100% IN YEAR
‘Q’ Disks/Tapes
Show Chart Rise
By STEPHEN TRAUMAN
NEW YORK—What a difference a year makes in 4-channel product availability of top chart albums, despite the fact that many top artists are still quad holdouts.
In recent weeks more than 25 percent –52 of 200 –of albums listed on Billboard’s Top LPs & Tape chart are also released in “Q” disk or tape, double the total of a year ago (see Label By Label Chart Action in this week’s 4-Channel Spotlight).
More important, this week six of the top 10, 11 of the top 25, and 27 of the top 100 albums are available in quad. A year ago, only Cat Stevens’ “Birdtalk & The Chocolate Factory” at No. 22 was available in Q8 tape.
(Continued on page 47)

Jazz Surge
Spurs Boom
At Diskerley
By JIM FISHIEL
NEW YORK—Despite a reported market share of only 4 percent last year, jazz product appears to be growing in importance to most record companies. This is underscored by the surge of new recording activity in the field and the rush to sign distribution pacts with jazz-oriented labels.
Companies like A&M, Warner Bros., RCA and Vanguard are becoming more visible in the jazz market with newly recorded product after a hiatus of several years, while others like Motown, 20th Century, Pickwick International and Polydor have signed distribution deals for jazz lines.
(Continued on page 55)

Intl Societies Eye
Data Procedures
By IS HORowitz
NEW YORK—Delegates from performing and mechanical rights organizations around the globe will gather here in November for a series of meetings devoted to simplifying and standardizing procedures for the international exchange of music licensing and royalty data.
It will be the first conclusive ever convened in the United States by the technical committee of CBAC and BIEM, international rights confedera-
tions with which national societies in 48 countries are affiliated. The meetings, to be hosted jointly by
(Continued on page 12)

French Perf. Fees Up 12½%
By HENRY KAHN
PARIS—Latest figures published by SACEM, the performing rights society, show that royalties in general are up here by 12.5 percent in 1974 compared with 1973.
Through the year 75,000 concerts of all kinds were given in France, showing a 15 percent increase. Concert tours topped the list with an increase of 45 percent and 5,000 classical concerts produced a 20 percent increase.
Cabarets, dances and disk clubs
(Continued on page 65)

11 Bay Area Cable TVers Beam Rock
By JACK MCDONOUGH
SAN FRANCISCO—Bill Graham’s FM Productions has contracted with cable television channels in the Bay Area to show videotapes of rock bands’ Winterland Arena performances.
The 11 channels include Metro Cable in San Francisco, LVCable in Hayward, Focus Cable in Oakland, Moraga Cable in Moraga and Concord Cable in Concord, reach almost 200,000 homes in the greater Bay Area and Jerry Pompili of Winterland claims a potential audience of a quarter million as a “very conservative estimate.”
The first station to start running the tapes was San Francisco’s Metro Cable last December. “The idea
(Continued on page 14)

Puerto Rican Acts May Get Break
By RUDY GARCIA
SAN JUAN—Tourism Development Company head Roberic Boureit may be forced to put into effect regulations requiring hotels to hire local performers on an equal basis with “outsiders” as originally mandated by law two years ago.
The tourism industry is in trouble and Boureit has prevailed upon Gov. Rafael Hernandez Colon to call a special session of the legislature to deal with the problem. (Puerto Rico has been a main link for top U.S. acts on the prestigious hotel circuit along with Las Vegas and the Caskills in New York state.)
When the ruling party, which con
(Continued on page 50)

Wailers
The Legendary
Bob Marley & The Wailers
On Island Records LP5391
Produced by Chris Blackwell
And The Wailers
Island records, Inc.
Los Angeles, California 90056

Wailers
The Legendary
Bob Marley & The Wailers
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Copyrighted material
EMPHASIZE NEW NAMES

Arista Flourishes In Hands Of Davis

by ELIO TIEGEL

LOS ANGELES—Arista’s growth in its first year under president and chief executive officer David Davis Jr. has been without the 100 employees in New York, its artist roster which is nearing 40 names, and its move to a 20,000 sq. ft. space in Manhattan and a building-up of its West Coast operation.

Davis is not the only label with a new name as being broad-based in repertoire and says that 80 percent of its time in the new year, the new name will also emphasize the majority of its acts are new names.

When Davis, the company as a consultant for six months to determine how to turn the company around, he kept two performers from the Bell operation: Melissa Manchester and Barry Manilow.

Davis says these two artists were finally broken during his tenure and the label now includes such performers as Eric Carmen (lead singer with the Raspberries), poet-singer Pati Smith, the Brecker Brothers, the Headsman, the Outlaws, Monty Python, Marlene Dietrich, Bette Midler and Rodney, Larry Coryell, and the late Jerry Garcia. Eric Anderson, Loudon Wainwright, Jon Hendricks, Airo (produced by Herbison Hancock).

Linda Lewis, Gil Scott-Heron, Dave Van Ronkel (from Scotland) and Terry Garthwaite (foremer lead singer with the old Rascals).

Although now with Elektra, Tony Orlando and Dawn have material for second LPs coming out.

And the group’s catalog is a major profit contributor.

The Outlaws, the first appearing group from Tampa, Fla., and growing FM radio favorite, have been booked to work on the West Coast dates in Louisville and Buffalo.

Davis says he hasn’t been conducting any wholesale selling campaign, adding the Freedom series of jazz LPs featuring avant garde cuties played by an American in Paris, aren’t part of the roster.

Davis says he hasn’t released any material during the second quarter (traditionally he’s kept away from releasing material during the sales period, he says, and that the majority of his acts have broken without his singles.

But Davis believes about 6% of the artists have had national single hits.

The label, despite its propensity

A BIG FUTURE

Fairs a New Scene For R&B Talent

by ROBERT SOBEL

NEW YORK—A bill banning unannounced recording of live performances at concert halls in New York state was passed Aug. 30 by state Sen. Myrick B. Goodman (Billboard, July 26) and now adds a new section to the general business law, prohibiting the possession of a sound recording device in a theater and the recording or photographing of any entrant without the written permission from theater management.

The theater is given

AMUSEMENT PARK DEBUTS OWN DISCO

by DAVE DEXTER JR.

LOS ANGELES—Magic Mountain, one of the West Coast’s most popular amusement parks, has introduced its own disco. Dennis Condon, entertainment manager of Magic Mountain in sub-family Valley, says he expects more than 150,000 park patrons to attend the new Disco 100 that opened Aug. 2. "About 50% of our audiences are 12 to 17 years old," says Condon. "They are the disco people who either can’t record the most—but they can get into other discos because of liquor laws."

Operating Disco 100 at Magic Mountain is Jane Brinster, vice president and director of U.S. operations for Hyslett Associates, the discotheque in California.

She says: "In a test of Disco 100’s appeal, without any advance promotion, we audited over 1,000 people at the disco.

Weintraub, Azoff Are ‘Affiliating’

by NAT FREEDMAN

LOS ANGELES—A new Weintraub-Azoff executive has combined operation will be the most powerful management setup anywhere.

A new management umbrella, led by John Weintraub, the Eagles, Led Zeppelin and Frank Sinatra, has been formed by producers Joe Walsh, Muppets and Michael Min

It’s going to happen,” says Azoff. “But we need to figure out how to make it work. There just hasn’t been enough

Blue Note To Cook a Novel Jazz Recipe

by CLAUDE HALL

LOS ANGELES—Blue Note will expand its creative base with a fusion of Latin and classical stylists to create two hybrid kinds of jazz.

These will be two types of jazz already tried in the past by other companies; but George Butler, the label’s vice president, says the audience today is open to more styles of music to fulfill a greater chance of commercial success.

He is talking with several of his instrumental artists about incorporating Latin elements into their music to create a jazzier sales sound.

Butler speaks of using Latin instruments not previously worked on in jazz groups like timbales, the three-stringed instrument plus "congo" singers (Latin background).

Blue Note’s future is the next sound to explode and he is gearing his label to fuse that Eastern Latin sound and the Western sound.

We are also thinking of a classic kind of jazz,” continues Butler.

Butler says the record company is exploring a new direction in jazz and he has been available in the young artists to try other things to work with the Blue Note classics were attempted.

These two expanding moves will be coordinated with the label’s main market that mainstream types of jazz mixing have their own styles and will not mix well with each other. L.J.P. has been successful for uncomfortable for them, the executive emphasis.

Butler, for example, continues to play in his distinct piano style, although on a recent L.P. he was given seven horns for a larger sound.

As for the Latin Artist, Butler says

Bill To Eliminate Taping Concerts A New York Law

by ELIO TIEGEL

LOS ANGELES—The production of R&B acts going into the circuit which was formerly dominated by country acts, claims Las Vegas, vice president of Gemini Artists.

Okan feels fairly may be trying to broaden his horizon of the rock crowd.

The group’s catalog is a major profit contributor.

They toured from the AFC, and now they’re trying to extend their influence through soul acts. He indicates it’s a whole new venture for them.

Blacks have been involved in the thing of the future, as well as today.

They’ve covered from over 1,000. Now they’re getting ready to try albums of such groups as Earth, Wind & Fire, Graham Central Station, the Temptations and others he’s handling, and doing well.

Okan claims the foreign market is getting bigger for both the British and American artists. “Acts want to play abroad for the money and record

(Continued on page 14)

A Novel Jazz Recipe

by CLAUDE HALL

Blue Note will expand its creative base with a fusion of Latin and classical stylists to create two hybrid kinds of jazz.

Blue Note’s future is the next sound to explode and he is gearing his label to fuse that Eastern Latin sound and the Western sound.

We are also thinking of a classic kind of jazz,” continues Butler.

Blue Note is an experienced label in Latin music, both band—on the Farthom—will lead off the evening; this event will be coordinated with Larry Hayes of RCA Records. Everyone attending the music extravaganza will be invited to the concert site to attend the opening evening cocktail party sponsored by Billboard and hosted by Blue Note founder, Eric Seelig, which is headed by George Wilson, executive vice president for radio of Barnett Media, New York.

Campbell will perform Thursday (Continued on page 16)

Top Disk Acts To Perform For Radio Forum In S.F.

by CLAUDE HALL

LOS ANGELES—Gina Campbell, The Grateful Dead, Waylon Jennings and the Pure Prairie League are among the recording artists who will perform at the annual International Radio Programming Forum in San Francisco Aug. 13-16.

The forum is being sponsored by Billboard, the National Association of Broadcasters and the San Francisco Chronicle.

Grateful Dead will perform especially for the forum which is heading to the West Coast with the music event is Billy Bass, record promotion executive with Columbia Records. Waylon Jennings and his band—at the Fairmont Hotel—will lead off the evening; this event will be coordinated with Larry Hayes of RCA Records. Everyone attending the music extravaganza will be invited to the concert site to attend the opening evening cocktail party sponsored by Billboard and hosted by Blue Note founder, Eric Seelig, which is headed by George Wilson, executive vice president for radio of Barnett Media, New York.

Campbell will perform Thursday (Continued on page 16)

Healthy Growth For Chicago Distributor

by ANNE DUSTON

President Ltue Shokouhemy says, “With the distribution picture changing so fast, and in light of the uncertainty that exists in the industry, we are hesi
tant to even draw attention to our business just now. But the label is being known in the Midwest, and calls for the label are increasing.”

Lettuce’s main independent labels when the company was new, the fact is that we are now distributing over 150 labels.

(Continued on page 14)

Handelman Acquires Arkansas Book Firm

DETROIT—Handelman Co., which began as a drug rackjobber and spun off into records in the fifties, adds a third entity, book and periodical marketing, with the ex
cision of “I, Pissed at the Republicans” book from the Siebert, Inc., Little Rock, Ark., Handelman previously announced a preliminary agreement with Siebert (Billboard, May 24).

Siebert, whose sales were $22,1 million in the calendar year ended June 30, 1974, does 65 percent of its volume in records and tape remain
ing books and magazines. The firm started in 1944 as a magazine and news circular and added re
coded music in 1959. The addition of Siebert gives Handelman its first taste of recorded music relating, in that it acquires a chain of 127 boot-and-recorded-music stores called Mad Cat.

The acquisition, for an undis
closed but not less than $1.3 million, will be for cash and is expected to be a slightly below five years. It is understood that Siebert’s top man
agers, including president Bob Sieber and general manager Dave Sie
bet, will continue in their positions the same with their own executive.

Negotiations for Handelman’s purchase of Siebert, held in New York, giant accessory firm, from Star Broadcasting, the parent com
pany, have been mutually agreed upon (Billboard, June 14).

Business And The Economy

This is a continuing in a series of reports by the various facets of the economy are impacting the state of the economy.

CHICAGO—Kinnar Distributors, handling independent labels in Chicago since 1966, is one of the leading distributors with more than four years from a dozen labels to over 100 recently added labels.


(Continued on page 16)
Takoma Label Treats Artists Like Royalty—And Prosper!

LOS ANGELES—When folk guitarist John Fahey founded Takoma Records in 1959, he didn’t have the wherewithal to pay his acts. Today, Takoma remains the “musician’s label.” Fahey’s vision has endured 16 years...

$500,000 Gross Racked Up By Fahey Company

By JOHN SIFFEL

fixed costs, including recorded music, are deducted from the artist’s share.

A label is founded on the basis of being the opposite of established labels. And Takoma is for musicians. It provides that the artist shall be encouraged to participate in all phases of album art and that Takoma will strive to give the artist maximum freedom of content. Most labels hope to keep artistic control with the label.

Fahey and now-president Charlie Mitchell prove their devotion to the artist. The contract calls for 10 percent of publishing rights to artists. It’s a simple formula. Overhead is paid out. It’s subtracted from the production costs. Then the artist’s production expenses, all cash outlays other than guitar. “It’s outrageous for any act to spend $30,000 or more producing an album,” Ruskin says.

Allegheny Rock Bash Termined Hoax

HARRISBURG, Pa.—State police say that a rock concert promotion at Allegheny National Forest in the western part of the state, with top rock names advertised to appear for an Aug. 16 date, was a hoax.

Capitol Drops Suit Against Grand Funk

LOS ANGELES—Capitol Records and Grand Funk Railroad have resolved their legal differences (Billboard, Aug. 26). Frank Stinson, president, and chief executive officer of Capitol, and Grand Funk Manager Andy Cavaleri.

Ludwig drums will cease producing...(Continued on page 78)

Capitol had filed a $5 million suit against the act and MCA Records charging the band with failure to complete contractual agreements and challenging the legality of Grand Funk’s signing with MCA.

Capitol had charged Grand Funk did not furnish the label with “first recorded masters” during the third quarter of this year and, therefore, due for November expiration. Capitol said it rejected reprogrammed LPs of previously released material.

Under the terms of the settlement reached two weeks ago, Capitol will drop its suit against Grand Funk and the group will pay Capitol $2,000. Two double live sets to be released this month and a studio LP. Suit against MCA has also been dropped.

Mums Splits As CBS Custom Label

LOS ANGELES—Mums Records, the Landers-Roberts label, is exiting as a CBS custom label on expiration of its three-year contract this summer. Stephen and Al Bobbitt are making alternative MCA artists managed by Bobby Roberts, however. Boomer Castle will join with Mums.

Mums will have distribution arrangements with other labels smaller than CBS. Reportedly, Mums’ new record deal is with Manor Records. Larry Douglas has left the label for a major new promotion slot and his place will be taken by Manco’s assistant promotion director Steve McCormick.

Automatic Changer Bared For TED Videodisk System

Hamburg—With more than 20,000 German radio and television stations choosing from the 2.8 million titles that the system has been accepted by the market, claims Tedco Management Corp.

System had its world premiere in this market last March. Although Tedco did not return here, TED will show the system’s first automatic changer at the International Broadcasting Convention at the Waldorf Astoria Sept. 7 in Berlin, confirms Leo Hoberg of London Records, who heads TED activities in the U.S.

By the time of the Berlin fair, Richer says more than 150 titles will be ready, equal to a total playing time of over 2,000 minutes. Included will be the whole 10-hour feature film, “Hiroshima Mon Amour,” which gives credence to the fact that Tedco’s change system will handle up to 10 disks to accommodate standard 120-minute movies.

Although exact details of the changer were unavailable, it reportedly is a complex mechanical system that fits the disks (Bildplatten) in their protective space.

(Continued on page 31)

Executive Turntable

John Rosica has returned to RCA Records as division vice president, merchandising and promotion, after eight years away from the label, with ABC and CBS.

RCA’s Robert Draper promoted to division vice president, with a new focus onMZ.

At CBS Records, Larry Schmer promoted to manager, marketing finance analysis.

Arma Mondy, recently director, product management, Columbia Records, has been promoted to assistant to Bruce Lands, marketing and general manager. ... At CBS Records, Larry Schmer promoted to manager, marketing finance analysis.

Seymour Kubrick promoted to vice president/controller at JVC America, from assistant financial manager. ... At General Electric, Charles Farnham was named general manager of newly consolidated Housewares/Audio sales distribution department, with headquarters staff including managers and R. John Garbeta, sales development; James J. Healy, programming retail sales; Larry Stimpson, specialty market sales; Paul McCarthy, administration; Kevin Carew, operational planning, John Bohnemakes, distribution service. Five new regional managers are James Weinert, Eastern, New York; Edward May, Southern, Atlanta; John Jennings, Central, Chicago; John Schmer, Southwestern, Dallas; Charles Gustafson, Western, Los Angeles.

George Simkowksi has moved from marketing chief at Bell & Howell subsidiary division to vice president, marketing, of the Allied group of Rockwell International. Simkowksi will be working out of the firm’s base in Schuylkill. His name has been associated with the promotion of his own label, the Kangaroo label, and the promotion of rock acts....

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(Continued on page 31)

Distrib Ginsberg Strikes Out On Own

EAST HARTFORD, Conn.—Marc Ginsberg, for 13 years general manager of Soundtracks Distributors, has left to form his own record and tape and accessory distributor, Aquarius Records for New England.

Located at 947 Park Ave., the new operation has 20th Century Records as its first line. Ginsberg says other labels are in the works.

Aquarius will have a complement of four salesmen and two promoters. The company, which specializes in the audio-visual field, is interested in the Seattle area, including Massachusetts, Rhode Island, Vermont, New Hampshire, Maine, Western Pennsylvania, and a piece of upstate New York.

A representative of Rosski-Distrib, the name of Aquarius’s venture, is to move from Seattle, said the firm is seeking a replacement for Ginsberg and intends to remain full steam in record/ tape distributing.

Distrib Resumes

NEW YORK—Little David Records and Atlantic are re-creating the strings to a distribution agreement previously between the two companies from 1971 through 1973.

During the interim period Little David products were handled through Warner Bros., which, with the exception of two LP titles, will cease handling the current company.

The first product to be handled by Atlantic will be a vocal single by company's Flip Wilson, "Beverly Hills In Savannah."...
The sights.
The scene is being repeated all over the country as the excitement continues to spread. Front-page stories in The Boston Globe and the Boston Herald American estimated the turnout for Blood, Sweat & Tears at 25,000.

The sounds.
The distinctive horns. The voice of David Clayton-Thomas. The energy of BS&T at their critically acclaimed best. It’s all on the new single, “YESTERDAY’S MUSIC” from their “New City” album.

Blood, Sweat & Tears. On Columbia Records

Produced by Jimmy Ienner in conjunction with CAM Productions.
Rep. Abzug Asks Congress To Aid Jobless, Poor Musicians

By MILDRED HALL

WASHINGTON—Rep. Bella Abzug wants the government to fund emergency projects for unemployed or underemployed musicians, writers, and artists in any fiscal year when the national unemployment rate goes over 6.5 percent. The National Endowment for the Arts would administer the program.

The New York democrat asks that Congress recognize the contributions artists make to the cultural and social life of the nation as a whole. Their talents "make up a part of the national heritage which America cannot afford to lose." She reminds Congress that there is a record of highly successful projects brought to public works projects.

SO SO CAL

Jazz and blues music is the bedrock of American music. It is a music that is deeply ingrained in our culture and has influenced countless other genres. It is a music that is often associated with social justice and activism. It is a music that is deeply rooted in our history and has been a catalyst for change.

With the rise of digital technology and social media, it is easier than ever to access and share this music. However, it is also easier than ever for it to be appropriated and misused. It is important to recognize and respect the artists who created this music and to support them financially.

The National Endowment for the Arts is a federal agency that supports the arts in the United States. It provides funding to artists and arts organizations, and promotes the understanding and enjoyment of the arts.

We should all be grateful for the contributions that these artists have made to our culture. It is important that we continue to support them and recognize the value of their work.

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We should all be grateful for the contributions that these artists have made to our culture. It is important that we continue to support them and recognize the value of their work.
Congratulations, CHARLIE!

You brought it home!

(JUST CERTIFIED GOLD)
NEW YORK—Downturns in the economy and the investment markets notwithstanding, the American Federation of Musicians and Employers' Pension Welfare Fund is whistling a happy tune after experiencing a slight increase in its total portfolio to $122 million in the year ending March 31. The Fund had $72.7 million in the 1973-74 period.

To make the money in the fund make money is the goal of its two investment advisers, Bernstein-Macaulay and Kennedy-Boston Associates. The Fund's securities are held by Marine Midland Bank as custodian.

Approximately 77 percent of the Fund's assets are bonds and other fixed income investments. The remaining 25 percent consists of common stock. Although the Fund's common stock value declined, the bonds' yield from interest and premiums gave the fund increased assets, according to James Morrissey of the fund.

The Martin E. Segal Co., firm with experience in the entertainment and related industries, has been serving as the Fund's attorney since its inception in 1959. It periodically reviews the plan to make certain that the Fund will be able to meet its obligations to members and their beneficiaries.

Over the years, benefits have increased. The basic monthly benefit at age 65 has been gradually increased from $1 for each $100 of accumulated contribution to the present $2, notes Hal C. Davis, AFM president. Since inception, the early retirement benefits at age 55 have increased some 200 percent.

Also, Davis says, death and disability provisions have significantly improved. Death benefits for short service employees have gone from $1,000 to $2,000 ($2,000 to $4,000 for accidental death). Those musicians with more than 10 years are guaranteed to receive on their benefit. The percentage increased to 200 percent for services rendered over age 60 with 10 years service credit.

Benefits to pensioners have also increased. In 1970 and 1972 basic benefits were by 12 percent and 10 percent, respectively. In addition, pensioners over age 60 were allowed to have unlimited earnings. The Fund paid out some $2.2 million in benefits in the year ending March 31, according to Morrissey.

MCA Pacem Diskerley’s Profitabilities

LOS ANGELES—While some record companies are still groping for ways to combat the economic slump, MCA Records is proving it already knows how to perform.

Of the four music companies reporting sales and earnings this week, only MCA is in a profitable posture. The music operations of ABC, GRT Corp. and Twentieth Century-Fox Film Corp. are losing money.

Operating income of MCA’s records and music publishing division totaled $9,923,000 in the second quarter, ended June 30, compared with $8,977,000 for the same period a year ago. Operating income of the division totaled $19,130,000 in the six-month period compared with $16,409,000 for the same period a year ago.

Total earnings of MCA were $19,049,000, or $2.32 a share, on sales of $96,000,000 in the second quarter, compared with earnings of $14,426,000, or $1.77 a share, on sales of $145,150,000 in the same period a year ago.

