerald, Duke Ellington, Billie Holiday and others, later mentioning the first cousin artists as Ray Charles, Sam Cooke, Fats Domino.

The Beatles gave credibility to black music, he said, talking about the roots of their own music-blues.

Wright also praised the work Motown Records and Berry Gordy, president, had done in popularizing black artists. Music had brought about or helped the ascension of the black executive, he felt, and pointed to Gamble & Huff.

Wright also mentioned black progressive radio, which plays all kinds of artists today: "Elton John, for instance, is becoming very black these days."

Clark commented that years and years ago, 5 six air personalities sounded "ethnic. But, today...are the disc jockeys on KDAY in Los Angeles white or black?"

Wright said: "It's hard to tell."

Clark: "It's black radio losing audiences to white stations?"

Drew commented: "I think there have always been a number of white teenagers who thought it was hip to listen to soul music stations. We've gone into the rating surveys and studied them to find out how many white listeners are listening to KDAY."

RKO General's Paul Drew: seeking a way to reflect LP sales better.

worked the last seven months for the government. "Fortunately, we don't have to limit ourselves to a mere 40-hour working week at my company," he said, tongue-in-cheek. His labor had been spent mostly in ascertaining of community needs for license renewal.

To get an opinion of how stations in Los Angeles defined their own formats, one panel gave a demonstration of asking a girl on the phone telephoning everyone of them. But, between the time she made the calls and the FCC report was finished and in

Dick Clark: "Radio is very clinical and scientific."

Bill Randle in Cleveland radio, used to pick their own records. In those days, "Radio was fun. Now, radio is a very clinical and scientific approach."

He was a promotion executive from Carlisle, Records, who upon finding it difficult to get the music or program director of a radio station in Los Angeles to listen to his new record, waited in the bathroom until the radio man came in and, sitting in the next booth with a cassette deck, played the record. Radio is by far the dominant force in exposing music. Clark said. In regards to music on TV, it's: "like a flea on an elephant's behind."

Though is own show is in its 22nd year, other TV music shows are on shaky ground. And the influence of TV on music is: "rather sick."

His comments about exposing music on radio drew statements from his panel and Moorhead admitted that a promotion executive from a record company might have some influence to play the record on KMET, but there were elaborate safeguards. The best of the new records are picked by a music director and program director Shadie Stevens (he later said that he thought Stevens was one of the best program directors in radio). Cuts that can be played on the station are listed. LPs are placed in racks for such categories as "new, unfamiliar; new, familiar; etc."

Most of the albums go into the main library. It's up to the air personalities at the station to familiarize themselves with all of the product.

Some of the very best of the albums are placed in the control room handy to the air personalities and these LPs might get more play strictly because of their tendence, Moorhead said. Air personalities blend their own shows, "the commentary is in the music."

But they must stay within certain controls and play a given percent of new and unfamiliar music, a given percent of new familiar music, etc. And they must also play from a rack of Top 20 LPs, that "are not on any chart" and the record industry doesn't really understand what that Top 20 is about. These percentages change, depending upon the time of year, Moorhead added.

One of the questions asked from the audience was whether Moorhead thought KWKU would take some of the audience of KMET. Moorhead thought that KWKU would take some of the audience of KMET, not a lot of the audience, he thought it wouldn't take KMET some 18-24 years-old because KWKU wasn't playing any commercials. He felt that KWKU would survive in the market, if for no other reason, on the business turned away by KMET and KLOS.

Art direction: Bernie Rollins
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SPOTLIGHT ON SYNDICATION

Massive Move To Automation

By CLAUDE HALL

The best humor is usually topical and one of the most topi- cal jokes in radio today is about a little child asking its dad: “Are we live or on tape?”

Because the whole world is trending toward syndication these days and you can even find humor, such as that joke above, available on a monthly or weekly basis . . . and for a reasonable price.

So massive has been the movement of radio toward syndi- cation—specifically in music programming—that companies such as Schafer and SMC are back-ordered. Up to three months in many cases, though one super salesman for a pro- gramming service assures potential buyers that he has a little cloud with one of the equipment manufacturers and can get you the equipment within 30 to 45 days.

And in programming, music service firms have sprung up—literally out of the ground like wildflowers—not only in the ma-

jor cities but in small cities in Michigan, West Virginia . . . any

where there’s a decent tape deck handy. A retired air force of-
cicer sells music tapes out of San Francisco to a radio chain in

Brazil. Digame in Sydney has been marketing radio docu-

mentaries in the states and will soon have more available. EMI

Programmes in London is selling TM Programming product

around the world, and in a cross deal, TM Programming has

available the entire music archives of EMI Records in Lon-

don. A Toronto firm is scoring quite well in the U.S. market

with syndicated products; Print/Production will now

syndicate a series with Frich Von Daniken, author of “Chariots Of The Gods.” Syndicated programs are flowing out of Nash-

vill and soon from Kings Beach near Lake Tahoe, Calif . . . and

Las Vegas.

In San Diego, Peters Productions continues to expand with

new music services. In Los Angeles, Humble Harve is getting

into music programming. Alto Communications has an arcane status: a certain amount of product available not only over the air, but in the air via air line programming.

And more and more radio stations and radio chains are get-

ting involved. RKO General produces an hour special each

month which is sold by Alto Communications. The specials of the BBC, London, are sold through London Wavelength in New York. And one of the nation’s biggest U.S. chains is seri-

ously probing now a commitment to syndication.

Nearly all facets of radio are now being syndicated, includ-

ing:

- Music with or without personalities
- Humor for personality
- Information for personalities
- Promotions
- Jingles
- Sales training aids, including a whole sales course
- Information of possibly radio advertising clients, as well as

all co-op money sources
- Jingles for commercials sold locally
- Programming consulting (sometimes this comes com-

bined with a music programming service)
- News
- Features ranging from documentaries to one-minute

music specials on topics ranging from astrology to

visitors from outer space
- Sports
- Weather
- Audience research—not only the ratings firms, but there

are other firms which will decipher the ratings and

interpret them so any program director can understand them and even

advise him on what to do about various specifics. Another re-

search firm will tell you what people think as opposed to what

they tell you about the music, the commercials, the jingles, the

PSAs and event the air personalities.
- Radio shows from 20 years ago such as “Lum and Ab-

ner” and “The Shadow”

But it’s in programming of music that there has been leaps

and bounds.

For programs, Watermark Inc. in Los Angeles has to be one of

the very top firms.

For programming services, though Stereo Radio Produc-

tions and Bonneville Program Services are doing fabulously,

TM Programming in Dallas is probably the biggest firm in the

field, and Drake-Chanuvi in Los Angeles is in there swinging.

In jingles, TM Productions in Dallas is going strong with the

leadership of Tom Merriman and Jim Long, and Bill Meeks of

PAMS just scored with the biggest package of jingles ever

in radio to WNBC in New York and capped that with the RKO

General Radio chain.

Of course, one of the most interesting aspects of syndica-

tion is that a hard-working individual can start from scratch

and, after a while, make it pretty big. True, Watermark had

some belting tightening times at first . . . and even a much larger

firm (than they were in the beginning) may suffer some lean
times now and again as deals come and go. But, overall, syn-
dication is doing well. Tom Adams, an air personality on WDDO

in Miami, started selling some of the gags and bits he’d done

on the air and now has a very thriving business in The Electric

Winnie humor service. When Ed Peters of Peters Production

in San Diego started, he sold his first music service on guts

more than anything he had on tape.

Some of the smaller operations, naturally, fail by the road-

side . . . because, maybe, lack of talent as much as lack of

quality of product or energy in merchandising.

(Continued on page 24)

Music Goes On And On As Automated Equipment Expands Formats

By EARL PAIGE

Automated radio and its ability to be integrated with syndi-
cated music shows is making more music available to more

people than ever before. This could be a contradiction in views

of Orwillian fears that we will all eventually be replaced or told

what to do by a computer. But actually, automated program-

ming is opening up music personalities to more creative roles

and helping management keep stations open longer and there-

fore expand operations. And all this in the face of still another

other seeming contradiction: that in today’s “truth in pack-

aging” society, people find repugnant the fact that a station is

broadcasting from Camarillo, Calif., without a lone soul on the

premises.

In reviewing the current state of the art in automation, per-

sons such as those at Schafer Electronics support this opti-

mistic status of stations with less and sometimes no person-

nel by pointing out that nearly every format is being affected.

In the past year, Schafer has seen installations go into more

country and rock stations than ever before. A chief reason is

the marriage of automation and syndication, says Dwight Her-

bert, Schafer program sales manager and former deejay. He

points to Drake-Chanuvi’s “Great American Contemporary” and Alco’s Chris Lane show, etc. Classical formats lend them-

selves well to automation and, of course, beautiful music has

always been one of the easiest to automate. The sole excep-
tion to automation, if Herbert can be pardoned for a pun, is

rock.

He believes there is just such a “gut feeling” of intimacy

and community involvement, particularly in the deep Chicago

innercity station just as you had a bunch of soul stations

on automation. In fact, he says he knows of only one in the whole

of America.

But automated programming advocates make a distinction

between sounding intimate “live” and “a-livin’.”

“To be alive, doesn’t mean that my station has to sound

can’t. In other words, I wouldn’t have to use the same an-
nouncer 24 hours a day. There are syndicated services avail-

able that break announcers in tour and five hour blocks.

just like you would if you were running a manual, live opera-

tion.

“The biggest thing is to put the local input in. The most im-

portant aspect of syndication is that it cannot localize that

sound as much as you could if you were doing your own sta-
tion live, or if you were recording your own tapes doing your

own syndication.

“It’s hard for someone sitting in Los Angeles to put in your

local sound if you’re in East Bellingham, Kan. So you must relate
to your community just as you had a bunch of Jacks spinning

records. Because if you don’t relate to the community, you’re
dead.”

The essence, therefore, of automation is first the program

control via automation, and secondly using your people ef-

ficiently. As Herbert puts it, “Not having a guy sit behind a mi-
crophone for five minutes every hour—that’s not efficient use of

your manpower.

“Take that same guy and put him in a production studio

where he can be creative . . . where he can do the job the sta-

tion needs done, which is making more money which makes

everybody happy and creating a better sound for the station

because you have better production, better contests, better

promotion—okay, you’re talking about the relative sav-

ings of automation.”

“This comes down to management. Management is always

interested in how it can lower overhead. If I can make better
use of my personnel, by putting them in a production room,

by sending them to a chamber of commerce meeting—what-

ever it takes. I’m using my people efficiently and now I can

come really more involved with the station through pre-re-

corded programming.

“Let someone in Los Angeles who has the wherewithal to

do the research of your tapes for you. As long as it’s basically

the same as what you’re doing, or it’s compatible with the ideas

that you want to get across muscially on your station.”

Basically, automation has accomplished the immediacy

necessary in live sounding radio. It is zero difference in going

from AM to FM (the distinction is not technological but rather

one of format contingencies). And automated systems are now

“quad” ready. Schafer’s for example, has built in adapt-

Copyrighted material

(Continued on page 28)
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Over the years we've made a few friends.

You've heard the saying: "Build a better mousetrap and the world will beat a path to your door." Well, in a manner of speaking, that's what happened to us.

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'Pop Goes The Country' Builds Solid Following

By BILL WILLIAMS

A few years ago when WSM's Ralph Emery decided to give up his powerful nighttime show to "revert to a more normal sort of living," there were those who suggested he might well lose his strength, his effectiveness, and his contact with country music.

Today, however, in addition to a solid daytime format which includes music of all kinds, interviews, and some fresh approach to a lengthy talk show, Emery is syndicated on radio and television in as many markets as anyone in the business. His "Pop Goes The Country," is shipped into 80 markets by Show Biz, which produces and distributes the television package, with full sponsorship by Sterling Drugs (Bayer Aspirin, Fletcher's Castoria, etc.) in radio, that same firm ships the Ralph Emery Show on a bicycle basis into 170 markets, five hours of it a week, with sponsorship on a participating basis. These include Holiday Inn, Beach Nut Chewing Tobacco and Campho-Phenique. This one is self-produced. And both shows go major markets. The latest addition in radio include WJJD, Chicago, and KDOO, Omaha. About 25 of these are done in FM stereo, using the 20-cycle tone to trip the music sequences.

Stations can opt to use in five one-hour segments, or as a strong five-hour weekend puppet.

The television show, 30 minutes in length, uses two to three guests each week. A lot of the conversation (light in nature) is a carryover from the radio show, where he picks up candid information. Radio guests are paid a scale of $150, while the syndication scale for TV is $191 an appearance, plus replay money. Artists are anxious for the exposure, and there is prestige associated with an appearance by Emery, known as a tough and thorough interviewer. That toughness, however, is tempered with compassion.

On television, he goes with the guests who are hot. On radio, everyone who is a factor in the music business is used, whether a light or heavy. "Even if it's a lightweight who can talk well, I'll go with him or her," Emery says.

Five radio shows are done in a three-hour period, with the audio tracks mixed with records after the interviews. The number done in a week depends on the availability of artists. In one recent week, Emery did a show with Merle Haggard, Roger Miller, and Billy "Crash" Craddock. He tries to stay a month ahead.

Television is shot in bunches, with the first 26 for this year (which went into production last July) now completed. They will be repeated with one rerun for each. Meanwhile, the pact has been renewed, and he'll begin next summer on next year's series. The biggest problem he finds is working around the artists' schedule.

Emery's ultimate goal is to shoot all of the TV shows while Opryland is open, using the various outdoor scenes to supplement the studio shots. The show is done in its entirety at Opryland, utilizing the multimillion-dollar studio facility which seats an audience of 300.

In radio, Emery has just recently finished his one-thousandth show (done with Ronnie Millsap), and is heading into the second thousand.

He no longer works the night shift, but occasionally he still goes on the road to emcee a major show. He no longer records as a singer, but is instrumental in developing artists. He no longer works the "Grand Ole Opry" (except to spell someone on vacation), but he still commands the respect of virtually every entertainer in the business. He has only expanded his horizons, while keeping close to country.

---

‘Time Capsules’ Probe Future

Creative Radio Shows, Los Angeles, has just launched a new series of 200 one-minute predictions for the future. The produced items, billed as "Time Capsules," are predictions of the future based on facts supplied by such people as Ray Bradbury, Alvin Toffler, and Buckminster Fuller. For the past year, according to Darwin Lamm, president of the radio syndication firm, the series has been featured on radio station KFI.

Creative Radio Shows also syndicates the daily "Bill Balance Show," which is available in three-hour and one-hour versions. The show is also provided in a three-hour weekend version and custom spots are available on a cost-basis. Balance also has a syndicated TV show called "Off Balance."
WATERMARK

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'King Biscuit' Rates High
In Youth Recognition

By JIM MELANSON

Take a cross-section survey of the 15-30 age group tuning into syndicated radio these days and its odd on that the King Biscuit Flower Hour, FM rock broadcast, will score heavily, if not on top, in recognition points.

First introduced to the airwaves in 1972, the show is now aired bi-weekly by over 175 FM stations throughout the U.S., in 90 of the top 100 markets and 48 of the top 50 commercial markets. A solid track record for the program and its production company, D.I.R. Broadcasting.

New York-based, D.I.R. as the brainchild of Bob Meyrowitz, its president; Alan Steinberg, executive vice president; and Peter Kautt, vice president. And, notably, the King Biscuit successes achieved by the three seemed earmarked to spill over into other syndicated formats, as D.I.R. recently introduced a "Live From London" BBC hour-long syndicated package and a five-minute "Rock News" program. But first the King Biscuit Flower Hour!

According to Meyrowitz, a key ingredient in D.I.R.'s game plan was to offer market exclusivity on the King Biscuit show and, at the same time, attempt to zero-in on only key markets. Spots are used at the beginning, middle and end of each broadcast, so as not to interrupt the flow of music.

Another guideline of D.I.R. is to only give the show to FM stations, because of technical reasons and better sound.

Offering the King Biscuit package two Sundries of the month has left a void for many listeners and, looking to fill it, D.I.R. recently (Jan. 5) began packaging a "Live From London" BBC program, also a hour in length. D.I.R. will be looking to duplicate the same success story that it has had with King Biscuit by selling the BBC program on alternate weekends. Initial reaction has been favorable, states Meyrowitz. Markets handling the package include all the top 25, 48 of the top 50 and 87 of the top 100. Audience projections have the listening total at 1.5 million per program.

"Rock News," a five-minute daily program of random notes on the rock music scene, is also in the beginning stages for D.I.R. Hosted by rock critics Lisa Robinson and U.K. disc jock Bob Harris, the package is geared to give the listener a fast run-down of what’s happening in the rock world. It features interviews with artists, news items and anecdotes. Based on a 150 market lineup of stations using the King Biscuit show, audience estimates for the average quarter hour are 75,000 (total adults), according to D.I.R. executives. The opening round of selling stations brought some 40 FMers into the D.I.R. fold. And, today, it’s on the brisk of 200 outlets—a number which all three D.I.R. executives see as the optimum for the package.

"I'd like to think that we've developed a whole new media form," says Meyrowitz. "We began with a concept of present- ing groups not readily available to the listening public. And, in three years' time the list of artists heard on the King Biscuit program has been impressive, he continues. It includes such talent as the Rolling Stones, Foghat, Santana. Chicago, James Taylor, the Who, Johnny Winter, Procol Harum, Emerson, Lake & Palmer, Seals & Crofts, Mountain and the J. Geils Band, among others. Scheduled for 1975 are shows featuring such acts as the Grateful Dead, Ringo Starr, Paul Simon and Loggins & Messina.

According to Meyrowitz, stations are not given a designated hour to broadcast the show but, rather, are given a 7-11 p.m. period in which they can put it on the air. King Biscuit programs are aired nationally every second and last Sunday of the month.

To date, says Meyrowitz, the average listening per show totals some 4 million people. And, as in the case of a Rolling Stones broadcast, it has run as high as 9 million.

The package is basically on a trade-out basis with the stations. Every station is expected to give at least 20-30 promo spots for the show each week.

For sponsorship, D.I.R. sells it on a national basis and, currently, has three accounts, 3M, Pioneer and Levi Jeans.

Photos by Linda Danna

King Biscuit Flower Hour producers, top to bottom, Peter Kautt, Bob Meyrowitz and Alan Steinberg.

Move To Automation

• Continued from page 29

But, otherwise, Casey Kasem, host of "American Top 40" is heard virtually around the world.

One should not overlook the vast popularity, too, of the shows of the American Armed Forces Radio and Television Service, the Veterans Administration, the Presbyterian Church of the United States, the Baptist operation under Claude Cox out of Dallas, and the Lutheran church organization.

Essentially, syndication is easy to start, difficult to sell.And quality is the prime asset for any company. This is why such people as Gary Owens do well in syndication in humor and why the Harry O'Connor "Lovewords" programming concept benefits a radio station's format, whatever the format.

And many air personalities, virtually legends in their own right, are constantly involved in syndication. Charlie Tuna, for one. And Humble Hare, an excellent air personality, has just launched a 24-hour programming service called "Country Love" that features softer love-oriented country music tunes, tastefully done.

What does the future hold in store for syndication, in all of its ramifications?

Well, the economy has caused many, many broadcasters to think seriously about syndication as a method of cutting overhead, but also—and his is more important—a method of creating a consistent on-air sound. Too often, a program director in a smaller market—and Ron Nickell, general sales manager of TM Programming, starts this—builds up a station only to leave for a larger market and more money and the general manager is faced with a soon-to-decline operation. Syndication would minimize this potential.

And today's syndication equipment is highly sophisticated. Especially the products of Schaefer and SMC, which comes highly recommended by just about every broadcaster you talk to.

Nickell: "And never before has syndication been able to show audience ratings like we're getting now, especially with our 'Stereo Rock' packages."

(Continued on page 29)

CREDITS

The Wolfman Jack "Custom Radio Show" is RATED #1 in Key Markets!

MINNEAPOLIS
7 pm-12 midnight Sunday - KMPH Shares

BOSTON
7 pm-12 midnight Saturday - WORL Shares

FEBRUARY 22, 1975, BILLBOARD
The automation revolution in radio has spurred tremendous growth in the field of programming syndication. Current estimates indicate that over 20 percent of all radio stations in the United States are automated. In 1974 alone, it is estimated that 500 AM and FM stations switched from manual to automated operation. At this rate, over half the radio stations in the country could be automated by 1980.

Syndication is playing a major role in stimulating this trend. Through syndication, an AM or FM station can profit from the collective efforts of producers like Bill Drake or Jim Schulke. For example, 24 hours a day at a price the station can afford...usually about the same cost as one disc jockey.

Why has syndication for automation continued to grow? How often have quality formats kept pace with the times and beaten live operations in the ratings? Why has Drake-Chentall, the leader in quality contemporary programming, increased its number of clients by 50 percent in the last year?

There are five major reasons: (1) great ratings, (2) greatly increased sales for many stations using syndication, (3) the flexibility of quality syndicated formats, (4) a trend towards the localization of automated stations, and (5) lower station costs.

The first attempts at syndicated programming for automation were limited to merely putting on tape, sometimes with an announcer and sometimes without. Companies sold these tape library services and stations mixed them together any way they wanted.

Then in the late 1960s, with more and more stations buying automation equipment, major programmers started work on complete high-quality formats. "If started with an idea in 1967," says Bill Drake, one of the pioneers, "and it took a meditation of six years before we brought out the tape."

Drake-Chentall, our first syndicated format.

Today, quality formats from syndication companies are just one of the services offered to clients. Along with Drake-Chentall formats, for instance, a client gets free program- ming, sales and engineering help from talent the station could not otherwise afford to hire.

Quality syndicated formats, backed up by a good local station staff, pull big numbers on AM and FM stations in all markets. Over and over, syndicated formats have proven highly competitive in Arbitron and Pulse surveys. In Detroit, WHBE (FM) and Drake-Chentall have teamed up for a #1 position Adults 18-34 for the total broadcast week in both the Arbitron and Pulse. Beautiful music formats also do well. Some have achieved dominant positions in key demographics in markets like Los Angeles, Pittsburgh and Miami. And in the field of country, KRSI (AM), using a syndicated format, has been the dominant country station in Minneapolis over the last several years. Syndicated country, rock, MOR and all-old-ies formats are currently #1 Total Persons 12+ or #1 Adults 18-49 in markets like Winston-Salem, N.C., Macon, Ga., Greenville, S.C., and Bakersfield, Calif.

Increased ratings through a better air sound can lead to increased sales. It is not unusual for stations starting with qual- ity syndicated formats to increase sales 50 percent in the first six months and even double within the first year. In many me- dium and small markets which serve as a training ground for the majors, disc jockey turnover at live stations can be a great problem. The consistently high professional sound that qual- ity syndication can bring, stands out in the marketplace and can be a big aid to local sales.

Monte Devek, General Manager of KFIM in Yakima, Wash., has seen great results with a syndicated format. According to him, "We had played around with middle of the road formats for three to four years with no success as far as calling, and very little noticeable showing in any of the ratings that were taken in Yakima. After one year of having the Drake-Chentall format "Soul Gold," our billing is up just a little over 400%...Our billing is still going up."

Flexibility and a wide variety of choice are extra attractions for a station seeking quality syndicated programming. Many formats are currently available including Easy Listening, Middle-of-the-Road, All Oldies, Top-40, Semi-Progressive Rhythm and Blues, Beautiful Music, and Country. Often...

FREE COMPUTER—Among one of the facets of the service offered by Drake-Chentall, Canoeg Park, Calif., is a free computer test for stations applying for a five-year period. Above, two of the primary people who put programming syndication into the big league position. (Continued on page 29.)

The CREATIVE CENTER

There's more to a format than reels of tape

Important things like... Quality. We're not for the industry's highest quality sound reproduction. Rich quality colors you deserve but full frequency response. We use only high output, low noise tape on the industry's modern recording and duplicating equipment, and all station tapes are dubbed onto one at P.E. - The result: a crisp, complete sound...a difference you can hear.

CONSTANT COMMUNICATION You'll want to think of us as members of your own staff. Each station is assigned a programmer who guarantees your station's success.

TEAMWORK—Successful radio today is a total effort. That's why our affiliates receive not only the complete format but all the services of our entire staff of top professional broadcasters to guide them in matters of programming, promotion, marketing and sales.

FLEXIBILITY—Not all of the stations. With different markets require different formats, and each company has a unique sound. Our formats are designed to be completely flexible.

PROMOTION AND SALES AIDS—Formats alone are not enough to ensure success. Each of our formats is available with a complete array of field-tested promotion and sales aids, including newspaper ads, billboards, radio, television, window cards, TV and radio spots, program description, group appearances and calling cards. All professionally designed to quickly build ratings and sales and market more. We've project of the image of your station.

CREATIVE CENTER—Successful radio is creative—we've now assembled a highly creative group producing some of the freshest, most innovative radio programming in the business. We not only give you the format, we supply our affiliates with national commercials of outstanding quality.

FORMATS—Here are the P.E. formats which are currently available.

"Music Just for the Fun of It" is a commercial-free, top forty beautiful music concept that is a proven winner. Now available in four different music formats, one day's music for today's people. It's modern, it's fast, it's exciting..."The Great Ones," a truly adult M.O.R. format. An exciting, upbeat, contemporary adult sound..."The Live Rock," contemporary radio rock.

If you agree that there's more to a format than reels of tape, then let's start working together to design the right format for your station. You'll get more than tapes. You'll get one of the industry's most professional, creative radio groups on your team.

Drake-Chentall photo

Over 20% of U.S. Stations Now Automated

By BERT KLEINMAN General Manager, Drake-Chentall

Telehone (714) 265-8111

PETERS PRODUCTIONS, INC.

2828 Mercury Court, San Diego, California 92111

There's more to a format than reels of tape

with a format many variations are possible so that a station can obtain the precise sound needed to meet local competition. Drake-Chentall formats, for instance, can be varied tremendously from market to market to fit the station's format, market and commercial load. These variables permit a station to achieve a unique sound and to vary it over a period of time as competitive conditions change.

Localization of a syndicated format goes beyond basic program- ming decisions. Today's formats are designed for a high degree of market flexibility and local market appeal. For example, music formats, contests, P/SAs, weather, sports and news, a local station's staff can take a syndicated format and turn it into a unique product, alive and refreshing to the community. All the non-musical elements used in live radio can be integrated into most syndicated formats. Invariably, the differences be- tween the formats of these formats is the degree of care and involvement on the part of the local station staff.

Syndicated formats for automation present special chal- lenges for the Program Director and his staff. A station image will not happen by accident. It must be well thought out and created. The so called "automated sound" of some stations is mostly often the product of either bad planning, poor pro- fessionalism, or badly produced programming. A well con- ceived and creatively executed syndicated format can sound better than anything that is done by the local staff. More knowledgeable broadcasters, including some of the major broadcast chains, have found that quality syndicated formats can actually provide programming results better than live programming at a much lower cost. A group of specially designed Drake-Chentall computer programs are currently providing services for over 100 local stations.

Advertising profits on AM/FM combinations in small markets show that automating one of the two stations can result in cash savings in excess of $25,000 on average over the first year. In major market areas, five-year cash savings with automation and a syndicated format can top $400,000.

Big cash savings in operating costs can be reinvested in promotion, programming and other activities designed to increase audience and boost sales.

Syndication and automation cannot work miracles by them- selves. They aren't ARB and Pulse. Beautiful music formats also do well. Some have...
AMATEUR'S GUIDE TO LOVE," where I wrote ad libs for Joey Bishop, Buddy Hackett, Michael Landon, Joan Rivers and others.

Q. Could you give me an example of one of the clever ad libs you wrote on that show?

A. Here's one I wrote for Joan Rivers... "My family was so desperate to get me married, they put a sign on the front lawn that read... "LAST GIRL BEFORE THE FREEWAY." What do you think?

Q. ZZZZZZZZZZZZ!!! Oh, I'm sorry I missed the line.

By the way, what are you doing now?

A. I'm still employed by Bobby Goldsboro, whose TV show I worked on in 1974 and is currently running on 150 stations across the country. I was the head writer and wrote material for Bobby and guests like Johnnie Mathis, Anne Murray, the Fifth Dimension, Paul Williams, Ray Stevens and others.

(Continued on page 10)

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**Writing Jokes For a Living Is No Laughing Matter**

By ED HIDER (interviewing himself)

Q. First of all, the name, ED HIDER, is not a household word, so could we have a little of your background?

A. Certainly, I was a disk jockey for many years and like most DJs, I've been fired from some of America's finest radio stations. To name a few, WBNF Binghamton, N.Y., WMEX Boston, WINS New York, KYA, and KNBR San Francisco and KDAY and KFI in Los Angeles. Are you impressed?

Q. Not really. What else have you done?

A. Before I went into radio, I was an apprentice Viking, a shoe lace retipper, a moat cleaner, ran a bank robbery by phone business and even acted in five minute movies with Willy Shoemaker.

Q. How did that turn out?

A. There's no future working in JOCKEY SHORTS!!

Q. Is that an example of your comedy writing talents?

A. I'm afraid so. Could we kind of hurry on to the next question?

Q. Gladly. So you began your comedy writing career while you were still on the radio.

A. That's right. I wrote all my own material and with any left over material, I'd usually make myself a shirt or even a jacket if the colors were right. I'd write hundreds of one-liners, mini soap operas, etc... that I'd use throughout the show. Sometimes I'd work as long as three minutes on a routine.

Q. And what did the program director say to all this?

A. What all program directors say... "Shut up and play the music!"

Q. How did you react to that?

A. Very badly. I'd go home and take it out on the dog.

Q. How?

A. I wouldn't let her do any bits around the house. How did you ever make the transition from disk jockey to professional comedy writer?

A. I was working in San Francisco at KYA and met comedian Ronnie Schell—AMERICA'S SLOWEST RISING COMEDIAN. Did you know that you can hold Ronnie up to your ear and actually hear the ocean?

Q. I don't know that.

A. Anyway Ronnie encouraged me to write some material for him. He liked it and invited me down to Hollywood and introduced me to a lot of important people.

Q. What happened next?

A. Great question. The rest, of course, is show biz history, but to refresh your memory, I was hired, with 14 other writers for a new ABC-TV show called, "TURN-ON," which was cancelled after only one show.

Q. Why?

A. Mainly because we were a little ahead of our time—er—we were entertaining. From there, I worked on the Dean Martin show, a Flip Wilson special, a special with Andy Williams, Liza Minnelli, Burt Bacharach, Roy Clark and Lorne Greene. I also wrote and performed on a Gucci Sales special and a CBS TV show called—"THE Bland, Doremus.

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**Drake Introduces New R&B Format**

Bill Drake reports that Drake-Chenault, the top syndicator of contemporary programming, has launched SUPERSOUL, a new full-time rhythm and blues format for stations using automation.

SUPERSOUL is a fast-paced "more music" approach to R&B featuring the top hits of today along with a selection of quality oldies. As with other Drake-Chenault formats, SUPERSOUL can be varied in tempo, style and commercial load. It is available for both AM and FM stations.

Teaming up with Drake-Chenault on SUPERSOUL is Don Mack, winner of the year this year for R&B Music Director. Mack will be involved with both the musical and talent aspects of the format.

SUPERSOUL is one of six full-time formats available from Drake-Chenault, which now provides formats to over 100 automated stations. The other's are XT-40 (Drake Top-40), Hitparade (Easy Listening/MO), Solid Gold (Hitparade Top-40), Great American Country ("more music" country) and Classic Gold (all oldies).

A demo of the format is available from Drake-Chenault, 15395 Topanga Canyon Blvd., Canoga Park, Calif. 91304, or call collect (213) 883-7400.

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**THE JOHN DOREMUS SHOW:**

Now heard in 60 markets, growing success is attributed to low cost, superb production... and a unique format tailored to use Doremus' talent to make local announcements.

**SIMPLICITY ITSELF**

Like most ideas that work, the key ingredient to the success of the John Doremus Radio Show is simple: use JD's, station gals', cross-plugs, weather and news intro's—even the commercials. The result is a show that sounds as if it were put together by your station, in your town, for your listeners.

**LISTENABLE**

Designed for audiences 18 years and older, the John Doremus Show provides not merely the finest in contemporary and "golden oldie" music, but also companionship. This singular effect—in the intimacy rare in syndicated shows—emerges from a format conducive to Doremus' almost lyrical narrative style. Each show consists of four segments during a 55-minute program—with up to 30 hours available each week. The four segments in each show are:

- Commentary
- 3 related uninterrupted musical selections
- Commentary
- 3 minutes open for local segments

The musical selections are based on themes, such as girls' names, countries, flowers, etc. And Doremus' low-key approach to the commentary sounds as if he is talking to only one person rather than an entire audience. Unlike much of today's radio, it is not easy to "tune out." 

**AFFORDABLE**

Perhaps the most remarkable feature of this show is its cost: most radio stations can pay for it for less money than they would cost them to fill the time themselves. Yet the show is a hallmark of good taste. Impeccably produced on tape at Doremus' own studio (one of the finest recording and duplicating facilities), the John Doremus Show is ideal for automated stations.

THE DOREMUS TOUCH

John Doremus has long been recognized as one of the finest voices in radio. Doremus has also been the commercial spokesperson for dozens of national advertisers, including Sun-Kist, Betty Crocker, Helene Curtis, Campbell Soup Company, Pabst Blue Ribbon, Wish-Bone, Kraft, Armour and many more. Voted Chicago's Top Radio Personality Award in 1987, and currently the narrator of the award winning "Spirit of 76" radio series for Union Oil of California, Doremus represents an unusual talent opportunity for your local advertisers.

**JOHN DOREMUS INC. — PRODUCERS OF:**

- "The Spirit of '76 for Union Oil Co.
- "The Innovators" for Anway Corp.—NSC Monitor
- "The Legacy of America," for the Singer Company
- "The Passing Parade"
- "This Business of Life"
- Audio entertainment for United, Air Jamaica, Braniff, North Central, Icelandic and Aeroflot of Canada.

FOR FREE AUDITION TAPE AND RATE CARD, WRITE

JOHN DOREMUS INC., SUITE 1118,
JOHN HANCOCK CENTER, CHICAGO, ILLINOIS 60611
312-984-8944
Dallas Goes From Jingles Capital To Syndication City

Dallas has long been known as the hotbed of jingles and now the city is becoming vastly important in the field of programming syndication. One of the reasons, of course, is the TM Programming division of TM Productions. TM Programming, with sales vice president Ron Nickell, has around 250 stations using TM programming, including 45 new with “Stereo Rock,” the package created and guided by Burms Media Consultants in Los Angeles. The beautiful music package available in two versions—has a total of 90 stations.

TM Productions, of course, is involved in a lot of projects outside of jingles.

The brains behind TM Productions, especially the parent operation, is Jim Long, chief executive officer. President is Tom Mann, noted for his musical genius. TM also has TM Broadcast Marketing in San Francisco, which is headed by president Bill McGee, with broadcast veteran Howard Kester as vice president and director of sales.

While the jingles business is off overall elsewhere, TM “has doubled its business each of the past four years,” according to Jerry Atchley, general sales manager of TM Productions.

At the same time, TM Programming sales are up 50 percent ahead of last year, according to Ron Nickell.

Sales in programming have been done so well that Nickell claims he’s practically living on a plane flying from market to market. He advocates that syndication is “not a dreadful word anymore.”

Though TM has between 50 and 60 jingles packages that still sell, five or six of the modern day packages are doing well very well, says Atchley. TM just landed the WWAO, Chicago, account.

TM Broadcast Marketing in San Francisco is the division that markets sales training kits, newspaper advertising on jingles and, of course, jingles.

Biggest items going at TM proper, aside from programming services, are its "Producer" commercials package with

New Toronto Series

Footprint Productions, Toronto, is launching a new five-minute daily series featuring Ench Von Donlen, author of "Charlot Of The Gods." The firm is also introducing a new hour country music program narrated by Fred Trador called "The Country Side." This show already has 26 programs in the can.

273 subscribers already and its new “The Spirit of America” series of 367 mini-specials tying in with the bicentennial celebration. “We started delivery on the series just last week,” says Atchley. “It was originally written as a broadway play, but the writer couldn’t get backing. So we turned it into a radio series that starts July 4 and ends July 4. The vignettes are sometimes funny, sometimes sad, but always interesting. And it contains everything from unrecorded songs written about the history of the city where the series is airing, customized advertising spots, logo and artwork.

Also in the works: A new package of localized commercial ads similar to “The Producer” is being readied.

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Peters Productions in San Diego has launched a new rock music programming service for radio called “The Love Rock.” Dave Conley is assistant program director and afternoon personality at KCBL.”

One new service will have a playlist of 24 basic tunes, nine recent hits, and a conglomerate of albums by established artists. Tunes will be announced.

The programming concept and music research took four months to develop; Conley says, “And it has built in quarter hour maintenance. It is being made available for live operations, semi automated, and completed automated stations.

‘Love Rock’

Market-Keyed

Peters Productions in San Diego has launched a new rock music programming service for radio called “The Love Rock.” Dave Conley, assistant program director and afternoon personality at KCBL here, is creating the new package which will be musically tailored to fit individual markets.

But Peters, president, started the firm with the music service “Music Only For A Woman,” which is now called "Music For The Two Of Us.” Mike Button produces an MOR service called “The Great One” and Mike Larson produces a country music service called “Country Loving.”

Conley’s new service will have a playlist of 24 basic tunes, nine recent hits, and a conglomerate of albums by established artists. Tunes will be announced.

The programming concept and music research took four months to develop; Conley says, “And it has built in quarter hour maintenance. It is being made available for live operations, semi automated, and completed automated stations.

Dual Personality Stars In Country Syndication Set

BY DAN ABRAMSON

Jerry Naylor, the former lead singer of The Crickets, star of ARTF’S “HIT COUNTRY” and now the “Who’s The Boss” of country music, describes himself as “one of the few kids who actually got to be what he wanted to be when he grew up—"a singer."

But the Texan is one of the most syndicated personalit¬ies in country music with the “Hit Country” show produced by Alto Communications, Hollywood. Using an English group, the network back in 1971. Naylor’s hit in June 1982Europe this spring, doing 58 shows in 29 days before home to recuperate.

Naylor (who operates under the auspices of NATO) regards himself as a performer first and diplomat a close second. “I was in Frankfurt a few years ago when John Dean’s testimony was being broadcast in the streets. Everyone, especially the entertainers, suddenly found himself answering political questions.” He claims great interest in European politics but admits that “everyone a time a government tell you how this will affect business.” For a time he tried trans¬lating the great country hits into foreign languages but soon threw it in the trash.

The career got started twenty-one years ago with a gig on Shreveport’s LOUISIANA HAYRIDE as a fifteen-year-old singer from West Texas, as Naylor recorded that "IT’S THE DAY WITH Buddy Holly and The Crickets, declared his career was going nowhere and enlisted in the Army. A few months later, when the single began selling in very large numbers. Private Naylor went into a mild shock and didn’t fully recover until a medical discharge (I swear it was legitimate) enabled him to join Holly on tour as a full¬fledged Cricketer.

At the time Holly’s plane crashed he was on top of the music business and Naylor still regards those years as the best his career. "Buddy proved you can take four musicians of good but limited talent and change the music world. It was all very, very exciting." He’s steady unindoctrinated within his musical books about Holly, of the feeling that most music books are no more than discography, but expresses high hopes for the rumored book-film project THE BUDDY HOLLY STORY.

After Holly’s death The Crickets dropped out of sight for a

Automated Formats

Continued from page 29

ability for both matrix broadcasting systems (CBS SQ and Sarnia QS) and is ready for any eventual discrete FM broadcast system okayed by the FCC.

Automation can sound alive in terms of giving station management access to the facilities.” In our SQ, for example, it’s a matter of dialing one little thumbwheel and pushing a button. And that says, okay, at the end of this record, I want you to play this next record from the top of the line, or whatever you want. Every one of our systems handle a live micro¬phone.

As an example, KEW-FM in Camarillo (13,500 plus) city northwest of Los Angeles, is beautiful music with blocks of quarter hour interspersed with spots and jingles. There is someone on premises from 6 p.m. to 6 a.m. "Then everybody goes home."

There is somebody who comes back at midnight and changes tapes, and that’s just in and out. So basically, there is a 7-hour ‘away’ period, without a soul in the studio and yet the listener hears spot news every hour through a system of ‘back fill’ of the ABC news network. KOWL also has that described its news at the hour hour at the hour and the news is really coming off the 15 minute after hour from ABC—i.e., 25 minutes old. But back fill can allow the DJ to fill right back to real time news, or straight off the net.

As for as KWFV’s meter readings and all that, this is done via a remote control system at a telephone answering service outside the studio, or with the meter reading 24 hours a day seven days a week. The answering service has the off-the-air modulations, all the details required for operation and FCC.

Automated equipment people see no contradiction in giving a station access to community involvement and yet having no one at the station. They talk the meter readings 24 hours a day seven days a week. The answering service has the off-the-air modulations, all the details required for operation and FCC.

As the current "truth in packaging" society, people such as Herbert says this: "There’s still much magic about radio. The average listener out there doesn’t know whether, if you will, it’s coming or not. And they could care less as long as they like the station and what’s happening. This has been proven time and again.”

Getting to specific formats, it’s Herbert’s feeling and his

Return to box 177
Chesnut Hill, Massachusetts 02167

Name _____________________________
Radio Station _____________________________
City _____________________________
State _____________________________
Zip _____________________________

(Continued on page 13)

(Continued on page 29)
Program Directory

- Continued from page 26

D.J. Broadcasting Corp.
527 Madison Ave.
New York, N.Y. 10022
212-371-0950
Syndicates "The King Blockshow Faithfuls," featuring country by lead-rock artists and groups.

Dr. J. W. McKee Publications
P.O. Box 45190
Phoenix, Ariz. 85011
602-287-6279
Non-profit publication center on drug abuse, contact for details on services available to radio stations.

Dan Elliott Creative Services
330 North Bathurst Blvd.
Hollywood, Calif. 90028
213-984-5998
Dan Elliott, president. Production house for commercials and syndicated radio programs.

Dr. Schreiber Enterprises Inc.
3205 Texas Drive
Canoga Park, Calif. 91304
818-233-7400
Dr. Schreiber, president. Syndicates six full-time programming services, including "The American Society of Suicide," "Sober Up!" and "Safe & Sound!" Also syndicates the world's most famous radio documentary series, "The History of Faiths and Theirs" produced by Ron Jacobson, also see other documentary programs.

Earth News Service
210 California Street, Suite 206
San Francisco, Calif. 94111
415-765-3045
Jim Headrick, publisher. Daily news service provides key news, does best at both sides of the news.

Egg Studies/Arthur McCubbin
516 Leonard Av.
Woodside, N.Y. 11377
Ted Michaels, president.

The Electric Waves
623 Glenridge Road, Suite 1
Kennesaw, Ga. 30144
241-852-7400
Tom Adams, editor, publisher. Weekly human service radio show for the people with special needs. Adams is now syndicating his three-hour radio show—daily for both 800 and Top 40 formats under the Tom Adams EW Productions banner.

EMI Broadcast Programming Ltd.
39 Dule Street
London W1A 1ES
England
01-486-4343
Dan McCubbin, manager.

Entertainment Response Analysis
271 Columbus Ave.
San Francisco, Calif. 94133
415-442-1442
Wells Duff and Sebastian Stone

Provides indepth market research including both physical and psychographic shifting the average size, shape and function of Dr. Tom Turchi.

ERB Productions
3200 Malibu Place
Grand Blanc, Mich. 48434
Jack Horst, president.

Produces and syndicates a 25th anniversary package for radio stations including "The History of Faiths and Theirs," "Sober Up!" and "Safe & Sound!" Contact for details on services available to radio stations.

Executive Radio Research
P.O. Box 7134
Salt Lake City, Utah 84111
801-955-5060
Dennis C. Olsen, general manager.

Syndicates weekly progressive rock radio show called "Jonathan Field & Friends."

Feature Communications
212-372-0070
Tampa, Fla. 33609
305-368-4717
Jim Russell, president, publisher.

Produces and syndicates jingles, community service announcements and a show called "The World's Most Famous Radio Documentary Series—The History of Faiths & Theirs" by Ron Jacobson, also see other documentary programs.

Fishtown
3 Sixth Ave.
New York N.Y. 10014
662-7224-6234
Manufactures and sells automatic dice carousels for use in radio stations.

Footprint Productions
11 Younke Ave., Steinert, Ohio. 43666
419-561-5061
John Harbin
Syrndicates general radio documentaries, including such shows as "The Olson Gang," "The History of Faiths & Theirs," "The History of Faiths & Theirs," a show called "The World's Most Famous Radio Documentary Series—The History of Faiths & Theirs," Also see other documentary programs.

Fun Master
200 W. 56th St.
New York, N.Y. 10020
212-926-0031
Bill Gannon, owner.

Publishes youth-oriented comedy series, various books and gag films available, in "The Gag Master," a monthly service of original material.

The Gag Report
An Embarras Center, Suite 2103
San Francisco, Calif. 94111
415-283-7373
Bill Gannon, editor, publisher, Janet Glenn, weekly newsletter on records.

General Producers Inc.
3108 San Diego Ave.
San Diego, Calif. 92103
619-796-9000
Don B. Caruso, editor. Several daily radio programs including "The Gag Master," a monthly service of original material.

Gill Radio Productions
253 Redwood St.
Munster, Ind. 46360
219-286-1523
Jim Green, president.

Syndicates voice track for radio stations, phone promos, news items, and as an audio comedy source of endless laughs and drop ins.

Gordon/Cowan Inc.
6771 Sunset Blvd., Suite 191
Hollywood, Calif. 90028
213-466-0348
Larry Gordon, president, Tom Green, associate. Syndicates the weekly "Dr. Demento Show," available by tape and/or on subscription service.

Graphic Eleven Productions
500 W. Chestnut St.
Lansing, Mich. 48912
517-882-7568
Ecard, director.

Syndicates series of one-minute comedy commercials.

Halbe Enterprises Inc.
P.O. Box 4004
Dover, Ohio 44622
416-720-7408
John E. Rogers, president.

Syndicates several radio programs, in addition to "Chariot of the Gods" and "Chestnut Road." Earnings are "The Power of Ballance." Syndicates another radio program, "The Gag Master," a daily comedy series, a monthly service of original material.

Hanna-Barbera Productions Inc.
23 Rialto Ave.
New York, N.Y. 10028
212-227-2335
Bill Ryan, president.

Offers music and sound effects production for radio stations.

Harmon Productions
East 5th St.
New York, N.Y. 10009
212-727-2920
Elmore F. Costello, manager.

Promotes and produces adults public relations radio programs. One series was entitled "Cutting Loose!" and included information about how much important, witty, in cases serious, free to stations.