In six months, MCA reported earnings of $36,600,000, or $4.40 a share, on sales of $233,431,000 compared with earnings of $22,287,000, or $2.91 a share, on sales of $305,652,000 for the same period a year ago.

The American Broadcasting Company said that earnings declined in the second quarter despite an increase in revenues. It also reaffirmed its previous report that third quarter earnings would be down markedly due to the high cost of reacquiring recorded music and the softness of TV advertising.

Also, said that the company's domestic recorded music label has a "significant" profit drop in spite of an increase in revenue.

In the quarter, the music division wrote off obsolete inventory and "recognized the abnormally high returns from product shipped in the last quarter of this year and the fourth quarter of 1973," the company stated.

Anchor Records, a subsidiary operating in the United Kingdom, "is still incurring its expected start-up costs," said the record and music operations company in the U.S. had revenue and profit gains.

Twentieth Century-Fox Film Corp. posted a 261 percent gain in earnings in the second quarter, but the record and music operations showed a $463,000 loss, compared with a $184,000 loss a year earlier. GRT reported a $566,000 gain on sales and earnings for the quarter ended June 30.

The company lost $216,000, or six cents a share, on sales of $7,292,000, compared with earnings of $452,000, an extraordinary gain, or 12 cents a share, on sales of $8,696,000 for the same period a year ago.

Off The Ticker

3MV net income in the second quarter was adversely affected by lower unit sales, production rates and high start-up expenses.

MOTOROLA reports lower sales and profits for the second quarter. The firm attributed the decline from year-ago levels to the economic recession and worldwide inventory liquidation.

The company expects that "gradually improving consumer entertainment equipment sales and other markets will trigger continuing recovery in our semiconductor and automotive products'" both depressed product groups.

Both divisions continued to operate at a loss in the second quarter, Robert W. Galvin, chairman, said, but both showed some improvement from the first quarter.

$82 Mil Pie

AFM And Employers' Pension Welfare Fund Increase Value

BY ROBERT SOBEL

As of closing, Thursday, July 31, 1975

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<td>21.9</td>
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Accountant for Los Angeles CPA Firm

Good starting salary & excellent opportunity for advancement. Royalty experience in record industry desirable. Replies will be kept confidential. Your employers know this advertisement.

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**JEFFERSON STARSHIP**

**RED OCTOPUS**

BFD1/BFL1/BFS1/BFT1/BFK1-0999

On tour now:

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<th>Date</th>
<th>Location</th>
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<td>Odessa, Texas — Ector County Coliseum</td>
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<td>8/7</td>
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<td>Chicago, Illinois — International Amphitheater</td>
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Manufactured and Distributed by RCA Records

www.americanradiohistory.com
TV Grows As Sales Stimulator

General News

TV Grows As Sales Stimulator

- Continued from page 1

clients in selected markets across the country.

Applications for mechanical li-

ences by TV disk packagers are also

reported at a high level by AI Kor-

ner of the Harry Fox Agency. He

says many new companies are

among the applicants.

And leaders in the field state com-

petition by established direct-

response marketers, as well as a host

of neophyte firms taking a flyer, is

driving up bids for viable product,

cutting into the availability of TV

time, and shortening the sales life

span of packages offered.

Kajac Disk Out

CARLISLE, Iowa — Kajac Rec-

ord's first international release, "Your Love," a country song by Brad Carlton on the KRC label, is written by Ron Wittenauer and pro-

duced by Canadian Ron Koehler.

Y et the potential rewards of a big-

hit keep them all trying. The one to

aim at, but which none realistically

hope to duplicate, is the Elvis Pres-

ley package being handled by Brook-

ville Marketing. Pushed on TV for

the past two years and still going

strong, it has racked up sales to date

of 1.8 million double-disk sets, ac-

ceding to Billboard vice president

Norman Rosenman.

While a two-year sales span was

not unusual a few years ago, a good

seller now runs a flag on TV more

than nine months. The current aver-

age for a successful package is much

nearer three to six months, says

Rosenman.

Testing of new product before na-

tional sales commitments, always

the standard procedure for experienced

vendors, has become even more im-

portant as new material flutters the

airwaves.

"Testing is a must," stresses Vic-

tor Lindeman, president of V&R Ar-

vertising, whose three firms (Can-

dicile for contemporary and rock

product, HRB for nostalgia and MOR,

and VHS for classical and big

bands) currently have more than 20

packages on TV in the U.S. and

Canada.

His pattern is to test in a few se-

lected markets, carefully chosen as
to demographics, for two to three

weeks and broaden the base in ever-

widening circles as each prior test

checks out. Cost of the sales effort

must come in at about $3 for each

unit sold at $3.95.

Guarantees to record companies

have been rising in the past six

months. Lindeman notes, and a

$200,000 advance against royalties

is no longer a rarity. A more usual

guarantee is in the $100,000 range,

he says, a figure supported by the

Columbia executive.

LARGEST EVER

Set Massive Sacred Event

ESTES PARK, Colo. — The largest

assembled of sacred singers ever

will work nightly concerts here dur-

ing the first annual Christian Artists

music seminar and camp starting

Aug. 11.

Personalized for the evening concerts

at the YMCA 3,000-seat auditorium

will be:

Monday (11): Andre Crouch, New

Hope, Jamie Owens, Ralph

Carmichael, Jimmy Owens and

Cam Fleishman.

Tuesday (12): Doug Oldham, the

Archers, the Hawaiians, Jerry

Lucas, Otis Skuling and Jesse

Peterson.

Wednesday (13): Dave Boyer,

Royalties are also up, it is re-

ported, with the Columbia spokes-

man putting the rate at about 10 to

12 percent on occasionally going as

high as 16 percent.

Brookville's test pattern generally

runs in three stages, says Rosenman.

The first calls for a "modest" four to

five weeks' exposure, although the

story is often told in as little as two

weeks. The second stage he describes

as "precautionary, merely to con-

firm the initial results." This will
double or triple the earlier test area.

If the package survives stage two, the

signal for a national "roll-

out" is given.

Morris Levy, of Adam VIII, says

results can usually be locked in after

two weeks of testing, or four weeks at

the outside. "It has to cost out," he

says. "We can afford a $2 selling cost

price per unit that starts at $5.98,

and $2.75 for a $7.98 seller.

Levy still remembers one test item

that checked out at about $58 per

sale. "We got off that one fast," he

recalls.

A revolution in entertainment

Exclusive rights for certain states still

available for new entertainment con-

cept that is raising early interest in

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on screen to merge with local live bands on stage to create a new

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Nationally Distributed by Chess-Janus Records, a division of QRT Corporation
Also Available on QRT Music Tapes.

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Rights Societies To Meet

- Continued from page 1

ASCAP, BMI and SESAC, will be held at the Barbiton Plaza Hotel here Nov. 10-14.

Although the agenda for the conference is still being worked on, major attention is slated to be given to refining computerization techniques by which copyright information is disseminated across national boundaries. The need for rapid and accurate transfer of licensing and use data is seen as gaining new urgency in view of the increasing international exploitation of musical properties.

The following are among the topics due for special attention:
1. Revision of the microfilm service of the Swiss performing rights society SUISA to provide additional information. The service now lists more than 60,000 entries giving composer, author and publisher, their society affiliations. These lists, comprising the membership of all national societies, are contained on sets of 3x5-inch film sheets, each holding some 12,000 entries.
2. Methods to computerize or otherwise compact the distribution of use sheet information giving licensing credits for music contained on film and television properties. The huge bulk of printed lists now distributed are making retrieval of such information extremely difficult, it is said.
3. An attempt to come up with a practical universal title code.
4. Extension of the use of computer printouts reporting performance credits between national societies.
5. Standardizing computer language used in these reports so that they may be read accurately by any cooperating rights organization. Magnetic tapes are now routinely exchanged by a number of the largest societies in England, France, Belgium, Japan, the U.S. and elsewhere.
6. An examination of the special problems in the distribution of mechanical royalties from society to society.
7. Providing technical know-how to societies in the emerging nations.

During the last two days of the conferences a meeting will be held by the executive bodies of CISAC, the body which makes decisions for the international organization between bimannual CISAC congresses.

Host committee for the November technical meet includes Arnold Garwicz of ASCAP, Leo Cherniavsky of BMI, and W.F. "Jim" Myers of SESAC. All are heads of their respective foreign departments.

Affiliation Set

- Continued from page 3

time to talk so far this summer. I came off the Eagles tour this week as Jerry was leaving for the Danner-Si- natra co-billing at Harrah's Tahoe. I'll be going up to Tahoe to discuss it this week. And the deal will be an affiliation, not a merger."

Presumably, the affiliation will accelerate Management III's otherwise controversial tendency towards fully self-contained tour packaging, bypassing both booking agencies and local concert promoters.

CBS FAMILY FETE—With Toronto's Royal York Hotel the site for this year's CBS Records "Family of Music" convention, the five-day label affair produced a number of highlights, including, from top, left to right, a panel session involving key department executives during a merchandising presentation; a dinner party hosted by the international division where James Guercio, Walter Yelnikoff, CBS group president, and CBS/Canada's Jack Robinson and his wife had a chance to chat; a performance by Willie Nelson during a country music luncheon; the presentation of gold records by label executives to Labelle and their manager Vicky Wickham for trio's "Nightbird" LP; a performance by recently signed Columbia artist Stephen Stills; and a performance reunion (for three numbers) of Art Garfunkel and Paul Simon.

Bill Moran at Billboard and he'll have Billboard amplify your message!

Bill Moran
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(213) 273-7040

ISSUE DATE: September 6
AD DEADLINE: August 15

Billboard's September 6 issue focuses on Colorado: The state full of mountains and full of music!

We'll cover the recording studios and why many artists prefer the mountain environment for recording ... the discos, fairs, and Colorado talent showcases ... country music and Colorado's CMA ... radio ... labels ... Colorado's special brand of mountain folk-rock music!

If you're somewhere in those Colorado mountains makin' music, call...
The great British-American-male-female-old-new-blues-rock-ballad band:

Their best album ever:

Fleetwood Mac.

On Reprise records and tapes.
Cable TVers Rock

Continued from page 1

caught on fast and within two-three weeks we were getting calls from the other places," Pompili says. Some of the stations are now airing tapes as many as 51 times a week. Most schedule the tapes at around the 7 or 8 p.m. slot "at the end of their broadcast day when they can just let the tapes run without interrupting the performance. They've told us they get stung with calls when they cut into the shows.

Some of the acts available on the videotapes are Layed by Skunyrd, Golden Earring and Man. Part of the material comes from the "Sounds Of The City" series which concluded this spring and featured such acts as the Tubes, Earth Quake, the Sons of Champlin, Commander Cody, Journey, Eddie Money, the Headhunters and the Hoodoo Rhythm Devils.

Pompili says there is no exchange of money involved between the cables and FM and that all acts "know that there's no commercial thing involved" and have agreed to the airing of the tapes.

Pompili says that as far as he knows there is no other city in the country with a comparable program of rock on TV. "Broadcast TV hasn't made it with rock yet. They treat it as a subject. But you can't do two songs from four different acts in one show and expect to get anything out of it. The bands don't have the chance to develop anything in that situation.

"But we can capture that feeling of liveliness. We don't lose it in the translation to media. We don't try to manipulate the thing—the music itself—in its own energy. Winterland has a festival-scating atmosphere and the cameras are stuck right there in the middle of the crowds, just a foot above the heads. So you're looking at the act the same way that the kid 10 feet from the stage is looking at it. The women who run the cameras are sensitive to the audience energy and that gives them their direction. When we show the audience we show them when they're reacting."

Pompili uses Panasonic equipment almost exclusively in the closed-circuit Winterland operation. There is a large screen above the stage. (Continued on page 10)

General News

Healthy Growth For Chicago Distrib

Continued from page 3

"And whether accurate or not, we have been told by one of the largest retail chains that we are the last of the small active independents in the Midwest."

The survival of small business in this country, in the face of monopoly takeover in almost all areas of the economy, would seem to be a vital factor in our survival as a democracy as we know it.

General manager Ray Flerlage recently expanded the warehouse to larger accommodation. The company has added Charles T. Nessa, founder and president of NESSA Records as operations manager of Kennara, as part of its new expansion program.

The heart of the program, according to Flerlage, is aggressive selling, unusual for distributors who depend mainly on catalog titles and specialty items. But the emphasis on selling is also tied to changes in the industry, with retailers like headshops, started five years ago with little capital, looking for more in-depth record inventory.

Other specialty record stores are expanding their lines by adding another specialty rather than across-the-board product. Nessa says like adding jazz to blue-prints, for example.

As a matter of fact, blues and jazz have become the fastest-growing areas. "It's easier for a store to add another specialty category than increase product overall," Nessa explains. He finds the head shops today "more professional, better financed, looking for more in-depth material."

Besides the small record stores, Kennara is also approaching the growing number of catalog stores and large retail chains. Sears and K-Mart have recently become customers. Kennara also broke into the discount chains with Discount Records.

"The ridiculous part of selling to Discount Records is that we are selling the CBS Specialty Products, on short margin, to a CBS-owned chain," Flerlage marvels.

Flerlage cites a growing trend towards mail orders from the consumer, and manufacturers on the other, to own distributorships. In these cases, it can even be a double mark-up, and he suggests that legal questions might be involved.

The growing interest in small labels is helped by a realization on the part of consumers that more and more important things are happening on small labels, Flerlage believes.

"Superstars don't always spring spontaneously into the limelight, but create tremendous regional followings, like Leo Kottke on Takoma."

Fairs Demand Soul

Continued from page 5

sales," he says, adding, "black acts now want to play in the Midwest because today they can play before integrated audiences. It's a slow process, but it's working."

"The Supremes," for example, "get double the money in South Africa that they're paid in this country for personal appearances."

Okun admits when Gemini was formed six months ago, he did not feel that he would ever carry a volume of soul acts which have come its way.

"We specialize in personal appearances—fairs, concerts, clubs, theaters and colleges," he says.

Prior to combining his talents with Danny O'Keefe, the president of Gemini, Okun worked with the William Morris agency 15 years.

Some artists credit the source of their music in liner notes, mentioning label and album number, and this helps us. "Also, major priced to artists on small labels can create a lot of business. For example, Robert Crumb, on Louisville, received the Pulitzer prize for his composition-"Echoes Of Time And The River."

Fairs demand labels that are mysterious, Flerlage agrees. "You can take on a line, like an authentic Irish or African label, and it will sit on the shelf when you think it would do well. Some labels you might take on just to fill a few orders, and you can't keep it in stock."

"Kicking Mule, with a series on guitar instruction, sold out the first day, and a recorder sold out in three days. The Joyce line, a big-band reissue with people like Larry Clinton, Harry James and Boyd Raeburn, are selling feet that we can keep in stock. You just can't predict what will sell."

The firm is constantly prising its labels, and will cut out something that hasn't moved for six months. "We survive on catalog, and expect to sell a catalog item for a year and a half!" Contrary to the big labels that are trimming catalog, most of his companies depend on their small catalog lists.

Flerlage established his company 16 years with the now defunct K.O. Asher, Inc., distributors, as sales manager and vice president. He is a photographer of jazz and blues artists as well as a broadcast producer, with his own weekly show highlighting jazz, blues, classical or special interest areas of music.

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Radio-TV Programming

Top Disk Acts Will Perform For S.F. Radio Forum Participants

Continued from page 1 night (14) after all workshop sessions are over.

Paco Prairie League—just maybe other surprises are slated for Friday evening, also coordinated by Larry Hayes.

Saturday night, after everyone has spent a day free to tour the city, the award dinner will be highlighted by the KCMP air personality Gary Owens, Los Angeles.

No stranger to the Forum, Owens has spoken at workshops and emceed other awards ceremonies, in addition to winning the coveted MOR Air Personality Of The Year Award himself.

Larry will be in the presentation of the awards, several leading recording artists being lined up now.

Other sideline events of the four-day radio programming event include a wine-tasting party courtesy of Inglenook Wineries Thursday evening prior to the Glen Campbell Presentation.

All of the entertainment activities are adjuncts to the workshops and general sessions addressing facets of radio from the role of the national advertising rep firm in today's programming and management to various presentations and speakers on bio-feedback techniques in research and programming.

One of the highlights of the general sessions will be a firing line test with several of the nation's leading record promotion companies, including Chuck Bbore, head of the commercial productions firm of Chuck Bbore Creative Services in Los Angeles, unveiling his version of what the ultimate radio station should sound like.

These created "checkers" of imaginary radio stations will be played to the entire audience and the audience will have a chance to criticize and nit-pick.

Those presenting checkers, each 15-15 minutes long, will include besides Bbore, programming consultant Buzz Bennett; Jim Hillard, head of WIBC in Indianapolis; Jack McCoy, president of the research firm of Dynamics Programming Services, Los Angeles, and one more yet to be named.

The opening day is Wednesday (13) and two informal sessions have been arranged: a meeting of radio syndication programming and equipment people and another meeting of record promotion executives organized by Jack Hibak, national programming director of Playboy Records, assisted by Los Angeles independent record promotion executive George Richdale.

That evening at 5:30, the official affairs swing into action with a cocktail party hosted by Billboard and then the show featuring Woylan Jennings, followed by the Grateful Dead.

To register for the Forum, send 2509; no: Intermediate Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

FINAI BALLOT RECORD PROMOTION EXECUTIVES

This is the final ballot for the Record Promotion Executives of the Year Awards which will be presented at the eighth annual International Radio Programming Forum the night of Aug. 16 in special ceremonies at the Fairmont Hotel.

Please vote for your favorite among those listed and mail to: Claude Hall, Radio-TV Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

NATIONAL (CHECK ONE):

Ray Anderson
Suan Alamo
Henry Allen
Dona Bresson
Larry Buschak
Pete Bennett
Suan Bly
Harold Childs
Vinie Congrave
Gary Davis
Fred DeMann
Marvin Deane
John Fisher
Hill Gordon
Jack Hamak
Cecil Holmes
Shally Hoppe
Jim Jeffers
Jack Johnson
Mike Kretzer
Los Angeles-The new Billboard show—Hitbound—From Billboard—seems to be scoring quite well with radio stations already. Several good operations have already agreed to air it. We're looking for more. On one-a-market basis, so if you'd like a demo and details, I suggest you read the tourist right now at Audio/Video Programming, Los Angeles, 215-501-8765.

If you can talk with O'Connor these days, he has a new phone number and office. O'Connor, who only bills himself quite weeks, and he's that's an inside pin of sorts) has moved out of Hollywood to 10850 Riverside Dr., Suite 416, North Hollywood, Calif. 91602. His new phone is 769-3500. O'Connor is scoring well with a syndicated radio show on former California governor Ronald Reagan and the "Lovewords" programming feature series.

** **

Joey Reynolds was hanging out in Los Angeles last week, but even some of his close friends didn't hear from him. . . . Chuck Knapp is still doing the morning show at KSTP in Minneapolis, but no longer programming the station. Consultant Kent Burkert has no idea what to do next, and he's looking for more money for both program director and management. Now the station management has the decision to make of hiring another program director or raising Knapp to keep him in both jobs.

** **

Dave Armstrong, operations manager of WKN in Jamestown, N.Y., has moved to WREJ in Erie, Pa., as an account executive. WREJ has always been a bit of a maverick after nine years at WTMA in Charles-

Record Acts Are No TV Sensation

LOS ANGELES—The television season opened with records for the music industry as few shows even made the above-list. In fact, one of those was a CAR TV show among the shows that showcase performances by record artists. "Cher" ranked second among the 18-49 year olds in an Arbitron superstar this past spring of 97,718 households nationwide.

"Cher" also tied for number 8 among total women viewers, but did not get to the top 10 among total TV households and only ranked in the top 10 among women while not scoring in the top 10 at all with teens and children.

Some records have been associated with top-rated TV shows, however. For instance, "All In The Family" was No. 1 in total TV households for the first year of the show, which was an album a few years ago based on the show. Several records have been titled "Cher" and "The Man," which ranked number 4. The star of "Kojak," of course, is Telly Savalas and his show was number 9. Bob Newhart, once a hit comic on record albums, was number 10.

Record Acts Are No TV Sensation

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Pacific Southwest Region

**TOP ADD ONS:**
- CAPITOL-Solitaire (W.B.)
- DIO-Dio (W.B.)
- GREG REYNOLDS-Oh, Susie!

**PRIME MOVIES:**
- JANIS-JB-Summer Of Love (1969)
- JOHNNY DUDE-Love Then Let Me Go (Parlophone)
- JOE MARRON-Muscle-Head Wipe Out (Mercury)

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**BREAKOUTS:**
- RASCAL-Fun In The Rain (W.B.)
- JOHNNY DUDE-Love Then Let Me Go (Parlophone)
- JOE MARRON-Muscle-Head Wipe Out (Mercury)

**Pacific Northwest Region**

**TOP ADD ONS:**
- EAGLES-Magpie (Columbia)
- ROLLING STONES-Brown Sugar (Rolling Stone)
- KINKS-Deadlock/Don't Look (Reprise)

**PRIME MOVIES:**
- FRANKIE GOES TO HOLLAND (Capitol)
- AMERICAN-Indian Lake (Capitol)
- POOL-Me, Myself & I (Columbia)

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**BREAKOUTS:**
- RASCAL-Fun In The Rain (W.B.)
- JOHNNY DUDE-Love Then Let Me Go (Parlophone)
- JOE MARRON-Muscle-Head Wipe Out (Mercury)

**Midwest Region**

**TOP ADD ONS:**
- CHIEF-Jo Dee Messina (Columbia)
- CARPENTERS-Solitaire (A&M)
- AMERICAN-Indian Lake (Capitol)

**PRIME MOVIES:**
- FRANKIE GOES TO HOLLAND (Capitol)
- AMERICAN-Indian Lake (Capitol)
- POOL-Me, Myself & I (Columbia)

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**BREAKOUTS:**
- RASCAL-Fun In The Rain (W.B.)
- JOHNNY DUDE-Love Then Let Me Go (Parlophone)
- JOE MARRON-Muscle-Head Wipe Out (Mercury)

**Illinois**

**TOP ADD ONS:**
- CHIEF-Jo Dee Messina (Columbia)
- CARPENTERS-Solitaire (A&M)
- AMERICAN-Indian Lake (Capitol)

**PRIME MOVIES:**
- FRANKIE GOES TO HOLLAND (Capitol)
- AMERICAN-Indian Lake (Capitol)
- POOL-Me, Myself & I (Columbia)

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**BREAKOUTS:**
- RASCAL-Fun In The Rain (W.B.)
- JOHNNY DUDE-Love Then Let Me Go (Parlophone)
- JOE MARRON-Muscle-Head Wipe Out (Mercury)
The Summer of 1959
Dinah Washington went No. 1 with
"What A Diff'rence A Day Makes"

The Summer of 1975
Esther Phillips goes No. 1 with
"What A Diff'rence A Day Makes"

kUDU

The Single, KU 925
The Album, ESTHER PHILLIPS W/BECK, KU 23

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Over 45,000 singles and
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three weeks in New York.
Beginning to explode nationally!
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"IT ONLY TAKES A MINUTE" (4111) IS A HIT!