Automated Formats

- Continued from page 28

boss," Schaffer's sales manager Andy McClure, that country is one of the easiest to automate. "And it can be done with the same amount of personalities, in fact, better personalities than the average medium market station could hire."

The one exception to automation is soul. "Soul is something else, and Los Angeles soul is something else from everything," says Herbert, an ex-soul deejay himself. "It's really a gut feeling of that live jock to really communicate." Automation is growing internationally but not at a rapid rate because of copyright law differences and such contingencies as "needle time" in the U.K., Australia and other countries, where locally produced music must be law included at a specified amount.

Armored Forces radio, of course, has automated equipment around the globe. Schaffer has just sold a system to Capitol of London, the first commercial station there, where all commercials are now pre-programmed. From its beginning 21 years ago a system like this has been used by Apollo in England and used by Sir John Cunningham purchased Schaffer, the Santa Barbara-based firm has come on fast in automation. Models are so advanced, in fact, as the case of the 700, that an entire library of 10,000 songs titles can be sequenced. Yet the firm still sells a very simple sequence unit that doesn't even rate a major number but is often a station's first step into automation.

The basic challenge of automation is using the many capabilities automated systems offer. Too often, say McClure and Herbert, station management fails to realize just how much more creative manpower can be freed of routine, they can direct machines to do.

Move To Automation

- Continued from page 24

As for equipment, "there are no limitations what you can do in radio with today's equipment," Nickell says.

"TM Programming, incidentally, is doing well so that Nickell can hardly answer all of the phone calls from interested potential clients. "And I'm virtually living on a plane going from market to market!" No one sees any drop in total activity on any syndication front. In fact, the prediction is for more and more syndication of programs . . . especially by customers. George Wilson, executive vice-president of Bartelli Media, told a recent radio meeting that if broadcasters wanted to make more advertising dollars, they should entice advertising via radio specials.

Both "American Top 40" and "The Dr. Demento Show" can provide ratings information to prove the value of their shows, as can "Oldies O'Clock." In general, the advocates of syndication claim that it gives usage to a perception and major-market production to any market in the world.

Thus, there is a strong possibility that syndicated programs will fill a gap that exists for some time, while on many radio stations — the creative-out-of-format excitement that, usually, tight format structures don't have. And, of course, only time will tell what extent this happens. And many broadcasters foresee combining the use of the new controls of music to conform with live personalities. So, maybe one day that father will reply to his question-asking kid: "Both."
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- **Country**
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16 singles per week, sent to you automatically. Records are selected by Billboard’s review and research staff as being the most popular ones likely to hit the top of the American charts in coming weeks.

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Offers over 1200 albums in 23 different programming categories, basic record library items, available for quick shipment.

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Offers over 200 new album releases, albums listed on Billboard’s Top 200 LPs chart, plus a variety of special offers.

---

**No Laughing Matter**
- Continued from page 27

Q. Hmm, that’s funny and all the time I thought those people just made up those funny things they say.

A. You’re kidding! Listen, in my estimation, there are a few naturally funny people who never need writers to be funny.

Q. Who are they?

A. Walter Cronkite, Gerald Ford, and the last two rows of the Mormon Tabernacle choir.

Q. What other kind of things have you done?

A. I recently wrote an hour presentation for Elektra Records, promoting their new album line. I write for children’s television shows, called “THE NEW ZOO RIDE” and I also write ad lib for different actresses who appear on the Johnny Carson Show.

Q. What is some of the ad lib you wrote that I might remember?

A. Well, I wrote line like, “...Hi, Johnny, it’s nice being here...” and “...Ed, you’ve lost a lot of weight...” and a real classic you might remember. “That’s funny, that rash wasn’t there this morning.”

Q. Now, I’m impressed.

A. Thank you.

Q. And bored. Before we get down to the basic secrets of how you make funny, aren’t you writing comedy material for disk jockeys now?

A. Two hundred, to be exact. Mr. Interviewer. They’re some of the world’s biggest names in radio.

Q. Could you...?

A. Certainly. Jess Cain in Boston, Dr. Jerry Carroll and Bob Vernon in New York, Ron Morgan in St. Louis, Chuck Knopp in St. Paul, George Hamburger in Buffalo, ...

Q. Strange name for a disk jockey—George? Mmm? A. Andrew Reid in Austin, Johnny Holiday in Washington...

Q. I think we get the idea...

A. Ron Rink in Anchorage, Alaska, Irwin Harrigan in San Diego, Dr. Ron Rose in San Francisco, Charlie Van Dyke and Jay Lawrence in Los Angeles, Scott Wallace in Rockford, Illinois...

Q. Please... don’t name the other 180, ok? A. Oh, but I don’t want to say that my company is called HYPE.

Q. Please, and my address is Box 69581—Los Angeles 90069, in case anyone inquires.

Q. I’m sorry, I can’t allow a plug like that.

A. Then forget I even mentioned it.

Q. It’s forgotten. Now, how do you actually go about getting ideas for the material you write for the disk jockeys?

A. I just take everyday situations that could conceivably turn up on the average radio show, like, funny news items, questions and answers, takes off on commercials, crazy prizes, TV, book, and movie reviews, stock market reports, fun facts, horoscopes, historical events, and reviews of new talent. These bits last about sixty seconds and fit into any format. My ideas come from watching television, reading, talking to people, but mainly from stealing someone else’s material and cleverly re-writing it.

Q. Is it easy to produce so much material on such a regular basis?

A. Yes, it is. I often have to force myself to sit down and write. I set deadlines and work quite hard at writing funny. When I’ve written something, I read it into a cassette recorder and play it back and see how it sounds. Then I make any needed changes.

Q. Is that how all comedy writers work?

A. No, we all have different ways of working. For instance, I work with a partner on different projects. I write something and read it to my partner, and he adds a word here and there. We do this several times and, before you know it, it sounds pretty bad.

Q. What’s the first thing a comedy writer does in the morning?

A. The first thing I do very early is call Tony Orlando.

Q. I’m afraid to ask, how does he answer?

A. Because he likes to get up before Dawn...

Q. And don’t tell me the second thing you do is call Dawn?

A. You go it!!!

Q. Can we digress for a moment?

A. Sure, anything you don’t know being? Are your hands clean?

Q. Yes, they are. A while back you mentioned that you were one of those TV writers who insist that we did that word

A. We were paired off in teams and sent to a room to work. The head writer would go from room-to-room and assign each team a different situation to work on. Then, at the end of the day, he collect the material and go over it. Twice a week, all fourteen of us would get together and go over the whole show and collectively contribute ideas.

Q. Are there times when nothing funny will come out?

A. Often, like in this interview, for example.

Q. No, I mean on a television show.

A. Yes, but we don’t panic. Hopefully, the other 14 writers will come up with something.

Q. Seriously. How do you write for someone like Dean Martin?

A. Whether it’s Dean or Joey Bishop, Andy Williams or whoever, you have to be totally familiar with their particular style of delivery and know exactly what they would and wouldn’t say about any given situation. You submit a few lines to them, listen to their suggestions, re-write it, then take full credit for a line they actually wrote.

Q. Can you make a lot of money as a comedy writer?

A. Yes, you can make as much as $5,000 a week—once a year, but you worry a lot.
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Program Directory

- Continued from page 29

Hawaii Calls, Ltd.
875 Waimanu St.
Honolulu, Hawaii 96813
531-1173
Charles Bud Dietz, producer
Weekly "Hawaii Calls" radio show.

The Holt Corp.
P.O. Box 113
Bethlehem, PA
Art Holt, president
Programming and engineering consulting firm.

Harold Hansen Productions
300 Santa Monica Blvd.
Los Angeles, CA 90404
213-203-7350
Harvey Miller and Bill Weide
Sponsors "Community Line," a 24-hour programming service featuring soft-country music, call-ins, and public service announcements.

Hymn Inc.
P.O. Box 599581
Los Angeles, CA 90059
213-919-3295
Ed Hider, editor
Hymn service for all personalities; also has original books available. Hider writes the "Hymn Guidebook Show" for TV and is a former air personality.

ILNY Records Inc.
305 W. 43rd St., Suite 207
New York, N.Y. 10036
212-996-4950
T.S. Richards, director
Sponsors several radio programs, including "The Music And The Mountain" and "Emissaries," combining interviews and music in a new-form-symphonic Shakespeare style.

Imaginetics
The Image Bldg.
120 W. Madison St.
Chicago, Ill. 60602
312-229-1000
Paul F. Frisbie, Jr., president
Produces and syndicates a series of custom packages, I. P. O. for small markets and large.

Irradiant Broadcast Services Inc.
2545 Florence Road South
Beverly Hills Bldg.
Atlanta, GA 30328
404-492-6900
George P. Wentworth, president
A programming syndication firm that syndicates programs produced by Kidney Nuclear Productions and Atlanta.

In Record Audio Presentations
P.O. Box 2731
San Diego, Calif. 92112
Bob Johnson, president
Planning weekly hour series, plus specials.

International Broadcast Syndication Inc.
The American Entertainment Industries
4601 Wilshire Blvd.
Beverly Hills, Calif. 90212
213-377-7700
Rip Fetter, president

InterView Communications
30 E. 53rd St.
New York, N.Y. 10022
212-796-4030
Sponsors weekly half-hour show, plus videotape.

James Walsh And Associates
1633 Stevenson Ave.
Industriplex, Suite 3
San Bruno, Calif. 94066
317-891-1997
James O. Walsh, president
A programming consulting firm.

JAM Productions
604 Stevens Village Dr.
No. 127
Dallas, Tex. 75248
214-641-8877
Jon Wolford, president
Angels for radio DJs and commercials, plus audio productions. Latest DJs are especially for small and medium markets.

Jeff Mel's Audio Circus
2314 North Blvd., Suite 243
Woodland Hills, Calif. 91364
213-947-4900
Jeff Alan, president
Sponsors a 12-hour-a-day morning program, with 5:30 air shows.

Jerry Verbal Inc.
P.O. Box 245, Suite 303 East
300 Post Ave.
New York, N.Y. 10017
212-986-2035
Sponsors the one-minute features called "Good Blues With Jerry Verbal.

John's Uni-Ltd.
P.O. Box 6055
Los Angeles, CA 90065
213-629-2030
Ron Wolf, editor
Comedy service.

Mike Joseph
303-227-8228
Programming consultant.

Joseph P. Cuff & Co.
1612 Woodside Rd.
Emeryville, Calif. 94608
212-787-9700
Joseph P. Cuff, president
Sponsors syndicated radio and television services, "Chapter One," a weekly entertainment program, and "Skyline," a one-hour radio program.

Joy Boys Productions
2514 Atlanta Ave.
Rockville, Md. 20853
212-481-4448
Sponsors the comedy music show of the Joy Boys, otherwise known as Ed Miller and Wilford Scott, popular Washington, D.C., air personalities.

Kaba/Music
Internal State Bank Bldg., Suite 334
Kalamazoo, Mich. 49006
616-349-2721
Steve Truesdell, president
Beautiful music program service.

Kent Burbank and Associates
500 River Chase Circle East
Atlanta, Ga. 30328
400-222-3027
Rod Kriner, president
A program service for radio stations.

Kev M. Productions
404 South St., Suite 133
San Diego, Calif. 92101
213-229-0000
Kev M., president
Programs.

Kristal Music Productions
Atlanta, Ga.
804-746-9068
Rod Kriner, president
A program service for radio stations.

Larry Greene Productions
Beaverton, Ore.
212-272-0903
Larry Greene, president
Produces custom 10-second radio spots.

Lester Music Inc.
P.O. Box 136
Woodland Hills, Calif. 91364
212-986-3222
Ralph Cummins, president
Broadcast station network.

London Woodworth Inc.
In George Donald
400 Park Ave.
New York, N.Y. 10022
212-624-4200
Michael Woodworth, president
Sponsors radio series and documents.

Lou & Alcontro Directors
P.O. Box 1102
Little Rock, Ark. 72203
207-524-9932
Sponsors the daily 15-minute "Lou & Al" 600 AM radio show.

Major Recording
200 W. 66th St.
New York, N.Y. 10023
212-504-4875
Thomas J. Valenti, president
Offers a music and sound effects production package for radio stations.

Media International
Box 634
West Street Station
New York, N.Y. 10255
212-379-4058
Josh Howard, exec. producer
Produces and syndicates a six-hour rock music special called "Superstar Countdown," which features interviews with name artists.

Media Masters Inc.
2000 Madison Ave.
Manhasset, Long Is. 11040
212-274-9905
Mike Powell, president
Tim Burns, associate
A communications firm in the music syndication field, specializing in records, programming packages, and the syndication of live concerts.

MHT Productions Inc.
61 Thunderbird Estates
Marcellus, Michigan 49067
818-452-7351
Mark T. Loew, president
Sponsors a capella shows, productions of live commercials.

The MTX Dubs Co.
1080 N. Vine St., Suite 111
Hollywood, Calif. 90028
213-461-2234
Mark Moe, president
A firm that specializes in broadcast, advertising, and marketing consulting.

Morgan & Tuna
www.americanradiohistory.com

(Continued on page 32)
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A classic in American humor returns!

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Timed precisely, they provide a professional program vehicle for five great fifteen minute shows every week. Sold on minimum occupancy for weeks or days, 13 weeks or 65 separate programs. Tapes available now for years. Each program is precisely timed on high quality tape taken directly from the original Lum and Abner Library. Minimum contract is 13 weeks.

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For information or sales contacts call 321-9929

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LUM AND ABNER

For information or sales contacts call 321-9929

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LUM AND ABNER DISTRIBUTORS

1001 SPRING HILL

LITTLE ROCK, ARKANSAS 72203

We'll show that you can too.
Satire Series Set

Plans to tie in satire with contemporary music and broadcast it over prime time radio are being formed by Bob Briggs, owner, Rato's Restaurant, Chicago.

The new series will feature Wilderness Road member Warren Lening, Nate Herman and Bob Hohan in a zany half-hour show taped live at Rato's and featuring either the group's music or a guest musician or comedian. Wilderness Road will be under a 26 or 28 week contract.

Negotiations are currently in progress with WSJM, the "planted up noon" station, and various sponsors. Briggs hopes to syndicate the show. Time slot for the show is aimed for at 9 p.m. Sundays.

Rato's features sophisticated European cuisine, and best-known acts in Chicago and the Midwest, at a $1.25 to $2.50 cover charge. Briggs claims that this policy brings in 3,000 to 4,500 promised on a nightly basis. It is hoped that the series will try to import acts from the coasts and have to charge $5-$6 cover while only drawing one-tenth of the audience," Briggs said.

Dual Personality

* Contracted from page 28

while, then regrouped with Naylor as lead singer. In this form they stayed on top from '69 to '74, most notably with Carole King's PLEASE DON'T EVER CHANGE and the LP BOBBY VEE MEETS THE CRICKETS.

Naylor looks back on the Cricketers' fadeout with less than extreme remorse. "Every rock group, even The Beatles, has had to run its course, beginning, peak and downward slide. The Crickets had a very good run."

Since the split Naylor's been touring as a single in Europe and on the Country circuit here. His goal is to someday have a country's music or a gospel music act on CBS. "THAT'S ALL THERE IS TO A HONYK TONK, may be. It's one country hit can make you a star for life, that's how strong the audience is. A guy like Hank Thompson, who's more or less unknown out west, is more successful in country music, has recorded a million record sales a year since 1945."

Naylor began his second career with HIT COUNTRY, a syndicated "Tonight Show of Country Music" which he hosts for three hours each week. It was syndicated to stations in 1000 areas. "The final hour, Face the Country, in which he interviews country stars talking about the business. The show is taped in L.A., "where every country star passes through sooner or later." When they don't, Naylor tape segments in Nashville.
Anne Murray Would Rather Sleep, But Work Nixes It

BY MARTIN MELHUISH

TORONTO—No one would disagree that in a career as long and as successful as Anne Murray’s, there are going to be moments when one just wants to turn off the work button and go to bed. That is exactly how the 1974 February 1973 issue of Billboard magazine described a situation that happened to Anne in 1974.

Anne was preparing her first album, a country record, for Capitol Records. She had already recorded a number of songs, but she was feeling overwhelmed by the amount of work that was expected of her. She wanted to take a break, but she knew that she couldn’t afford to do so. She had signed a contract with Capitol, and she was only halfway through recording her first album.

Anne Murray did not have the luxury of taking a break. She had already established herself as a successful artist, and she knew that she had to keep working if she wanted to keep her career alive. She was determined to make her album a success, even if it meant working around the clock.

Billboard’s March 8 Issue Could Be ENORMOUSLY SUCCESSFUL FOR YOU

Ad Deadline: February 26

Wolfman Jack Howls Again On Road Tour

By NAT FREEDLAND

LOS ANGELES—If Wolfman Jack Watchers have been concerned about the colorful disk-jockey’s continuing in-depth reviews of NBC’s “哪里 are the Flowers?” in New York to return to his beloved Southern California, they will be relieved to hear that he is in Los Angeles, and that he will be seen with heavy-hitting Clear Channel stations.

The first week of May in San Diego will kick off the 20 opening dates of the Wolfman Jack Tour. The tour will include some of the original east coast soundtrack albums, which have already been recorded.

In each of the four stops, the two-hour show will be co-hosted by local radio stations, whose top disk jockeys will be interspersed into the script of the show.

Sag-Diego has been set to debut the show because a great deal of local publicity was generated last month by Wolfman’s men’s rights "rendezvous" at a local hotel for a crash regiment of singing, dancing and piano practice along with a diet and exercise course that took some 35 pounds off his round frame.

A Fogerty Calling Card: His New ‘Myopia’ Album

By JACK McDONOUGH

“This is Tom’s calling card to the industry,” says John Fogerty of his new LP “Myopia,” on which both bassist and drummer Doug Clifford (who, along with Fogerty, make up three-fourths of Creedence Clearwater Revival) played.

“Myopia” is Fogerty’s fourth and last solo package for Fantasy Records, the company that’s stuck it rich with his acoustic and British-inspired CCR, now a hit and charmer that became the best-selling American group of all time.

It is, in fact, the last album by any of the Creedence people for Fantasy, a company that has seen its sales drop off significantly over the past couple of years. Tom’s younger brother, Doug, CCR, removed his gear from Fantasy last summer and went home to work out his contract. He has since signed to Capitol Records.

And now Tom has on the market the most Creedence-style record since the band started its long sell in 1971 when he departed, an album that is head and shoulders above the first three solo albums he tried.

Tom has no band of his own, now and no label, although his attitude is that there’s no sense even worrying about this until he records a new winner.

The indestructible production company run by Cook, Clifford and engineer Roger ‘Dice’ Gary that produced "Myopia" for Fantasy has undertaken its own supplemental promotional effort, and as Tom says, "We’ve gone to try to make this album a bumber, but we want to worry about our next label."

The album is one that I am sure that we are only talking to the bigger companies. The strange thing is that I am selling 11 years with Fantasy, so even thought I want to go some-
When the statistics speak so eloquently for themselves, we hardly feel called upon to indulge in wholesale breast-beating insofar as our dominance in the area of circulation is concerned. And the statistics, simply, are these: 

- **Billboard** — 35,339*
- **Cash Box** — 12,604*
- **Record World** — 15,283*

And what those statistics say is that Billboard’s *paid* and *ABC-audited* circulation is **27%** more than the claimed circulations of our two competitors **combined**. And in light of the current money problems, in our world today, it is plainly significant that Billboard’s renewal percentage is a **whopping 72%**. Obviously we’re doing something very right.

---

*figures from Ownership Statements filed by each publication in September of 1974 — paid subscribers*
Hello. I’m the Masked Minuteman and the big fella at my side is my wonder dog, Bunker Hill. Our adventures in Colonial America will soon be heard on radio stations from coast to coast... as part of a musical-comedy package called “The Great American Birthday Party!” Since it was created by the fun-loving producers of Chickenman and The Tooth Fairy, you know it’s going to be fantastic radio entertainment... and very, very saleable! In addition to sixty-five two-minute episodes of my dynamite adventures, there’s a terrific bundle of custom jingles, more comedy features, short dramas, contests and promos and DJ inserts and more of more... And I suggest you call collect or write fast... you wouldn’t want me and my pooch working in your market for somebody else.

The complete bicentennial package... already sold in 61 markets.

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2 East Oak Street, Chicago, Illinois 60611

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NO, IT’S AMERICA’S REVOLUTIONARY HERO

(Great American Birthday Party)

THE MAKFED MINUTEMAN

MINUTEMAN ON LEFT

Is It CHICKENMAN?

Is It the TOOTH FAIRY?

AnNE MURRAY

JOHN ALLAN CAMERON

Hamilton Place, Canada

Anne Murray opened her busy 1975 schedule of personal appearances Feb. 3 with a three-night stand at this modish hot spot in Hamilton just 30 miles down the highway from Toronto. There were few surprises to be had from last year’s show at the same locale. The exception remained for the most part unchanged; the crowd reacted to her every move and once again fans just had to make in the number of folk that Ms. Murray had been responsible for in the past few years. Her band Richard, who this time around, in keeping with the atmosphere of the hall, were heavy into disco, provided a restrained yet appropriate backdrop with bass player and lead Skip Berkowitz giving the set a few light moments with his upbeat alto. The total score was overwhelmed by members of the string section of the Hamilton Philharmonic.

For the most part, Murray had invited two of her favorite vocalists, Diane Brooks and Leonard Ward, who have individual reeves of their own to sing back-up vocals. The combination provided some moments of show-up-the-opponent moment in contrast to the rest of the show which was paved up for the most part, blissfully with few faces of pecuniary. It was during these moments with Ms. Brooks and Ward that Ms. Murray seemed to radiate a renewed joy in her performance.

Anne Murray’s audiences are traditionally understated and that night’s crowd was no exception. She could do nothing wrong in their eyes. To Mr. Murray’s credit, even though she had already been in some program changing stages, she made the most of it throughout the set and only made a fleeting reference to it as she took her last bow in front of an audience that would have had her up all night if they felt their urges could persuade her to stay.

John Allen Cameron, one of Canada’s most pleasant and entertaining performers, opened the show for Ms. Murray. He warmed the crowd up with his remarkable good nature and Smile. Wil and had the crowd in his back pocket by the time he walked off into the wings. Cameron plays both guitar and fiddle and draws from such diverse musical styles as Scottish folk ballads, American folk music and Celtic harp music. A highlight was his rendition of John Prine’s anti-terrritorial lines “Dive Abby” and “Please Don’t Bury Me.”

MARTIN MELIAUSH

JACKSON 5 HUES CORP.

Radio City Music Hall, New York

The Jackson 5 killer engagement as a preview of its special Las Vegas show. But judging from the Feb. 6 opening performance, the Jackson 5 need no publicity because what might be leveled by the big spenders in Vegas was never over with the soul sisters in the Big Apple.

The group has chosen to go the way of many other black acts who found success on the roots in favor of a style of show that is more palatable to older white audiences. The show might have been more successful if it were booked into the Waldorf or the Rainbow Room where the clientele is older, more affable and more receptive to a night club show. But Radio City is accessible to the younger audiences who came to hear such names as Diana Ross and James Brown. The group should continue to do “Get It While You Can,” “Sing Sing Sing” and “Billie Jean.”

The show did have its bright moments as can be expected: The Jacksons provided a near dark of “Don’t Get Too Excited” “Signed Sealed and Delivered” “There’s One You Love.”

The group’s dance and singing as well as the brothers Jackson, also provided some strong high spots which included songs like “Wanted” and “Wine.”

Unfortunately the group has not matured enough to sing the material that was given them.