Produced by DENNIS LAMBERT and BRIAN POTTER
A Naver Production
Personal Management: Brian Penella

from the new TAVARES album IN THE CITY (571239)
AM Stereo Folk To Organize Sept. 24
Washington, D.C. — A meeting will be held here Sept. 24 to form the National AM Stereo Radio Committee. Forming the committee is the Electronics Industry Assn. The committee will be organized along the same lines of the National Quadraphonic Radio Committee and the earlier committee that paved the way to stereo FM.

Officials of the NAMSRC are now being lined up.

Radio-TV Programming

A FINAL INTERVIEW

Tom Donahue: He Looked For Music Freak Jockeys

EDITOR'S NOTE: This is the second and concluding installment of an in-depth interview with Tom Donahue, known as the Father of Progressive Radio, and, until he died recently of a heart attack, general manager of KSAN in San Francisco. The interview was conducted by Carl Flothow, a young air personality who interviewed Donahue a couple of days before his death.

FLOTHOW: KSAN’s success can be attributed partly to the air sound you’ve created. It’s always identifiable as the “jive 95.” Is the creation of this feeling a conscious one?

DONAHUE: I think it’s a conscious thing trying to get people to fit into that environment. In other words, what we are trying to do is the kind of radio that people sound like people talking to people. I want disk jockeys that are a part of their audience in a sense that they are interested... interested in the same kind of music, they go to the concerts, they go to the gigs, they’re part of what’s happening. Also, I find it strange that we have an audience that, particularly from the beginning, say 1967 or 1968, was people that were dedicated to changing the world... but you try to change your radio station a little bit and they immediately begin screaming. I find that contradictory... in that I want this radio station to be changing all the time. I try to keep it changing. I want to keep it fresh. I want to keep the audience interested in the music that is changing. We have had three people working here from KOME; we have had two from KROQ and one from KOME. We have one girl in the news department that came from KTIM. I love those stations. They are my farm teams, cause they can develop people on the air that we can use here. Formats that are similar because both stations frankly have imitated us, which is great with me.

F.: When looking for announcers, are you looking for some with skills like running a tight board?

DONAHUE: Nobody who has ever listened to Bob McClay can say we are looking for a tight board. I just want it to be natural. Some people are good at tight boards. You know, you’re sitting in there and you’re really doing it, and very often you really pride yourself on good segue, tight production. Other people concentrate on other aspects of it, so it varies from person to person.

I think the listener is aware of that. And sometimes you get in a situation where you have to slip through a record. I got into one Saturday night where I'm playing an album we have only one copy of and I wanted to play another cut from it so it’s a matter of you talking while you turn it over with your left hand and cue and “hope to God” that you hit the right place. I think that the production or board styles of our people are as identifiable as their voices and part of their on-air projection, their air “personality.” One of the things people comment that they like about the radio station is the fact that there are those screw-ups that made them realize that there are people rather than machines at the other end. Everybody had a different kind of style before they came here. I was a good disk jockey and rather amusing. I think people can use a little humor in the morning. I know that it was a shock to people to hear humor on this kind of radio station. But they seem to be recovering from the shock pretty well.

F.: Why has the progressive format yet to be really successful?

DONAHUE: Well, radio is a very innovative business, not a very creative business. As witness, the people who imitated Drake’s Top 40 format. You had Drake in the stations he ran and then the 200 others that were imitating him. The tendency is to be imitative of something that is successful in another market and Top 40 on FM has been successful in some markets where there is little or no progressive. One must also try to do that which is easy, so they all think playing 30 records is easy. They cannot understand how you make it by playing as many different records over the course of the week as you do. They look at Top 40 as something that will be more instantly profitable, which is not always true, depending on the competition. I mean, this market has a successful Top 40 station KFRC. KYA has been chasing them now since 1966 or 1967. Since that time KFRC has dominated the AM Top 40 market and KYA has been running third or fourth after them, but have not gotten anywhere. KSFX is now trying to run after them. KSFX is in their third format, I guess. They did one for a while that was competitive to us. Which was very good for us. I thought they had some good people. Yet, KSAN with our news and KSFX with the ABC news; there were not that many reasons for people to listen to that station instead of this station. So, when it did not work fast enough for KSFX, they started to go to different kinds of variations of that format, and then they went to a rather tight Top 40 format that they are working with now. I love it. I hope they keep it up, "cause they cut into the KFRC audience. Spread it out a little bit.

I think we will never satisfy all the needs of the listeners... because you always have people writing saying you’re playing too much of this and the next letter is you’re playing too much of that. Or you're not playing enough of it. There is no way you can satisfy everyone... At least it’s great with me. I do not think KSAN is one corporation presenting its idea. It’s a group of individuals. The corporation has nothing to do with how the disk jockey selects his music or what they say between the records of their presentation. So when people call up and complain about some aspect of the radio station or people... I always say, “What the hell are you doing listening to (Continued on page 24)
Wednesday, Aug. 13
10 am-6 pm REGISTRATION
8 pm-7:30 pm COCKTAIL RECEPTION

Thursday, August 14
9 am-10 am CONTINENTAL BREAKFAST
10 am-11:15 am GENERAL SESSION
George Wilson, Moderator
Topics: "Marketing Yourself for Greater Success" "Let Radio Turn You On" Jack Thayer, President NBC Radio, New York "Australia" Kevin O'Donohue QM Radio, Sydney
11:15 am-12:30 pm Concurrent Sessions:
(1) AUDIENCE-BIOFEEDBACK TECHNIQUES
12:30 pm-2:30 pm LUNCHEON Radio Programmer Popularity Poll Awards Presentation
Topic: "What's Fair About the Fairness Doctrine?" 2:30-3:30 pm Concurrent Sessions:
(4) MUSIC—ITS METHODOLOGY Topics: "Effective Uses of Clusters, Transitions, Bands" "Playlists...Compiling Organizing, and Daypart Usage" Moderator: Emme Farrel, Indie Promo Los Angeles Jim Maddox, Prog Dir KFOX, Los Angeles Lee Abrams, Kent Burkhardt & Assoc., Atlanta Bob Pava, Program Director WIEE, Richmond
(5) NEW CHANGES IN THE MORNING SHOW
Don Rose KFRC, San Francisco
3:30 pm-2:45 pm BREAK

Friday, August 15
9 am-10 am CONTINENTAL BREAKFAST
10 am-11:30 am GENERAL SESSION
11:30 am-12:45 pm ROUNDTABLE RAP SESSIONS
Topic: "Where Has the MOR Station Gone? What Happened to Mass Audience Radio?" Ted Atkins, Gen'Mgr WTA, Pittsburgh David Klemm, VP WBBM, Chicago Stan Stevens, Prog Dir WOKY, Phoenix Ralph Barnes, Gen'Mgr WOKY, Milwaukee Jeff Todd, Assoc. Broadcast Director W.B. Tanner Co., Memphis Sheri Lom, Director of Media Services John's, & Sons, Los Angeles "The Lack of Believable Qualitative Research—What can the Radio Station Do to Analyze its Audience Aid to Programming and Sales? More!"
12:45 pm-2:30 pm LUNCHEON
Wentz, Gen'Mgr Genf'Dir, San Francisco David Gapes Radio Haukai, Rostock, Germany "Saluting the Art of the Author" Dean Bianchi, Producer Creative Services, Los Angeles" chuck Bless, Chairman creative services, Los Angeles Direk Shamton ATIC, Tel Aviv
3:30 pm-5:30 pm Concurrent Sessions:
(7) PROMOTION MEN ANSWER YOUR QUESTIONS ABOUT RADIO PROGRAMMING Registrants will submit questions days in advance; Moderator will narrow these to the most pertinent, but participation is also invited. Moderator: Tony Richland, Independent Promotion, Los Angeles Jack Halkin, National Promotion, Playboy Records Jan Basham, Regional Promo AMC Records, Los Angeles Jim Jefferys, Promo GRC Records, Atlanta Pete Bennett, Record Promo Executive, New York Pete Wright, Producer Wright, Chicago
(8) USE OF ALBUMS IN RADIO PROGRAMMING—ALBUM FORMS
Topics: "Demographics of LP Buyers as Opposed to Those who Buy Singles, East Coast" "The Unique Album Fever, West Coast" Rick Frio, VP-Marketing RCA Records, Los Angeles Mike Harrison, Prog Dir KRPL, San Diego "Film PRESENTATION on SALES" Moderator: George Burns, Pres. Burns Media Consultants Bud Slater, Gen'Mgr WAIR, New York Don Nelson, Gen'Mgr WPPI, Indianapolis "Where Has the MOR Station Gone? What Happened to Mass Audience Radio?" Ted Atkins, Gen'Mgr WTA, Pittsburgh David Klemm, VP WBBM, Chicago Stan Stevens, Prog Dir WOKY, Phoenix Ralph Barnes, Gen'Mgr WOKY, Milwaukee Jeff Todd, Assoc. Broadcast Director W.B. Tanner Co., Memphis Sheri Lom, Director of Media Services John's, & Sons, Los Angeles "The Lack of Believable Qualitative Research—What can the Radio Station Do to Analyze its Audience Aid to Programming and Sales? More!"
5:30 pm-7:30 pm RECEPTION AND ENTERTAINMENT Host and Performers to be announced

Saturday, August 16
This day is free for registrants to sightsee and meet with other registrants.
6 pm ANNUAL AWARDS DINNER SHOW Gary Owens, Emcee

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All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration.

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Radio-TV Programming

Tom Donahue: He Looked For Music Freak Jockeys

There are not many people willing to sit four years and line up to $100,000 a year on the basis they believe something profitable is going to happen in the next four or five years. You can say you’re going to do that, but at the end of a year you begin to get nervous...at the end of two years you become more nervous, and you try to figure how you can turn that station around. Have it make money. Then someone says, “Well, how about Top 40? KFRC needs some competition.” Something like that.

F: Let’s talk about music. RB? seems to have taken over the charts. A little RB is even sneaking in on a diehard rock like KSAN.

D: It changes from time to time. For one reason, the thing you hear so much RB on Top 40 is that single records sell today to mostly black people and children; by children I mean people under 16. So, they’re after that particular market—people who buy singles. Single records do not sell like they used to. You used to sell a million regularly on whatever was on Top 10. Now, you have to wait until the times of the year get to be one, one hundred thousand sales. That’s still enough radio stations like this. But you’re right. B.B. King, for instance, is being played constantly here. You say “blue” and B.B. King is played. Saturday night he was playing a lot of Bland. He had his Top 40, and it’s all K.Y.A. Things like “Turn On Your Love Light,” “I Play The Fool,” and “Two Steps from the Blues.” Listen to Bridge Of Signs, and dig how much the kid ripped off Bobby Bland’s “Two Steps From The Blues.”

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*Boston • WBCN • August 9

**Times uncertain at press deadline—check local station for times
Keep Peace Via Budget Concerts, Delsener Of New York Plead

LOS ANGELES—Alaska is still a forgotten market as far as promoter Steve London is concerned. But when a group does play there, record and tape sales jump, he swears.

The manager for a concert promotion firm called Bay Alaska Promotions Inc. of Anchorage, London recalls that when he booked Redbone for a concert in that city, there were ensuing sales of 500 albums and 300 tapes that week in various outlets around the city.

Audio and all ticket outlets sold the product throughout the city, he states.

“Almost every concert in Alaska results in subsequent record and tape sales on that artist. This is an excellent market.”

Partnered with Dusty Rhodes, London has been promoting concerts in Alaska for seven years, mainly in Anchorage, Kenai, Juneau and Ketchikan. He works with Rob Heller Entertainment, that office doing the purchasing of acts, and negotiating the deals.

Redbone played a 1,500-seat gymnasium in Kenai, then a 4,000-seat at Anchorage, selling out immediately. London says a good hard rock record act can do that kind of business in Alaska.

Buy Alaska Promotions works 10 months of the year in concerts. "The rest of the year it's too cold. Although we do put on shows sometimes when it's 17 below. That's not really too cold for Alaska."

Next, he says, he will open the Adak market "because there are thousands of sailors there on 18-month service, and they are a captive audience." He also is negotiating with a major oil company to sponsor outdoor concerts for the thousands of workers employed on the Alaskan pipeline. "We'd put on the concerts at the camps, and the oil company would sub-side the shows," he says.

London and Rhodes are also extremely concerned—minded. "The same posters that we put up on walls and put records out at our concerts. And we sell albums at our shows. Most other promoters don't do that, but we do. We are building the artists' records right after the concert." Alaska is his market, and London says he doesn't want to invade the U.S. Pacific Northwest territory. "The next thing we're looking into," he states with a grin, "is putting on concerts for the Eskimos. That hasn't been done yet."

The Dragons: They Had To Do It Alone

LOS ANGELES—The record business has grown a lot more complicated in the past 10 or 15 years, but the "do it yourself" road to stardom is still a possibility. Just ask Daryl and Toni Dragon (better known these days as The Captain & Tennille), who parlayed a favor from a studio owner into a No. 1 single and a number two album.

The difference between today and rock's early years, according to the husband and wife team, is that the artist had best be able to combine business acumen with talent if there is any expectation of a long-term savings account as well as a long term on the charts.

"Daryl and I had been on the road with the Beach Boys," says Toni Tennille. "I did backing vocals and Daryl played keyboards and did arrangements. A couple of years ago we decided to form an act ourselves, ending up with a two-year stint at the Smokehouse in the San Fernando Valley."

"We were doing demo work at a small but 16-track studio in Burbank," she continues, "the owner said to pay us back he'd give us some studio time. So we went in and recorded a song I wrote, 'The Way I Want To Touch You,' and the Beach Boys' 'Daddy's Home.'"

As a result, the disk jockeys from KBFM-FM in the Valley came into the studio and told the fal that if they ever recorded anything that would play it, so the Dragons took them up on the offer.

They then saw the duo pressing up 500 copies of the record themselves and sending it around to most of the local stations.

"Amazingly enough it got a lot of airplay," says Daryl. "Maybe it was because we did it at the peak of the vinyl shortage and there wasn't much in the way of new product coming through. "The Way I Want To Touch You" became a top local hit.

"We were also taking the record to labels," he continues, "but sort of halfheartedly. We're not really good salespeople. Eventually the single ended up on Joyce Records, a division of Nelsa distributing and it continued to sell well with no real Top 40 airplay.

Label offers came in from four majors. The last offer was from A&M. "A&M was what we wanted," says Daryl, "because they were the only ones who would let us produce ourselves and because Herb Alpert and Jerry Moss, as director Kim Cohen, Los Angeles promotion person Jan Basham and promotion vice president Harold Childs.
8,000-Seater In Concord Opens Big With Festival
By JACK MCDONOUGH

CONCORD, Calif.—The four-day all-female weekend Concord Summer Festival (reviewed in Billboard’s Talent pages) marked its debut in the Concord Pavilion, a new and adventur- en open-air showcase for the presentations of Bay Area promoters.

The opening of the Pavilion fulfills an extended long-range goal of 4-Day Gigs Now At The L.A. Grove

LOS ANGELES—The Grove has modified its booking policy from two-three day split engagements to four-day runs. Also, jazz is no longer being booked exclusively.

The room in the Ambassador Hotel has been dark for the past two weeks after presenting Billy Paul and has had its debut with the Four Tops and Evonne Fair Aug. 7-10 (Thursday through Sunday).

Lonnie Liston Smith & his Sextet played Aug. 14-17. Also slated, but with no firm dates are Bobby Womack and the Main Ingredient. The room’s operators Jack Schynder who, along with Mitl Handlan, is handling the booking, Stacie Older Oct. 30-Now, for a return engagement Sept. 18-24.

The Grove has also updated its advertising and added the nickname of “The Grove” to the name “Pacific Grove.” The Four Tops’ advertisement will be seen Thursday and Sunday; $6 on Friday and Monday.

The room’s first stab at country involves Waylon Jennings and wife Jessi Colter Oct. 30-Now, for a return engagement Sept. 18-24. Esther Phillips is slated for Oct. 2 and Bobby Blue Bland Oct. 23. Donald Byrd and his quintet should be appearing sometime October, according to Schynder.

The METERS STONEGROUND

During last summer’s Fillmore East run, the Metters, who have opened the two San Francisco Rolling Stones shows, worked the previous, stayed in town for a six-day stint which opened July 21.

The Metters, of course, are a band whose principal vehicles are a rousing, powerful sound and a strong lead figure, and they found much better in the cozy confines of the Boarding House than they found in the “great American” Convention.

They did it, mostly with their own material, and with the lead vocal switching among pianist Art Bebels, drummer Zig Model and singer/guitarist Bob Seger, playing all three roles in the manner of the more bluesy Rolling Stones. "Love the One You’re With" (Aretha version) and "People Get Ready" (At) were from other sources.

They finished with a solid 25 minutes of their own material, which was some of the most soulful and bluesy songs they have ever done. They opened with an extended "Burnt Out," and closed with the inevitable "Jump," a song they also performed at the recent Fillmore East run. Their set was well-received, and they are due to return.

The band consists of four of the Metters members, who have done the most part of their soulful material, and a second, featuring the group’s new drummer, is due to return as one of the most important efforts of the month. For many months, the group has been too dependent too much on the amplification and equipment of the other band, and instead of adopting a modern approach, this was a successful effort, and with a strong lead voice, they found themselves in a different environment.

The band has done well, with the group’s last appearance being their first in San Francisco, and now they are looking forward to a future in the Bay Area.

NASEFF SUBSTITUTES

Rock At Vegas’ Stardust

LAS VEGAS—Gary Nasef is using the Stardust’s auditorium as a show base for his rock concert promotion while the Sahara’s Space Center is being revamped.

Nasef said the city’s rock promoter first considered using the Stardust’s auditorium for their concerts, but the Stardust was not available.

A recent two-day engagement by Here’s a Switch: Los Angeles Will Welcome Concerts

LOS ANGELES—The huge Convention & Exhibition Center downtown here should go rock concerts in order to boost annual revenues that dropped $200,000 to $1.5 million between 1973 and 1974, according to an audit by the city’s administrative office.

Mayor Tom Bradley has accepted recommendations and instructed Dick Walsh, general manager of the municipal auditorium department, to seek rock concerts in an effort to boost revenues.

However, concert promoters may be wary of putting shows into facilities within central Los Angeles because of the hundreds of marijuana arrests made by the police department, at Pink Floyd’s five-night stand last spring in the Sports Arena, which is also managed by Walsh’s municipal department.

But perhaps the recently passed California law making marijuana possession a minimal offense will prevent similar marijuana arrests in the future and lead to regular use of such city-owned downtown facilities at the Convention Center, Sports Arena and Coliseum.

Stone’s Concert A Jersey Hoax

NEW YORK—Tickets for the Rolling Stones concert that didn’t exist were circulating here last week at a going rate.

Several local radio stations, when alerted, carried warnings to their listeners that the Rolling Stones concert did not exist, but that the Stone’s appearance at nearby Garden State Arts Center in New Jersey was a credible event. Scheduled performer for the shows Friday and Saturday night shows was singer Jerry Vale.
Cuban Music Out Of The Closet

MEXICO CITY—With the official resumption of relations between Cuba and Mexico, and most likely, between Cuba and other Latin American countries, has come an interest in the rich and diverse musical heritage of Cuba. This is particularly true of the many forms of music that have emerged over the years, including the well-known son, the guaracha, the guajira, and the bolero.

Recently, there has been a cultural interchange between both Spanish-speaking countries. This has led to a renewed interest in the music and dance traditions that have been present in Cuba for centuries. The Cuban government has also been supportive of this cultural exchange, and has encouraged the development of new musical forms.

One example of this is the recent interest in the music of the cumbia. This form of music has been around for many years, and has been influenced by a variety of musical styles, including African rhythms, Spanish guitar music, and indigenous dance traditions. The cumbia is characterized by its lively rhythms and its use of percussion instruments, such as the bongo and the clave.

Another example is the interest in the music of the salsa. The salsa is a form of music that has been popular in Latin America for many years, and has been influential in shaping the music of other countries as well. The salsa is characterized by its use of brass instruments, its emphasis on dance, and its rhythmic complexity.

The Cuban government has also been promoting the development of new musical forms, such as the son jarocho. This is a form of music that is closely associated with the Mexican state of Veracruz, and has been a part of the cultural heritage of the region for many years.

One of the most well-known musicians to represent the son jarocho is the singer and songwriter Juan Gabriel. He has been an influential figure in the development of the form, and has been credited with helping to bring it to a wider audience.

In summary, the resumption of relations between Cuba and other Latin American countries has led to an increased interest in the rich and diverse musical heritage of the region. This has been particularly true of the music of Cuba, which has been an important part of the cultural heritage of the region for many years.

(Continued on page 66)
**MARKED CHANGE**

**Disco Community, Labels Trusting, Works Together**

By JIM MELANSON & J.B. ROSS

NEW YORK—The ties between the disco community and manufactur- ers that were established in many a year ago area by a shaky at best at being marketing and promotional vehicles for some point where we see the low—between the two camps as being "business" as usual. Helping to foster this new found camaraderie are several factors, among them:

* The slow but steady acceptance of radio to disks with strong disco following.
* The literal boom in the opening of new dance clubs around the country.
* The absorption by labels of several disco disk jockeys into their respective staffs—ad, promotion, etc.
* The growing awareness among spinners of both the importance of their product and their leverage to get promotional goods.
* The last but not least benefitted by the formation here recently of the Record Pool, a non-profit distribution center run by a personal group of labels. Reportedly, the "Pool," which is run by spinners themselves, has brought from various sources a big market for the pool similar pool might be formed in Boston also surfaced last week (see Disco Action 6/1).

While the degree of label involve- ment with disco still varies from company to company, a number of East Coast and West Coast firms un- derline the fact that most, if not all, of the music oriented promotion men are well past the "wetting the feet" stage.

At RCA, Atlantic and Polydor, disco disk jockeys, David Toda, Doug Ruby and Ronald Fletcher, respectively, have joined the person- nel rolls to help coordinate and di- rect the artist activity in the specific area of disco play. Involvement in ad decisions when it comes to dance music also comes into play for the three.

Other East Coast labels such as CBS (Jack Diamond, Mike Milrod), London (Doree Segberg), De-Lite (Joe Price), Midland International (Harry Spirito) and All Platinum (Steve Sitarski), among others, have staffers who are devot- ing an increasing amount of attention to moving promotional goods to spinners. Most view the "hanging out" in several of the key clubs here as a prerequisite for being on top of what's happening disco-wise.

Product service lists of area spin- ners range from 30 to upwards of 150 players. Such in-house lists usu- ally cover both the latest releases and the recorded product. Full disco product to the Record Pool by those labels that are in- volved results in more rounds than LPs, although several labels are also shipping LPs to the Pool.

When an artist is performing, being helpful, most say that club ex- posure for a song definitely helps, adding that they usually try to keep artists to query a club's spinner as to the title and/or artist of songs being played. That said, for disc jockeys, there are often tens of spins and radio interest.

Many labels on the West Coast are employing disco spinners, their own or those of others. Mark Simon, president of Promotional Promotions, Los An- geles, is assisting the record compa- nies in their effort to expose disco product. RCA, MCA, 20th Century Rec- ords, Playboy and Motown are the companies utilizing Simon, among others, to push their own disco output.

Motown seems to be one of the few companies to have a whole line of its entire product (except, note Miller Lom- don, Motown's national singles sales chart)

"We can get better mileage out of records if disco does well," says Discofoile, who was asked to release "Glasshouse" by the Temptations as a single.