The group’s copyright is the hottest commodity on the market right now. It’s going to be a market that will be in demand for years to come. The group has been requested to appear on a few television shows during the next few months and they are looking forward to these appearances.

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Inflation Drops Value Of U.S. Endowment Fund

WASHINGTON—Although the proposed fund for the arts in the Administration’s budget will remain substantially at its present level through fiscal 1976, inflation will sharply reduce the actual value of the National Endowment for the Arts as it applies to the performing arts.

The President’s fiscal 1976 budget calls for $88 million for the Arts Endowment fund (and a similar amount for the Humanities fund), with about 30 percent of the money earmarked for Bicentennial activities. This amount, approximately $400 million, would be split between Arts and Humanities funds which provide matching grants for state and local projects. The original funds for the Arts and Humanities endowments by the government totaled only $5 million, 10 years ago. They have been doubled twice along the way, and are currently allotted about $75 million each, by congressional authority. Total funding for the Bicentennial activities would be about $35 million in the fiscal 1976 budget (ending June 30, 1976).

The disbursement of money for arts in the performance- ing fund has come under criticism. Awards go to composers, to symphony orchestras, to opera companies, to jazz projects, and others—but the heaviest funding goes into school bands. Mr. Buffett has been dubbed “dismal” in elementary and secondary schools.

For this year, a conference to review the priorities in grantmaking from the fund, made from the music business that continually get into print. But within a few minutes he was seduced by the project fellowship enthusiasm and giving out a new pattern of characteristically thought-provoking comments about the state of rock.

“A name act can eventually find some promoter willing to take the dusket concert deal,” says Graham. “A promoter might accept a real bad deal because he feels he can’t pass up a shot at getting his act off the beaten path in his territory or because he’s in the process of establishing his reputation. Building his name is like a can of cheap beer,as that the agent for the band is given an argument that response was, ‘Don’t worry, we’ll get somebody else to accept it.’ This has already proven true.”

“At an act’s rate for winning substantial guarantees is that an advance investment forces the promoter to do his best possible job,” says Graham. “But the increasingly larger and larger percentages of concert net profits. “I was just offered one deal where the promoter has to guarantee the promoter a 65 percent of the gross,” he says. “Expects for the concert were Song Fest Entries In Hansen’s Music

LOS ANGELES—Hansen Music Publications will help distribute official entry forms for this year’s American Song Festival. The form will be included in a major selection of Hansen music publications. Prize money in the contest will be the $125,776 mark and competition will be keen among soloists and professional composers alike.

Boston U. Greets Former Undergrad

BOSTON—Itako Mizuno, a 1969 graduate of Boston University’s School of Music, returned to campus Feb. 9 to perform as violin soloist in a concert for B.U. students. Now a member of the Russian Symphony Orchestra, Ms. Mizuno soon leaves on a concert tour of Japan.

Evie Sands Hits Comeback Trail With New Associates

By BOB KIRCH

LOS ANGELES—Narely a decade ago in New York City, Evie Sands was locked upon as one of pop music’s brightest hopes. At the age of 17 she was a virtual regular on the Crazy Cale Show, a popular record hop program that helped break many new artists through TV—including the Rolling Stones.

She recorded for Blue Cat Records, owned by the musically prestigious trio of Jerry Leiber, Mike Stoller and Golden Goldstone, while “I’d Rather Be Dreaming” was in the Top Ten. But a record like “Anyway That You Want Me” was fine examples of blue-eyed soul. The package was dropped.

She eventually moved to A&M with writer/producers Chip Taylor and Mike Stuart (the critically acclaimed LP, touring on a regular basis and appearing on a number of national television shows. Then, toward the end of the decade, the apparently disappeared.

“Not really.” she says. “I just wasn’t happy with what I was doing or the way I was doing it. It’s not that I didn’t like the music, it’s just that I was never asked. I never felt like I was a part of my own project.”

Now, with a new album released on writer/producers Dennis Lambert and Brian Potter’s Hi-Five Records, she does feel a part of things. The LP itself reflects a totally different direction from the pop production things she did at A&M, with self-penned material ranging from rock to soul to easy listening demonstrating a versatility very different from previous LP’s indicated.

“I kind of avoided performing starting in 1971 and concentrated on writing. I thought that the writing is the most important thing. Someone introduced us to Ben Weisman (best known for writing more than 350 songs, including Elvis Presley) and the main turned out to be better than I’d ever imagined.” Together, the trio wrote a number of songs, including “Love In The Afternoon” for Barbara Streisand.

“We met Dennis and Brian through management and they just began to write lots more,” says, “and I’d already known Eddie Lambert (the label manager). We had a few mealtimes, we really hit it off and began working together. The both of them are writers, but I feel like I belong. I asked my opinion and they listen, and I’ve been able to cut my own things.”

Now that the deal is made, Ms. Sands is turning toward personal appearances, looking at concert and clubs such as the Trou- badour, The Other Door, etc. And, for someone who spent her formative musical years in the hunky New York City, she will be at the Boston Pride, Murray The K and the rock extravaganzas at the Brooklyn Fox and the West Palm Beach. She managed to grow and change with the times remarkably well, keeping all the times wholly good, even though she admits that New York seemed to breed in the ’50s and ’60s.

Wolfman Jack On Road Tour

“Continued from page 34

is a muller. There will be a nine-piece band and a four-member chorus, plus Wolfman Jack himself. Wolfman Jack narrates as well as does the bulk of the singing and a lot of dancing. He’s made endless appearances for the tour, is a biker run by a biker, but is proved to be such a quick study at the microphone that he now takes lessons seriously.

The Wolfman tour is being booked in cities throughout the country, in the capacity of 3,100 seats, with ticket prices scaled to $6.50. The first 35-250 concert will cover the South, with local promoters coordinating each date. Director of the show is radio program consultant Buzz Land, with music conducted by John Her- ren and choreography by Buddy Schaal, a William Australian dance troupe. The tour, “American Graf- fin.”

“We’re looking for 100 U.S. dates in 1975, and then going overseas next year,” says Rocker, former CMA agent who now Goldstroom is coordinating all busi- ness aspects of the tour.

Meanwhile, a network deal to be finalized this week on a new ani- mated Wolfman Saturday morning kids show, is being coordinated by the firm that makes the “Pinoka” series, DePatie/Freleng.

Athena Office Opens in Mass.

DENVER—Athena, the booking agency that represents clients include Randy Newman, Jerry Jeff Walker, Ry Cooder, Tim Weisberg and Doug Kershaw, has opened an East Coast office in Boston with Elizabeth Rusch, former associate producer at the Cambridge, Mass., Performance Center, as its general man- ager of the new office and will be adding additional staff. Athena principals Chet Hanson and George Carroll have previously established a branch office in Atlanta.
LAS VEGAS—The studios at Fantasy Records in Berkeley have been exceptionally busy over the past few weeks. Kenny Burrell has been cutting two albums, one with his regular group and the other a tribute to Duke Ellington, featuring such “sidemen” as Jimmy Smith and Thad Jones. Newly signed rock and roller Frank Hayhurst has been working, as has jazzman Jack De- Johnette. Other artists working at the label’s studios include Johnny Watson producing himself and Woody Herman (who cut two LPs in four days) finishing up a project started last fall in Houston when he recorded with the Houston Symphony Orchestra and a session of original material with Jack Tracy producing both sessions. Engineers on the dates in both Houston and Berkeley were Jim Stein and David Turner.

Arthur Adams has been cutting a guitar set, as have Three Pieces, a new group out of Washington, D.C., produced by Donald Byrd and Wade Marcus. Fantasy artist Stanley Turrentine is recording at Los Angeles Sound Factory, with Gene Barge and Billy Bang handling production.

In notes from around the country: Dusty Drapes & The Dusters, new Columbia artists, are cutting at Denver Sound Studios with Ken Mansell. The group is polishing up its first single, “Hackenack,” one of those great trucker songs. Bob Dylan has cut off the tracks from his recent “Blood On The Tracks” LP at Minneapolis’ Sound 80 just before the set was released. Recent tracks include “Tangled Up In Blue,” “Idiot Wind,” “Lily, Rosemary And The Jack Of Hearts.” “If You See Her, Say Hello” and “You’re A Big Girl Now.” Minneapolis musicians were used; the session was engineered and mixed by Sound 80’s Paul Martinson. The players missed credit on the first cover run, but will get their names mentioned the second time around.

Koko Taylor has finished up her latest for Alligator Records at Chicago’s Sound Studios, with Stu Black at the engineering controls. Ms. Taylor and Bruce Iggnsor produced the sessions. Geoff Western, former bassist for Andy Kim and Mac Davis, is at Oz Studios in Los Angeles and is available for session work and demos. Ron Hitchcock has joined the Music Lab in Los Angeles for special projects the rest of the year. He’ll then return to Pinellas Music in Hollywood, Fla.

Crystal Industries in Los Angeles has added a Studer 24-track tape unit and is also building a 4-channel mixing room. In another project, Steve Wonder is working on a new LP with John Fischbach at the engineering controls. War is cutting its next, with Jerry Goldstein producing and president Andrew Berliner engineering. Ken Menkeny, organist for Uriah Heep, is cutting his second solo effort with Peter Gellen producing. Fischbach is engineering, while Wilson Picket has been working on his next with Yusef Raham producing and Chris Houston and Kevin Bearinger engineering. Rare Earth is cutting a new LP with Berlpin at the boards and Lonnie Jordan, War’s keyboardist, is cutting a solo LP and producing himself. Barrett Strong (who has been a top songwriter for a decade, has left himself and has a huge hit with “Money” nearly 15 years ago) is cutting his first solo effort, producing himself. The Supremes also stopped by to record, as did Dixie-Tex & The Sex-O-Lettes, with Bob Carol producing.

* * *

North of the border, in Toronto, things have been hopping at the Enacotron Studios, where Neil Young has been working on vocal overdubs for his next LP. Mike Smith is cutting down on the new Jack Casabula LP. Both of those projects took place in Los Angeles, though the truck has been busy in Canada.

The studio is housed in a 40-foot semi-trailer, and features a 36-input 24-output News console, a 48-kite transformer splitter box for PA, two AGB BX200 reverb units, a 4-channel 10-station intercom, two closed-circuit video systems, 30 Dobros, two custom Stephens multiplex-controlled 24-track recorders and a land-lined studio. The truck is completely self-contained and is often used to transform concert halls into temporary studios. Mixing and recording are handled through the unit. Chris Kline and Brian Ahern own the firm.

* * *

Congratulations to Ron Nedson, new director of production at the Record Plant in California. Ron is an independent producer/engineer who has just completed the sound track to the Who’s “Tommy” film. He is currently in London’s Air Studios working with Rod Stewart, Ronnie Wood and the rest of the Faces. Butch Kornfelding is cutting for ABC at Malcolm-Studios in Jackson, Miss., with Donny and Don Compton producing. Jackson’s Southernaires, the Memphis Horns and steel maestro Charlie Owen are joining in.

* * *

TIDAL WATER in New York City is a happening James Brown/Quincy Jones/ABCO/Dukess/Jane Sibell/Wilson Pickett show, featuring the James Brown Band

* * *

Studio Track

By BOB KRISCH

NEW YORK—RCA is launching a “Denver Spring” campaign from Feb. 18March 31 to tie in with release of the singer’s first live album, “An Evening With John Denver,” two LPs set recorded at Los Angeles Universal Amphitheater, and his March 10 ABC-TV special.

Campaign kicked off recently with trade paper teaser ads, and will include such in-store support as four-color foldout posters and two window-streamers; saturation major market TV buys for the March 3-10 “Denver Spring Week” and major market radio buys during that period; page ads in March 8 “TV Guide” and major market newspapers keyed to the album and special, plus local branch-promoted radio and in-store contests.

John Denver Rates RCA Spring Promo

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Jukebox Programming

Operators Declare Security Worstening

By ANNE DUSTON

CHICAGO—Problem of security has worsened sharply since the economy collapsed, and no solution is apparent to operators around the country.

Concern to open or close, through theft and vandalism amounts to thousands of dollars per year, with one operator quoting a $25,000 figure. The operators would spend the money for a technique that would prevent vandalism, especially if it is a common practice. For example, a survey indicated that 40% of the machines are not usable. The cost of insurance is too prohibitive, so the operator and the machine manufacturer must insure the losses out of profits.

Logs involved fall into the following areas:

-replacement or repair of damaged machines:
-ation of cash from cashboxes:
-adequate devices on machines, as box alarms, barlocks, keycontrol, etc.;

The cost of security devices for the locations, where TV monitors, electronic devices, guards (operators sometimes point out that the cash is not just to keep the location)

The operation is being employed in many towns.

Small towns are not exempt from this problem, as they are already associated with big cities.

Hook Prell, Prel, Sales Co., in Bloomington, Minn., estimates there are 50 people, counting cats and dogs, that find out-of-work drug dealers theat time to spend a few hours been apprehended. His loss for 1974 amounted to $1,000, and he is considering the cost of the equipment.

The few location owners who live on their business premises seem to be all right.

Many locations install multiple protection systems. Sam Schwartz, partner with Albert D. Hill to Kensington Amusement, Brooklyn, has moved to more sophisticated security measures such as electric doors that are controlled, double alarm systems that ring in the police station as well as somewhere else.

If the location doesn’t want to cooperate on the cost, he will pay for himself if he wants to keep the location.

TV monitors are installed in the worst hit locations by Jess Farkas, manager of Twin City Novelty Co., Bloomington, Minn. He is experimenting with different type locks, meter with a code of numbers possible, and alarms on the games equipment, but feels that there are many more avenues to explore.

He has experienced occasional breakdown of route, and had a truck stolen.

Such a situation is Northern Coin Machine Co. in St. Paul, run by three brothers, Tim, Bill and Dave Eichinger.

Any location that is involved in the offices there five years ago of $18,000 in coins caused the brothers to install an elaborate security system, including buzzer locks, bullproof glass, and a re-arranged office system stressing inaccessibility. "I keep two keys in my desk now," president Tim Eichinger says.

After 11 trucks were stolen, despite locked doors and alarms, the thieves, a switch was installed in each truck that cuts the flow of electricity from the ignition to the engine to prevent hotwiring. "Kids used to break the window, hot-wire the truck, and take off with the alarm system still ringing."

Drivers carried locked change orders and counters in their truck, as they were vending machine pickups, and stop at the bank where an armed guard stands while they buy the money, seal it, and deposit it. The driver then brings only the slip of paper showing the meter reading from the machine, and the total of the bill.

This isn’t practical for coin machines, where the locations want their money right away, and the route man needs to check the meters for play. He should have a coin counter that works on jukboxes.

Many of the thefts happen during the day with the owner there. Eichinger claims a bunch of kids will support a machine, using an extra thickness of plywood Eichinger installs, or use a crowbar on the huge barlocks and paneling ("the kids can disassemble them better than the mechanics"). Knock out the bar locks, and grab the money.

Why doesn’t the owner call the police? "He’s afraid they’ll find kids in the house, and the police will get the money, and the coin counter that works on jukboxes."

Location owners that go through this grief decide they would be happier without the machines, so operators foot the loss to keep the location. It’s harder to keep a location that has repeatedly experienced vandalism or theft if the location is not part of a chain that is run by a local manager rather than owner.

Jukboxes are the most vandallized machines because they are easier to get into, unless the thief is a bank amanuensis and tries to go for the top. "If I had a choice, I’d prefer the pro anybody to the amanuensis who runs the machine," Eichinger jokes.

The economy has definitely provoked more break-ins since November, and one really begins to worry when the least likely places are victimized. These are cocktail lounges and neighborhood bars that maintain security systems to protect their liquor supplies.

Eichinger claims that about 25 percent of the burglaries are actually done by the location owner. “When there is a lack of foreseeable entry, and it happens the night before the collector is due, it’s unusual to find the owner did it. Maybe he was drinking with his buddies, or he bought gas in Las Vegas, or his liquor license is up for renewal.”

Another problem is to keep track of operators to keep theft by employees. Some operators use lie detector tests, with the guarantee of having a lie detector test. Sometimes lie detector tests are included: run as many checks as you can; count the money at an hour ahead of the collectors, telling the owner it’s routine; add meters; let them know you are checking their accounts; be a bit of sudden wealth; don’t exempt anyone from regular checks.

Notre Dame Host To MOA

CHICAGO—The third regional business seminar sponsored by the Music Operators of America at Notre Dame University April 25-26 will treat the pressing problems cited by operators at last year’s seminar: controlling your operators; developing and evaluating new location potential, and techniques for improving employee productivity.

Theme for the seminar is “Improving Profit And Performance For The Operator.”

The seminar is being conducted by Dr. John L. Appel, associate dean of the College of Business Administration, Industry, and Consumer Education at the University of Notre Dame. The seminar will include Dr. Jerry Scott, director of the Graduate Program in Advertising, Dr. William M. Agee, chairman of the Department of Marketing, and Dr. John R. Malone, professor of management at Notre Dame’s Graduate Study in the College of Business Administration.

Opening the seminar will be Fred J. Collins, Jr., president of MOA. The registration fee of $35 includes all materials, lunch on Sunday and lunch on Monday and a banquet on Sunday, as housing is available at the Inn at the Center. For more information on the location where the seminar will be held. Registration is limited to 75 persons.
Salsa Has Problems Catching On

By RAY TERRACE

LOS ANGELES—Walter their competitors like it or not, T. R. Records feels that salsa music is here to stay.

Salsa music is broader than any other Latin music and more and more of it is crossing over into the American market. Unfortunately, Latin salsa music companies are currently facing two serious problems:

1. Distribution outside New York: Salsa music not getting the airplay it deserves.

2. Reasons for these problems and their solutions:

A. In areas outside New York, choice is not based on a single or two good songs, but instead on of continuing their efforts in good production, company, a collective company and gaining choosing those distributors to get their music. They usual only enough records to cover their country to be sent back to New York, every record. The distributor

B. The reason that the industry is not yet distributed is not the do business and business. They set up trucks in those problems since their trucks with records and go to store to store in them with a purpose of their merchandise they were never able to get be. R. & T. eliminates the worries about whether T. R. will receive their music or not, to give them a beter cash flow and also enables them to see how well sales of an area actually is because it pretty much eliminates shipping of a record.

T. R. Records feel this will answer their very serious problem and feels that anything right now has got to be sold to be.

2. We have seen it time and time again where a young disk jockey from outside the New York area will ask T. R. records for help because he wants to give the people the salsa, what they want to be in the public and they themselves forces the stations to pay what they want to play.

Southwind Records

Southwind Records is a division of Southwind Productions, Inc., a wholly-owned subsidiary of Southwest Broadcasting Corporation. Southwind Records was formed in 1978 as a division of Southwind Productions, Inc., in association with Barry Berman and Michael Collins.

The first single released is a writer's single by Joe Drowick, whose album, "Shadowboxing," will be released on March 1. A 10-week tour will follow the release with a tie-in of retail outlets.
The Enigmas That Face
Black Radio
By JEAN WILLIAMS

LOS ANGELES—His vast knowledge and experience in the areas of radio programming and the record industry has led Jerry Boulding, operations manager of WCHB-AM and WIZZ-FM, Inkster (Detroit), Mich., into preparing a text which will serve as a guide to minority broadcasters dealing with special problems which plague them.

Discussing the pros and cons of radio programming, Boulding says, "White owners of black radio stations in many cases would like to make a plantation. Are proven black programmers like Sonny Taylor, Jim Metz, Chuck Smith, Keith Adams and others exceptions? What a waste when great program minds like Jay Butler (WLJB), Detroit, have to leave radio and pursue an entirely different career field.

"Radio needs to have the ability to accept the truth and to expect this of the record industry. This is other than to let personal tasters alone dictate a programming concept. To research personally the music at retail and one-stop, rather than having a secretary call accounts who quickly go down a sheet," he says.

Boulding suggests questions to be answered by programmers in search of the most accurate dispensation of records for their station.

"What is indicative of an R&B hit as opposed to the crossover record? How important an artist becomes in terms of sales for programming? This research can replace the robotic, run-of-the-mill philosophy of the leader.

Many programmers are afraid to try an artist or single unproved on a major market. Louisville, Ky., says, "we'll play it after we get KDEJ, Los Angeles, and WBLS, N.Y. He says it's getting ridiculous."

(Continued on page 43)
Odd Concept For Jones Band
Quincy Figurs It Reflects a 'Synthesis' Of Influences

By ELIO TIGIEL

LOS ANGELES—Quincy Jones is putting together a 13-piece band for recordings and concerts which will reflect his 40-year approach to music and the wide open spaces of all forms of music. Jones, fully recovered after two brain operations and years of mental taxes for the LP and the band's book which gets its first public exposure March 14-15 at the San Carlos, Calif., Circle Star Theater.

Following that engagement, Jones will be recording with his group in Cincinnati, Philadelphia, Pittsburgh, Detroit and then fly to Japan April 8 for 21 days of concerts.

Not all members of the band will be on the recording which is underway at A&M.

Jones "new music" may be called an extension of his constant search for new sounds, with his bestselling LP, "Body Heat," involving him in vocals and a new concept for the rhythm section—with the emphasis on rhythm on top of the arrangement rather than down below all the other instruments.

Rhythmically, Jones says his material will shift from the jazz free music to down below, fill the spectrum. He says he got into the free form kind of music which has been so popular with many of the avant-garde groups in his film scoring assignments. "I got into free music by writing choises," he says. "You write the pieces and never you'd never do in a record. No way.

Jones will use electronic instruments or synthesizers like "garlic salt. It's broadening the spectrum of the orchestra... an extension of your vocabulary."

He is currently searching for a different way to voice his horns and needs because of this new emphasis on bringing the rhythm section up and out. "The horns will need their own autonomous life because of the rhythmic base."

"Q" as he is called by friends, will pull out his flugelhorn and incorporate that in the band. There will be no strings.

He says he can hear this sound "inside" for the two trumpets, two trombones, two saxophones.

"There's a lot of action with Fender bass and drums," he says, with the Fender bass now a melodic instrument and no longer a 4/4 time keeper.

There will be a lot of improvising room in his charts. He has found several new young artists for the band, plus some established local names.

Where does he find these new upstarts? "Phil Upchurch sends me a tape of a gal singer from Chicago. Carl Terry gives me a 19-year-old cat who's an unbelievable trumpet from Mexico who plays like Clifford Brown.

There is also a Roumanian singer, Aura, who "hardly ever sings any words and uses her voice like an instrument" and a drummer, Ware who plays keyboards. Wah Wah Watson is a newly found guitarist and the drum set is still open. "I wish I could get Billy Cobham," he says.

Jones has also found two brothers, Louis and George Johnson, who play Fender bass and electric guitar, respectively. "These two kids don't know what's forbidden territory," he says as the 19-years-old are "down free music" and funky lines in his workshop behind his spacious home.

Among the musicians also travelling with him are Frank Rosolino, Willie Weeks and Sahib Shihab, both from a lengthy residence in Hawaii.

Jones says recovering from his two brain operations (in February and October) set him thinking about his new LP and record music is integrity says OK. Part of getting well is thinking about things you had to do those days and one of these days is here.

There is a sad note in irony surrounding Jones' new LP. Moog expert Paul Beaver was working on the project when he succumbed to the same brain disease which was the reason for which Jones was operated.

Kansas Citians
Vow J-Bridge To Be A 2nd Motown

KANSAS CITY "Motown did it in Detroit. We can do it in Kansas City."