Motown maintains a monthly up- date of disco and deejays. Most la- bels admit that it's necessary to con- stantly update the disco charts lists inasmuch as the mortality rate of disco situations is high.

Casablanca Records president Neil Bogart has come with a special disco album featuring eight cuts. The side of the album is the opposite side of the new "Elton John" album.

"Special records are being pressed for disco on 12-inch singles," he says. "Bobbi, we're now releasing regular- ly commercial records with longer versions as usual." (see Disco Action 6/1).

Capitol Records reports that com- mercial records with disco potential should be re-released and extended for disco.

Capitol's national promotion disc manager, Skip Blackham.

**Colonies of Rock (New York) Retail Sales**

**Disco Action**

**New York**—Music Unlimited, 1822 3rd Ave., (51st), (518/834-8800). Vinyl, cassettes, tickets, price match guarantee. Selection of both national and local acts. Hours: 10 a.m.-9 p.m., Mon.-Sat., 11 a.m.-7 p.m., Sun.

**Chicago Club Out To Raise $25,000**

**Speaker**—A local disco firm, hopes to raise $25,000 for the Special Olympics, a city-sponsored affair for special children, through a dance marathon and auction, Aug. 9-11.

Twenty-five sponsored sponsored by record companies will compete. At the auction, such desirable items as Elton John's hat, a shirt from Elvis Presley, an autographed record from Stones album, a box from the Golden Knights and videoepics of Chicago's own Master Boys will show to the highest bidder.

**Amusement Park**

Mountain patrons to a distant loca- tion within a minute. Several ma- jor promotion planned and ties with labels and recording acts we're sure our new operation will be an important drawing card.

Also participating in the venture is the starr Millay. The owner recently adapted the Disco 100 format. The new disco 100 is said to be the first ever to be set up within a major amusement park. It features one of Ms. Millay's custom designed sets and offers a different number at more than $15,000. Another mobile van is being employed at shopping centers. They say, say of Magic Mountain. Recording acts and the "troths" from Magic Moun- tain will be offered, Ms. Millay says.

Condor says that no extra admis- sion charge will be levied at Magic Mountain's gate. "Everyone paying the park's admission fee will be welcome to Disco 100 and its spectacular bar of sound and light," he says.

**TODAY**—A Los Angeles, Calif., discotheque in suburban Marina Del Rey, has launched a weekly band and disco program during which major recording artists act as disco disk jockeys and greet custom- ers.

According to Mark Kreiner, one of the principals in the Dragonfly, the ke
d of the program already participated in the program. Artists set for the future include Harry Clayton, Tom Scott and Buddy Miles. Kreiner, who programs the music for the disco, says that for Till- fanies and Bookergs (both also in the Los Angeles area), says he con- \nsiders the artists' afternoons as a way of "building a closer working relationship between the record la- bels and the artists." (see story).

"It gives customers a chance to meet acts they do and listen to an infor- mal basis," he concludes.

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**Talent In Action**

**Disco Action**

**Disco Community, Labels Trusting, Works Together**

**The Dragons**

**Studio Track**

**Track LP Best Sellers**

**Flora Purim Appears On Campus**
**Tape/Audio/Video**

**BASF Aims For No. 1 U.S. Blank Tape Spot**

By STEPHEN TRAIMAN

NEW YORK—A marketing campaign estimated by informed sources at $5 million—more than twice the entire industry reportedly spent last year—is being committed by BASF to make its blank tape No. 1 in the U.S. market, according to president Bob Blank.

At an introduction of the firm's redesigned and reengineered cassette and cartridge lines, he emphasized that parent BASF A.G., multinational chemical giant, was aiming to make the brand the leader, a position it holds in virtually every other global market—dating from its invention of audio tape in 1932.

A former Procter & Gamble executive who joined BASF last February, Blank said the repackaging and new campaign, geared to extensive television, both print and radio advertising, was designed to counter what he termed a financial trouble, and conversely, the consumer was interested in quality—an area in which price is a secondary consideration.

As a result, the three redesigned BASF lines are aimed at the three major categories of consumer:

- True audiophile-Chrominex Dualdisc, formerly Chrominoid in C60, 90, 120-minute lengths.
- Demand-motivated—Studio Series, formerly LTS (low noise super) cassettes and Sound Loop 8-Plus low noise/high output 8-tracks. Cassette size in C60, C90, C120, with C90 and C120 also blister-packed; cartridge in 45, 64, and 90 minutes, with and without blister-packed.
- Fun recordist—Performance Series, formerly SKLH cassettes and Sound Loop 8 Plus, (with cassette in C65, 90, with C60 and C90 also blister-packed, and the lower-cost cartridges in 45, 64, and 90 minutes, with the 45 and 90 also blister-packed.

Six different designs were checked with leading firms for brand name recall to come up with the series names and graphics. Simple, strong design is basically three horizontal bands, with BASF prominently in top black strip, tape length in white (Chrominex Dualdisc), blue (Studio) or red (Performance) center strip, and series name in bottom black strip.

Two commercials were previewed by Young & Rubicam, effectively using the theme “We Sound Like The Original Because We Are The Original.” for a start in October. Schedule includes ABC Monday Night Football; NBC, number of ABC action shows, syndicated Don Knecht talk show.

At recent TED videochat press contact in Chambord, from left, are Herbert Koltsch, Telefunken manager; Günter Braunich, promotion chief; Rolf Schierling, Telefunken director, and Kurt Richter, Telec management director, who cited progress for system since March introduction.

**Auto Changer Bow For TED Videodisk**

- **Continued from page 4**

“Enormous” sales possibilities are anticipated by the various label producers in the educational/institutional field, Richter says, in collaboration with textbook publishers, an area that has been coming up designed for college and home study.

Industry is being treated on using the system for employee training, sales promotion, customer service and information, as Richter adds that due to low production costs the TED is the least expensive audio visual equipment available.

The thin, flexible, unbreakable 8-inch cardboard delivery system enables it to be supplied with books, magazines, newspapers, and is pointed out. This offers a “unity of media” which cannot be accomplished with many systems with larger or larger sizes.

Although no licenses have been announced in Japan, Sanyo is known to be working on a similar product that will be introducible in both markets, although the company emphasizes no marketing commitment has been made.
Gene LaBrie likes to move. And that typifies the mood of his company which has broadened its product line from car batteries into a solid line of blank tapes, Billboard's erstwhile tape recorder Rodcliffe Joe, who likes to take life at a leisurely pace, discovered that taling Gene LaBrie is an exhausting experience. Here is his report on a typical day in LaBrie's life:

Gene LaBrie, Maxell's national sales manager, turned the key in the ignition of his shiny, new Mercedes Benz as he spotted me crossing the street to meet him. As the engine idled, he leaned out the window and said: "Good morning, you are seven minutes late. Do you want to mess up my schedule?" His voice is cryptic. We are at his East Side Manhattan garage. It is a 35-minute run to the Maxell offices and warehouse in Moonachie, N.J., and LaBrie wants to get in early. He has a full schedule ahead. As we drive across town he relaxes. He talks about the business he has played so vital a part in helping to build. "We have 52 divisions," he says, "and in 20 working days a month it is impossible to cover them all."

"However, all our men stay out in the field and this plays an important role in shaping Maxell's growth." LaBrie also explains that there are special meetings with his firm's regional managers every month, and continues: "This morning will be devoted to preparing for one of the regional meetings which comes off tomorrow."

He pauses in his dial for an aside. He thinks the traffic flow in the city is too slow for a morning rush hour. "It's a bad sign," he observes. "It indicates that business is still off." LaBrie talks proudly about his achievements at Maxell, the one-time battery distributor that decided to sell some of its tapes here and met with such encouraging response decided to take the market seriously. When he joined the company in 1971, Maxell was operating out of a small, Fifth Ave., N.Y., office with a staff of four men and one secretary. Its largest order at any one time was no more than 240 pieces. Under LaBrie's guidance business supported to 30 people and Maxell is now a part of the spacious New Jersey plant, and sales to the consumer have grown by 1,200 per cent over 1971 figures.

How did the silver-haired, fast-talking ex-record company executive do it? LaBrie smiles "Maybe the course of the day will give you some clues. However, I will tell you this much. We are barely scratching the surface of the tape business. What we are really doing at this point is building a solid foundation under us.

LaBrie is a hyper-active sort of person. He must always be on the go. Must always be doing something. He fidgets at the wheel. He is not getting to New Jersey fast enough. He speaks his thoughts out loud. "I must get a telephone in this car, so that I can take care of some business while I travel." He adds, "Time is so short. I must keep going. It is very important."

He is forgetting again. He switches on the car radio. "Want to hear some great sounds?" He snaps his fingers in time to the music. "You know what I am? I am really a frustrated record producer," he confesses.

By this time we are at the plant. It is 9:08 a.m. He heads directly for his office bantering with his secretary as he goes.

He takes off his jacket and prepares to work in his shirt sleeves.

A man with a new head cleaner for open reel machines waits to see him. He is ushered into the medium size office LaBrie shares with his Eastern regional sales manager, Paul Miller; the firm's ad manager is with him. Miller is not in favor of Maxell taking a chance on the cleaner. "No one will buy it," he says flatly. LaBrie wants to know why. "The true audiophile will stay with a top brand," says Miller.

LaBrie is more open-minded about the product. A healthy discussion develops. LaBrie wants to know whether the product is being developed to Maxell's specifications. The salesman assures him that it can.

LaBrie discloses that his firm intends to get into the accessory business. It is a very recent decision, still in its planning stages. "If we decide to accept this product, we want it exclusive," LaBrie tells the salesman. The man willingly agrees. LaBrie continues, "Actually we are looking for a complete tape care kit. We have 75 salesman out there and they are asking for a tape care kit and other accessories." LaBrie suggests to Miller that he keep an open mind on the product. "We may yet need this man," he says. The meeting ends.

A problem over two-step distribution in the Pennsylvania area is developing. A short, sharp confrontation develops over the issue between LaBrie and Mark Harris his Eastern regional sales manager. LaBrie eventually backs away with an exasperated, "Ole Vei!"

Things flow smoothly for a few minutes. LaBrie dictates some letters to his secretary whom he calls Ronny. They are going out to Maxell reps. In between dictation he complains that the phones are not ringing. He is worried.

His secretary leaves and he goes quickly through all the records trade magazines that rest on the table before him. LaBrie takes issue with many of the subjects and swears loudly when he discovers he has been misquoted in one of the stories. He calls a production meeting and notes that a policy decision must be made on the future of the C-30 and C-45 cassettes. The press is asking questions. "I must get a few answers for them," he says.

A couple come in to discuss a contract for the manufacture of boxes for the new Maxell UXDL line. LaBrie knows them well and is relaxed in their presence. He even makes a few telephone calls to firm domestic business trips while he talks with them.

LaBrie believes that the 8-track market is on the verge of an upsurge in sales and wants his company to be on top of it when it breaks. He talks with the couple about developing an exciting 8-track promotion. A few proposals are forwarded. LaBrie also wants an 8-track box rather than just a sleeve as is now being used. The couple promise to work on some ideas.

The Maxell executive takes a few minutes to talk about his upcoming vacation. He wants to go to Europe and tie-in the September Berlin Radio Fair with the vacation. The problem is that he can find no available rooms in Berlin. He is pleased. The alternative is a house for a week at Bridgehampton. He is not very excited about it.

It is lunchtime. We are having lunch with Tom Marchiano, Maxell's rep for the New York-New Jersey area. On our way to lunch Marchiano enthuses about a "big deal" he has just fered first refusal to the line, but LaBrie feels that many of those that do accept will eventually drop out because of the highly specialized nature of the A/V business. Eventually we will have to go to A/V reps with the products," LaBrie asserts. The rest of the meal is spent dictating a post-mortem on CES.

It is 2:15 p.m. and we are on our way to Sentry Industries. The mood is relaxed. At Sentry we are greeted by Harry and Barry Roseen, the father and son team that runs the establishment. LaBrie gets to the point. Sentry sales of Maxell product acts are way down. Both Maxell and Sentry are unhappy.

There is a brief discussion about two-step distribution and the bootlegging of tapes. LaBrie listens attentively to all the gripes. Some are valid. He is sympathetic. He offers some on-the-spot proposals, and some specific merchandising advice. They are all gratefully received.

Orders are handed to Harris to structure at least one promotion a year with Sentry. The Roseens are happy. As we leave LaBrie points out, "The guy is doing $25,000 a year in his business. He should be doing $50,000. It is our duty to help him increase his market share."

A 30-minute ride brings us to Liberty Music on bustling Madison Ave. We were expected the day before. There is some minor confusion. Finally LaBrie settles down to business in the warehouse office of the company. There has been a spot on a Maxell promotion. Samson is a bit putout. LaBrie assures that Maxell will make amends.

Through some misunderstanding Liberty has not ordered a Maxell CE Show special on UXDL cassettes. It is LaBrie's turn to be put out. Always the diplomat, he quickly patches up the difference. It is past the deadline, but the decision is made on the spot to offer Liberty the special price anyway. Work is also started on four special promotions to run over a five-month period.

Clearance has to be received from Maxell's president for the special budget needed. Harris is on the phone to Moonachie. The plan is okayed. Only the details are left to be worked out. Samson is receptive but cautious. Everything is happening very fast. He asks for time to digest the proposal. LaBrie is exasperative. He grunts it. The business has been finalized.

We walk out into the evening rush hour. It is almost 6 p.m. LaBrie is meeting a business acquaintance for dinner. His energy of the morning has diminished. The rest of us are willing. We call it a day and go home.

Art direction: Bernie Rollins

www.americanradiohistory.com
Industry Overview

By STEPHEN TRAUMAN

4-Channel—The Long-Range Commitment

Commitment is the most apt description for the medium in the market today. Gone is the "off the deep end" rhetoric of all too many hardware manufacturers and software producers. But in its place is a far more pragmatic and viable view of the market as it is today and will be five years from now—a complementary system to stereo that could realistically share the global music market on a 50-50 ratio.

The multi-market dealer survey in this special spotlight section focuses on the key complaints—some justified, some not—of lack of software and manufacturer support. The fact remains that those dealers who are making the effort to demonstrate quad, and getting backup help from companies like JVC, Panasonic and Sansui, are making significant 4-channel hardware sales.

While the total number of quad units—receivers, compact, add-ons—available has dropped from a year ago, there are at least 40 three-way systems (SQ/QS/CD-4) on the market, and more on the way to help dispel consumer concern over possible obsolescence of any quad format.

And with more than 1,000 Q-8 tapes and nearly 1,000 quad LPs available in the U.S. in SQ and QS matrix, and CD-4 discrete, with a growing number of chart artists committing to quad, the complaint of "not enough product" has less justification. What does make sense is the problem of the distribution pipelines, where the typical no-lubber or one-stop finds it less than profitable to bother with one or two quad orders versus a carton of stereo LPs.

As more of the major labels move closer to simultaneous release of quad and stereo product, including Q-8 tapes, the consumer heat on the dealer will lessen, and the distributor will take a more favorable look at 4-channel to the benefit of himself and the retailer. But it's not going to happen overnight.

A look at some of the quad highlights the past year provides the most graphic picture of 4-channel progress:

- Quad broadcasting, held the key to 4-channel growth, shows more than 70 Sansui QS and 55 CBS SQ encoder-equipped stations dotting the country in virtually every major market and music format. Additionally, CBS is servicing some 400 stations with SQ product on a regular basis.
- The discrete quad cassette is much closer now that Philips has reported given manufacturer/licensors of its Compact Cassette hardware the OK to produce units with discrete 4-channel recording heads. Among firms known to have or be working on prototypes are JVC, Matsushita (Panasonic), Aiwa, Hitachi and Sony.
- Commitment of top chart artists like Chicago and Tony Orlando & Dawn on Quad, with the first Quadrades on RCA and CBS last year, demonstrates the potential for success. Most of these early units were sold before they could be duplicated, but they are only the beginning.
- The Tandy Corporation has announced a commitment to the Quad system with the sale of a quarter million units.
- Committee of top 4-channel systems from such major firms as Pioneer, Harman-Kardon, Technics (Panasonic), Sansui and others actually have been a major boost for quad, getting far more hardware into the hands of customers at lower (and more realistic) prices. Such prime quad producers as Sansui, Mert Lieberman of Lafayette and Jeff Berkowitz of Panasonic agree that the closeouts have been keeping quad alive the track from Brian de Palma's "Sisters" with music by Bernard Herrmann in QS matrix.

However, Goody has a similar problem with many other retailers in getting new quad software—"It took two months to get the first two Rufus Q5 LPs from ABC," the speaker comments. Quad tapes are less of a problem, but are racked upwards mainly for security reasons.

CHICAGO

Quad sales are a little less than last year, but are moving "pretty good," says Muscraft president Ted Schwartz. The chain carries Kenwood, Pioneer, Sansui, Marantz, JVC and Sony quad equipment, with some stores showcasing it in demo rooms. "We have made no change toward eliminating our demonstration space," he adds.

Schwartz believes sales have been helped by the reduction in the number models by manufacturers. "We've also seen more advertising by the manufacturers. Pioneer right now has a big ad program on 4-channel that includes newspapers, underground and school magazines, and other consumer press like Playboy and Penthouse." Whether all this has done or not won't make any difference in the number of units sold, Schwartz comments.

The end of fair trade could hurt quad sales, admits Brian Gasteiner, salesman with Schank Electronics in suburban Schaumburg. "Because the customer needs to buy... (Continued on page 56)
14 important over 70 FM stations chose QS as

They touch every part of the industry. From production and distribution, to broadcasting and home playback. Everything adds up to an obvious choice: the QS system.

1 Production.
QS records and broadcasts are almost as easy to produce as stereo. Only QS allows you to mix and monitor both 4-channel and stereo simultaneously. Without a separate stereo mix, instrument placement and movement become less critical. Producers, artists and engineers can devote more time to musical creativity. QS gives a greater freedom to pan inside and outside the sound field without worrying about level build-ups and future cutting problems.

2 Cutting.
QS records are cut exactly as stereo records. Nothing new to learn or perfect. No special or expensive equipment. QS lets you use your choice of cutting engineer and studio to get the results you expect. Because QS introduces no coloration into the cutting or home playback, you know exactly how your finished record will sound when you leave the cutting room.

3 Pressing.
No special compounds are required. You get the same number of pressings per stamper. No expensive quality control is necessary.

4 Longevity.
QS records last as long as stereo, without special care and handling.

5 Playing time.
QS records have the same playing time as stereo. You can cut to the full RIAA specifications for cutting area.

6 Frequency response.
QS gives a frequency response that's equal to the best stereo today. You know how good that is. To prevent music from sounding "brittle" and artificial, it is necessary to cut all the high frequencies the music dictates without mandatory cut-offs.

7 Dynamic range.
QS records and broadcasts have the same dynamic range as the original recorded performance. There's no need to suppress the dynamics in cutting or to alter them in 4-channel playback.

8 Separation.
QS vario matrix technology, now widely available, gives QS separation that equals or exceeds any other system. The Sansui QSD1 decoder gives better than 20 dB separation over the entire spectrum to get closer to the original four track master tape.
9 Distortion.
QS vario matrix IC chips achieve distortion levels no greater than the best stereo systems on the market. Expect maximum distortion levels of less than 0.1%. No other system even comes close to QS.

10 Home playback.
QS uses a standard stereo turntable, cartridge and stylus. To get the best 4-channel playback, a QS vario matrix decoder is recommended. However, any 4-channel decoder will give enjoyable listening. Today, there are an estimated 3.5 million 4-channel playback systems capable of decoding QS records and broadcasts.

11 Stereo enhancement.
All the information in the QS 4-channel mix is reproduced faithfully and at full levels in the stereo display. When played in stereo, QS and only QS gives wider, more spatial reproduction which is very dramatic and apparent to the listener.

12 Broadcasting.
QS can be broadcast on existing FM stations without any re-engineering. The home-user's QS decoder will decode the signal into 4-channels without loss of quality. With the Sansui QS-E 5B encoder, FM stations can originate their own 4-channel programming today. In fact over 70 major stations in the U.S.A. are doing so right now. Proposed "Discrete" broadcasting systems will require lengthy investigation. 4-channel broadcasting of carrier discs is not compatible with existing matrix systems or any proposed "discrete" system.

13 Single inventory.
QS records are specifically designed for single inventory. They are totally compatible with stereo, monaural and other 4-channel systems. Over a dozen record companies in the U.S.A. are producing single inventory QS records. No other system can say this.

14 Quadruphonic 45's.
Since QS uses the same cutting and pressing technology as stereo the quadruphonic 45 rpm record is a reality. To date, several important labels in the U.S. and Japan are producing this hit-oriented medium.

For more information on how QS can answer your 4-channel problems, and to receive 4-CHANNEL SCENE, the informative 4-channel newsletter, send the attached coupon to 201 Communications, 201 East 42nd Street, N.Y. 10017. Or call (212) 867-3330

These are some of the many studios equipped to produce QS records today.

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<tr>
<th>Studio Name</th>
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<tr>
<td>ABC RECORDS</td>
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<td>A &amp; M RECORDS</td>
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<td>BELL SOUND STUDIOS</td>
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<td>THE VILLAGE RECORDER</td>
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<td>WESTLAKE AUDIO</td>
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<td>QUADRAFONIC SOUND STUDIO</td>
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These QS equipped studios can tell you about their experiences producing hundreds of QS records. If your favorite studio is not yet QS equipped, call us.

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Broadcast Spurs Car-Home Quadaphonic Growth

By CLAUDE HALL & STEPHEN TRAIMAN

MOST INDUSTRY OBSERVERS-agree that growth of the 4-channel broadcast medium has much to do with the expansion of quad in both hardware—into car and home—and software—tapes and disks.

With FM stations a competitive battleground for the QS and SQ markets, electronics manufacturers have launched a solid advance over a year ago and a tribute to the work of both the Sansui and CBS.

Among the QS broadcast and autodisc milestones noted this year:

- More than 70 QS and 55 SQ stations dot the country in virtually every major market and conceivable musical format.
- The oft-discussed and much-worked-over report on discrete quad radio is nearing completion by the National Quad Radio Committee (NQRC) and should be submitted to the Federal Communications Commission by early September—six months later than anticipated.
- Although the total number of car quad models has dipped, more than 17 major companies are selling at least one discrete stereo and one quad track unit, mostly under-analyzed and a growing number with AM/FM/MPX combinations.
- Preliminary exploration of the National Assn. of Broadcasters, RCA's AM stereo prototype could reach experimental level, as well as other companies.
- Ironically it could instantly become AM-4-channel through the use of the CBS SQ matrix system, while bandwidth limitations prevent conversion to RCA/JVC CD-4 discrete quad.

City Survey

Continued from page 33

more than one piece of equipment, and frequently warns and lifts up the floor, but doesn't prevent us from dealing with stuff that's changing every few months.

Most dealers contacted said that manufacturers selling the concept of quad as an enhancement for stereo disk (instead of pushing one system over another) has had little effect on their sales or profits. They say that the end of the market is still in the early stage of development.

"The concept of quad as an enhancement for stereo just sounds like something drummed up or propagated in the trades," said Pacific Stereo marketing manager Dick Schram. "It has no effect on sales." Eddie Reagan, president of Columbia Music, agrees.

On the other hand, Steve Levine, marketing director at Cal Hi-Fi (which serves at several Bay Area locations) says there's "This has been going on for quite some time. I have no idea what's happening behind the scenes."

The concept that this store does not especially emphasize the sale of quad equipment, Bean said that he does not get asked about 90 percent of the time between VHS and CD-4. Regan's store carries "mainly Quadraphonic and Stereophonic" and that he notes that Sansui has given store demonstrations that have helped sales. Columbia Music doesn't buy close-outs.

NASHVILLE

Music City retailers are not sing- ing the praises of quad, with one enthusiastic exception, the dealers surveyed here seem to think that "It's a good idea."

And this appraisal is echoed by one of the area's top manufacturers' reps.

Ed Bean, manager of Allen & Bevan's (Magnavox) downtown store maintains that "Quad really hasn't caught on here so far. (Aside from Allen & Bevan stores on the fringes of the city.) He claims that the software has "not been proactively behind the hardware."

Conceding that this store does not especially emphasize the sale of high-end equipment, Bean said that the store's stereo has at least two to three thousand units in stock, both being provided with technical manuals and several accessories included.

Regarding the system he sells is almost exclusively high end components. "The medium range doesn't sell all and the low end is getting even more sophisticated," he said. "People buy this for entertainment and the market is growing."

The most enthusiastic voice on the (Continued on page 44)
CBS Aims To Get Total Quadrophonic Concept Established

By JIM MELANSON

WHILE THE TAGLINE MAY BE ONE OF SQ, QS OR CD-4, depending on whose camp you're listening to, paramount at this stage of 4-channel development is the delivery of the overall sound, rather than the individual tracks. At least that's the sentiment these days at the New York headquarters of CBS Records, one of the strongest proponents of 4-channel listening and also a major advocate of the SQ system.

We have always taken an approach of being nondiscriminative. What comes first is the concept of quad rather than the system itself. And secondly, we're an executive vice president, planning and development.

While the main battle may be one of quad versus stereo, market energy is still going to skimpishness between the two systems. On that level, both Kavan and Joe Dash, director of new business development, have little hesitation when it comes to estorting SQ products.

They say that the company's 4-channel catalog is rapidly growing on the 300-title mark, with broad musical representation found therein. Sales figures from their "Q" goods, they continue, have well supported their commitments in this area.

With an overall sales ratio of 60 disks to 40 tapes sold, total figures on certain titles are impressive. For example: Santana's "Abraxas" has passed the 131,000 pieces sold mark; Sly & the Family Stone "Greatest Hits" LP over 93,000; Edgar Winter's "They Only Come Out At Night," passed 76,000; William Carlos' "Switched On Bach," album over 70,000, and Charlie Rich's "Behind Closed Doors," over 43,000.

As with country music product in the stereo category, 4-channel discs also reflect an appeal. Sales patterns have also pointed out that many classical titles re-released in quad have been experiencing stronger reorder rates than the stereo version.

The classical market is also a benefit for the delivery of simultaneous releases. Four examples, they say, are: Bernstein's "Also Sprach Zarathustra," over 35,000 units in quad, or 31,000 in stereo; Bernstein's "Swan Lake," 24,000 units in quad, and 22,000 plus in stereo; E. Power Biggs' "Brass & Organ Music" LP, over 23,000 in quad, and Pierre Boulez' "Boulez Conducts Stravinsky," 12,000 plus in quad, and 15,000 plus in stereo.

Both execs agree that simultaneous quad recordings in a market with a high percentage of audio enthusiasts, such as the 4-channel market, go a long way to boost the market. They admit, though, that there's still a need for those who are not, especially with pop product. They emphasize that nearly all of the SQ products are being represented in quad.

The time lapse between stereo and quad version usually runs about 90 days.

If quad is going to become the industry standard, though, it's obviously going to be at the hand of highly successful manufacturers. Both Kavan and Dash readily admit that there is a lot of ground to cover before Quad becomes the standard of high-end quad equipment bought could signal any victory for 4-channel are is even moving at a pace on the market so far, they like to emphasize, some 90 percent of it is unbalanced.

When it comes to taglines, they also stress that SQ broadcasters lose the least amount of air time because the quad capability of the dual broadcasting. Kavan states that if a station "were to go discrete, this discussion would be one of the most 30-20 percent of his currently reachable stereo audiences." He places the current stereo audience (Continued on page 45)

UD-4 Expansion Into U.S. Set For Stronger Bid

By ANNE DUSTON

THE ENTRY OF THE UD-4 SYS- TEM of 4-channel hardware and software into the U.S. market is being discussed for 1976 by nip- pon/columbia, Japanese firm already into commercial ventures with the American market. In Jap- an, says Prof. Duane Cooper, Uni- versity of Illinois, and originator of the technique, the situation is this:

The system, which combines dis- crete with a matrix base, will be pro- moted as "the premium high-quality system," Cooper says.

European record companies that are interested in the system also have the capability of manufactur- ing the hardware, and discus- sions have been held with BMG, Decca and Phillips, among others, Cooper says.

American record companies interested are not prepared for the technical innovations. "As the system matures, companies who aren't prepared to be innovative will still be able to use the system with easily supplied facili- ties," the position could be compared to the CD-4 system, but with less technical complications.

Licensing policies would be simi- lar to other 4-channel systems, re- quiring a normal royalty fee for the hardware, and adherence to stand- ards.

Nippon Columbia is continuing negotiations with several record com- panies, and a growing number of record labels—including Sire, Passport, Columbia and MCA in the U.S.—releasing product in QS.

Further breakthroughs for the QS 4-channel concept are expected to be announced at the show (Continued on page 45)
A&M Producer Maintains Integrity Of Original Mix

By ELIOT TIEGEL

MARY BORNESTEIN IS A&M's QUAD MIXING EXPERT and he has a simple formula for mixing stereo LPs into 4-channel. He puts elements where he wants them but always tries to keep the "integrity of the original mix." Bornestein has created quad LPs for the CBS SQ and CD-4 systems, with the label now committed exclusively to the discrete CD-4 concept.

And since none of A&M's artists or producers are expressly arranging music for the quad medium, Bornestein does not try to change in any way the concept of their music by intersecting directional gimmicks or altering the balance of voice with instruments. "A&M doesn't direct its artists or producers on how to go creatively," Bornestein answers. Some artists have discussed planning out a quad LP but so far none has actually taken the initial step.

So that leaves Bornestein to create his own modus operandi, knowing what he does is as good as anybody else because there are no industry standards for how a 4-channel disk is supposed to sound.

And the fact that A&M product has come out in both matrix and discrete has had no bearing on how quality control director. He says he mixes everything "discrete" even when he was producing product for the SQ matrix mode.

When he mixes a quad LP (usually at night), neither the artist nor producer is at hand, so he refers to the stereo tape for some idea as to where elements have been positioned. The artist and his producer have final approval of the quad mix and Bornestein is cognizant of their potential for mixing his efforts, so he doesn't do anything radical.

He says the reason producers aren't doing the quad mixes is because they don't understand the project. They don't have to come back and work on this aspect of the project.

Bornestein does not try to change in any way the concept of their music by intersecting directional gimmicks or altering the balance of voice with instruments.

Bornestein has mixed the music because he's primarily extending the stereo mix into four channels.

Bornestein has been mixing A&M's quad LPs for three years as an adjunct to his regular job as recording engineer at the A&M's engineers. A mix averages 50 hours.

Before an LP is transferred to quad the artist must give his permission. Several musicians have mixed their own quad LP, including Quincy Jones, Rick Wakeman and Chuck Mangione. But it's been Bornestein responsible for 4-channel product by Cat Stevens, the Carpenters, Joan Baez and others.

Bornestein says he doesn't use any psychoacoustical principles in mapping out the quad mix. And he doesn't get involved in having "sound run around the room."

"We have managed to mix quad to where you don't have to sit in the middle of the room to hear it," he claims. How so? "We use a lot of cross-cous echoes. We don't have..." (Continued on page 45)

Intense Effort To Win CBS Acts Over To More SQ LPs By JIM FISHEL

IT'S BEEN AN UPHILL FIGHT for CBS Records' Lon Lawrence. For the past six years, he's been trying to persuade many of the record group's top artists to take a chance with quad product.

Most of the artists, through a combination of apathy and lack of quad knowledge, did not consider it important to release quad product.

"Many of the artists were unsure of this medium and felt that the market wasn't really big enough for strong consideration," Lawrence says. "My big goal is to get our artists to record direct in quad, instead of the usual remixing."

He says that most of the record- ings are done in multiple tracks, between 16 and 24, and then remixed into four channel. Most of them sound very good when remixed, but Lawrence thinks the artistic possibilities of recording directly in quad are ennumerable. Quad sales are still climbing sub-

stantially at CBS, he asserts, and a good percentage of the 4-channel recordings on the market come from CBS.

"We could be selling many more copies of certain artists in quad, if his or her product was released simultaneously in stereo and quad," he says. "When you have a star act like Chicago, it's released at the same time, but with a new artist like Minnie Riperton, she'll sell more than 200,000 copies in stereo, before her quad release even hits the street."

One of the high points of Lawrence's career is the Santana "Abraxas" album, which sold 3.2 million copies in stereo internationally. He remixed it for SQ and has sold more than 140,000 copies to date, a figure which ranks it among the top for this medium.

Another "achievement" is the success of Edgar Winter's "Frank..." (Continued on page 46)

A NEW FOUR CHANNEL RELEASE

ESPECIALLY FOR OPEN REEL DECK OWNERS

"THE WINDS OF ALAMAR"

BY

Iguana is Don Falk, Arthur Bod and Budge Witherspoon.

Recorded and mixed at Quadrasonic Sound Sound Studios, Nashville, Tenn.

Engineered by Gene Eichberger. "It's the best work I've done," Gene.

Produced by Falk & Bod.

Iguana is Don Falk, Arthur Bod and Budge Witherspoon.

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Engineered by Gene Eichberger. "It's the best work I've done," Gene.

Produced by Falk & Bod.
A word from CD-4 to anyone with

Foment. Ignite. Trigger.
These are action verbs in revolutionary idiom. And in our spaceship earth instant communication era today, we are expecting revolution. All the more so in high technology, and four-channel sound is high technology. But four-channel is also evolutionary. And seen in its proper perspective of evolution, four-channel is developing quite swiftly. This is especially so with CD-4 because CD-4 had to cope with more technological challenges than the matrix systems. CD-4, therefore, also requires a more determined commitment.

Commitment. Introspection. Analysis.
These are words of evolution.
In terms of commitment, CD-4 is advancing at a really surprising and significant rate when it's considered that after over a year that saw no major labels opt for discrete four-channel, both the A&M and Fantasy groups committed to CD-4. This helps add up to a formidable array of CD-4 software brands: RCA, Warner Brothers, Reprise, Elektra, Sound Bird, Capricorn, Asylum, Nonesuch, Atlantic, Rolling Stone, Atco, A&M, Fantasy, Milestone, Prestige.

However, a better appreciation of this label momentum is seen in the chart action of recording acts involved in CD-4. After all, producers, recording companies, and for sure, rack-jobbers, all want to know what you have going today. And, CD-4 entries have been recently adding up to over 10% of the top popular 100 LPs and tapes in Billboard's chart. In total, 15 titles from CD-4 labels have been making recent appearances on the full 200 “Top LPs & Tape” Billboard chart. ‘Doobie Brothers (three different albums), America (two entries), James Taylor, Judy Collins, Carly Simon, Chuck Mangione, Seals & Crofts, Elvis Presley, Isaac Tomita, Tony Orlando & Dawn, Rick Wakeman & the English Rock Ensemble, Gordon Lightfoot. *July 12, 1976.

But momentum in the recording industry can build at a dizzying rate. There are dozens of potential acts on CD-4 committed labels that are on the charts right now.
Now we are not getting into a numbers game by listing all these acts. Nor are we amassing lists of labels distributed by CD-4 committed companies, though this is another bench mark in the expectations for CD-4 growth. What we’re trying to do honestly is to point out the potential magnitude of CD-4. Just consider that Warner Brothers alone distributes these labels, (according to the 1974 Billboard Buyers Guide), which currently produce CD-4 discs, plus other labels which will undoubtedly swing over to quadraphonics and CD-4: Capricorn, Chrysalis, DiscReet, or consider Atlantic: Finnadar, RSO, Rolling Stone, Virgin.

No, we are not printing up lists of labels that might swing to CD-4 because they are distributed by companies committed to CD-4.

Our point in all this is to indicate that the serious record collector, recording producer, record distributor and merchandiser can no longer ignore the inevitability of CD-4. There is just too much product potential. And if you want to use numbers, you can count over 300 CD-4 album titles that have actually been released in the U.S.

Introspection: This seems a key word in the new position being taken by industry opinion makers who are taking the long look at CD-4. Basically, this is a realization that four-channel is here to stay. But it is as well a realization that four-channel will not be revolutionary—not whaaap, wipe out stereo by some nearaday dawn. Yet on the other hand, four-channel is a creative vehicle of vast proportions that is available in ever-growing abundance.

So far, we’ve discussed the building momentum of available CD-4 software. Let’s turn to the other part of the CD-4 question, and the four-channel question in general. Hardware. Skeptics who admit there is software potential, who consider the ease of going back into the studio to mix more four-channel, and who look to the ability now to utilize new cutting and vinyl production processes—these skeptics say there is no CD-4 hardware out there.
Analysis proves otherwise. It is true that four-channel playback equipment is going through a shakeout phase in America. And it does seem that at first blush figures compiled by JME Associates at the recent Consumer Electronics Show reveal a pessimistic drop from 302 models a year ago to a present estimated 246. Specifically, the CES and CES-related showings stack up:

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Two indications are significant, it seems to us. First, CD-4 remains steadily entrenched. But the really significant factor is that from 23 models that handle CD-4 and the two matrix modes a year ago, the figure has shot up to 37 models this year.

Basically, four-channel hardware is evolving far beyond the old “battle of the systems” stage that created the myth that the “hardware people” couldn’t get their act together. The new factor in four-channel playback is the recognition that matrix does offer enhancement of existing stereo libraries. And thus, playback designers are including matrix but making sure CD-4 is there for the discerning listener who wants pure separation. Thusly, CD-4 is recognized as the only fully discrete disc system, just about every hardware manufacturer in the business has a CD-4 license with the result that almost all four-channel product that’s sold today—except for the cheaper pseudo-systems—is bound to include CD-4.

But four-channel tapes represent another dimension of discrete four-channel reproduction. And in evolutionary fashion, more and more four-channel cartridges and reel to reel tape fills in the columns of Billboard’s chart—almost 20% of the total 200 listed (19.5% July 12), in fact. Four-channel cartridge popularity even extends to the area of blank tape, where more and more manufacturers are providing product. Since tape is for “people on the go” and four-channel blank and pre-recorded tape is available for the auto, why should the listener tolerate anything at home that is less discrete than his car player?

What we are saying is that there are breakthroughs in every area that position CD-4 as the leading four-channel disc format. We need only enumerate a few.

- Instead of a $60,000 CD-4 modulator, there are now improved modulator designs as low as $10,000 in which will interface with existing machinery in studios.
- Pressing plants have overcome early production problems in CD-4 and, at this point, the major independent pressing plants around the country are producing product for labels without facilities.
- Pickering’s XUV/450QG exemplifies the breakthroughs by phono/cartridge manufacturers in achieving a tracking force ideal for CD-4 as well as stereo, and again, challenges for phono/cartridge designers result in better stereo reproduction all around.
- The Meguro MSG-321, the Leader Electronics CD45SG-1 and the Fisher 3109 are all new instruments to aid manufacturers of CD-4 playback equipment.
- Numerous new turntable models include in specs the proper capacitance cable for hooking up a CD-4 phono/cartridge.
- Every consideration is being made for the most discerning hi-fi fan, such as the new JVC CD-41000 professional demodulator.
- Perhaps most significant of all breakthroughs is the new attitude toward four-channel speaker placement, that the consumer need not have four behemoths jutting out in corners, that CD-4’s optimum separation allows greater freedom in speaker location consistent with good four-channel performance.

We could go on.

However, merchandising watchers at astute retail chain buyers to Consumer Reports are discovering that it isn’t the audiophile who is already ensconced super stereo who is always the most likely four-channel prospect. Naturally, dealers that promote four-channel find it builds sales and the JVC quadraphonic program proves the point in city after city.

Many retailers find quadrophonic products easy to sell; Salesmen at JLB Sound, Glendale, Calif., understand four-channel, and CD-4 alone accounts for 25% of their business. In the shadow of Los Angeles International Airport, the Ear Drum makes sure that it displays every CD-4 title available, and drums up 50% of its hardwork business in four-channel. At Woolco Electronics Center, Denver, Colorado, the store is sold on CD-4 and so are their customers. For most audio retailers, four-channel remains the most exciting category they have to merchandise.

Promote CD-4 and it sells. What is interesting is that consumers who are just getting into hi-fi will opt for four-channel. Also, people with a medium hi-fi system will go the same route. Many consumers, it seems obvious, simply want the latest thing, and that is four-channel.

Of course, today’s consumer wants the best his or her economy crunches dollar will buy and in four-channel the best has been there all along and is getting better all the time.

CD-4, of course.

For a free copy of a new 28-page CD-4 Handbook that tells you where it’s at," write to JME Associates, 6363 Sunset Blvd., Los Angeles, Calif. 90028.

For further information on CD-4 custom mastering and manufacturing, contact: JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 867-1166 or RCA Custom Sales, 1133 Avenue of the Americas, New York, New York 10036 (212) 598-5800.
Hardware Makers Developing Strategy

WHEN A NUMBER of compact manufacturers decided to discount their 4-channel tapes to $6.98 this year’s Summer Consumer Electronics Show, many component manufacturers, and especially some dealers, went into a panic. Some of the more excitable home electronics manufacturers were incensed at the slash-and-burn strokes (up to 50 percent off list in some cases) as a death-dealing hammer to their market share.

The argument among those that saw the cutting as an ill-omen, was that it was a sign that the present concept, a concept of pattern growth uncertain since its introduction, was now in for a downward slide through negativism by some manufacturers, dealers, and consumers who have never been quite able to unravel the complexities of the technology.

However, among the disciples of doom there were, and still are, a phalanx of optimists with a vested interest in 4-channel sound, and the courage of their convictions to stay with the technology and keep on playing its face to the growing frustration.

Contrary to what the detractors think, this group of pessimists sees the slashing as a traffic builder for the 4-channel industry. They reason that the latest in electronics, the 5-channel system, wouldn’t attract a segment of the consumer electronics market that, largely because of financial considerations, had been excluded from the growing nucleus of quad equipment owners.

Out of this theory developed the understanding that the rush of discounting should be used as a pro-active tool to gain a larger than the current 5 to 8 percent share of the home stereo equipment market of which quadrophonic equipment sales are now running.

The developers of two of the three systems already on the market—JVC and Sansui—which developed CD-4 and QS respectively—have always been in the forefront of this line of thinking.

The JVC system, at which it placed heavy emphasis on its 4-channel line of equipment, JVC had disclosed that it was launching a series of “Quadracenters” across the country, aimed at informing and educating consumers about quadrophonic sound.

JVC factory officials are currently crossing the country, offering helpful hints to dealers interested in establishing Quadracenters in their shops. Additionally, its pricing, on sales training, equipment, and layout of sound rooms.

Another 4-channel store that now carry the sound centers are Mission Electronics in Los Angeles, Audio-craft in Cleveland, Panasonic in Stere-o in Toledo, and Classic Electronics in New York.

Meanwhile, Sansui Electronics has embarked on a campaign designed to saturate broadcast, recording and consumer equipment markets with its QS-4 channel systems. CBS and SQ, through the CBS Music Tronics, has equipped more than 55 FM stations with Sony-run coders, and is servicing ever more stations with SQ recordings for broadcast.

Sansui’s multi-pronged attack on the market, however, has been a good sign that the country switching to a QS-4 channel broadcast format. Sansui officials hope that at least 50 stations will be broadcasting in 4-channel sound by the end of this year.

The reasoning behind this Sansui effort is that 4-channel broadcasts are playing a major role in the growth of the consumer 4-channel market.

With this in mind, they foresee that a bit of the radio stations with QS decoders will ultimately be reflected in a rise in demand for the Sansui 4-channel equipment at the consumer marketplace.

Also designed to help stimulate the sales of consumer 4-channel equipment and software is Sansui’s push into the jumbo and discotheque markets, as well as an effort to develop a QS “blackbox” variety of SQ decoder itself, that will sell for about $120.

Rather than hinder 4-channel’s growth potential, the shakeout and discounting at CES, helped to bring a measure of stability to an industry that was previously beginning to look rather disordered.

Today there are few manufacturers offering 4-channel equipment, but the consumer electronics market, Sansui, Technics, Pioneer, JVC, Kenwood, Toshiba, Nikko, Sansui, Technics, Pioneer, JVC, and Panasonic among others, are chasing fewer systems in their catalogs, and the emphasis on full logic systems.

A survey of the 20 manufacturers that exhibit quadrophonic systems at the Summer CES, revealed that this year 20 models featured full logic systems, compared to 15 last year. The number of models with basic SQ systems dropped to 87 this year, down from 122 last year, and the number of CD-4 only systems dropped to 61 this year from 65 last year. Basic SQ systems also dropped from 65 last year to 63 this year. There are 43 three-models, up from 39 last year.

This tighter nucleus of manufacturers...
Your PASSPORT to 4-Channel Success:

SYNERGY
Electronic Realizations for Rock Orchestra

FIRE BALLET
Produced by former King Crimson artist Ian McDonald.
Also encoded in the QS 4-channel way to faithfully reproduce the
amazing power and intensity of America's most progressive rock band.

SYNERGY, on PASSPORT Records in QS 4-channel. On the
charts one week after release. And still climbing. In-store air play
and word-of-mouth is creating shock waves across America
causing thousands to hear and demand the album that takes the
synthesizer where only the imagination had been before.

Only the QS system could record and
reproduce the full frequency response and
dynamic range that help make these two albums uniquely exciting.

The producers love it. Says Marty Scott, President of Passport, "The QS
system offers our artists and producers the creative freedom they need to achieve
their fullest and most dramatic sound while still permitting single inventory so that retailers can rack
the albums in both the rock and quad sections without worrying about compatibility. In fact, QS
even enhances the stereo sound."

Broadcasters love it. QS encoded records are free from impairment of signal for
easy broadcasting.

Artists love it. "The QS system is the most convenient and effective of any available
quadraphonic system for studio usage " says Larry Fast of SYNERGY. "It allows the artist to
most easily and fully express his creativity without worrying about the technical details and
limitations which plague other systems. It's really 'no hassle quad'!

Watch the Billboard chart for the rise of FIRE BALLET and SYNERGY. And
look for the other soon-to-be-released QS encoded albums from PASSPORT
distributed by ABC Records and GRT Tapes. You're sure to hear them all around.

QS 4-Channel Stereo QS

QS 4-Channel Stereo

SANSUI ELECTRIC CO., LTD. Tokyo, Japan • Woodside, New York 11377 • Gardena, California 90247
To Sell, 'Q' Must Be Heard. Although the size of the various quad mode have been with the industry since the first few "Q" disks and tapes appeared on the market, they are constantly being updated and refined, no one sampler can really do the job, according to recent Billboard surveys of dealers, distributors and record buyers.