Les Matthews is speaking. He's the driving force behind J-Bridge, a comparatively new record company here. He vehemently believes that Kansas City's record industry can still make a mark in this city a market that is ready for such supply for the overcrowded black market.

"Our goal," he says, "is to become another Motown. We have all the elements necessary to be a huge success, like Motown will use out of Minneapolis will be important to our record industry nationwide."

We have a group called Skyking for Eastern promotion and Alvin and Eddie Thompson, in Chicago, for the Midwest market. You have a West Coast promo chief.

"J-Bridge has formed its own publishing company called Skyking and it's affiliated with BMI. We have contracted for Mid-South Promising in Nashville to record these singles and albums."

Matthews and his associates, including Joe Grady, Jackie Johnson, Riding, his public relations director, are placing their faith in a local four-man band called Soulshock.

J-Bridge's first single is "I'm So Lonely."

J-Bridge's a&R boss is Cornelius Simpson, who goes back to the Kaygee glory days of Yardbird Parker, Count Basie, Jay McShann, Andy Kirk, Joe Turner, Pee Wee Johnson, Nomini Jones, Halle Sargent, Ben Webster, Harlon Leonard and Jesse Price.

Mrs. Bertha Gordy Dies In California

LOS ANGELES—Mrs. Bertha Gordy, mother of Motown Records chairman and president of Motown Industries, Sr., died Jan. 31 following a brief illness.

Mrs. Gordy was assistant corporate secretary of Motown Records Corp. Her husband, Mr. Gordy, is the former president of several companies for the past 10 years.

She survives her husband by 57 years, Berry, three daughters, four sons, 18 grandchildren and seven great-grandchildren.

Copyrighted material
Buck Owens Slaps At TV And Critics; Fears Over Exposure

By LAURA DENI

LAS VEGAS—"I think television has hurt my record sales," comments Buck Owens as he sits in his Frontier Hotel dressing room between shows. He looks at the Billboard Country Chart. "Number nine ain't bad, but I'm accustomed to number one." (Note: it has been some time since he reached this peak.)

"I'll tell you what 'Hee Haw' did," he says. "It took a name a lot of people knew and a sound that some people knew and put a face behind it. There are two different angles to look at with a weekly television show. One is: it can benefit you by exposure and, two: it can hurt you by overexposure. If you want to be a big record act, to draw people into the concert halls, you sure as hell don't want TV exposure, because it removes the mystique. Perry Como was a big record seller. He went on television weekly. Pretty soon he became a household word and he couldn't give the records away. The best I remember, the same thing happened to Andy Williams. He's not going on the talk shows and all that jazz," he says, contrasting his feelings but not those of his manager, Jack McFadden. "I used to do quiz shows. I did the 'Tonight Show' for Wayne Newton. I have all the exposure I need. Let me explain why I say that. I do a syndicated television show from Oklahoma City in 80 markets. 'Hee Haw' is in about 208 markets. Now how much Buck Owens can you take?

"I watch TV," he continues as he sips milk and Kahula. "When you're here you're just sitting around waiting to go to work, so you watch TV and chase the maids down the hall. I turn on Dinah Shore and I saw this one comic. I turn on Mike Douglas and there is the same comedian doing approximately the same routine. Then I turn on the 'Tonight Show' and it's the same comedian. So, how much of one comedian can you take? I can't do that. I'd have to. Then I'd have to. I just can't do that. So that's why I say that.

"But television has helped me in that so many more people have heard of me and seen me that never would have because they wouldn't listen to a country music radio station."

Owens opened at the Frontier Hotel in February after an absence of three years from Las Vegas. He had played the Landmark and, previous to that, the old Bonanza. "I came to Las Vegas because of Wayne Newton," he explains. "There was this national contest: Win a Date with Buck Owens. I got 20,000 letters from girls of all shapes and sizes, some married, who wanted to make a trade. My secretary picked out six. They were interviewed over the phone and pictures were taken. I finally picked one. She was a law student. I brought her here and of course I took her to see Wayne. He introduced me and the place stood up. So the people that run the hotel got interested."

Owens received mixed reviews from the press.

"I think the critics, when they go to a country music show, they don't know what the hell they're looking for because they don't know anything about what they are doing," he charges. "They never say anything about the standing ovations. Reviews have to be written intellectually honest, because no other kind are of any value to me. Some of the things the critics said about my first show were absolutely true. That particular night we didn't get a standing ovation. We didn't have it together," he concedes.

"You can't do a concert here like you do in Carnegie Hall. My feeling is this: when you get out to Las Vegas you no longer practice pure music. You have to practice show business. So you get out of the music business and into show business."

Owens credits Newton for straightening out his show. Attendance for the show held up, and his house count figures were beating some of the hotels two to one.

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Connie Clowning—ABC artist Connie Eaton lounges in the laps of the firm's new country regional promotion men left to right: Jim Petrie, Joe Deters, and Henry Wilthers.

Newman Gold In Canada

NASHVILLE—Jimmy C. Newman, whose Cajun country version of "Laize Da Pah La Patale" ("The Potato Song") has been recorded on three labels, will be given a gold record for its sales in excess of 100,000 in Canada.

Newman, a native of Louisiana and a long-time member of the "Grand Ole Opry," recorded the tune on Shamrock in this country, on London in Canada and on Vogue for European release. It became not only a country smash in Canada, but in the province of Quebec it led the pop listings.

With the success of this song and such tunes as "Big Mamou" Newman is convinced Cajun music is having a resurgence such as bluegrass has enjoyed in recent years. Such artists as Doug Kerns, Joe Douglas, Frenchy Bourque and others are in the Cajun mold. The Newman single has sold well on all of its labels, and has had an unusually strong reception in southern France.

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Conway Twitty

With a new album titled after his biggest hit single "LINDA ON MY MIND"

Album: MCA-469 Single: MCA-40339

MCA RECORDS
Country Studios Merge With Killen’s Leadership

By BILL WILLIAMS

NASHVILLE—Two major studios here have merged under the chairmanship of Buddy Killen, and an additional studio will be built as part of the growing plant.

Killen, a major producer and publisher, says the new firm will be known as Sound Shop, Inc. It includes all former interests in the Sound Shop recording facility, and a consolidation of Audio Designers into the single corporation.

Craig Deitschmann and John Shulumberg join Killen as partners in the complex. They formerly constituted Audio Designers, and now have moved into the Sound Shop location. Killen’s former partners in Sound Shop have given up their interests.

The need for the second studio becomes apparent at once. Sound Shop has been a highly successful operation, cutting such artists as Milt Hinton, Carsl Channing, Burt Reynolds, Dinah Shore, Grand Funk Railroad and many local acts. Audio Designers lends heavily toward commercial singles.

“We have no intentions of changing the record portion of our business,” Killen points out. But the move will enable the company’s jingle clients to conduct their business at the same location. These jingle accounts include Budweiser, the Lincoln-Mercury Division of Ford, the Bell Telephone System, General Electric, etc.

Along with the second studio, another office complex is planned.

Killen, in addition to his studio chairmanship, is executive vice president of Tree International and Dial Records.

250,000 Visited Jamboree U.S.A.

WHEELING, W. Va.—The “Jamboree U.S.A.” show, revealing box office figures for 1974, indicated that a quarter million country music fans visited the broadcast show during the past year.

The first show aired Jan. 7, 1933, and has been done live from here ever since. In recent years it has moved to the Capitol Music Hall, its ninth home.

Johnny Cash played to five standing room crowds last year. Other guests with sell-out appearances included Tom T. Hall, Tanya Tucker, Charlie Rich, Bill Anderson, Dave Dudley, Dolly Parton, Barbara Mandrell, the Statler Brothers, Merle Haggard, Faron Young, Kenny Price, Buck Owens, Reonne Milhan, Johnny Rodriguez and Billy “Crash” Craddock.

The bulk of the fans come from the Northeastern states, as the show is beamed in that general direction.

During 1974, the traveling “Jamboree” show was put together, including a staff band and performers, and performed over an area of 10,000 miles across the nation.

Acts Firmed For Country Banquet

LOS ANGELES—Performers have now been set for the 10th annual Academy of Country Music Awards Dinner Show and Banquet, at the Grand Pacific Palladium this Thursday (27).

Set to perform are Roy Clark, Loretta Lynn, Donna Fargo, Roger Miller, Marty Travis, Mickey Gilley, Billy Armstrong, Del Reeves, Cal Smith, Conny Van Dyke, T.G. Sheppard, Crystal Gayle, Tom Breth, Eddie Dean, Molly Bee, Sharon Leighten, Jerry Inman, Kay Austin and Durrey Burnette.

Jerry Naylor will emcee the show, which will follow the taping of the Academy Of Country Music Awards show for the ABC-TV network.

‘Oh Boy’ What a woman and Oh Boy what a hit:

Diana Trask’s new single

"OH BOY"

DOA-17536

Diana’s latest album is dynamite!
HERE IS THE HIT!!

DAVE DUDLEY'S

"HOW COME IT TOOK

SO LONG

(TO SAY GOODBYE)"

# UA-XW585-X

Note!!

To special thanks to all
Radio & T.V. personnel for
the support you have given
Dave through the years.
You will notice we have
changed recording companies
and this is the first release
with U.A. We are very pleased
with the new affiliation and
hope we can count on your
continued support.
Let us know if we can
help you in anyway.

Thanks Again

Jimmy Key

From His New UA Album
"SPECIAL DELIVERY"
UA-LA366-G

Written by:
Dave Dudley, Ronnie
Rogers & Jack Key

Published by:
NEWKEYS MUSIC

Personal Manager:
E. JIMMY KEY

Bookings:
KEY TALENT AGENCY
805 16th Ave. So.
Nashville, Tenn. 37203
(615) 242-9461

Exclusively On
UNITED ARTISTS RECORDS
Colleen O'Neil, who had a couple of hit records in the early 1960s, is seeking a comeback in Nashville. The first Ernie Ashworth release on his new label is "High Cost Of Living" first recorded by Rusty Garbo for more than 20 years ago when the latter was fronting the Ernest Tubb Band... David Houston, 15 pounds lighter since his accident, will have a new album out with a cut including a duet with the late Gene Austin. It was done about a year before Austin's death, but the label forgot about it. So this is an initial release... Barbara Mandrell is signed with Telepy Records, one led by Merle Haggard and distributed by MCA Records, after departing CBS... Wilma Lee Cooper celebrated her birthday with a cake and all on the Opry.

Billy Walker has played his first college date ever, at Lorraine Community College in Ohio... Grandpa Jones signed for a series of soft drink commercials... The Jim Ed Brown are building a new home, reversing the trend, they're moving into the city of Austin, instead of away... The "Opry" has allowed Loretta Lynn to do her controversial song. "The Pill" after considerable discussion. That's a sharp departure from the past.


Gudie Hutton appearing with Roger Miller for two weeks at the Nugget in Sparks, Nev... Tommy Cash just off a two-week engagement at Harrah's in Lake Tahoe. Nev., where he shared the bill with Olivia Newton-John, Don Rickles and Fabian... Jerry Clower is the official spoken for the Epilepsy Assn. of Georgia and that state's project to build an epilepsy wing at the Warm Springs Foundation... Del Reeves and The Good Time Charlie's submitted kazoos for the strings and horns on Del's new single when he performed it for the "Opry" since horns are not permitted... Dolly Parton, Barbara Fairchild, Sunday Sharpe, Don Gibson and Red Steagall taped four shows at Fireside Studios in Nashville for broadcast on International Air Force network... Duet team of Johnny Kendall and Julie Jones have signed with Arco Records, with first release due in March.

Stu Phillips' first release out on Aplco Records... Hank Levine is to conduct orchestra for Donna Fargo for her appearance with Bobby Vinton at the Providence Civic Center. He also conducted for her Feb. appearance on the Perry Como TV Show... John Pochino of Pinburgh, Kan., has signed recording artist Jack Barlow to the Antique label. First release was written and produced by Dallas Core and co-written by IRDA... Charlie Rich will headline the first Truck Driver's Country Music Awards Show, to be held at the RCA Coliseum in Nashville, on April 3. Co-sponsored by Fram and Open Road Magazines, the awards ceremony and show will follow a $25 a plate dinner, with proceeds going to the American Cancer Society.

Truckers Benedict Aam... Bob Luman and the Stones River Band will appear in concert at Claremore's Junior Cigars in Oklahoma this month in the first of a regular series of five benefits involving major artists. Tommy Overstreet will follow Luman in March... Judy Lynn in Nashville recently for recording sessions with producer Mike Carb. Kenny Surratt has signed recording contract with Melodyland Records, the country division of Motown Records... Leroy Van Dyke appearing in the main show at the Landmark Hotel, Las Vegas, for an extended run. Joining him Feb. 17 will be Freddy Fender.
THE NEW JOHNNY PAYCHECK SINGLE IS THE SAME OLD STORY. AND THAT MEANS IT'S A SMASH.

"Loving You Beats All I've Ever Seen." The first single off Johnny's upcoming album of the same name. It's already following the lead of his most recent Top-5 single, "For a Minute There." And it all adds up to another chart-topping, heart-stoppin' hit for John. Johnny Paycheck, "Loving You Beats All I've Ever Seen." ...On Epic Records

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Carlisle & McGregor Trying Again With A Patriotic Disking

NASHVILLE—With a wave of patriotic rock records saturating the market, Capitol Records has brought together writer Randall Carlisle and fellow Canadian newsman Byron McGregor in a release titled "Thank You America." It was McGregor who did the recitation on the 3 million selling "The Americans," written by still another Canadian, Gordon Sinclair. And it was Carlisle who also wrote the currently popular "Please, Mr. President," recorded by Paula Welch on the 20th Century-Westbound label.

Now Carlisle, who works with McGregor at CKLW, Windsor, Ont., has written the new Capitol single, which is scheduled for release today (10). McGregor is managed by Qanton Welty, a radio veteran from Ohio, and the new release is co-produced by his Weldee Music. Music for this recitation was put together by Harold Bradley. The origin-

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Country Ireland Capitalizes on Country

NASHVILLE—Country music is big business in Ireland—and country or country "Irish" singers and bands continue to dominate the scene, both on and off the record charts.

The names of some of the show bands on the Irish dancing circuit give a clear indication of what to expect from them. These groups include the Country Blueboys, The Country Folk, The Plainmen, the Country Style, the Cowboys, the Hillbillies, the Cotton Mill Boys, the Rocky Tops, to mention but a few.

Tony Gaylor is producer of RTE Radio's "It's Country Music Time," which began three years ago. Before that, there was "Country Style," which started in 1967.

"It's Country Music Time" goes out on Saturday nights from 11:01-11:45 and is introduced by Noel Andrews. Andrews has been a pensioner of Pascoll Moore, the man who writes the Country Music Jamboree column for New Spotlight magazine.

The radio show has topped the TAM ratings. "It's very popular," says Tony Gaylor, "particularly outside the city. And we get a lot of fan mail from the North of England."

SPECIALS

It's Country Music Time has featured specials made at Dublin concerts, as well as recordings made in Wembley and Nashville. There have been specials on such artists as Glen Campbell and Anne Murray, Chet Atkins, Bobby Bare, Waylon Jennings, Hank Snow, Loretta Lynn and Tompall and the Glaser Brothers.

TALKING OF INTEREST IN THE MUSIC IN IRELAND, TONY GAYLOR WENT ON: "For years country music was always popular, but it was generally because of a limited number of artists, like Jim Reeves and Slim Whitman. In more recent years the field has broadened, so that it's now possible for Waylon Jennings to come here in May. Three years ago, they'd have asked, "Who?"

"Irish artists have developed slowly but surely from country and Irish to a more refined country. There are better session men, better arrangements, better quality songs, musically and lyrically. Some of the better singers such as Larry Cunningham and Ray Lynam, even prefer to go to Nashville to make records."

American artists popular in Ireland include Jim Reeves, Johnny Cash, Charley Pride, Waylon Jennings, Merle Haggard, Buck Owens, Slim Whitman, and Hank Locklin, who was a frequent visitor for several years. Live appearances can provide a boost in the popularity of U.S. acts, with a similar increase in record sales.

Tony Gaylor thinks "It's Country Music Time" has helped to raise standards.

"A few years ago, a lot of people liked country, but they didn't know what it was. The program encouraged people to go looking for the lesser-known country artists."

"There's a bright picture here for the future. Dickie Roe's new album is country, Red Hurley and D.J. Curran are singers who have big hits with country songs. The most popular Tom Jones disks here have been country ones."

---

Country Gets Major Push In ABC-Dot Spring Promo

NASHVILLE—In another move to concentrate on its expanding sales of country product, the ABC company has added three regional promotional men who will deal specifically with ABC country artists.

The three are Joe Detmers, who has just spent 18 years with Capitol. He will be stationed in Atlanta, and over the Southeast, as well as for Capitol for the past four years. Prior to that he worked in every capacity from sales to album marketing.

Representing the Midwest in country promotion will be James Petrie, who joined Dot as a field marketing director more than a year ago. He will headquarter in Cleveland.

The third man is Henry Witters, who will cover the Southwest from his Houston base. Prior to joining ABC 18 months ago, he worked with MCA for four years, covering all facets of the various product.

The heavy concentration on country, with full-time promotional directors in the field, is part of the announced goal of the two labels: ABC, which deals in all product, and Dot, which was purchased by ABC a few months ago and is an exclusively country firm.

ABC-Dot recently added Jerry Bailey to its staff here, creating the post of public relations director. It continues to make expansion moves.

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Last Easter the first Irish country music festival was presented at Killnacrott. This year, it is hoped to stage the event in August and to attract American singers.

Some leading Irish country singers are Philomena Begley, Margo, Eithne Reid, Brian Coll, Ray Lynam, Larry Cunningham, Big Tom, Rody Daniels, Ian Corrigan, Gene Stuart, Brian Harkin, Mattie Fox and Brendan Quinn.

The Irish Country Music Association is run by Roger Ryan in Cork. Members receive newsletters from time to time.

A cabaret venue, Murray's, of Tralee, County Longford, started a country music night last month. It will be presented for two hours every Monday, is said to be an informal session somewhat akin to the Grand Ole Opry, and will have a resident band and compete and guests.

Big Tom and the Mainliners received a silver disk for 50,000 sales of their LP, "Ashes of Love"—the first album by an Irish band to win such an award.
Bigston Thinks Big To Be No. 1

ICHICAGO—"Think big—think Bigston!" is a theme being heard by consumers on local radio here, as Bigston Corp., manufacturer of portable cassette and radio/cassette equipment, mounts an aggressive campaign to increase its name recognition in the consumer market.

Bigston, a subsidiary of Bigston Corp., of Japan, has been in the United States a little over two years, with the majority of its business in the private label market. Bigston is the main manufacturer for Sears cassettes, Wurlitzer and Hammer organ cassettes, Dayton-Hudson, and locally, Camons and Goldblatts.

K mart was a former customer, and the firm is working on a project with Beckley Candy, a major A/V supplier.

The firm hopes to become No. 1 in the consumer market is a tough struggle, against giant competitors. Operational manager Harold Swindall says. However, the comparatively tiny company has the advantage of being able to lie in its platform against one product—cassettes.

While competitors can make tremendous sales, they can also experience tremendous losses in the current economy. Swindall notes. Bigston is protected somewhat from losses because it is not involved in the consumer market.

NEW YORK—Between 800-900 registrants, including 50-70 from the U.S., 15-20 from Canada and an expected 50 from Europe, are expected at the 50th Audio Engineering Society Convention, March 3-7 at the Marriott Marquis, home of New York's National Hotel. AES expects to sign up its 1,000th European member during the convention.

Leading the U.S. contingent is John Eargle, current AES president, JME Associates, who also will give one of more than 70 scheduled papers, on "improvements in cutting style for CD-4 disks." Also going are Doug Fair, vice president and technical director; John Bubbers, Audio Dynamics, immediate past president, and Dr. Lowry D. et of Illinois, president-elect.

Getting equal time on the technical program will be Ben Bauer of CBS Laboratories, "recent advances in 5Q quadrupole detector technology," and Robert R. of Des Moines, "technical background of 5Q system and its latest encoding techniques."

Among the more well-known exhibitors of "what's in" in studio, production and consumer electronics for the convention are Dolby Laboratories, Robert Neve & Co., AKG Electronics, Hawaii Broadcasting, L. E. V ethe, Neher, Nagao, Feldon Audio (McL et JBL, Show Electronics, Ferro raph, Asahi, and others.

In addition to the technical sessions and exhibits, other 5th conventions also include a wide range of consumer electronics and a commemorative program on the life and work of "A.D. Bluemum: Inventor Extraordinary." The prestigious EMM Tape Cete (U.K.), A.K.A. BASF, Victor Co. of Japan and BSC System.

In the technical sessions and exhibits, other 5th conventions also include an annual meeting of the AES, which is the last day of the show. Zigmans sees the show as a traffic jam.

(Continued on page 53)

Irish Cuts Trade Show Participation

by RADCLIFFE JOE

PLAINVIEW, N.Y.—Irish Magn etic Corp. has slashed its annual participation in trade shows from 12 to two, and will channel the money saved into a new line of dealer and retailer incentives.

Sol Zigmans, Irish president, made the move to scientifically limit his firm's involvement in the shows, following careful assessment of their cost-versus-effectiveness.

Among those shows being eliminated are the summer and winter Consumer Electronics Shows and the Independent Housewares Exhibit (IHE), which combined draw hundreds of exhibitors to Chicago each year. Irish will continue to participate in the National Audio/Virtual Ax and Dax shows.

Part of the savings realized from Irish's discontinued participation in trade shows will go toward a 5 percent sales incentive bonus to all the company's reps. A further percentage will be channeled into a redesigned and far-reaching ad campaign.

Car Stereo Herb Specialty

by GRIFF LOWE

Attractive HOS software display shows off tapes under "glasses" and LPs, with conveyor-belt system transporting selections to checkout counter. Nearby autosound display gets benefit of extensive 8-track cassette inventory.

Brothers Jim, Ben Dominate Sales in Ozark Gateway City

Billboard photo by Grier Lowe

(Continued on page 53)
Update From Asia

Fuji Bows 1st C80 Cassette In Japan

By HIDEO EGUCHI

TOKYO—Fuji Photo Film is believed to be the world's first manufacturer to introduce a C80 blank-loading cassette tape. Domestic retail price of the Fuji Film FX80 pure ferrite cassette is 900 yen or about $3. The 80-minute blank is claimed to have the same recording characteristics as the FX90 at 1,000 yen ($3.73) retail, but the FX46 at 500 yen ($1.67) still offers the best value for money in Japan. ... The Scotch brand "Classic" line of double coated cassette tapes will be introduced to the Japanese audio market shortly at 850 yen ($2.59) for a C45 blank, 1,000 yen ($3.33) for a C60 and 1,400 yen ($4.67) for a C90, Sumitomo 3M says.

Chancellor of Hitachi's Koriyama plant in Northeastern Japan Feb. 20 reflects not only the competition from manufacturers of car stereo units in Taiwan and Hong Kong, but also competition from AWA, Matsushita and Sony in the field of tape recorders, industry sources say. However, they add, the workers at Koriyama are being transferred to Hitachi's Tokai Plant, possibly for the manufacture of videocassette recorders and videodisk players.

(Continued on page 132)

A SECOND TRY

Russian Audio/Video Mart Opens Again To Car Stereo

(Continued from page 3)

dramatically in Russia and subsequently demand for car stereo equipment. There has also been increased interest in the cassette market. Melodiya now produces more than three million prerecorded cassettes annually.