As long as these demonstrations in retail outlets can continue, they can do for recordings, Billboards each month will spotlight recommended cuts of new (and existing) releases in all three quad mode—SQ and Q4 and Q4-34, representing various music preferences (MOD, rock, pop, classical, country, etc.).

Dealers are urged to clip the charts for their own use, with the suggestion that the stereo cut or cut of first choice, then that on the black disk they can make. The charts below are a compilation of March July 1975 selections. Not incidentally, many of the current crop of quad receptors also will enhance the stereo playback, so a key to boosting the drive of the five disks that have already come up with their own "best" demonstration cuts for different customer music preferences, they can share this information with their fellow buyers by sending the same to Dave Traim, Tape/Video/Editorial, Billboard, 1 Astor Plaza, New York, N.Y. 10036.

City Survey

Continued from page 36

The state of quad is raised by manufacturers’ rep Bob Bealess of Twin Lighting, Chicago. He maintains that most people, including those in the trades, are distinctly ignorant about quad. Without knowing what it is, he implies, they are unable to push it effectively to the general consumer.

He also says there is far too little advertising and adds that there aren’t enough FM stations that devote a significant amount of time to it.

Bealess also faults those who believe that educating consumers from stereo to quad will be like it was educating them from mono to stereo. He says the distinction between those two forms of sound is good but is not as dramatically audiable as it was between mono and stereo and is not, therefore, such a sure-fire selling technique.

PHILADELPHIA

"Quad—forget it, it’ll never happen. Why anybody should pay more for an album, and then to go by the expense of buying and the oddness in their loudspeakers to enjoy an album which they didn’t really want in the first place, just doesn’t make buying. It’s like the stereo people are really doing it, and if we can get some of the real what they really want for less money.

That about sums up the experiences of Harry Sieders, also with 4-channel records as head of David Rosen Records, Inc., one of the leading record operations in the area. And instead of showing any real sign of sales interest, Rosen finds the demand for quad LPs is diminishing.

"The only reason I carry quad now is because it’s been told to be of SQ and Q4-34 is important. It’s been told to us by various sources, and even more important, it has to be 100 percent return privileges. It doesn’t make any differ whether they get a shipment of quad or not.

"Quad hasn’t made any more dent in sales for the King James Sound Centers than it did six months and even a year ago. And while he said everyone gets the feels there is a market for quad equipment and records, the quad installation at Cлуш 1318.

"Quad is still new and everybody is interested in something that is new. No matter whether it be a record player or a new automobile or a new gadget," said Caphas. "But it has to have been marketed, it has to be sold, and it has to be heard, especially if it’s something that is going to be compared with a solid state system. Instead, we find that interest in quad is still high, but perhaps we’re not as interested in helping it walk a little better.

While the King James stores has a clientele of quad-owners who represent a "capable market" for whatever records and tapes that are released, it is not quite enough product and continuity of product to whip up any real interest in quad. Caphas points out that this lack of continuity is on the part of the manufacturers has simmered down to their own salesmen and representatives. We feel that the best way to sell quad will come in the form of a "smart" product, but we will hardly ever mention quad.

DETROIT

According to Dan Evard, a sales manager at Peacar Electronics, audio equipment and quad equipment are doing right now. He says they have a few brochures on their quad equipment and that it is old in the charts.

"There is little literature is available, he says, and we don’t push quad any more. We can draw a parallel between what went on with the run of quad equipment in movies—quad is no better than stereo, it is only dependent upon what the customers are asking for at that time.

We only try to make him aware of everything we have, he added.

"Pre-recorded tapes are cutting down very slowly—not as fast as people want to buy the manufacturer and the department stores. Stores are virtually nonexistent, and so are many titles. So many titles on Quad, 8-track, and Quad 8 track."

Evard says he can predict how things might be affected by the end of the year, but he says he thinks things will balance themselves out. The target group for quad has been the person who has seen and heard the ads and who is thinking about and might buy some now.

Manufacturers themselves have started to lose interest in quad over the last few years," Evard says.

The manager of the tech DH program in the company who distributes the rolls that no manufacturer is pushing quad.

"The consensus in the industry seems to be that quad is not going to do the way it was to go, he says, probably because quad is changing every day. He sells from real quad items, and people just don’t seem to be that interested.

Paul Sieh, the audio manager for Lafayette Radio Electronics in downtown Detroit reports the opposite experience.

"Manufacturers have been pushing quad on me. They talk it up when they want to. It’s more expensive than stereo, but since it’s priced higher than stereo it means a greater profit for us, they say.

With the end of mid-quad, Sieh says prices will go down, and he reports no problems with quad buyers who want tapes, but that may be because he only stocks the most popular artists at any one time.

COLUMBUS, Ohio

Lazarus, full-line department store and distributor of Federated Department Store, Inc., has been handling quad equipment and stereo disks, according to Mike Lan-

vis, assistant buyer. These, he says, are Zenith and Fisher products and are introduced to customers at the point of sale after considerable consideration on the part of the manufacturer and the store.

"When a customer comes in, we try to find out what he’s looking for in stereo and what would be in the room, the wall, the customer being able to have speakers, etc. After we make these determinations, we can go from there in selling him quad. We don’t carry quad hardware at the downtown location and in four other branches. Other branches have quad available by special order.

Wayne Queen, record buyer, says Lazarus’ record departments presently carry approximately 100 record selections and 100 tape titles to accommodate quad customers.

Bill Palmer, owner of Palmer’s Stereo Center, pegs his quad sales at about 10 percent, depending on internal sales preparation and customers’ grasp of their enthusiasm.

Palmer, who says he is the largest specialty shop in the Midwest, really has a hard time. It’s the place to sell quad because person are willing to work. His approach is to take a better record, and make no distinction between it and stereo. To immediately push quad only disinterested customer who are already confused by the types of systems on the market.

"Quad sales are as viable as the training, excitement and demonstra- tion technique that the company has developed. They must have a well-disciplined marketing program," Palmer said.

He convinces customers through his demonstration room and then assures them they won’t be buying obsolete equipment. He looks for the quad market to be stimulated when fair trade laws are re- moved.

In addition to occasional newspaper advertising, Palmer Stereo Center email is mailed to about 10,000 customers every two months. He feels that carrying both software and hardware is a key to their merchandising arrangement. "If you pick the right music, customers are delighted to show off the equipment, to encourage others to friends right away," Palmer observes. He plans to expand soft-ware offerings in the fall.

CINCINNATI

Harry Biddle, president of Sight in Sound which handles 35 pieces of quad equipment, sees progress in the last year. Their quad sales as an enhancement for
Progress for CD-4 Group cited

- Continued from page 38

sic and operations services, and the label's top boss. Initial response to warranty cards supplied by JVC and Panasonic has been encouraging, and JVC is enrolling all purchasers of its CD-4 equipment in the club ($4.25 intro package). Sales are now 45 percent disk, 55 percent tape, moving toward 50-50.

Total Concept

- Continued from page 38

dience in a switch to SQ at 80 percent.

At present, CBS services some 400 FM stations with some form of SQ product. Some 50-60 of that figure have SQ encoders in both origination & SQ programming and enhance stereo disks for broadcast to SQ receivers.

Advocates of SQ radio broadcasting received a boost recently as five New York stations, WQX, WQRX, WNYC, WNYC, and WQXR, adopted SQ for their formats (Billboard, July 19).

With in-house quad experiments dating back to the late sixties, CBS has been actively marketing 4-channel goods for close to three years now. Some $55 million in SQ sales, representing 13-14 million in sales at suggested list prices, came to the label in 1973. Kwan places 1974 and 1975 figures to date as "holding their own." At any other time, a holding pattern might be a letdown, but with the economy in the state that it is, both Kwan and Dash view sales totals as being encouraging for quad product, not to mention CBS SQ goods.

UD-4: Universal discrete 4-channel system

PCM Recording- Pulse code modulation recording system.

These two celebrated success of sound refinement has been resulted by Nippon Columbia honored with a higher standard of technique through a longer historical career in the music world.

UD-4 system accepts higher appreciation with great applause of many professionals of the world-wide known "Audio Fidelity Society" for its superiority of quality of sound reproduction particularly of the lesser distortion and the surprising range of fidelity. We are proud with this system to be proved its initial possibility toward development of the compatibility of 4 channel - 2 channel stereo - monaural. In Japan market, our presentation of a scores of UD-4 albums are enjoying very fascinating reaction with an excellent sales.

With the Pulse Code Modulation P.C.M.-method used in space communication electronics sound waves are converted into a pulse code recording. So there's no distortion, noise, wow and flutter. The P.C.M.-method has been combined with our patented half speed cutting and non-distortion cutting methods to produce our popular Master Sonic records of even higher quality.

In autumn in 1974, Nippon Columbia developed compact P.C.M. recording machine and successfully achieved beautiful recordings in France, German and Czech-Slovakia which are highly appraised by leading recording engineer in Europe. We have had many project to make fantastic recordings with world wide artists using the reliable P.C.M. recording machine.

PRODUCER MAINTAINS INTEGRITY

- Continued from page 39

any set formula where to put the rhythm and we don't stick a guitar in the corner just to let the listener say, there's a guitar coming out of that corner.' Bornstein says that's not music; that's a gimmick.

The executive feels that he gives the listener a new experience by enveloping the room in sound. There are several things he's discovered even though he doesn't make an emphasis point of them.

To wit: he places the guitar with the singer who's using it; the human voice is positioned somewhere in the center; percussion is generally placed in the rear; horns or strings are generally placed in the right or left center.

Having listed to other quad LPs, Bornstein doesn't enjoy "things popping out of corners." Bornstein says the proper way to mix is for the matrix to have the encoder-decoder right in the control room so "you know what the device is doing to your music."

There are certain parameters. Bornstein claims the "SQ people will tell you about, like not to put things in the center." Both SQ and Sansui's SQ has limitations in the amount of separation you can get, Bornstein says, "CD-4 comes closest to what we originally mixed."

With A&M began experimenting with quad. SQ was the best system available, according to Bornstein, but once CD-4 improved its cutting capabilities, that affected A&M's decision to go exclusively discrete. Bornstein says he found that with SQ, when putting something in the center of the room, it ended up on a diagonal. He recalls placing Karen Carpenter in the middle of the room but shifted to one side when going through the decoding process.

A&M's quad catalog as of early July totals seven SQs and three CD-4s. There is no justification for releasing all LPs in quad and it isn't always feasible to release the stereo and quad simultaneously.

The quad version tends to follow a hit stereo LP. Since he is the quality control director, Bornstein is especially hard on quad LPs if the pressings are not good. "Our records are pressed with an antistatic compound worked out between A&M and Kaiser Chemical. VMC does the cutting and Monarch does the pressing. But Bornstein says A&M might start pressing with Columbia which presses Warner Bros. CDs.

Why isn't there more of an aggressive posture at the company for promoting SQ? There isn't a rich market for quad LPs just yet, so the attitude is one of being laid back and moving slowly.

And with no one showing any great concern for actually arranging music for quad, mixing a stereo recode into quad means enhancing the artist's creativity and not offering anything shocking to the performer and the home listener.

QS STATIONS

- Continued from page 38

come through the growth of 4-channel jukeboxes and discotheques, and the new QS "blackbox" Vector Matrix decoder, already in an advanced stage of development. Sansui hopes to have this unit on the market by next year with a price tag of about $120.
Intense Effort To Win Acts

According to Lawrence, the proportion of artists who are true artists in the MOR category, he says: “Oddly enough, of the 50 percent of these artists who are in MOR, only four are in the top 10 ratings, and they have the potential to do so much more. The problem is that these artists are not being marketed properly, and they are not getting the recognition they deserve.”

Looking back at his company’s progress over the years, Lawrence notes that since their first experiments in 1967, Law- ence let loose with a beaming smile.

“T he oldest part of my job is that I’m trying to talk to the artists. They’re not talking to the customers, they’re not talking to the press, they’re not talking to the record companies, they’re not talking to the distributors, they’re not talking to the retailers, they’re not talking to the media. They’re just talking to each other. And that’s why they don’t succeed.”

The company, along with several other major record companies, has also begun experimenting with new distribution channels, such as streaming services, which are increasingly popular among younger listeners. Lawrence emphasizes the importance of understanding the needs of these new audiences and tailoring their offerings accordingly.

MADISON, Wis.
Quad hardware sales have risen about 15 percent over last year for Highfield Midwest. Quad, a new software, has brought in the new software to the market, according to David Casper, company manager.

“Continued from page 31

KANSAS CITY, Mo.
“The only way I’m selling 4-channel now is 2-channel,” says Harry Fisher of Bargain City. “As a matter of fact, I’m not getting a lot of 4-channel. I’m trying to sell a lot of 4-channel, but it’s still a very small percentage of the market. It’s not a market that I want to be in.”

The 4-channel market is still small, but it is growing. It is estimated that there are currently about 50,000 4-channel systems in use in the United States, and that number is expected to grow to about 100,000 by the end of the year. The growth is due in part to the increasing popularity of surround sound and the desire of listeners to experience a more immersive listening experience.

MINNEAPOLIS
Randel Carlock, Dayton’s buyer of stereo components, radio and records, is critical of the lack of progress by the major manufacturers in the 4-channel market. He says, “I think we’re going to see a lot more 4-channel systems in the market, but it’s still a small percentage of the market. I don’t think we’re going to see a lot of 4-channel systems in the near future.”

The 4-channel market is still small, but it is growing. It is estimated that there are currently about 50,000 4-channel systems in use in the United States, and that number is expected to grow to about 100,000 by the end of the year. The growth is due in part to the increasing popularity of surround sound and the desire of listeners to experience a more immersive listening experience.
Quadratrack, Weissound, Shadow Vector, New?

NEW YORK—Among the newest 4-channel technological advances are Quadratrack, a real-time-duplicated open-reel quad process; Weissound from Audiofurniture, a "sound with motion" to produce varying 4-channel effects from mono and stereo; and Shadow Vector high-end SQ decoder from Audionic, whose prototype was shown at the summer Consumer Electronics Show (Billboard, June 21).

Quadratrack, a new open-reel quad label for contemporary music designed to fill a void in this format, was formed by Stuart Adams, formerly with a number of music chains, Arthur Bond and Don Falk, two-thirds of Robey, Falk & Bond who had "Kentucky Gambler" and "The World Of Alman" is the label's first release, duplicated at real-time 7/8 in. per second, from a 30-in. quad master mix at Nashville's Quadraphonic Sound Studio to give it a superior signal-to-noise ratio in the mid 60 dB range, according to Adams. Featured group is Iguana, which includes Bond, Falk and Budge Witherspoon on acoustic guitars, and Ken Buttry on drums.

Tape is available in 30-minute (1,200 feet) 7-inch, 7/8 in. reel at $19.95 suggested retail, or at 15 in. per hour on a 109-inch reel at $39.95, through high-end audiophile stores. First New York outlet is Classic Electronics, which also was the area's first JVC Quadrecorder. Second release, to be mastered next month, will feature guitarist Dolphus Shaw.

Weissound model Harved II is a $4,950 unit developed by two young engineers, Ed Weiss and Harvey Brodsky, that hooks into four amps and speakers to move sound in a circle or figure-8 pattern at variable speeds, with ability to stop in all four or any two speakers, synthesized a variety of quad effects from mono or stereo sources.

Weiss' father Morris, who heads Sound Logic Inc. in suburban Chicago's Villa Park, also notes the automatic reversing unit for functions of each channel, with both interval and speed controls that make it an ideal unit for discos and hardware dealers for demonstration purposes.

Weiss has shown the unit to the Pro Productions division of the Playboy hi-fi chain and to Audiophiles, area distributor for a number of import lines, and expects a have more than 15 production models in the next few months.

At Audionics, Portland, Ore.-based U.S. distributor of high-end Redford Audio components from the U.K., president Charles Wood reports more than 20 units of its $1,250 Shadow Vector SQ decoder sold, "surprisingly there are a number of well-known professionals and record producers that use it at the Labs." Featuring a rapid-sensing circuit developed by engineer Lynn Olson and an improved phase alignment procedure of "obtaining 33 dB of separation," Wood has says the Shadow Vector system will be produced in an initial run of 100 units throughout the fall and winter. And although its

NEW BUSINESS BUILDERS
FROM TDK

NEW SUPER AVILYN IT OUTSOUNDS CHROME AND THE NUMBER ONE FERRICHROME.

NEW S OPEN-REEL TAPE.

TDK QUALITY AT A POPULAR PRICE.

Ready for new TDK profits? Well, here's how to make it big. The new Super Avilyn cassette and Studio Quality open-reel tape. They're the newest money-makers from TDK's top-quality recording tape line, the Professional Range, and the ones your audio customurers will be asking for.

SA is TDK's new particle, advanced-technology cassette. Test labs proved that SA outsounds chrome, the bestselling ferrichrome, and the top-ranked ferric-oxide tapes. In fact, it had the most brilliant sound overall with the least distortion. Super Avilyn is the new state of the art.

New S open-reel tape offers your customers TDK quality at a popular price. It's a high-output, low-noise tape and a new competitive sales edge for you.

And there's news about Audia, too. Because of Audia's success, TDK is now able to permanently reduce the price. Now the "greatest tape" is even more desirable to your demanding customers.

MORE BUSINESS BUILDERS.
Don't forget the profit story in the rest of TDK's Professional Range.
Jensen Buying Scintrex

CHICAGO—Jensen Sound Laboratories has bought the stereophonic headphone assets of Scintrex, one of the last remaining independent headphone companies, along with the company’s existing inventory, specialized equipment, tooling, and technology. The Scintrex operation will be moved to Jensen’s headquarters in Schiller Park, Ill., and substantially expanded, says Jerry Kalov, president of Jensen.

The acquisition was made for cash and should not affect Jensen’s stock purchase price was not disclosed.

Scintrex reportedly had been losing money on its line of stereo and 4-channel headphones, and pulled out of the June Consumer Electronic Show at the last minute when they were approached by Jensen with a firm buying offer.

Scintrex’s product was marketed through Jensen’s national distribution network now handling its line of home and mobile stereo speaker systems. A complete marketing plan will be announced within 90 days.

Jensen will sell off its current inventory of 4-channel headphones. Scintrex’s in the headphone business since 1971, when it was formed, and it retains its geophysical instruments business in Toronto, as Scintrex Ltd.

Tape Duplicator

By ANNE DUSTON

A final list of speakers for the third annual Midwest Seminar on Videotape and Film, Chicago, Oct. 17-18, has been announced.

John D. Callaway will discuss and demonstrate electronic new-gathering techniques. He is director of news, executive producer, and newsman, WTVW-TV.

Richard Brown, director, medical educational resources program at Indiana University, will discuss the use of software in medical education.

A computer-generated type system called Scintrex with an automatic character generator, written by Philip S. Miller, a Toronto, Canada, computer graphics company, Inc., is the guide to helping the system.

Changer Probe

complaints of conspiracy to restrain trade or other unfair trade practices in the import area.

Spokesman at the Trade Commission would not comment on the dollar value of the imports concerned in the straight-line tracking systems case, because it is too closely held on the merits. They did note that the tracking system “is a fairly new feature,” limited to comparatively few imported record players at this time.

More ‘Q’ Albums

two disks/tapes on your chart.

So while retailers still legitimate gripes on the troublesome delays between stereo and quad releases of hot albums, the growing availability of top chart product in quad disk form should help alleviate the additional 4-channel hardware sales and make software music consumers happier.

National and local advertising media, new releases, sales aids, and others; communications, as directed to manufacturers, employers, the importers, and customers through written, verbal, telephone, mail, facsimile, as other directors, and others; and presentations at subsequent seminars, trade shows, meetings, prospective principal presentations, flip charts, party-off purchase materials, and others.

National Seminar Workshops will deal with recent sales presentations from how to acquire a type of line, to six months after, as well as a comprehensive examination of the cost of selling.

Industry leaders are being signed as speakers during the interface program format, to give a broader scope to understanding the industry and its future.

Special low cost group arrangements can be made through the national ERA office, at 233 East Erie St., Chicago, III. 60611.
Introducing The Ice Cube.

It can go all day and all night and still keep its cool. Here's why:

One, there's an absolutely exclusive 2000-watt solid-state inverter power supply instead of those massive transformers you're used to horsing around. Total weight: 35 pounds!

Two, there's a thermally activated two-speed fan that runs low most of the time and kicks into high when the going gets hot.

There's more: 300 watts RMS per channel, both channels driven into four ohms from 20Hz to 20KHz, at .1% or less total harmonic distortion.

Color-coded peak reading lights step up and down so you're the first one to know if the power needs to come down a bit.

Go see the Ice Cube. Its formal name is the JBL 6233 Professional Power Amplifier. Bring $1500 and you can take it home.
Puerico Rican Boycott of Dominicans Won't Happen

BY RUDY GARCIA

SAN JUAN—A threatened boycott of television shows and nightclubs here in the island of Puerto Rico threatens the tourism of the Dominican Republic by the executive committee of the Puerto Rican Tourism Industry. Dominican authorities, artists and technicians (APATE) has failed to materialize. It may sign a proposal and the police life of the union as it now exists.

The politically motivated boycott attempt essentially involving the arrest in the Dominican Republic in June of three Puerto Rican musicians, members of the annual Miss Un-

Levy, a credit manager with Mercantile Financial Corp.

In a relatively thin market, financial institutions are more selective in loan customers, choosing those who have sound financials in the past and present, and who have excellent payment records, Levy says.

Mercantile Financial Corp., a multimillion-dollar loan corporation operating nationally for over 50 years buys loan payment contracts from distributors. The contracts are also known as conditional sales contracts, chattel mortgages, or industrial times sales paper, and are secured by equipment. If an operator defaults on the loan, the distributor takes the item and sells it for value and/or route to pay off the account.

Levy sees loans becoming larger because of the rising cost of living and the cost of maintaining and rising cost of borrowing money. Average loan will be about $10,000 to $15,000 for 24 months, at 8 to 10 percent interest rate, depending on location, state laws, and the type of equipment. Average loan rate is 7.5 percent. Usual down payment is 10 percent. He notes that the majority of these loans are for sales that are consistent over the past few years, indicating market stability.

Golf & Goldfish For Record Bar Promos

LOS ANGELES—For $1,930, marketing chief George Schonek and advertising manager Chuck Halter of the Record Bar feel their store managers have pulled off the best and most inexpensive promotion yet.

The store managers were each given $30 for a three-day promotion, with the provision that the money must be spent in a customer's lifetime. At the end of the promotion, John F. Taylor, N.C.-based executives admit the promotion sparked through the ingenuity of the managers.

Some of the ideas to promote the three-day store wide $49.75 LP sale represented exceptional promo buys. Travis Johnstone, Savannah, Ga., got 300 rounds of miniature golf. Robbie Clark, North Hill Mall, Raleigh, gave away 300 goldfish, one for each LP or tape bought. A number of managers got even more mileage out of their bucks by working at Coke and cream meadows. Jim McEachern, McAllister and Green, Denver, Colo., enhanced the promotion by in- terpreting a bowling pin, drawing a cartoon picture of costumes of the famous early Americans.

Promotion and merchandising in the store.

"We must continually get you in and especially, new customers into the stores. For September we've slated a back-to-school promotion, while October will be an accessory drive month, covering the entire field."

Managers Allotted $30

280 Booths Assigned

Exhibitors at MOA Far Ahead Of 1974

CHICAGO—Exhibitors are de-
manding that the booth space in the year for the Music Operators of America International Exposition at the Conrad Hilton be increased and more space be according to the national office here.

Already, 800 booths have been assigned to 168 last year at this time.

The show features jukeboxes and games, manufacturers, and related services.

Headlining the stage show for the Saddle Creek, a Chicago firm, Rich, country superstar who won two MOA jukebox awards at the 1974 Exposition. Also on the bill are

Financial Expert Cautions Help To Meet Obligations

CHICAGO—Operators who fall behind in credit payments may be jeopardizing their chances for future loans. Billy Wells, president of Don Levy, credit manager with Mercantile Financial Corp.

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Distributors find it beneficial to sell contracts to financial corporations rather than banks because many banks have no deals in this kind of loan, or the bank is limited in the amount of funds it can commit to loans.

15 Chicago Ops, All Competitors, Meet Bimonthly

CHICAGO—Every other month, on the third Tuesday, 15 operators sit down over dinner and discuss their mutual problems. The Contactors' Club is an enigma from the past, formed in the mid-'40s to combat encroachment by distributors who at that time operated on the streets, running out of business.

The group banded together to form a cooperative organization, and also ran their own route.

But times change, and the need to put together a cooperative is no longer apparent. The group still meets to create better understanding and to know how to handle problems on a national level. As Kem Thom, manager and manager of Western Automatic says, "When we have a situation where you can't sit down over dinner and talk to the competition."
Cuban Music Out Of The Closet

MEXICO CITY—With the official resumption of relations between Cuba and Mexico, and, most likely, between Cuba and the U.S., interest centers on what has been going on musically behind the "palme tree cur-

cent." Recently, there was cultural interchange between both Spanish-speaking nations, and the first enlighten-ment of what has been happening in Castioland was brought into focus.

One observer, high in musical cir-cles in this country, Roigero Acan-
rage, president of Discos Orfeon, summarized, "Unfortunately, the only thing that finally seemed to have been created, the only newly added was communist propaganda. Arracaga's candid and depress-ing assessment of what took place at the Auditorio Nacional, where the Cuban caravan began, was one of mixed emotions. "There wasn't one single new sound or rhythm," he continued, "and about the only part of the show that was good from a musical standpoint was when they played the old songs—too old, though, to really appreciate in this day and age."

Aside from the political messages in the two separate halves of the show, "Noche Cubana" (popular romantic, social and political songs) and "Que Linda Es Cuba" (folklore music presented in varied forms with dances), there was nothing extra-

ordinary. The label executive, as did others, classified it all as having something to say, i.e., a couple of songs "The OEA (OAS) MAKES ME LAUGH" and "La Pigs Lost In The Bay Of Pigs," but other than that it was a letdown. "It's too bad they lump everything into the same arena (songs, dances and the expressions and philos-
one of Castiow)" he added.

One of the things that Arracaga re-
members about the Cuban music prior to 1959 is that it was something of a contribution to the world than perhaps half of what Cuba puts together." He recalled the catchy styles of the mambo, cha-cha-cha, batacha, charanga, among several. And of such great artists (some of whom live here now) like Perez Prado, Guajira, Sonia Matos, Marita Celia, Goyo Guillot, and Benvenido Granda who were often hit by their topical hits as big in Spanish-speaking lands as well as in the Orient, Europe and the U.S.

Among the artists seen in this lat-
est opening up of Cuba were such others (who remained in their native land) as Elena Burke and Carlos Pachula, along with new-work by Los Van Vleet, Mungarette, Group Silvio Rodrigue-

ez and Sara Gonzalez, latter two also coming from Cuba. "Either their zero contribution to the music world was because it was not totally representative of the best of Cuban artists and composers (although the program publicized it as such) or there was some underlying political reason why some of the bet-

er others were left behind," Arracaga analy-
zed.

He concluded that if the world is looked to for anything new in music from Cuba, it will have to wait until there is a complete interchange with other nations.

"Meanwhile," he emphasized, "it will have to look into the backyards of the U.S. where some several and self-exiled Cubans now dwell in down-town New York, Puerto Rico and New York. They are proving it today with mixtures of the cultures where they live in the new cre-

alas."
NEW YORK—the DiscountStores outlet in Scarsdale, N.Y., experienced a surprise success as the same business in last year—perhaps even a 50% decrease, according to Abby Levin, executive of the store. However, he says the price increase resulted in a higher profit margin. The store's classical sales are about 20 percent of its overall sales, with some 80 percent of that figure going to mail orders.

Most of Discount's mail-order business comes from schools and other institutions; he says Special catalogs and mailers are sent out as necessary. Levin says they also do a good mail-order business in spoken word product. Product from Cadem and Spoken Arts has been a good seller. He says that the average sale is three records per customer and that the average sale per customer is about $10. He also cites the importance of knowledgeable sales clerks in achieving sales and in helping to achieve repeat business. He says that the typical purchaser is a mature, adult customer, who often buys records for themselves, rather than having the man do the "shopping" for them. His view is that young people are buying less. This is due, he says, to depressed earnings in the basic economic Recession, located in Washington and Baltimore, is a high traffic retailer who has a volume of 50-50 percent in classical. "We push classical very hard," says Sid Swiller, who has his brother, Miller, owns the store. Swiller claims there are only five or six full-catalog stores in Washington, which gives him a competitive edge over other urban areas. However, he does have a "Korvettes" store, which "we compete with, as good as the As." He claims his prices are lower than the mass merchandising chain, offering a $6.98 classical item for $5.54, "in and $7.98 suggested to be $5.99. He also provides "salesmen who know classics," who have been employed with the company for many years. One clerk, "not a relative or anything like that," has been working for Swiller's employ for 15 years, he notes.

The Washington store is divided in half between classical and pop regarding him, and personnel, numbering five, work in both fields. He is that he says that personal appearances help sales. Swiller says that he discourages them because of "the hassle." They attract a broad appeal, yes, but the people just want the autographs but do not buy. It also prevents others from buying pop because of the "traffic it causes."

Many of Record City's customers are government employees. The recession has affected them least, he says, as his sales have not decreased. He claims that his sales have not decreased. He claims that his sales are a little higher than he thought they would be.

Siller says he does "a lot of advertising" in both newspapers and on radio and runs the half-off sale on classical music twice a year. To increase sales, his store's classical bins are being used by companies and catalog number. He feels that most classical consumers are browsers, and most catalog companies in a competitive system, the customer is exposed to all the product on that particular label. What he sells is according to composer, limits the customer's choices, he feels.

Bernstein, B&H Deal

NEW YORK—Boosey & Hawkes and Amherst Enterprises have concluded a deal with Leonard Bernstein whereby B&H will act as sole agents for the composer-conductor's future works and other compositions under contract to Amherst.

The purchase of the score of "Dybbuk" represents the first fruits of the agreement. Bernstein fashioned two suites from the ballet.

In a move that is publishing the English libretto of the Bolshe Opera's production of Prokofiev's "Lady Macbeth of Mtsensk," and Bernstein's translation is being done by Irving and Georgine Palter. B&H is also making available an ABC biography of the Hungarian composer into Adam to Leo Weiner. The list is free on application.

Macht Tapes

1-Man Special

NEW YORK—Ragtime entertainer Max Macht taped a one-man special, "The Ragtime Years," for a PBS station in Michigan. For airing, as well as being projected along the PBS network, this show will also serve as a pilot for a proposed PBS series on ragtime, similar to the two Morath specials for educational TV broadcast in the early 1960s.

The special was taped over four nights at the UWMT Fine Arts Theatre in Milwaukee on July 31-Aug. 1, and Aug. 2 (two performances on Aug. 1, and one on Aug. 2), and consisted of a standard orchestral concert, with projection of turn-of-the-century slides as an additional feature.

Morath will assist in the editing after the show has been taped. The "Ragtime Years" will be a co-production of Morath's company, Narratives, Inc, and WTMV. No air dates have yet been scheduled.
Jazz

Jazz Revival Boosts Label Interests

At the present time, the only major companies without jazz product are Mercury and Elektra/Asylum. CBS remains in the market, with Blue Note continuing to expand its roster.

A&M, which entered jazz in the late sixties with Wes Montgomery, Nat Adderley and Paul Desmond, is re-entering the market, with a new jazz line, Horizon, scheduled for a September debut. Artists expected to join the label are Desmond (who recently recorded for CTI), Chuck Baker and Dave Liebman. Besides this new line, the label also features on its roster several former members of the Miles Davis ensemble, including Chuck Mangone and Tom Scott.

Warner Bros. is planning a full introduction of its new jazz line, under the direction of Bob Krasnow. Although the label has yet to sign any major jazz artists, interest has been generated by the interest of stars such as Herbie Hancock, who has been approached by the label, along with other jazz artists. The label has also announced a new jazz series, "Jazz Masters," which will focus on the achievements of jazz artists.

In the UK, the label has signed jazz artists like Daddy G, who has released a new album, "Tribute to the Shadows," on the label. The album features the talents of saxophonist Joe Farrell, trumpet player Chris Potter and drummer Simon Phillips.

In Japan, the label has released a new album, "Tribute to the Shadows," featuring saxophonist Joe Farrell, trumpet player Chris Potter and drummer Simon Phillips. The album has received critical acclaim and has sold well in the UK, with the label planning a release in the US and Europe.

In conclusion, the jazz market is undergoing a revival, with new labels entering the market and existing labels expanding their rosters. The competition is fierce, with artists and labels vying for attention and support from jazz fans around the world.

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Nov 14 in L.A.

First Fund-Raising Show by World Jazz Assn. Set

LOS ANGELES—The World Jazz Assn.'s first fund-raising concert is scheduled for Nov. 14 at the Shrine Auditorium, with John Levy setting up the program.

Levy is working with Art Fisher and pianist Bob James to line up the acts. Personal manager Levy feels the concert should be developed as an "innovative approach to the marketing of main acts working cohesively rather than playing individual sets.

At a recent meeting of the board of directors, WJA expressed concern over the impending change of format at WPRV, a jazz station, which will become a jazz to a reduced jazz concept. Paul Tanner, the executive director, is supposed to comment on the situation and seek back-scratching assistance from WJA.

Tanner also noted at the meeting that WJA is receiving lots of mail from jazz sociologists who are interested to join as associate members without any membership dues this year.

Levy, chairman of the board, reports that he has the data required for the compilation of a fund-raising LP and that the project is expected to go over one year, therefore the "push" should be on this initial concept.

WJA's membership totals 436, including 26 lifers, 197 professionals, 8 businesses and 3 commercial radio stations. There are also 40 non-commercial broadcasters included.

Monies accrued from membership of Jazz Now's 30th oils $11,780 (excluding a check for $60 which bounced). Expenses as of that date have been $5,215, leaving $6,564 in the bank as of this date.

WJA has also organized its original board to include: Levy, chair; Art Fish; Howard Moreman; artists: Melvyn Leiser, Marion McCartney, Jeffrey Hellman, Robert Butler, Bob Holbrook, Dick John, Robert Seeger, Randy Shulman, John Dean, Ruth Sobol, Robert Siegel, Ray Gaskin, Bob Heron, Ronald Liebowitz, Bob Kreiman, Raul Ruiz, Anthony Phillips, Noreen Vale, Paul Brown.

Also radio: Chuck Nosek, Don Dettloff; non-mem.

Levy, Dan Schwartz, Bob Michel, Rodger Morin, and others.

The concert will feature a variety of acts, including saxophonist Joe Farrell, trumpet player Chris Potter and drummer Simon Phillips. The event is expected to be a major success, with tickets quickly selling out.

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Blue Note's Odd Jazz Mix

Continued from page 3

rise, whose debut LP is set for the fall release.

Although the label has just issued its third series of two LPs, the greater emphasis remains with new acts.

Carmen McRae, for one, with her just released "I Am Music," LP, gives the label a solid presence in the jazz scene and vocalists Marlena Shaw and flutist Bobbie Humphrey add depth to the female roster.

Donald Byrd, who has been with the label nearly 15 years, is in top form, moving 300,000 copies a month, with "Silver," the longest set on the roster with 20 years, sells between 25,000 and 50,000 LPs. Bobbie Humphrey sells 200,000 and up.

Marlena Shaw 50, and Blue Note. Credit Butler with these figures.

In addition to seeking cross-over types of music which often leaps on soul tempos, Butler has a series of "rectals" going for high school, college and other select listeners. Horn player Joe Sample is used as a lead artist in the series somewhere in New York within the next several months.

Bobbi Lee Hughes has announced the 45-minute solo concert in Los Angeles and was followed by Bobbie Humphrey in Chicago.

(Continued on page 35)
TO THT TOP

BY JEAN WILLIAMS

LOS ANGELES—WBMX-FM is a Chicago's automated station featuring predominantly black artists with a loyal audience. The automated operation then topped live stations which have had top R&B national ratings in the past.

Ernest James, WBMX's program director, reluctantly talks about the station's automated situation. He says his station is "in an additional program, not widely known that the station is automated."

WBMX has been automated since its change in format less than a year ago. But it is commonly believed that the station is a runaway success in the studio.

"WBMX's new contemporary format with emphasis on black music," he explains. "We include jazz, blues, rhythm and blues, and gospel music forms into our format."

We play practically anything that fits in with line programming.

"We reject the high energy approach which has been connected with black oriented radio," he adds. "We recognize our sound attributes while listeners because in the market place, it is proven that whites buy more black product than whites."

The announcers have six hour shifts each, a two-hour daily gospel program being the exception.

Ray Cooper hosts the 6-10 p.m. show, followed by John Silver 10-2 a.m. 6-12 p.m. LaDonna Tittle has the 6 p.m.-12 a.m. shift.

Disco music is aired 2 a.m.-4 a.m. on a show titled "Disco Party."

"There are no announcers for this program. We try to get the music in the same manner in which it is done in the discotheque," says James.

Pastor T.L. Barrett hosts the 4 a.m.-6 a.m. gospel show. The Gospel program, one of the exceptions, is uncommon and the other format of music is dispersed into the regular format, explains James. In an "in the know" diversified playlist, our commercial load is part of the station's appeal.

"Our method of selecting announcers is to deal from an intelligence level," he says. "We do not use broken English on this station," he continues. "We must sound intelligent because we do not want to offend our audience," adding, "this gets back to automation."

"I do not agree that automation will take jobs from deejays. Professional announcers will always have a place to go. Our announcers are all professionals."

"What aautomation will do is weed out those who are capable only of spinning records. People who have other skills will have the opportunity to be more significant in the market."

"We don't want our announcers to sound like announcers. We want them to sound like real people, and we insist that they be good production people. This is one reason why our automated situation is not recognized," he explains.

James says, "It is important to us that our listeners are proud to listen (Continued on page 55)
1. **Chicago's WBMX-FM Hits ARB Peak**

   - **By JEAN WILLIAMS**

   Chicago's WBMX-FM hit the ARB peak this week, following the successful air of its new format. The station has been gaining momentum in recent weeks, and this peak is a testament to its growing popularity among listeners.

2. **First Black-Owned Station**

   - **They'll Be Dancing In Detroit 6 Days A Week Over WGPR-TV**

   LOS ANGELES—The Detroit market will view dance shows with popular recording artists participating in its six-day-a-week six-hour dance show bagging high schools to send in its dance houses twice a week, White explains.

3. **Jazz Teachers Will Meet In Van Nuys**

   - **LOS ANGELES—Members of the executive board of the National Assoc. of Jazz Educators from throughout the U.S. will meet Oct. 14-15 at the Holiday Inn in suburban Van Nuys Aug. 16-18 with Cleo De Roche, NALP president, in chair.

4. **Davis Gets Renewal**

   - **NEW YORK—"Sammie & Company," the talk/variety series handled by Sammy Davis Jr., has been renewed for another 26 weeks by NBC-TV, beginning mid-September.

5. **Highnote Productions**

   - **Hightone Productions Inc., a talent agency and entertainment consulting firm, has been launched in Richmond, Va., by Robert Morrow, Scott Watkins and Bruce Sullivan.

6. **New Distrib Firmed**

   - **LOS ANGELES—Pacific Records and Tape Distributors in the San Francisco Bay area will distribute 20th Century and Westbound prod.
**New LP/Tape Releases**

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; CD—track; DIR—open reel tape; H—2-inch high; V—2-inch video; G—2-inch audio; V—2-inch video; C—cassette; Multiples of a given product are indicated in parentheses. LPs, tapes, and cassettes are listed in regular price order.

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Label</th>
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<tr>
<td>MILES, Bucky</td>
<td>Bucky Miles Plus</td>
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<td>STANLEY, B.</td>
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**THEATRE/FILMS/TV**

**JAZZ**

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<td>Dean Martin</td>
<td>Reprise</td>
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**CLASSICAL**

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<td>Louis Van Beethoven</td>
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**CLASSICAL COLLECTIONS**

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<td>Rca Victor</td>
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3rd 'Opry' Act Winner Named

DALLAS—In the third regional semifinal show to wind up the "Grand Ole Opry" Talent Search, Austin Stewart of Augusta, Ark., was the winner.

Sponsored by station XMWC, Stewart won out over 13 other acts from seven states: New Mexico, Kansas, Colorado, Louisiana, Arkansas, Texas and Oklahoma.

Tom Allen of KBOX, Dallas, hosted the event at the Texas State Fair Coliseum.

First runner-up in the contest was Terri Marsh, sponsored by KINE, Kingsville, Tex., and the second runner-up spot went to Dale and Becky Davis from KLTR, Oklahoma City.

The Wilburn Bros., who served as judges along with Dorothy Reiter and Jimmy Bowen, also performed at the gathering.

The next scheduled semifinal is Aug. 9 in Indianapolis, followed by similar shows in Philadelphia, Aug. 30, and the last one in Atlanta, Sept. 13.

The finalists then will gather in Nashville during the "Grand Ole Opry" Birthday celebration the third week of October to pick a winner, who will receive numerous prizes, including a recording contract.

Pressing Plant Opens in La.

VILLE PLATTE, La.—This Cajun area of Louisiana, long known for its ethnic country music, now has its first pressing plant.

Known as Ville Platte Record Mfg. Co., the firm is owned by J. Floyd Selless, a veteran of the music industry. His plant manager is Joseph Selless.

The plant is equipped to press both singles and albums.

Huffman Hits As a Producer

NASHVILLE—Successful songwriter Paul Huffman has turned freelance producer here, with nearly 100 percent results so far.

Huffman, who has written tunes recorded by everyone from Charley Pride and Moe Bandy to the Florida Boys and Lonzo & Oscar, has produced five acts independently, and placed them all on labels. Those in-clude such acts as Tommy Jennings, Sammy Mason, Dorrantie, Donna Douglas and Linda Nall.

Huffman considers this an extension of his talents rather than a replacement of one with another. He continues to write, both independently and as a co-author with Jonnie Keller.

Flatt Flat On Back In a Hospital Again

NASHVILLE—Country artist Lester Flatt, who made a "remarkable" recovery from open heart surgery last week, was readmitted to the hospital here when fluids built up in his body and he experienced difficulty in breathing.

The 61-year-old member of the "Grand Ole Opry" was once again placed in the special care unit. He had undergone open heart surgery July 11 to correct three blocked arteries, and was released 11 days later.

Physicians say he now is suffering from a build-up of body fluid around the heart, which sometimes can be corrected with medication. The build-up was caused by an irregularity in pumping of the heart following the surgery.

Texans Dominating San Marcos Event

SAN MARCOS, Tex.—A concert for the American Red Cross benefit scheduled in the Civic Center here Sunday (10) will include artists from in and out of Texas.

Among them are Moe Bandy, GRC, from San Antonio; Soney Edwards, Capitol Records, a California now making his home in San Antonio; Johnny Bush, from San Antonio; Dotty, of RCA, from Sequin, Tex.; the Country Edition, of Austin, and such non-Texans as Gary Stewart, who is from Florida; Bill Henderson, the Wilson Family, the Backwoods Volunteers, and Clyde Buchanan. Henderson and Buchanan are on the Darva label.

Other acts are expected to be added before showtime. It is being put together by MBA Productions of Austin.
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<th>Week</th>
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<tr>
<td>1</td>
<td><strong>1G</strong> <strong>Wasted Days and Wasted Nights</strong> - Emmylou Harris</td>
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<td><strong>Memorize Me</strong> - Barbra Streisand</td>
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<td><strong>Leaving Here</strong> - Reba McEntire</td>
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<td><strong>I'm Gonna Talk About Him</strong> - George Jones</td>
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<td>5</td>
<td><strong>The End of the Line</strong> - Merle Haggard</td>
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<td><strong>The Way I Ought To Be</strong> - Reba McEntire</td>
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<td>7</td>
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<td>11</td>
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**NOTES:**
- **1G** indicates a Gold record.
- **W** indicates a platinum record.
From BILLY "CRASH" CRADDOCK'S exploding album, comes a blockbuster single:
"I LOVE THE BLUES AND THE BOOGIE WOOGIE"

ABC - 12104
Sundancer In Vegas

Tees With Country

LAS VEGAS—The Sundancer Country Show Palace here has initiated its new policy by booking a young entertainer, Wendell Atkins, and his Cedar Creek Band for a six-week engagement.

Atkins has played both the Gold Nugget here and the Sahara in Reno and Lake Tahoe. This marks the first time he has accepted a booking longer than three weeks. While here, he will be recording at the Hank Cardo Studio. The club now will be run by Mark Duba, according to owner Russell Miller. It can seat up to 700, and will operate under a concept similar to that of the Palomino Club in North Hollywood. The group marks the only house band providing music seven nights a week, and top-name guest artists are available. The new artist was Don Gibson, followed this week by Frenchie Burke, who makes his debut in this city.

JONES SIGNS

A $750,000

AGREEMENT

EVANSVILLE, Ind.—In what may be an all-time high for a booking binder with a country artist, George Jones has signed his $750,000 annual agreement with Roy Dean, Inc., for working 12 dates a month through 1976.

This guarantee of more than $5,000 a show was negotiated by Shug Baggett, Jones’ manager and partner, and Dean and the offices here of Bob Greene, owner of the Executive Inn. Greene is the financial backer for the agreement, and Dean’s agency is expected to expand to include other top names in the industry.

Dean is the one-time road manager of Jerry Lee Lewis, and was involved in the night club business in Nashville. Baggett has been in the business for some time, and is a 50 percent owner of Jones’ Poutam Holler Club in Nashville, and owns 30 percent of a new club in which Jones is involved.

Dean plans to open a Nashville office in the near future, although he will continue to make his home in Memphis. The office will handle management, promotion and public relations.

Jones has moved his home to Florence, Ala. Under the agreement reached here, Dean assumes the booking of Jones immediately, although the guarantee involving the huge sum of money takes place Jan. 1, 1976.

George Jones Enterprises also will expand, taking over the offices now occupied by Dick Blake, owner of the Hubert Long Agency. According to reports, Blake is merging with the Shorty Lavender Agency, and is moving into those quarters.
Benton Purrs While Country Stirs!

“Movie Magazine Stars in Her Eyes” P60-13

Barbi Benton’s new single on Playboy Records.
Charly Tournier hopes to visit the U.S. and possibly Japan in the near future because he feels that sales potential in the U.K. is not being fully realized and that sales in the U.S. could be developed with more resources. However, Hachette has decided to withdraw from the disk field and there are plenty of potential buyers for the company's shares. Tournier believes that Sony will acquire Hachette and that the company will be doubled in size.