The availability of stereo hardware is still limited but the introduction of car stereos will no doubt push the popularity of cassettes. It has become clear that no carriage configuration will be developed in Russia. Though the initial retail price of hardware is prohibitive at first, it is expected that more companies will soon take interest in it and the stereo market should be slowly, but steadily expanded.

The recent news has been that the first videocassette hardware will be released this year. Five hundred units of Video-Electron recorder/players have reportedly been offered by the Vostok plant to national retail outlets. Until now no mass production of videocassette hardware or software has been undertaken by any national company here.

At the Leipzig Trade Fair, the radio/phonograph line was represented by several models, among them a high-class RFT hi-fi Hama combination, comprising a tuner, record player (Opal 216) and a stereo amplifier, HSW 920 hi-fi with 15 W output. Portable radios included numerous quality models of the Stern family (Sensomat 300, Dynamic 200, Acoustic 1421 and Parly 1200).

Also exhibited were several amplifiers which can be used in different combinations with turntables, tape decks and tuners. Compared to the Russian industry, the consumer electronics companies in the German Democratic Republic manufacture portable radios of similar specifications. A good audio cassette

Countervailing Duty

(Continued from page 31)

very decisions from Magnavox in 1974 (Billboard Aug. 17, 1974).

Treasury spokesmen have said on several occasions that their countervailing investigations were not turning up any Japanese government subsidies of such a substantial nature as to far outweigh the tax and promotional help given U.S. manufacturers in the import-protect programs. The Japanese subsidy program included low interest loans and trade promotions.

In any case, trade history has been going against the countervailing protection for U.S. consumer electronics manufacturers, because a new round of international trade negotiations, with strong emphasis on technical matters and non-tariff barriers between trading partners is now underway.

Also, the U.S. trade law gives Treasury a four-year period when it can use its discretion in deciding whether to slap countervailing duties on imports beneficial to foreign government programs, in view of the hoped-for changes resulting from negotiations.

Free Newsletter

SANTA CLARA, Calif.—Care and storage of videotape, and the second installment of a glossary of common video terms, is featured in the winter issue of SCAN, newsletter for professional and educational users available free from Memorex Corp., Box 420, Santa Clara, Calif. 95052.

ANOTHER THEORY SHOT TO PIECES.

There are manufacturers in the record care field who claim that a single cleaning device can solve all record care problems. Watts completely refutes this theory.

Dust, dirt and grit settle into the record grooves. Cigarette smoke deposits an invisible film on the surface. Even blowing on a record can leave a gummy sediment. You can't expect records to sound as good as the day you bought them unless they're properly maintained. It's also too much to expect that one record care product can handle all of these types of pollutants. In fact, it's impossible.

Watts is a pioneer in the record care field. With a complete line of record care products. Each Watts cleaner was developed to solve a particular problem encountered by broadcasting and recording studios. Then, and only then, were they introduced to record users throughout the world. It is this tried and proven professional approach to record care that enables us to say — Watts really works. And it's the reason that Watts is the only positive way to keep new records new and revitalize old ones.

Dealers from coast-to-coast are finding that the Watts line is geared for rapid turnover. . . high profit margin. . . impulse and repeat sales. Available through leading jobbers and distributors. Or write to: Elpa Marketing Industries, Inc., East New Hyde Park, N.Y. 11040 (516) 746-3002 / West: 7301 E. Evans Rd., Scottsdale, Ariz. 85250 (602) 948-1070.
Mid-Atlantic Chapter of Electronic Representa-
tives Assn. (ERCA) will host at the Keyhole
Chapter of National Electronic Distributors
Assoc. (NEDA) at its dinner-meeting Monday
(10) at The Presidio, Philadelphia. Highlight
was a panel discussion on "The Role Of The
Distributor in the Economic Crisis," the pa-
per New Irish Tape
Continuum from page 30

builder that offers "excellent" profit
margins for the distributor and de-
aler. Other products in the Irish
catalog remain unchanged, and Zigman
has no plans to cut prices "as some other
manufacturers are doing," despite a
slight decline in sales realized during
the last quarter.

He sees the sluggish economy as
bringing many subtle changes to the
blank tape business, among them the
trend away from what Zigman calls "the hyperbole of new
formulations and excessive dumping," and
a greater concentration of "honest" selling, and the pushing,
by dealer demand, of smaller inven-
tories for fast turnvers.

some dealers protest
TEAC Bucks Sentiment, Pushes Fair Trade Policy

NEW YORK—Despite growing
anti-fair trade sentiment among
many of its dealers, especially in
the New York area, the TEAC Corp.
of America will continue its contro-
sensual fair trade program.

In fact, according to Robert
Steindler who reps the line in the
Metro area, the company is in the
process of developing even more
stringent fair trade enforcement
methods.

Unlike many other companies
that fair trade lines, TEAC has
enforced its fair trade program about
five months. This, more than any
thing else, is agonizing TEAC's
dealers, many of whom feel the line
should not have been fair traded at
this time when there are so many
moves afoot to outlaw the practice
of price fixing.

However, TEAC president
George DeRado feels he cannot
change his company's policies at this
time. TEAC made its move to insti-
tute and enforce fair trade last
September when it cancelled more than
1,600 dealer franchises and reinsti-
tuted what it defined as a new
dealer-consumer oriented franchise
(Billboard, Sept. 7).

At the time DeRado stressed that
the new agreement and its related
$1 million training program were not
designed as new agreements, but as
the legal actions were being consid-
ered in New York and New
Jersey.

However, the dealer discontent
began festering, and erupted last
month when at the TEAC show at the
Stereo Center and Ultrasine
Sound in an effort to maintain its
fair trade program, the defendants
countered, charging TEAC with
restraint of trade (Billboard, Jan.
25).

In Hawaii: EIA Ideas Worth Cash

CHICAGO—The idea auction at
EERA's Hawaii Conference pro-
duced some interesting suggestions,
and from $5 to $20 to participants
whose ideas were deemed worthy by a
panel of judges. The winning ideas
are listed here for those who couldn't
make the conference:
1. File catalogs by number;
2. Build up a file of birthdays of
purchasing agents, engineers, and
other customers;
3. Use a two-box inventory
system for literature, one for the
car and one for the office. Exchange
at the end of the day so your secretary
can bring the file up to date;
4. Use a basketball theme in a
series of three-foot-diameter boards
for displaying small product at trade
shows;
5. Hold breakfast meetings with
distributor and dealer personnel
on a combination of ideas for
marketing and pricing.

Keep salesmen under field
pressure by using cassette recorders
hooked to the office phone number
for dictation and recording.
7. Keep a short-term rolling fore-
cast for continuous appraisal and to
help in preparing the following
month's business.
8. Use Xerox matrix pressure
sensitive paper for mailings.
9. Install an incoming WATS line so
salesmen can call orders in collect;
10. Instead of an answering ser-
vice, have a pre-recorded message in
a satellite office feeding into the main
office;
11. Answer the phone by men-
tioning the principal line of the
week: "Smith representing JBL."

EAE-Telefunken is negotiating
with Hitachi over the licensing of the
TED videodisk system, usually
well informed sources say. Also, they
add, Toppan, one of the "top two"
Japanese printing companies, and
Shokohasan, leading educational
publishing house, have opted for the
TED videodisk. The initial options
for the Asahi-NE (new TV)
type and Sony Electric-King
Record (Kondamshu publishing
house) are still valid, video industry
sources say.

Victor Co. of Japan will introduce
its SA (seltam) sound recording
head, now being used for profes-
sional tape decks only, to the
Japanese consumer market in April on
a new cassette deck between 70,000
and 80,000 yen ($233-$266) retail.

Hitachi, leading manufacturer
of headphones, is marketing an
automobile stereo disc player in
Japan next month at 2,650 yen ($8.60)
retail. It will also be available for export.
The Osaka-based manufacturer
says.

Initial monthly production of the
13-red "Eletmonica" has been set at
30,000 units.

The 24th All Japan Radio Fair is
scheduled for Oct. 25-30 at the TOC,
its usual site, but not at the Tokyo Inter-
national Trade Fair grounds as pre-
novably planned. Recently re-

named Trio Kenwood Electronics
has postponed plans to set up an as-
sembly plant in the Republic of
Korea. The Sharp GF-55M FM/
AM radio cassette player at 38,000
yen (127) retail boasts LED tuning and
"tape run" indicators.

Teape/Audio/Video

We're full of it.
Coming April 26-
Billboard's 1975
Tape/Audio/
Video Market Sourcebook!
TRIMMED TO THE BONE

Car Rebates Not Boosting Unit Sales In Chicago Market

By ANNE DUSTON

CHICAGO—The automobile re- 
bate program on the sale of compact and subcompact cars has not boosted the sale of auto stereo tape units, according to car dealers in the area. Most of the rebates are offered on models that are trimmed to the bone as far as accessories go.

In the medium and full-size 
car categories, tape units are still selling since these buyers are less affected by rebates than others.

Most of the rebate cars are being sold from inventory now, but customers are reluctant to buy tape units with installation through the dealer, but say “it’s difficult enough even without kicking the price up. It would be poor business,” a spokesman at Johnson Ford said.

At Northtown Olds, 10 percent of full-sized car sales include tape units, while the Starfire and Omega included in the rebate program are not.

Bistgon: “Think Big On Cassettes

One expects an automobile to have a magnetic tape recorder with a C/A bias, but most people don’t know what an A/C bias is, and this product should rightly be sold through the audio- 
phone chains,” Schwind says.

His new product is aimed at the educational A/V market, and some of the features aimed toward that market are beginning to cross over into the consumer field, for example, the 4-inch jack. In 1974 Bistgon sold 10,000 cassette units to the government for its education program for the blind.

Until the profit picture improves, Bistgon is not pursuing any aggressive advertising campaign, but will co-operate with dealers on radio and print media advertising.

Schwind estimates that the firm is about five years away from being a household word, and at the top of the market.” Future plans include school kits on both coasts, and a network of factory-trained service stations.

The Sensible Alternative

MX7300-8

- Under $7,300—save 24 to 32%
- Compatible one-
eight/track format
- Motion sense logic prevents tape damage
- Optional removable condenser produce on all channels
- Professional type 600 ohm +48db outputs and XL connectors
- 715/15 or 15/30 lps.

PINCH ROLLS AND PRESSURE PADS
Buy Direct From Manufacturer
Standard Sizes In Stock!
- Silicone or 3/8”Rubber Pinch Rolls
- Your Band Density Foam Heat Pressed pads
- Specialty Made To Order

TRIB MACHINERY CORP.
1174 S. 9th St.
Chicago, Ill. 60607

Audiomatic Corporation
1234 Avenue of the Americas, New York, N.Y. 10015
(PSI) 28-28-504, TELE: 212-643-1100

Dual cassette 
winner with 
an automatic 
tape splicer; 
no competition 
at its price.

AUDIO BEST BIG

Dual cassette 
winner with 
an automatic 
tape splicer; 
no competition 
at its price.

Tape/Audio/Video

Car Stereo At Sound House

Continued from page 50

After eating, living, sleeping 
audio for six years, Jim and 
Ben Hard can only imagine what a dihther 
the customer will think of the system 
for the first time is in. Even now, 
they feel they have only seen 
knowledge of many aspects of 
the business. They have come to 
the opinion that the worst-off buyer 
is the one who has read about sound 
and thinks he knows it all. He 
usually winds up with the most poorly 
matched system possible, they feel. 
They rather work with the cus- 
tomer who knows he need help 
and asks for it. This is the buyer 
they’re trying to—reach and are 
undergoing.

ASR Recording Bows

Continued from page 50

Equipment includes two Electro 
Sound system 6000 duplicators 
with 10 slaves working at high-speed 32:1 
ratio, automatic sequencing 
feature for minimum waste of 
tape on slaves, NAM labeler, Gra- 
ham Fraser (Canada) IM-102 
slevv- 

sing/folding machine, Marden 
Edward 
(U.K.) model 4-12 shrink 
wrapping and Waldorton (Pemco) 
sealer. Quality control utilizes a Pan-

nasonic cassette deck and Sony 
and quad 8-track decks.

All 8-track and cassette blanks 
are from Shape Symmetry & Sun, 
whose principals, Tony and Paul 
Gelardi, were on hand for the Feb. 
11 open house here. They also report 
that S&S will have its promised Q- 
8 blank ready for production by late 
spring. All JM high print-low next 
tape in use, except for one, a 15-car-
tidge, 285 cassette.

According to Brasse, volume with 
one shift and eight of projected 
12 winders and splicers in action 
already up to 25,000 units a day. He 
also is selling custom record pressing 
services of nearby Bestway, as well 
as packaging and design, inventory 
and drop ship capability.

Among the first jobs completed 
at the new plant are “1950’s Rock & 
Roll Cartridges” for a magazine 
sage for Juke Box Records; “Woman 
To Woman” and “Richard Pryor” 8- 
tracks; Status Quo’s “Rockin’ at the 
Carr” budget cartridges for Springfield. 
Also in the house is an order for 
quad open reel tapes from Enoch 
Light’s Total Sound label.

February 22, 1976

BILLBOARD

The Sensible Alternative

MX7300-8

Under $7,300—save 24 to 32% Compatible one-eight/track format Motion sense logic prevents tape damage Optional removable condenser produce on all channels Professional type 600 ohm +48db outputs and XL connectors 715/15 or 15/30 lps.
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• Record Mfg. Services, Supplies
• Equipment
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• Used Coin Machine
• Promotional Services
• Miscellaneous

Enclose a $.
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Money Order:
PAYMENT MUST ACCOMPANY ORDER

DEADLINE: Closes 4:30 p.m., Tuesday, 11 days prior to date of issue

CASH WITH ORDER, Classified Adv. Dept., Billboard

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ADDRESS
CITY
STATE
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FOR SALE

EXPRESS RECORD

FOR SALE

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8-TRACK CARTRIDGES

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816-637-2114

WRITE - AVSCO INC.

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FOR RECORD

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Now internationally organised

ANY RECORD SUPPLIED CURRENTLY AVAILABLE IN THE U.K. WRITE TO - EXPRESS RECORD SERVICE DEPT. BE
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FOR WANTED

WANTED

250,000-45's

UK Leading One Stop record supplier wants cut-out singles and titles. Please send details with best prices.

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WILL PURCHASE PLUGGED AND UNPLUGGED LP'S, 45's, 7" singles, Cloth or Vinyl. Contact: 714-567-2677 or Runt, Van Noss, 91405.

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For all your engagements such as: social functions, church groups, weddings, Bar-mitzvahs and funerals.

VARIED REPERTOIRE including:

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Say You Saw It in Billboard
...bought a single—a usually a soul record—because they heard it... listening to the fabulous John R. Laurie, Richibucto between Newburyport, Nashua, and...%

Thinking about John R. Laurie's rather than on or from in some white—Bob Newhart, M.E. Campbell. Bob and... Mare Records, Nashville. The result of being good for a week or two with Rod... George and Andy Burns of Burns Media Consultants, Los Angeles, are heading to Sydney, Australia. Burns will work for a few weeks with Road... Production on the production of some new radio documentaries. Idea is to custom-tailor them to suit the station, the game already has "Ichthyology of British Rock" making the rounds in the U.S. Degame is also the new... the old record store for syndicated equipment in Australia. In that case, among those looking for a new... John Blackburn and Bob Bennett have been sending in prepositions... "Ain't She Sweet," the argument that is not to be... Burns on late on Sunday; ends with the comment that they're com- ing to see me. And now, Janes, have started falling into place in my mind. I'll just be damned if those... Wildflower. But you have a limited mind. And growing a little bored with being re- tired and anxious, I think, to get back into the radio business, maybe for a... Who? John Richmond came by a few days ago. The legend is himself. But growing a little bored with being re- tired and anxious, I think, to get back into the radio business, maybe for a... Wildflower. But you have a limited mind. And growing a little bored with being re- tired and anxious, I think, to get back into the radio business, maybe for a... Who? John Richmond came by a few days ago. The legend is himself. But growing a little bored with being re- tired and anxious, I think, to get back into the radio business, maybe for a... Wildflower. But you have a limited mind. And growing a little bored with being re- tired and anxious, I think, to get back into the radio business, maybe for a... Who? John Richmond came by a few days ago. The legend is himself. 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Wembley Country Festival To Give Billboard Awards

LONDON—The presentation of the 1975 Billboard (U.K.) country music awards will be one of the highlights of the seventh International Festival of Country Music, to be staged here at the Wembley Pool (March 29 and 30).

The awards were first introduced in 1971 and are presented to artists who, in the opinion of the judges, have made valuable contributions to the growth of country music in the British Isles, with points being assessed on a number of factors, including overall popularity, recordings and live performances.

Nominations of several artists in each category were made, though the identity of the actual winners is kept secret until the Festival.

Event In ‘Simul’ Release

NEW YORK—Event Records will have its first simultaneous release of product on national and international levels since the label formed its distribution agreement with Polydor, Inc. four years ago, according to Ray and Julie Rikfied and Bill Spitalsky, principals in Spring/Event Records.

The new record, “There’s Another In My Life,” is written and sung by Philip Mitchell, who recently signed with the Event label, and was produced by Brad Shapiro.

Event Inc. and Polydor International plan a concentrated promotional campaign of radio tie-ups, contests to kick off the February release.

The home front Dennis Ganim, director of national promotion for Polydor/Event has designed a point contest for his field force aimed at netting radio airplay and listings on Top 40 and R&B stations.

The competition will win a color TV. The second and third placers will receive cash prizes.

Polydor International will service information, bios, pictures, and publicity material on Mitchell to all overseas licenses.


(Continued on page 59)

Phonogram Tape Sales Up Sharply

LONDON—Phonogram Tape unit sales for the first nine months of 1976 were 36 percent up on the same period for 1975 and 30 percent on 1972.

Tape marketing manager Dave Adams says that tape sales now account for 38 percent of total Phonogram U.K. turnover and he forecasts 15 million cassettes and 6 million cartridge sales during 1975. According to official figures, Phonogram’s tape turnover has increased by 38 percent and unit market share has increased from 5.1 percent to 8.3 percent.

Adams comments: “An increase of 32 percent in market share in a year is a phenomenal success and this has been due to a great extent to Phonogram’s activities in the wholesale market and non-traditional outlets such as garages. We have also increased penetration in multiples. The sales force has become much more tape-oriented and is now attacking a market which is understood thoroughly.”

He adds that the company had moved successfully into the field of tape-only compilations with hit and soul product, particularly in the soul market with material from the Arvon and Mercury catalogue.

“I think the fact that our unit sales have increased by 30 percent in the last two years speaks volumes in itself.”

(Continued on page 59)

Drive Started In U.K. To Get Zero Rating of VAT

LONDON—A substantial campaign is being organized to obtain removing of Value Added Tax, currently at 8 percent, for the live performing arts in the forthcoming budget.

The campaign aims to collect signatures to present to Chancellor of the Exchequer Denis Healey to involve theatre managers, the Musicians’ Union, Equity (the actors’ trade union) and the London Evening Standard.

And the petition will be welcomed by pop concert promoters and venue managers who have been opposed to VAT being added to ticket prices since the tax was introduced in the Finance Act of 1972.

At the time, the Musicians’ Union, through a Parliamentary liaison and with the help of Member of Parliament Brian O’Malley drew attention to the fact that VAT, levied at the then rate of ten percent, would in effect re-introduce the Old Entertainment Tax. The then Conservation Government accepted none of the suggested amendments.

But since then, the MU, working within the Federation of Theatre Unions, the Theatres Advisory Council, the National Music Council and other bodies has built support. At a recent meeting, the Chancellor indicated some sympathy, but made it clear there would have to be evidence of substantial support for dropping the tax.

It is hoped here that if this evidence is presented quickly, a change may be made in the budget expected in March. The petition has been circulated this week to theatres and concert halls.

Every theatre in the country is asking audiences to sign, and the MU hopes that concert audiences can be persuaded and encouraged to add their names. VAT on tickets can amount to as much as $6,500 a week for a successful show.

1st LP Push On Finn TV

HELSINKI—“Finn Hits” is the title of the first Finnish television album, due for release at the end of February, and compiled from the local repertoire of Finney and its sister companies, Scandia-Musiikki and Finnidisse.

It will feature 16 top chart hits culled from the past nine months. It will retail here at $7.20, some 10 percent below the list price and is a guaranteed “gold” production before retail release.

Television promotion will include 12 advertising spots on MTV’s national channel Commercial as well as bumper slots as are not new to the Finnish market. The first ones, including the title “Finn Hits” were on air last year and were imme-

ISSUE DATE: March 29
AD DEADLINE: March 7

“ Ain’t We Got Fun” a copyrighted 1921, Jerome H. Remick & Co.
Music Week Sets
Awards For Best Acts

LONDON—Because of the great surge of creative talent now in evidence throughout continental Europe, the London-based music business paper, *Music Week*, is holding its annual *International Turntable Awards* for those who make the most outstanding records in the new wave of modern trends; a three-strong team who frequently tour abroad.

PORTUGAL—Joe Afonso (Discos Orestes), for devoting his musical talents to the recording of his countrymen’s problems of his country, even through “persecution.”

ROMANIA—Marina Voicu (Elektra), for having previously won the national song music artist in 1972, 1973, and 1974, for her foreign tours throughout the countries of Southeastern Europe, Asia, North America and Tur-

SPAIN—Camilo Sesto (Ariola-Eurodisc), for being the biggest record-seller in the country and for the amount of popular acceptance among the young Spanish fans.

SWEDEN—Abba (Polyar), for winning the Eurovision Song Contest last year, and finally putting Sweden on the pop world map; and for the group’s in-built hit-writing style put together by Bjorn Ulvaeus and Benny Anderson.


WEST GERMANY—Vicky Leandros (Philips), for consolidating a hugely successful career which started when she won the Eurovision Song Contest with “Lonesome Fox.” Through her contacts with the Greek music scene, her career has really flourished in Germany.

YUGOSLAVIA—Korni Grupa (RTB), for charting the album with the album “Poor Jim.”

FINLAND—Hector Voices, a composer-singer with appeal for all age groups, top-selling Finnish artist with albums like “Herra Mi-

FRANCE—Claude Michel Schoenberg (Vogue), creator of “La Revolution Francaise,” a group which broke new musical ground and found international interment.

GREECE—Mike Mataras (EMI Bo-

HOLLAND—The Cats (EMI Bo-

IRELAND—Jimmy and Tommy Swarbrick (EMI) for the consistently high standard of their songs and recordings.

ISRAEL—Poog, for bringing a new group sound and lyric content to the Israeli pop scene, for being top-sellers and for representing their country in the Eurovision Song Con-

ITALY—Nuova Compagnia Di Canto Popolare (EMI), for redis-

POLAND—Dwa Plus Jedem (Pol-

disc Import Assn. Set In U.K. To Bolster Efficiency

Disk Import Assn. Set In U.K. To Bolster Efficiency

- Continued from page 3

standards, consolidate supplies of product from the States, eliminate avoidance of copyright payments and pool information about bad debtors. If you get a few importers with a dubious reputation, then it rubs off on the whole import industry.

Mason says he would like to see all importers in membership of the NAIRI, thus guaranteeing that all records brought into the U.K. would have mechanical payments made on them. Approaches have been made to the cut-

The importer who does pay mec-

Mason said, “Imports are a grow-

business in and March we are opening an American affiliate company—Concord Record Distributing Corp.—in New York to export prod-

The retailers are looking to import so much mail order business is the reason we are looking at a price-

One of the first moves of the asso-

The association has been to establish a rec-

From The Music Capitals Of The World

LONDON

After its successful television cam-

Engelbert Humperdinck’s “Let Me Be Lonely” is used the same medium to promote the new Tom Jones’ package. It is a two-

record set designed to celebrate the artist’s 10 years in the music indus-

contains 20 of his most successful 

and Decca believes it will be a chart-topper.

Transatlantic Records to increase 

prices by an average 10 per cent across the board, affecting director Sir Joseph Blane blaming the rise to 

escalating costs of everything from poster stamps to performers’ fees.

Fred Day, son of David Day (one of the founders of Francis, Day and Hunter), died at his Brighton, Sussex, home, at the age of 96. . . . Following 

signing of a U.K. distribution agreement for the指数 Barney Allen’s new Prodigal label. Decca cemented a tie between the two labels by signing the Belgian territories except the U.S., Canada, Spain and Italy.

Munich singer Jimmy Helms formerly with Cube here, now 

signed to Pye Records, has a debut single “Khagime Girl” and is to star 

in a West End musical during 1975. . . . Luxembourg’s entry for the Eu-

rovision Song Contest was written by the Bill Martin-Phil Coulter 
team, who won twice before with “Puppet On A String” (Sandel and “Congratulations” (Cliff Richard).

Former Frank Zappa percussion-

Bruce Gary is joining the new Jack Bruce/Mick Taylor band. The Cream-rolling Stone setup is attracting a new element of star power. Janis 

Kenton and his orchestra play two nights at the Ronnie Scott Club here Feb. 18. . . . Lightening Strikes Again at Reddy the Theatre, Reddy the 

outside, Dunny Lane, on April 27 led to Jef-

fery Greyson finding in another role yet another Glitter’s movie documentary “Remember Me This Way” set for 56 London cinema screening March 23.

JAMES PHILLIPS

Helsinki

Musekino, a new industrial fair currently opened recently opened here, replacing the old Messehalle at mannernheim in the heart of the city. The fair consists of the main halls, one for musical events and seating 4000 people in an am-

It looks as if 1975 will be the “year of women” in music. Two Finnish girl singers, Markut and Kati Het-

Each country’s top sellers, according to the survey, are:

UK. . . $20.00

Europe . . . $11.00

Middle East, N. Africa . . . $24.00

U.S.S.A, South America, Canada . . . $35.00

Asia, Africa, Pakistan . . . $50.00

Australia, For East . . . $75.00

Japan . . . $100.00

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CRTC’s FM Radio Policy Stresses Quality, And ‘Foreground Format’

By MARTIN MELNHUS

OTTAWA—The long-awaited and much-anticipated FM Radio Policy from the Canadian Radio-Television and Telecommunications Commission (CRTC) has been released and as expected, stresses the need for FM radio in Canada and outlines the present programming patterns of private radio and to offer a varied selection of programs that will best meet the diverse range of entertainment and information.

With these proposed FM regulation, the CRTC has indicated their concern that FM instigate the use of a “foreground format” to be defined as programming that requires active participation on the part of the audience rather than the "walk-into-wall" music format which many stations currently program.

The prohibition of simulcasting, except in specific circumstances: a reduction in the number of commercial minutes permitted in programs and the introduction of a new FM application form which will stress accountability for the broadcast service area and resources available in all areas of the new policy.

The last proposal will take the form a new section in the FM application form entitled “the Promise of Performance.”

This section, which is broken up INTO compartments to develop and establish new FM broadcast policies, individualized and in line with the objectives of the new policy according to the needs of the service area and resources available in all areas of the new policy and will last proposal will the form a new section in the FM application form entitled “the Promise of Performance.”

The CRTC has proposed, for a 20 percent of their programming material in the "Arts, Letters and Sciences" category.

UK Records Prefix Same

LONDON—UK Records has won the toss of the coin to retain its pre-fixing of singles from the American U.K. hits.

UK and Island had both chosen the same prefix, USA, and a similar numbering, which would have confused the public and caused problems. Although Island had its USA prefix-singles on the market last November, UK declined to change their prefix before Island.

To break the deadlock, and substi-tute a new prefix for singles and numbers the new prefix, USA 4, was un-announced yesterday by M.D. Dave Betteridge and UK general manager Clive Selwood agreed to meet with Island and the option “coin” to decide which company retained the prefix.

The result was that UK-Anglo-American were allowed to keep their prefix USA, and Island is now registered under the prefix before Island.

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Air-Chrysalis Move Seen As First In Licensing Concept

- Continued from page 6

Music Kinaz said, "We shall now be licensing our copyrights on the song-by-song basis and this will relieve sub-publishers of the task of trying to exploit entire catalogs. This way they will only need to work on songs they themselves think are best for their territories.

The result could be that Air-Chrysalis will have its copyrights spread among many different sub-publishers in Europe. But instead of having to collect royalties from each individual sub-publisher, the company will be paid direct by each of the European right societies and will then distribute the sub-publishers' shares.

Membership of the various Common Market publishers' societies has been made possible by the decimation of the Common Market court in Luxembourg. If other publishers followed Air-Chrysalis' example, it could well herald the beginning of the end of catalog dealing in Europe.

Chief accountant for the scheme at MIDEM this year, back- ing it up with a set of three sampler albums "The Chrysalis Repertoire of English Music" which contain some of the company's most successful copyrights.

Said Nigel Haines, the general manager, "We are prepared to offer up to 50 percent on mechanicals to sub-publishers on each cover over which they obtain. And depending on how we feel our future is going, we will make a decision about the issue.

As for the effects on licenses, the general manager said that there had been a good reaction to the scheme by European publishers.

Swedish Jazzman Persson Killed

STOCKHOLM—Swedish jazz trumpeter Ake Persson died here Feb. 5 at age 42 when his car left the road, into a ditch and rolled over.

One of the finest jazz musicians to come out of Europe, Persson worked with many major American jazzmen and toured Europe with the Quincy Jones band in 1959. But it was as a key member of the Carlsson-Boland band that he made the biggest impression as a superbly articulate and technically dexterous soloist and a fine section man.

After the Carlsson-Boland outfit disbanded, he freelanced extensively around Europe and was a regular member of the Rhythm Combination & Brass Orchestra led by Peter Herbolsheimer. On the weekend before his death he was working with trumpeter Clark Terry in Stockholm.

---

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### Belgium

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<td>60 WEEK ON THE HIGHWAY—Cher (Vee Jay)</td>
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<td>23-17 THE NIGHT THE LIGHTS SHINED—Billie Holiday (Decca)</td>
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<td>24-20 SUGAR CANE &amp; KISSES—Mac &amp; Kate (Songo)</td>
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<td>25-19 LADY OF THE NIGHT—Donna Summer (Columbia)</td>
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<td>26-16 WANNA SEE I CRY (B/W)—Bobby Darin (Quartet)</td>
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<td>28-10 WATCH THIS ONE GO—Hank Locklin (Capitol)</td>
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<td>29-7 I'M GONNA BE A STAR—Frankie Laine (Voc-O-phonics)</td>
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<td>30-4 BEHOLD—Roy Orbison (Reprise)</td>
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<td>31-1 YOU MAKE MY MIND UP—Elvis Presley (Sun)</td>
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<td>32-8 THE SECRETS OF YOUR HEART—George Jones (United Artists 1000)</td>
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<td>33-5 I WANT YOU—Ray Conniff (Mercury)</td>
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<td>34-2 HOT MONDAY—The Tams (Motown)</td>
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<td>35-9 SUNSHINE SHOES—Benjamin Wright (MGM)</td>
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<td>36-6 HOW COME YOU'RE NOT HERE—Bobby Vinton (Coral)</td>
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<td>37-3 PAPERMAN—The Supremes (Motown)</td>
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<td>38-0 OH BOY—The Beatles (Parlophone)</td>
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### Brazil

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<th>Week</th>
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<td>1 KUNG FU FIGHTING—Carl Douglas</td>
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<td>2 HAPPY MAN—Chicago (CSD)</td>
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<td>3 FEELINGS—Neil Sedaka (MKM)</td>
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<td>4 EXCUSE ME MISS (B/W)—The Midnighters (ABC)</td>
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<td>5 TEARS—Crisy Duisberg (Young)</td>
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<td>6 I HEAR THE LACOUR—Eni Capitani (RCA)</td>
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<td>7 SOLUCAO—Otimic Oto (EMI)</td>
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<td>8 BOSSA MODERNIZATION (RCA)</td>
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### Britain (Continental)

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<th>Week</th>
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<tr>
<td></td>
<td>1 JANUARY—('Yes, Mr. Brown')—Robbie Robertson (Ron Pearson)</td>
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<td>2 BRIGHT IS THE SERPENT—Populaires (A&amp;M-Dennis Carpenter)</td>
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<td>3 BEGGAR MAN—Don't Miss (RCA)</td>
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<td>4 BURN A LOVE—The Temptations (Tamla)</td>
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<td>5 TOGETHER—The Rolling Stones (Decca)</td>
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<td>6 THE BUMP—Kerry (EMI-Marvin)</td>
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<td>7 NON-FRAILE—Bobby Turner (Columbia)</td>
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<td>8 BRUCE SUPERMAN (ANAMC—All new music &amp; shows)</td>
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<td>9 I WANTED TO BLOW—Bob Cainer (Philips)</td>
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<td>10 MAGIC MAN—Wiggy (RCA)</td>
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<td>11 MAKE ME SMOKE CAMEL (B/W)—The Flying Swans (Decca)</td>
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<td>12 STAR ON A TV SHOW—Stylistics (Atco)</td>
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<td>13 DREAMS—Marvin Gaye (Motown)</td>
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<td>14 LAZY JEROME—Amos Nettles (States)</td>
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<td>15 SHAKE SHAKE SHAKE—Shirley &amp; Lee (ABC)</td>
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<td>16 HELP ME MAKE IT THROUGH THE NIGHT—The Brothers Four (CBS)</td>
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<td>17 bridge over troubled water—The Doors (Reprise)</td>
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<td>18 PURELY BY CONSIDERATION—Swansons (ABC)</td>
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<td>19 BOOGIE WITH THE 27TH REGIMENT—Stanislaus (UK)</td>
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<td>20 BRITISH INVASION—Janet Kay (RCA)</td>
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<td>21 I CAN'T GET ENOUGH—Barry White (ABC)</td>
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<td>22 LANE'S BAILIARD—Billie Holiday (Vee Jay)</td>
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<td>23 LADIES MAN—Billie Holiday (Juliet)</td>
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<td>24 LADY, BABY—Billie Holiday (RCA)</td>
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<td>25 US TELL ME—Barry White (ABC)</td>
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<td>26 SHADYWARD(Go) (B/W)—The Animals (RCA)</td>
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<td>27 SUMMERS GONNA COME—The Turtles (RCA)</td>
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<td>28 THE BEST OF JOHN DENVER (RCA)</td>
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### West Germany

**Week 28**

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<th>Details</th>
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<td>Rank</td>
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<td>1</td>
<td>IL BAMBINO—'Blind jet (Polka-Masche)</td>
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<td>2</td>
<td>YOUNG MAN—Bobbi McLean (EMI)</td>
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<td>3</td>
<td>EINE FILLE AM VIELEN CLAUS—Michel Sardou (Polygram)</td>
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<td>LA COMUNE—'Anne Conzi (CBS)</td>
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<td>5</td>
<td>LE PAPERMAN DE 1968—De la Cita (Polygram)</td>
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<td>LES FILLES DE 1970—'Michel Sardou (Polygram)</td>
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<td>LES 8000 MENS—Mike Wilson (RCA)</td>
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<td>8</td>
<td>EL KISS ME—Swedish                   (Parlophone)</td>
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<td>ELLA, BABY—Swedish                   (Parlophone)</td>
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<td>MADONNA, MADONNA—Andre Cohufrin          (Parlophone)</td>
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### Holland

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<td>23-29</td>
<td>1 I JERK YOU—'They're calling me' (United Artists)</td>
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<td>2 ROADRUNNER—'Youngsters (Vee Jay)</td>
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<td>3 FRADETTE—'Las mujeres' (B/W)</td>
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<td>4 I ONLY FANCY—Dennis Davern (CBS)</td>
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<td>5 ROLLING THUNDER—George Baker (Parlophone)</td>
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<td>6 BULLETA—'Hans Ros' (CBS)</td>
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<td>7 GEMMIL—'Marie-Line' (CBS)</td>
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<td>2 YOUNG MAN—Bobbi McLean (EMI)</td>
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### Spain

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<tr>
<td>22-29</td>
<td>1 TODD L'EMPILHOM DU MONDE—'Mamie Oren (EMI)</td>
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<td>2 QUI POURRA—'Jean de Lassus (CBS)</td>
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<td>3 QUI POURRA—'Jean de Lassus (CBS)</td>
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<td>4 L'IMPOSSIBLE—'Dans la nuit (CBS)</td>
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<td>5 INNOVATION—'Pap Jean (Polygram)</td>
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<td>6 BARBERA—'Carra' (CBS)</td>
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<td>7 THE NIGHT CHERY DIED—'Paper (CBS)</td>
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<td>8 BARBERA—'Carra' (CBS)</td>
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<td>9 LONGFELLOW—'Serendipity' (CBS)</td>
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<td>10 ACCTTICAS—'Roberto Carlos (CBS)'</td>
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### Sweden

**Week 28**

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<td>1</td>
<td>I WHITE EYES—'Gina Moglust (Polygram)</td>
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<td>2</td>
<td>I CAN'T GET ENOUGH—Barry White (ABC)</td>
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<td>THE AMERICANS—'Devossi (CBS/Kan FM)'</td>
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<tr>
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<td>I CAN'T HELP—'Bobby Swan (Monogram)'</td>
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<td>I CANT HELP—'Bobby Swan (Monogram)'</td>
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"There are times when some very valuable discussions are going on at the same time and it's impossible to run back and forth without losing something."

Alkebu Lau's Walker agreed with Fowler's analysis and added his own thoughts on the subject.

Scheduling the minority programming discussion the same time as the business of music seminar was very bad, because they were both informative and black students were able to have benefitted greatly from both of them, Walker said. "The NEC would have held a great deal for 2,500 people attending if they had not stood several of the meetings at the same time."

Daniel Mixer of Associated Talent Consultants said that this year's committee was flooded by many exhibits that were not ready. "No one can tell me that people like Cannonball Adderley, Herbie Mann, Martin Mull, Tom Scott, Jim Stafford or Doug Kershaw are not known on colleges," one student said. "Sure, most of them are playing those groups, but they should give more of a priority to groups that have almost nothing to do with Michigan college area since that's supposed to be the criterion."

Ed Rubin of Magnum Artists, who has been attending for more than 20 years, said since its beginning, said that this year's meeting was "197 percent" better and more productive than ever before.

"The exhibit hours this year were more intelligent than ever before and the traffic flow was good in the convention area," he said. "Also for the first time in years, I have been talking like they have done some homework and their musical tastes appear to be mostly right."

Jazz acts handled by Magna received a lot of attention. Rubin states, and knowledgeable jazz connoisseurs on jazz are growing. Rubin was not alone in his feelings, other agents dealing with jazz artists agreed, including Jack Lynch, who represents Alkebu Lau Productions.

"The interest in many of our jazz artists like Max Roach, Sonny Stitt and Dee Dee Bridgewater is surprisingly good, but most of the dates we've set up are tentatively and I really did expect more on-the-spot bookings," Walker said. "The act 1 was supposed to showcase here, Malombo, had to cancel engagement, so I was kind of disappointed but I still did get a lot ofhits."

Phillip Fowler, assistant director of student activities at the University of Louisville, said that more low budget acts should be showcased, because these are the acts that most schools are looking for to help fight inflation.

"Another place where the NEC lies down is in its inability to think of somewhere where the space was too small and the meetings conflicted with others and were too short," he said.

"Roots" Album Said To Be Unauthorized

LOS ANGELES—"Roots," an LP advertised on television on the East Coast by Adam VIII and featuring "the uncle of John Lennon, Yoko-Ono."

The only recordings approved by Lennon for commercial release, according to Capitol, are contained in the LP "Rock 'N Roll, an oldie set on Apple due for release this week.

While the Private Stock chief has long operarted on this principle, during his stewardship of Bell Records, he feels it is even more important in these days of uncertain times.

Unlike other head offices of new companies that might be forced into a posture of caution by a lack of financial resources, UTL just feels that this is the proper way to do business.

When Private Stock was formed in mid-1974, EMI backed the venture with a commitment of "seven million," so the dollars are available in ample quantity.

Company currently employs a staff of 12, which UTL feels is sufficient to build a "substantial volume of business." Five persons staff the firm's recently opened London office. EMI represents the label worldwide, except in the U.S., Canada and the U.K. In Britain, however, EMI handles pressing and distribution.

Except for well-known touring acts, first attention is given to the breaking singles, says UTL. Then comes album private. Private Stock's first LP, featuring Frankie Valli, to capitalize on his rise up the charts. And currently in preparation is an album by Don & Calhoun, whose initial single for the label is starred this week at 57 on the Hot 100.
Inflation Cuts Fund Value

WASHINGTON—Although the proposed fund for the arts in the Administration's budget will remain substantially at its present level through fiscal 1976, inflation will sharply reduce the actual value of the National Endowment for the Arts as it applies to the performing arts.

The President's fiscal 1976 budget calls for $82 million for the Arts Endowment (and a similar amount for the Humanities fund), with about 30 percent of the money earmarked for Bicentennial activities. This amount, approximately $40 million, would be shared between Arts and Humanities funds, which provide matching grants for state and local projects.

The original funds for the Arts and Humanities endowments by the government totaled only $5 million, ten years ago. There have been...

Strasbourg, Erato Tie-In

NEW YORK—The Strasbourg Philharmonic Orchestra, conducted by Alain Lombard, will make a two-city American tour on Sunday (23) and in support of the tour, RCA Records is importing five Erato albums featuring Lombard and the orchestra.

The albums have been among Lombard's best-selling sets for the French label. They are: Beethoven's "Symphonies Fantastique," Rachmaninoff's "Piano Concerto No. 2," in a collaboration with "Gina Bachauer," Richard Strauss' "Aurora," and "Romantic and Juliet" and Cinderella and Stravinsky's "Petrouchka."

The Strasbourg concerts include: New York, N.Y. (23); Hershey, Pa. (24); New London, Conn. (25); Orion, Me. (27); Boston, Mass. (28); New- toon, Conn., March 1; New York (2); Williamsburg, N.C. (4); Columbia, S.C. (5); Durham, N.C. (6); Washing- ton, D.C. (7); Pittsburgh, Pa. (8); Madison, Wis. (11); Munee, Ind. (12); Wheaton, Ill. (14); Ann Arbor, Mich. (15); Detroit, Mich. (16); Marion, Ohio (18); New York, N.Y. (19); Middletown, N.Y. (20).

Joplin Toppled By Stravinsky

NEW YORK—For the first time in 11 months (March 23, 1974), a Scott Joplin record has been dis- placed from its lofty No. 1 position on the classical chart. The record did its trick has Igor Stravinsky's "Rite of Spring" with the Chicago Symphony under the baton of Sir Georg Solti, on Lon- don Records. The entry made the chart last month at No. 20 and made it to the top in only a month.

However, the spot is not last for the Joplin aficionados. For a new record, the "Scott Joplin: Piano Rags Volume I" by Joshua Rikin on Nonesuch Records, is now No. 2. Last month it made its debut on the chart at No. 6.

The other Joplin records have fallen slightly, with the "Palm Leaf Rag" record released by Angel, knocked off entirely. It was No. 26 last month.

Leon Russell's Songs Go To Screen

NEW YORK—Screen Gems-Co- lumbia Pictures has acquired the print rights to the Leon Russell Music Catalog.

The deal, announced by Frank J. Khattuk, vice president and head of the division, was initiated in Cali-
General News

BIG NAMES IN KANSAS
Jazz Festivals Projected For 9 States This Spring

LOS ANGELES—A record number of jazz festivals are planned for this coming year in nine states.

There will be two jazz galas in Reno, Nev. The 14th annual Reno Jazz Festival is guided by John Carro- rico to be held March 15-16 at the West Seattle High School. The Columbia Basin Jazz Festival is scheduled for April 11-19 in Pasco, promoted by Don Paul. On May 10, Ralph Maimer will present the Washington College Northwest Invitational Jazz Festival at Pasco, Wash.

New Companies

Camillo/Marucci Productions has been formed by writer-producer-arranger Tom Camillo, producer of Gladys Knight and the Pips “Midnight Train To Georgia,” and personal manager Bob Marucci, best known for discovering Frankie Avalon and Fabian. Their charter client is Chelsea artist Ronnie Williams.

Larry Carlton, Crusaders guitarist and studio star, has formed Larry Carlton Productions, 335 Music (BMI) and Pat Dog Music (ASCAP). He is recording and publishing independently Chicago artist Bobognish.

Cett Aktis, Dick Clark Productions staff for four years, has formed ICA Talent in Los Angeles. Opening clients include Hank Socolof and Elvis Presley mimic Alan.

Chicago U. Folk Festival Draws 4,000 At 6 Events

CHICAGO—An annual folk festival held by the University of Chicago drew 4,000 persons to four concerts and two workshops.

The workshops, held by members of the New Lost City Ramblers, featured old-time fiddle and banjo styles and bluegrass music. The festival originated 15 years ago to promote traditional folk styles and to protect against the surge of adulterated pop folk music then emerging. Funds from the festival are used to present traditional artists in concert at the University and in the auspices of the Folklore Society.

Ode Testing New Areas For King TV Soundtrack

LOS ANGELES—Ode Records is marketing the new Carole King children’s album, “Really Rosie,” in bookstores and department store toy and children’s clothing sections as well as standard record racks as well as standard record racks.

The album was the soundtrack for a CBS-TV special Wednesday (19), “Maurice Sendak’s Really Rosie: Starring The Nutshell Kids,” based on a modern classic series of children’s books.

Thus, special racks are being installed to dispense the album in department store toy and children’s clothing sections plus bookstore chains nationwide. In addition, the print advertising campaign will include ads in newspapers, women’s and book sections as well as family and home magazines.

3 Kenton Clinics Set For Summer; Montreux In ’76

LOS ANGELES—Three Stan Kenton jazz clinics have been set for the summer of 1976. A fourth clinic is being re-scheduled for 1976 in Montreux, Switzerland, his first in Europe, according to Stan Kenton, Kenton’s personal manager.

The week-long programs are scheduled for Drury College, Springfield, Mo., June 15-20; Towson State College, Baltimore, July 28-Aug. 1; and California State University in Sacramento, Aug. 10-15.

Kenton’s 19-member orchestra will instruct at each clinic. He first formed his band as a teaching force in schools 16 years ago.

The curriculum includes instruction in all band instruments; concepts of jazz (rhythm phrasing, interpretation, style, articulation, improvisation and lead playing); rehearsal techniques and jazz theory. Seminars in jazz education, with emphasis on teaching techniques, are offered to music educators.

Student tuition is $55; cost for rooms and meals is approximately $50. Tuition for music educators is $25 plus room and meals.

Applications and information may be obtained from the colleges, or Kentonia, 1012 South Robertson, Los Angeles, Calif. 90035.

This Week’s Legal Action

Bono Asks $35 Million Cher Suit

LOS ANGELES—Sonny Bonn asks approximately $35 million cumulative damages in a case-complimented with Cher Bonn in Santa Monica Superior Court here by attorney Irwin O. Spriegel.

Bono’s beef is that Cher allegedly refused to perform under contracts negotiated for them as jointadventures. “Sonny & Cher” between October 1973 and April 1974.

The pleading cites the following contracts and resultant losses: Madison Hotel, Las Vegas, $320,000; Caesars Palace, $150,000; Harrah’s, Reno, $450,000; Music Fairs, $632,000; continuing contract for the “Sonny & Cher Comedy Court TV show, $1,050,000; MCA record pact, $500,000; 1974 outdoor fairs, $1,750,000; 1975-76 indoor fairs, $1,050,000; and from 1976 $3 million; Feb. 1, 1974, MCA contract renewal through December 1976, $500,000, and from the MCA renewal, $3 million.

Bono claims that during late 1973, road executive David Geskin conferred with Cher and local attorneys Milton A. Rudin and Sanford H. Mendelson to break up the band.

It’s alleged that Cher with Rudin and Mendelson worked out an $850,000 MCA written agreement and a separate network TV series. Bono asks $10,000,000 and is taxing charges from Geskin and Cher for the alleged destruction of their business relationship.

Festivals Board

Continued from page 8

Guests at the Luncheon meeting include Russell Sanjek, BMI; Sedney Gabor, SESAC, and S. Campbell Ritchie, BMI Canada.

SIAA Gold Record Winners

Singles

The Carpenter’s “Please Mr. Postman” and “We Shall Not Be Moved” are tied for the group’s seventh gold single.

Albums

Bob Dylan’s “Blood On The Tracks” on Columbia; disk is the artist’s 13 gold album. Dylan is the first artist in a gold album under the new 500,000 album sales system.

Finebirt Mfg. Sued

LOS ANGELES—Keyser Corporation, Saugus, Calif., firm which is a major supplier of record manufacturing chemicals and also operates its own custom manufacturing facility, has filed suit against Jeff & Co., longtime maker of record manufacturing equipment. The superior court suit seeks repayment of $14,659.85 allegedly owed for unspecified deliveries and equipment.

Taxe’s Company Sued By A Bank

LOS ANGELES—Securities Pacific National Bank and Kine Richard Taxe’s Sound Alke Music aka S.A.M. for $5,734.75, which it claims is due on a note the defendant signed Aug. 7, 1974, for $40,000 plus interest to do a projected Harrison and label group tour. He claims he showed Paul Bloch to A&M’s office work Oct. 14 publishing tour memmbers.

His suit claims that attorney David Braun asked him Oct. 18 to take $300 to rescind the agreement. He refused. He claims that taking the Harrison assignment caused him to lose the Elton John tour, which would have paid $40,000 plus obtaining exclusive rights to the resultant John pictures which would have netted him another $16,000.

This is the Original Soundtrack Recording

Exclusively on Polydor Records and Tapes

Promoted by Phonogram Polydor Co.

Polydor

Distributed by Phonogram, A Polydor Company

Album No. 92402

Track Bk 2 $2.00

Cassette 2 $2.00

Copyrighted material
JOHN MAYALL—New Year, New Band, New Company, ABC/Bluemース 012 (HDC). Moby dick isn’t kidding with this one, but it’s an apt title, this time. The band has managed to put together a remarkable array of talent, including vocalist Dave McKinnon (younger brother of Moby’s excellence), vocalist Don ‘Sugarcane’ Harris and guitarist Rick Vito. Clever to the Blue Mays again nearly a decade ago than anything he has done in some time. As ever, the Mays fame, his distinctive vocals and a hardworking, truly a great performance. Here material to his fans from all over, with FM, with great. Best chance for a major LP in years.

JOEY DECHES—Respectfully Yours, ‘Step in the Sun’, ‘Driving On.’

ETS SONGS—Edi de Miel, now 3002 (Capitol). If the name sounds familiar, you might remember Ms. de Miel from the late ’60s when she surfaced with a number of fine recordings. Not her best, but that’s still something, though without a string and a new side her talent—writing, with skill to match those of her day. She has got a sweet voice on LP filed with rock, soul, MUS and even a country cut. Strong orchestral arrangements throughout, quality and competent material wonderful. Vocals a triumph, with FM and MOR. Stronger and more mature than either material, the whole is a very good LP, as good as the songs will last that were the top, falls finally all the promise she showed several years back.

Best cuts: “You Bring The Woman Out Of Me,” “A Woman’s Work is Never Done.” "Love In The Afternoon," ‘Yesterday Can’t Hurt Me,’ ‘Early Morning Sunshine’

Dealers: Fans will remember her, especially on the East Coast. And Capital is worth watching with her female channel.

BEST OF THE STATES—Arcade Fire, At The Gates of the West, have had a very successful year, and you might have heard of them. Lead vocalist Win Butler has sustained his following to multiple audiences over a long period of time and achieved excellence on LP after LP after LP. An acoustic ensemble on the true make-up of the entire thing.

Best cuts: “The Weight,” “You Say My Eyes,” “If Ever I’m Free Again.”

Best deals: Artistic, a woman’s world.

CAROLE KING—Real Love, Ode, SP 71082 (AM). Soundtrack to a children’s show to air this Wednesday is not the first LP King has put out, but a very interesting one. Packed with excellent music to appeal to kids and adults, including songs retailers, began the month and how to count as well as some wonderful sities. LP on the whole is just plain fun and opens up a brand new avenue for this already superbly talented lady. Any kid watching this show in the winter will want the LP, as will the certainly younger fans, as you expect bigger band. Not to mention the usual here. Wonderful part of the album is that she tells to children, down to them.

Best cuts: “Ready, Race, Start,” “Suckin’ Spoon,” "Don Was Johnny,” “Chicken Soup For Kids. Deals in promotion with TV show and open for dinner.

GORDON LIGHTFOOT—Cold On The Shoulder, Reprise MS 2015. Lightfoot’s singing has always gained the commercial recognition he deserves last year with “Summertime” comes up with a fine set of songs some of his earlier, more folkish, orientated things. Some country, some folk, some rock, and all in one. The album is a real starting song. Here material to satisfy both old and new fans, with the emphasis of the LP primarily acoustic but some strong horn and electric production courtesy of Larry Norman. Production, however, is subtle. Laid-back is theatrical to every musical situation, with a trace of comedy, is a showcase for his songwriting, not a long time and is most brilliant on the ballads. Quite possibly his most commercial LP yet.

Best cuts: “Cold On The Shoulder,” “To Build A Better Man,” “At the Water’s Edge,” “The Best Of All,” “The Loveliest Lady.” "Slides Over" (closest to a “Snowdon” sound).

Dealers: Artistic is an established superstar.

JOE STAMPS—EP 33256. Plenty of variety, as he sings things old and new, and ballads and up tempo, and mixes some in pop music as well. It’s a well-produced album, and should satisfy all fans.

Best cuts: “Dear Woman,” “From A Jack To A King.”

Dealers: Good cover art to match the contents.

JOEY MILLER—Country Girl, EPI 34249. Oh, how this lady can sing, and she can perform, too. This album is another in her long string of successes, with fine material, excellent production and her own obvious talents.

Best cuts: “The Best Is In Me,” “Yes, I Love You,” “I’ll Believe It” (First Time I Fall Apart),” “And” “Johnny’s Dance.”

Dealers: Fantastic LP from a great artist.

EMMY LOU HARRIS—Pieces Of The Sky, Reprise MS 2213. We haven’t heard of her until now, but she’s been around the block a few times. She has got this cut out of old standards and news, trying out the style of a fine, more serious and folkish, with the acoustic guitar at times, as well as a background track. Produced by the very talented Brian Ahern, this could be a winner from out of the blue.


Dealers: She’s really a fresh face, and utilizes the finest country writers in the business.

GEORGE & TAMMY—I’m Your Girl, Epic EP 33241. This might well be the last LP together, but without or not this is the case. Her mother, father, and daughter are featured in their family band, with a blend of harmony which turns the acoustic guitar at times, as well as a background track. Produced by the very talented Brian Ahern, this could be a winner from out of the blue.

Best cuts: “I’ll Be There,” “Somebody Needs You.”

Dealers: There’s something of everything here, including some hits by others, and a religious tune as well.

DAVID HILL—Barracuda To Barriters, Epic EP 33241. This is a Charlie Rich-penned album, involving his protégé, and there is plenty of the Rich influence here. There are also elements of Merle Haggard, in this young man has a good deal going for him with his low-down songs and others.

Best cuts: "From Barracuda To Barriters,” "You’re A Better Man Than Me,” “God Made A Woman,” "You’ve Lost That Lovin’ Feelin’".

Dealers: The finer notes by Charlie Rich will be an aid.

ROBIN TROWER—For Earth Below, Crystals 71073. This is a Charlie Rich-penned album, involving his protégé, and there is plenty of the Rich influence here. There are also elements of Merle Haggard, in this young man has a good deal going for him with his low-down songs and others.

Best cuts: “If You Can’t Win,” “The End of the Road,” “When I’m Gone.”

Dealers: It’s a nice disc. JIMMY RODGERS—Blueberry Hill, Reprise MS 2015. Johnnie Ray, Jimmy Rodgers, and Jimmie Rodgers, this is a strong trio of the finest country acts of the last few years. Rodgers has the most commercial potential, but for LP s. Rodgers may be the first country artist to break through on national radio, backed by the finest country band around, and he has made the most of it. Rodgers makes a point on this one disc. Rodgers has the most commercial potential, but for LP s. Rodgers may be the first country artist to break through on national radio, backed by the finest country band around, and he has made the most of it. Rodgers makes a point on this one disc.
ARE YOU STILL LISTENING TO THAT GREASY KID STUFF?
GET WITH VITALE.

Joe Vitale, former member of the Amboy Dukes, Joe Walsh and Barnstorm, and featured drummer on Rick Derringer's solo album, has just recorded a dynamic album of his own, "Roller Coaster Weekend".

More than just a drummer by far, Joe is featured on keyboards, synthesizer, flute, bass and vibes, while being assisted on guitars by some special and famous friends.

Get into "Roller Coaster Weekend" by Joe Vitale. And you'll never listen to that greasy kid stuff again.

Joe Vitale,
"Roller Coaster Weekend."
On Atlantic Records and Tapes.
BILLY SWIM—In Her Foot (2:37); producer: John Young & Don Stein; engineer: Bobby Mann; Capitol, BC 3183 (3:00). A solid, consistent, straightforward, listenable pop effort. It's not a bad song, but it lacks the spark and the standout quality that makes a hit.

DAVID BOWIE—Young Americans (Short Version) (2:12); writer: David Bowie; producer: Ian Tomlinson, RCA. 7:53.0153. A strong, well-constructed pop song with a memorable melody and a powerful vocal performance. The arrangement is tight and the production is clean.

DUNA ROSS—Sorry Doesn’t Always Make It Right (2:19); producer: Michael T. Watson; writer: M. Marcus Faw; Scissorhands, BC 3183 (3:00). A solid, melodic pop song with a memorable hook and a strong vocal performance. The production is clean and the arrangement is tight.


P.F.M.—Celebration (2:18); producer: P.F.M. and Claudia Faw; writer: Manfredi/Sandifer/Schulze; publisher: Monticello, BMG. 7:53.0704 (No. 2). A fast, hard-hitting punk song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

THE SPINNERs—Living A Little, Laughing A Lot (2:16); producer: Tom Bell; writer: T. Bell; Creed, BMG. 14:35.2952. An upbeat, feel-good pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

MANNACEY—Get Lost Planet Arminian (Don’t Let Go) (2:36); producer: John Beekman; writer: J. Stone; publisher: Rovee, BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

THE STALLER BROTHERS—All American Girl (2:32); producer: Jerry Kennedy; writer: D. Red, H. Red; American Express, BMG. 14:35.2950. A fun, upbeat pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

DONNY KNOTT—Mathilda (2:53); producer: H. Hunter; writer: Mathilda; publisher: Longhorn, BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

MEL STREISAND—Smoky Mountain Memories (3:08); producer: Dick Deutsch; writer: Conolly & Devereaux; Blue Moon (Arista), BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

JOHNNY PETTRICH—Loving You Is Better Than Ever (2:58); producer: Bill Sherill; writer: Johnny Pettrich; publishing: BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

BILLY KNOTT—Fire In The Rain (2:45); producer: George Fax; writer: B. Fax; BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

FREDIE HURT—Like I See It’s Up To You To Get Me (2:59); producer: Gary Fax; writer: Gary Fax; publishing: BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

WILLIE NELSON—Sweeter Than That (3:05); producer: Johnnie Wilson; writer: Willie Nelson; publishing: MCA. 14:35.2959. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

MEL VANCE—Save Your Love (2:55); producer: Bobby DeBarge; writer: Bobby DeBarge; publisher: Motown, BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.

LOU RAWLS—Baby You Don’t Know How Good You Are (2:48); producer: Duane Reade; writer: W. Willams; publisher: EMI, BMG. 7:08.707. A solid, well-constructed pop song with a memorable melody and a strong vocal performance. The production is clean and the arrangement is tight.
This Tex-mex legend with the soulful sound has a half English, half Spanish hit that’s breaking all over the world!

Top 5 pop sales in Memphis, Louisville, Kansas City, Houston, Nashville, St. Louis, Phoenix and all over the world.

#1 country everywhere!!

FREDDY FENDER’S

'BEFORE THE NEXT TEARDROP FALLS'

# DOA-17540

Be on the lookout for Freddy's first Dot album,

"BEFORE THE NEXT TEARDROP FALLS"

# DOGD-2020

Exclusively on ABC/DOT Records
We shipped you an early Valentine last week.

L-O-V-E.

Al Green's new single.
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FOR WEEK ENDING February 22, 1975

STAR PERFORMER: Stars are printed on the Top LPs & Tape chart below the following upward movement: 11-10 upward movement of 1, 10-9 upward movement of 2, 9-8 upward movement of 3 positions. 8-7 upward movement of 4 positions. Recording Industry Association Of America seal available and optional to all manufacturers. Seal indicated by colored seal.
Presenting "Down To Earth", the greatest show since "Remember the Future"!

Come meet the astounding "Astral Man" and romp with the notorious "Nelly The Elephant"; catch the sunrise with our own "Early Morning Clown," freak for the fearless and fantastic "Fidgety Queen"—their antics know no bounds. It all happens on that tightrope in the sky. Just watch them fly. "Down To Earth."

"DOWN TO EARTH," A STUPENDOUS NEW ALBUM BY NEKTAR.

Found only on Passport Records.

See Nektar on tour March/April/May.

Marketed by ABC Records.
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*TOP LP'S & TAPE*
SUDDENLY IT'S CRAZY FEBRUARY.

A mind-clouding month of intense activity, in which Commander Cody meets Wet Willie. A month which maketh the Bonaroo to lie down with the Robin Trower.

An exemplary release from the Major West Coast Record Company that makes Diversity Pay.

Spend Crazy February with your friends at Warner/Reprise and the people they hang out with at Capricorn and Chrysalis. What the hell, you only live once.

www.americanradiohistory.com
ANNIVERSARY—Receiving an award honoring the first anniversary of KKFR in Las Angeles as a soul station is program director Jim Maddox, center. The Southern California Promotion Men's Unassociation held a surprise party at Sagi's for Maddox Feb. 2. Presenting the Unsagi branch's certificate of recognition is club manager, executive for Warner Bros. Records and Jan Basham, local promotion executive for A&M.

Record Club Of America
Continued from page 3

dian bankruptcy court for $700,000 allegedly owed the Record Club of America by its Canadian subsidiary. Inventory on hand has dissipated from Sept. 30, 1974, and most busi-
ness is being done on C.O.D. basis.

When the creditors told club rep-
resentatives were they dispossessed by the failure of Sig Friedman, club president, to show at the meeting, they were told they would be able to quit, they later under oath in court.

The meeting by an overwhelming ma-
jority favored appointment of a receiver. An 11-person creditors' com-
mittee, to be selected, will look into the appointment. Because the debtor is banking at a receiver ap-
pointment, the creditors are asking court approval of a receiver. Creditors meet again Feb. 27.

Book Review
Stamler Tome On Rock, Pop, Soul Comprehensive

LOS ANGELES—The latest entry in the tape facility in one console mount-
ing, at $425 list. Unit completes the stereo package that includes high power amplifiers and sound panel loud-

speakers. With branches in North Holl-

wood, Montecito and London, Me-

ter is expanding its lighting range with over 200 visual effects, and also offers disco club planning services and equipment installation.

Carnegie Promo
Continued from page 6
Promotion is a joint endeavor by London, Jerry Weintraub's Man-
gement III, and local radio station WNEW-FM. Letters will run a con-
act award free tickets to the event.

Isaac Hayes settled his multi-million dollar lawsuit against Six Records out of court and has signed with ABC. Bil-
bor had learned. Hayes purchased Trans-Mat Studio in Memphis for $3,000 and is expected to continue recording in his home city, where he also has a recording contract with ABC Records.

MORE LATE manhãs: Poco also reported to have joined ABC, from Epic... John Hammond de-

finitely to Capricorn... Ruby Starr & Grey Ghost, Black Dog records, is reported to be in Capitol... Spanky & Our Gang reportedly to Epic as part of a production deal with Bill Beyricke...

Island's split with United Artists next month to manage Paul Anka... Pink Floyd will play an un-
precedented five-night stand at the Los Angeles Sports Arena. Although rarely used for rock acts, the Arena is bigger than the most popular L.A. Forum and Pink Floyd needs the extra space for its tour of lights and sound.

Larry Kane, pioneer Houston deejay and later pro-
ducer-host of his own syndicated TV show, has opened an investment in partnership with Merle Travis. Kane had graduated from law school, but was sidelined years in radio/TV...

Richard Perry's pour a claims in a Los An-
dians direct action that they have community property worth $3 million.

Bob Sides, WEA promotion man in Houston, has been fired by police when spotted in appropriate uniform near the hotel where President Ford was staying. He was released after convincing them it was a stunt for Record World to see the Planet Arena. He moved to nearby Los Angeles from England.

Jim Stafford latest record star to get his own television variety show.

Among the artists appearing on Dinah Shore's daily CBS-TV show during her "Gold Record" theme airing is Jim Stafford with his "Bell Bottoms." Jerry L. Washington, Paul Williams, Ray Charles and Tammy Wyn-
nette.

Charles Mitchell, of Chad Mitchell Trio folk music fame, sentenced to five years in prison by a Texas judge for possession of 400 pounds of marijuana. Mitchell is free on appeal, pending an appeal... WNEW-FM disk jockey Scott Muni continues his on-air involvement with charities- offering his New York listeners promotional plugs of the Starwood... If they make a donation to the American Cancer Society, a local Catholic organization. Atlantic Records supplied Muni with some 1,800 Eps for the occasion... Abdullah Ibrahim, Simon Shaheen, Clive Davis, Candle Pro-
ducers and Martha Reeves all showed up together for Melissa Manchester's opening at New York's Bottom Line Feb. 7.

Olive Newton-John to sing a Charles Fox/Norman Ginkel song, "Richard's Window," in the film "The Other Side Of The Mountain." The National Jazz en-
ssemble (NJE) will conduct its workshop activities and receive support through two grants from the New York State Council on the Arts... The Yen- tes (RCA) kick off at Carnegie Hall for its annual benefit... Perry Como's latest network television special aired Monday (17). Filmed at the Grand Ole Opry House in Nashville, the show features such acts as Charley Pride, Charlie Rich, Donna Fargo, Minnie Pearl, Loretta Lynn, Chet Atkins, Boots Randolph, Floyd Cramer, Denver Dye and the Platters.

Jazz Taking Over?

Veteran Stars Of NY's 52nd St. Flourishing Again

New York—It was almost like West 52nd St. here last week. Well, almost.
Five of them, as they call it 30 years ago, was Swing Alley. All the better jazz combos performed there in the early stages. Ray Ochs, Owsy, Mountain's Stable, Hickory House and a half dozen others. Even some of the early sound of the 1940s has been brought crammed onto the tiny stage of Swing Alley, which was one of the bars of the famous Stacks Over West Five Two, most of which were basements of small show houses.

Leading their own stages in Manhattan the last week were a number of big-name acts. The most covered here was at Jimmy Ryan's, the second drink, alternating with Little Jazz. The second trumpet, was Max Kamikura.

Former Count Basie bass trumpet Helen Hayes was playing at Barney Joseph-
son's Cookers.

Tiny Grimes, one of the guitarist in Art Tatum's Trio, held forth at the West End Cafe.

And yet another trumpeter, Bobby Hackett, who actually prefers the cornet a la Bix Beiderbecke, fronted a solid small group at Mi-

chael's. Hank Jones, piano, and Milt Hinton, bass, are in the Hackett group... Mark Sosman, tenor sax, too, in the West Five Two in the distant past.

Gil Evans' Band was the attrac-
tion at the Savoy Ballroom... The old group once roamed Swing Alley as a member of the Claude Thornhill Orches-

tara.

Les Konitz at Gregory's. Marian McPartland at Hotel Carlyle. Bernice Ligon, also at Carlyle. At Cafe Society, venerable blues pianist, Sammie Price, at the West End Cafe—all go back in time.

And who's doubling electric gui-
tar and trombone with a covey of former Duke Ellington sidemen at the West End Cafe when Price is away from the piano? That would be Howard Alden and Jimmy Lunceford star Eddie Durham, who is one of the most prominent arrangers for big bands in the days when Frank and Walter were the prodigal sons.

Nightclub operators agree there is no explanation. It just happens.

Natalaia may have a part in the emergence of so many old-timers from obscurity but, according to the men who buy talent, it's far more likely that they are well-remem-
bered bonfire attractions who con-
trive to keep their groupings together, make good musicianship with EARL CARROLL.THEATRE.
TOTAL CAMPUS ENTERTAINMENT...

Yesterday

TODAY

TODAY'S TOTAL CAMPUS ENTERTAINMENT? FIND IT IN BILLBOARD'S CAMPUS ATTRACTIONS, COMING MARCH 29.

Times are changing, and the talent on campus has come a long way from the do-it-yourself days! Today's colleges are booking more talent and more diversified talent. Year after year, Billboard's Campus Attractions — more than any other source — helps campus programmers to locate and book all their entertainment for the year! Here's why:

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FAVORITE MALE VOCALIST:
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- COUNTRY: Roy Clark, Charley Pride, Charlie Rich
- SOUL: James Brown, Barry White, Stevie Wonder

FAVORITE FEMALE VOCALIST:
- POP/ROCK: Olivia Newton-John, Helen Reddy, Barbra Streisand
- COUNTRY: Loretta Lynn, Olivia Newton-John, Marie Osmond
- SOUL: Roberta Flack, Aretha Franklin, Diana Ross

FAVORITE DUO, GROUP OR CHORUS:
- Bachman-Turner Overdrive, Gladys Knight & The Pips, Paul McCartney & Wings
- Conway Twitty & Loretta Lynn, George Jones & Tammy Wynette, Statler Brothers

FAVORITE SINGLE:
- "I Honestly Love You" by Olivia Newton-John, "Seasons in the Sun" by Terry Jacks, "The Way We Were" by Barbra Streisand
- "If We Make It Through December" by Merle Haggard, "Mississippi Cotton" by Charley Pride, "Pickin' Delta Town" by the Statler Brothers

FAVORITE ALBUM:
- "Behind Closed Doors" by Charlie Rich, "Goodbye Yellow Brick Road" by Elton John, "Greatest Hits" by John Denver

*in alphabetical order

ABC-TV
TUESDAY, FEBRUARY 18
8:30 - 10:00 P.M. (EST)

produced by: BILL LEE
directed by: JOHN MOFFITT

publicity: don rogers & associates