Sonopresse Eyes Japan & U.S. As Export Marts

PARIS—Jacques Ferrati, director-general of the French record company, Tournier, hopes to visit the U.S. and possibly Japan in the near future because he feels that sales potential in the U.K. is not being fully realized and that sales in the U.S. could be developed with more resources. However, Hachette has decided to withdraw from the disk field and there are plenty of potential buyers for the company's shares. Tournier believes that Sony will acquire Hachette and that the company will be doubled in size.

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Vedder Returns As Director
Of EMI-Electrola in France

COLOGNE—Dr. Ladislaus Vedder, 65, and for many years managing director of EMI-Electrola, has retired. In recent years he has been resident director of the company and even now will continue his work as chairman of the German Phonogramgesellschaft.

Born in Hungary, Vedder attended first studied law and politics at the University of Berlin. Later, in 1919, he began his studies by taking sociology at the Paris Sorbonne and Vienna. He was later appointed professor at the University of Berlin and of the University of Cologne. At the end of World War II, he was appointed director of EMI-Electrola, a position he held until his retirement in 1965. He has served as managing director of the company since 1965 and will continue to serve in this capacity.

RCA Bows Star celular in August

LONDON—RCA has revealed its plan for Star cellular, the company's new, compact, lightweight, and portable radio receiver. The receiver will be available in August.

ESMA Cites Eric Singer

DUBLIN—Sonny Knowles was presented with the ESMA (Extra Special Musical Awards) Variety Artists Trust Society (VATS) award at a five-and-a-half-hour variety show in Dublin. The show was attended by hundreds of people.

The VATS is an organization of showpeople who give their time to help colleagues who are disabled, unemployed, or otherwise unable to work.

Knowles is a leading Irish singer and musician, a recording artist and singer who has made a number of records and shows up regularly on various TV and radio shows.

The Tivoli is a popular music venue and has been a cornerstone of the Irish music scene for many years. It is known for its lively atmosphere and great acts.

From the Music Critics Of The World

FEES UP 12 1/2%—Continued from page 1

were up by one percent, the same increase being shown for jukeboxes, tape machines, and other music outlet groupings. Broken down, the figures show an increase of only 0.5 percent for dance halls, but was caused by a reduction in the number of dances. The figure for dance halls was 144,000 against 300,000 in 1953, i.e., a 51 percent reduction for dance halls.

In total, the figures show a significant increase in demand for music products across all sectors, with a 12.5 percent increase overall. This growth is likely due to the increasing popularity of music and the proliferation of music outlets, such as jukeboxes, record players, and other music products.
LONDON—Because of poor response from the public over voting for winning entries in last year’s Eurovision Song Contest, the BBC has changed the system of nominating the song.

Previously, the BBC invited the artists and invited songwriters to nominate songs. The new system of nominating artists and songwriters now also has a chance of representing the U.K.

The BBC has invited songwriters to submit entries, along with the name of the performer, through a member of the Music Publishers’ Association. A short list of 30 songs and performers then goes to a panel of two members of the MPA, the two members of the Song Writers Guild of Great Britain and four experts nominated by the BBC.

Up to 12 songs will be picked out and the artists will perform their live at a British Song Competition at the Royal Albert Hall on Feb. 25. Voting will then be conducted in the same way as the actual Eurovision Song Contest, with judges and the public.

Head of BBC TV light entertainment Bill Cotson says he has been seeking a council to handle the situation to give a wider variety of entries.

The change of system is likely to mean a small amount of songwriters, due to the new system, has become a more widespread, with the end of the contest and promotion, field promotion and press department.

Terry Bartram, Phonogram head of promotion relations expressed the view at the Runnymede Hotel, Egh, Surrey.

Bartram was the responsibility for coordination of artist liaison to be transferred to the public relations department. Departmental liaison is to be included for the time Phonogram will have a separate sales department to service the whole company.

Day-to-day artist liaison coordination will be the responsibility of Ken Bruce, one of Phonogram’s two senior press officers. Bartram says: “It’s as much as Phonogram’s past, but must come to be the responsibility of everyone, from the girl who manages the director. But the overall plan should be produced and implemented just as any other function of managers.

Budget control was emphasized by managing director Tony Morris who, with major support of Ken Mallman and financial controller Glynn Williams, joined in a joint call.

He says: “If we’re to maintain our profitability during these problems, we do not only have to have a high volume of chart entries, but also be disciplined and professional in our financial control.”

BBC Records in Huge Sales Rise

LONDON—During a time when record sales generally are depressed, BBC Records here reports sales figures for the month of June were a staggering 40 percent higher than for June last year.

Major factor has been the introduction of compilation albums, which started less than a year ago. "Top of the Pops, Volume one," cut last December, has nationally selling steadily. The second volume came out in June this year, with orders of 50,000 and growing.

The "Show Of The Week" album released in January, has also sold heavily. Other good seller have been comedy albums like "Goose Show Comedy" and Monty Python recordings, and it is not out of place for the TV show from elsewhere in the industry.

BBC Records head Roy Templeman records with the figures, but particularly encouraging is the fact that back catalog sales are also up in last year in their own right.

The company plans two marketing campaigns through to the Christmas sell-in period. One centers around the release of four new comedy albums and the second is on children’s product, including a "Best Of Disneyland" compilation.
The newest release from the group, with strings and percussion added. The effect is a vibrant and engaging piece that draws listeners in from the start. With its catchy melodies and harmonies, the album has already gained a following among fans of all ages.

Dealers: Don’t forget to ask about the new strings edition.

Roxy-wd at Home (US-2203, Capitol): First release from the new Roxy. Recommended for all listeners.

Dealers: Get your copies now.

The Best of Johnny Taylor—Stan, STS 5522. One of the most dynamic performers, who has managed to fuse and expand classic sounds into a unique style.

Dealers: Get in early to avoid missing out.

Steve Tost—Sane Bridges Road, Big Brother 505. A testament to the power of music to bring people together.

Dealers: Spread the word and sell out.

The Country

Comedy


Dealers: Make sure to grab a copy.

The Jazz

Ronnie Woods—With Strings, Fantasy F 9247. Exceptionally well put together, with every instrument in its place.

Dealers: A must-have for collectors.

Los Angeles—Kaneco Plastics is here using Richard Taux, Sound Aks USA St. Pat’s 010. A testament to the ingenuity and creativity of Orange County, seeking payment on an alleged $17,250 delinquency and damages of $11,000. Kaneco is suing Taux.

Dealers: Offer your customers this unique product.

Reynolds Tool Co., the co-founder of the company, was dissolved as a shareholder. Taxes and Data Tax, a corporate tax, is a defendant in the federal prosecution in the summer of 1974. Art Reynolds, president of the company, whose supplies for the assembly of a record player, was found guilty of tax evasion.

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Elmes Hot As Producer

TORONTO—G.R. Elmes Productions Inc., headed by George Elmes, is finding success with Shooter and Brownie, each group representing an exclusive basis.

Shooter, following a top ten single "I Can't Help Myself," is currently set out on an extended tour of western Canada. On their return to Toronto their band headed into the Ronto Sound Studios in Toronto to record their first album for GRT with Rerto sound head Terry Brown engineering. The album is set for release at the end of September. Elmes' next single for GRT is a cover of the Leo Sayer song "Train." Once the band's album is released in the U.S., dates have been set up for a tour encompassing New York, Chicago, Detroit, Cincinnati, Washington, Kansas City and Omaha.

Brownie recently set out on an extensive tour of western Canada ending on Sept. 28. Their album for GRT is in its final recording stages, with production being handled by Jack Richardson at Toronto's Number Nine Studios. The LP is set for release sometime in September. An eastern Canada tour is planned following the album's release, and they have been booked for a possible Savoy Brown tour in Canada.

International Turntable

---Continued from page 66---

The restructuring has been made to allow progress on a broad front by strengthening the three independent functional groups of licensing, artist promotion and finished product sales. David Finch, formerly manager, has been appointed controller of licensing services and business affairs.

The new licensing service division under Finch will concentrate initially on the U.S., Japan, Australia and a number of European countries that are not currently serviced by the Australian and Canadian Markets. Dick Van Vliet is promoted to licensing manager.

Norman Bates, formerly import manager, becomes controller of finishes, responsible for handling all Canadian imports and exports, and his place is taken by Clive Swan, who transfers from U.K. sales division. Paul Sinclair remains export sales manager and Mike Heatley is promoted to sales co-ordinator.

Jan. 17--Terry Brown, through a booking arrangement, plays a solo album on Aug. 11. At 30, he has had considerable overseas experience. He joined EMI as management trainee in 1967 and worked for EMI in Spain before his transfer to London in 1970. He was senior manager and general manager of EMI-Lambropoulos Bros. (EMIL), which under his direction rose to number two in the record market in Greece last year. He has been succeeded at EMIL by David Munns.

The Gordon Collins has for two years been working with the Polygon group both as their US. manager and general manager of Polydor and as director of Phonodisc. His new appointment effectively replaces Cliff Rudy, who left EMI after 25 years to head the United Artists sales team in London.

Reporting to Collins will be Kerry Humphries, general manager of distribution, and David Kennedy, manager of dealer services. Collins originally joined EMI in 1955 as assistant manager of the Birmingham Polydor office.

Julia Collins has joined the WEU field promotion department as secretary to the department's manager Nigel Molden. She previously worked with the Essex Music group.

Ron Blaker has been appointed as assistant to Bill Troiano, as assistant to the manager of the London division. He replaces Jean Jardine. Ron Blaker has been working for Phonogram Europe since 1965. He joined EMI at London in 1969.

The currently chief engineer at AIR Studios in London is to become the new manager of Wessex Studios in London's Holland Park. Chrisylos Xeros. Wessex is presently being re-equipped and updated at a cost of some $500,000. Xeros has been there since Sept. 1, replacing Ten Years After bassist Leo Lyons, touring the U.S. with the band and who will return to pursue a career as an independent producer.

The group joined AIR prior to its opening five years ago and was involved in planning the studio.

Canadians

Anne Murray, Cameron Tour

VANCOUVER—Anne Murray, with special guest John Allan Cameron, will set out on a tour of British Columbia on Aug. 15 with a concert at Kelowna's Memorial Arena. The tour ends Aug. 20 when Ms. Murray performs at the Pacific National Exhibition Coliseum, Vancouver, on her first tour of this western Canadian province in the last two years. The tour is being handled by International Promotion Consultants Ltd., Vancouver, headed by Bruce Davidson.

The tour is announced in part of Ms. Murray's intention of playing some of the rural and more outlying areas of British Columbia.

"When you just begin in this business, you always play the smaller cities, because they are where along the line, it's easy to forget where you started out. I know it's important to play the bigger cities like Los Angeles, Vancouver and the major venues, but I don't ever want to forget about the small towns...."

A full-color magazine/concert program entitled "Annie" has just been released by Joseph Paul Public barely in time for the tour, which will be available for sale on most of her future concert dates.

Canadian Cameron, a regular supporter act on many of Anne Murray's concert tours, has his own weekend radio show during the fall in a network in Canada. Bruce Davidson, president of IPC Ltd., organizer of the tour, notes that the Canadian artist is being promoted as British Columbian representative to the newly formed Canadian Academy of Recording Arts and Sciences.

Program To Ad Serious Recordings

OTTAWA—A program of financial incentives to stimulate the production of more Canadian-produced recordings has been instituted by the Canada Council.

Funds will be available to those record companies in this country that are at least 15 percent Canadian-owned. The program is co-marketed by the Council for use by these companies in the production of records in this country and Canadian-composed music.

Some 50,000 has been put aside for the first year of the program to help to pay studio and other recording costs. Though the amount seems small, the council has indicated that the initial figure is only the start of a more extensive program.

A Canadian judge will judge to which companies the money is to be distributed and the decision will be based for the most part on a system of support that each record company plans to put behind each project, in a publicity and distribution sense.

Guess Who Rehearsal

Winipeg—The Guess Who spent a week in this city rehearsing recently before setting out on an extensive tour of eastern Canada that will end of July. The tour closes in Montreal on Sept. 14.

Their newest album is "Power in the Music" as RCA and produced by Jack Richardson. Though many stations have already aired "2012," the group is still playing the single of that title. This is the second album with the new Guess Who lineup of Burton Cummings, Rick Nielsen and James Relf. Bill Wallace and Gary Peterson. A couple of the members of the band, both Burton and James, have been in the works over the last few months. Cummings is producing the comedy duo Maclean and Maclean and Don Troiano has just finished producing a session in Los Angeles with Shawn Jackson who is working on a follow-up single to her Canadian hit "Just As Bad As You."
SPOTLIGHT ON CANADA
“A Total Music Industry”
SEPTEMBER 20 ISSUE

It’s Billboard’s 5th International visit to Canada...and we invite everyone to come with us!

During these past five years, Billboard has been instrumental in chronicling the events of Canada’s entertainment industry to the world. Every week, Canada is spotlighted in the pages of Billboard.

Within the last three years, Billboard has also engaged in a weekly dialogue, as well as, the annual Canadian Spotlight.

Coming September 20 is Billboard’s 5th annual salute to Canada as a growing international music industry with our spotlight on Canada...examining and reporting to our worldwide readership the trends and successes of Canada’s entertainment industry.

The Country Music side of Canada...the ever-increasing French-Canadian music marketplace (one of the world’s largest “per capita expenditures”!)...a most unique retail set-up...and a world of talent known all over the world.

As the entire world has read through the pages of Billboard, Canada is a Total Music Industry.

ISSUE DATE: SEPTEMBER 20 / AD DEADLINE: AUGUST 29
New Export Firm Opens in Florida

TAMPA, Fla. — South Eastern Exports, Inc., a new company formed to engage in the sale of new and rebuilt record pressing equipment and supplies in the U.S. and the Latin American countries, has opened an office and warehouse at 9700 Ulmerton Road in nearby Largo. Fla. Earl Brine is manager of the operation and will supervise the rebuilding of used equipment.

Pirated Tape Sales Bring Fines To 3

DALLAS—Fines totaling $3,000 were levied Wednesday (30) in county court against three men found guilty of selling pirated tapes. The three were apprehended by police in February after they sold the allegedly pirated tapes to undercover officers.

Stones Eye LP

LOS ANGELES—Following the success of the Stones' current tour, they will complete two tracks and pick up sections for their new album release, with the possibility that the LP, originally recorded in Munich and Amsterdam, will be completed in Los Angeles.

DIR Creates 'British Biscuit'

By Jim MELANSON

DIR—NYC Broadcasting has created "British Biscuit," syndicated to the U.K. The move serves to tie the director and London Wavelengths, exclusive U.S. supplier of "BBC Presents" programs. The BBC shows were being aired on alternate Sunday to the former "King Biscuit Flower Hour" on some 175 FM outlets.

Says Bob Meyrowitz, DIR president: "The move into self-production of the concert from Britain is simply a natural step in the evolutionary growth of our company, and is certainly not meant to reflect on the quality of the BBC-produced concert series."

From the new competitive London Waves, the company president, Michael Vaughan, states that with immediate effect the distribution of BBC concert series will return to our direct control and that representation by DIR for the marketing of the series has been terminated. He declined further comment.

Kansas City Label Tees An Academy

NEW YORK—J-Bridge Records has launched an academy of performing and creative arts designed to teach a diverse curriculum of music-related courses including a school of music, workshops for writers and arrangers, and a school of marketing and whose graduates will be offered employment within the company. The academy's establishment by the fledgling Kansas City company is part of a long-range plan to create a broad base of companies that will address themselves to many aspects of the music business. J-Bridge Records has also launched a talent search in St. Louis, Tulsa, Oklahoma City and Kansas City in an effort to encourage talented midwestern artists.

The competition got underway Monday (4) and covers such categories as male vocalist, female vocalist, male group vocal, female vocal group and self-contained. The winner was a group from the European and African concern called J-Bridge for early November.

N.Y. NRAS Names Trustees

NEW YORK—Dan Morganstein and David A. Freeman have been elected to two-year terms as national trustees of NRAS by the Board of Directors at their annual meeting of the Academy. The Board, sitting at its July meeting, also re-elected Steven S. Green and Alan Seidman. Ms. Wardy were formerly alternate trustees.

The new trustees join Connie De Angelis, Philip Allison, and Allan Siegel (N.Y. Chapter president), whose terms have been renewed this year to go through July 31, 1977. The Board has scheduled January 16 for the 1979 annual meeting.

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"I wrote a song
sing a-long"

Bobby Goldsboro.

Follow Bobby's great new summertime
tune as it bounces and spreads all across
the nation.

"I Wrote A Song, Sing Along."
From Bobby Goldsboro. More fun than
you've heard in a long time.

On United Artists L'A Records.

Produced by Bobby Goldsboro, Denny Diante and Spencer Proffer.
<table>
<thead>
<tr>
<th>Date</th>
<th>Chart Bound</th>
<th>Description</th>
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</table>
| Aug 9, 1975|             | ATOMIC - "Rocky"

**Billboard Hot 100**

| #1  | 31 | JIVE SAW - "The Game"
| #2  | 32 | SARA RACE - "Going Back"
| #3  | 33 | PAUL ANKA - "My Way"
| #4  | 34 | THE BEE GEES - "More Than a Woman"
| #5  | 35 | THE ROLLING STONES - "Street Fighting Man"
| #6  | 36 | BOB SEGER & THE SILVER BULLET BAND - "Old Time Rock & Roll"
| #7  | 37 | KENNY ROGERS - "The Gambler"
| #8  | 38 | THE ROLLING STONES - "Honky Tonk Woman"
| #9  | 39 | CHUCK BURTON - "I Believe"
| #10 | 40 | THE ROLLING STONES - "You Can't Always Get What You Want"

**Star Performers**

- bmw
- jay-z
- beyonce
- drake
- frank ocean
- adele
- ed sheeran
- the Weeknd
- billie eilish
- kendrick lamar

**Record Industry Association Of America**

- The Weeknd
- Beyonce
- Drake
- Adele
- Ed Sheeran
- Kendrick Lamar

**City of New York**

- The Weeknd
- Beyonce
- Drake
- Adele
- Ed Sheeran
- Kendrick Lamar

**For衛生 Promotion**

- The Weeknd
- Beyonce
- Drake
- Adele
- Ed Sheeran
- Kendrick Lamar

**www.americanradiohistory.com**

- The Weeknd
- Beyonce
- Drake
- Adele
- Ed Sheeran
- Kendrick Lamar

**For more information, please visit www.americanradiohistory.com**

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**A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.**
THE OSMONDS SUMMER TOUR 1975

OSMONDS ITINERARY

July 26 - Exhibition, Edmonton, Canada
July 28 - Civic Arena, Bismarck, North Dakota
July 30 - Garrett Coliseum, Huntsville, Alabama
July 31 - Civic Arena, Kansas City, Missouri
August 1 - Civic Auditorium, Nashville, Tennessee
August 2 - Municipal Auditorium, Atlanta, Georgia
August 4 - Charlotte Coliseum, Charlotte, North Carolina
August 5 - Memorial Auditorium, Greenville, South Carolina
August 6 - Capitol Park Center, Landover, Maryland (Wash. D.C.)
August 7 - Eastern State Expo, Springfield, Massachusetts
August 8 - Allentown Fair, Allentown, Pennsylvania
August 11 - Civic Arena, Pittsburgh, Pennsylvania
August 12 - Kentucky State Fair, Louisville, Kentucky
August 13 - Illinois State Fair, Springfield, Illinois
August 14 - Wisconsin State Fair, Milwaukee, Wisconsin
August 15 - Indiana State Fair, Indianapolis, Indiana
August 16 - Washington Park, Homewood, Illinois
August 18 - Civic Auditorium, Knoxville, Tennessee
August 19 - Mid South Coliseum, Memphis, Tennessee
August 20 - Mississippi River Festival, Edwardsville, Illinois
August 22 - Minnesota State Fair, St. Paul, Minnesota
August 23 - Iowa State Fair, Des Moines, Iowa
August 25 - Canadian National Exhibition, Toronto, Canada
August 26 - Michigan State Fair, Detroit, Michigan
August 29 - Fair, Ottawa, Canada
September 1 - Ohio State Fair, Columbus, Ohio
September 3 - Myriad, Oklahoma City, Oklahoma
September 4 - Assembly Center, Tulsa, Oklahoma
September 5 - Nebraska State Fair, Lincoln, Nebraska
September 6 - Kansas State Fair, Topeka, Kansas

THEIR BRAND NEW ALBUM
"THE PROUD ONE"
THE ALBUM: M3G 4993-P
THE SINGLE: M14791

DONNY & MARIE
MAKE THE WORLD GO AWAY

THE SECOND GREAT ALBUM FROM DONNY & MARIE
"MAKE THE WORLD GO AWAY"
M3G 4996

AVAILABLE ON MGM RECORDS/KOLOB RECORDS AND TAPES

Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.
<table>
<thead>
<tr>
<th>Week</th>
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<th>Label, Number (Dirt. Label)</th>
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*Star Performers* are awarded on the Top LP's & Tape chart based on the following upward movement. 1-19 Strong increases in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 10 positions / 41-50 Upward movement of 15 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, bring back products which would normally move up with a star. In such cases, both product and artist will be awarded a star without the required upward movement noted above. © Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)
First it was your body, now it's your mind.

***QUINCY JONES***

"MELLOW MADNESS"

A NEW PINNACLE IN QUINCY'S ALREADY ASTOUNDING CAREER.

On A&M Records & Tapes
In January 1975

ABC released Lasker, Stark and Fox

Now in August 1975

Lasker, Stark and Ariola America release Fox

FOX

Already has substantial credentials.

The single: “Only You Can”

has reached #1 or top 3 in over seven countries (England, Germany (400,000 sales), etc.)

The album: “Fox”

top 5 in England with over 100,000 sold to date.

A very cunning first release by

ariola america

from England’s

GTO

Stock now available at your Capitol Distributor.
Arista Label Flourishes

The label is expanding in its Broadway property, which contains seven recording tracks on the upper floor. Arista has not been present in the theater market for some time, and the expansion is an indication of the label's growth. The label is also planning to release a new jazz album featuring a local artist.

Late News

Tape Takoma Treats Artists Like Royalty

Taping Outlawed

The tape bill includes a number of important regulations and restrictions. One such regulation is that the bill cannot be sold for private use without the consent of the artist. The bill also includes provisions for the protection of the artist's copyright and for the enforcement ofanti-piracy measures.

Blue Note's Odd Jazz Mix

Blue Note Records is releasing a new album featuring the talents of several jazz artists. The album includes a mix of traditional and contemporary jazz pieces, and it is expected to be well-received by fans of the genre.
Once upon a time...

And it's still the best guide in the land. Every year since 1959, Billboard has compiled the best buyer's guide in the music business—a relied-upon handbook of information to more than 70,000 important people in our industry. Billboard's Buyer's Guide contains extensive listings, including:

- Record Companies
- Music Publishers
- Record & Tape Wholesalers
- Record & Tape Accessories
- Licensing Organizations, Printers, Packaging, Pressing Plants, Design and Artwork
- Manufacturers of Store Fixtures and Merchandising Aids . . . and even more!

So fairy tales might be nice to listen to . . . but when it gets back to reality, you need a sure thing. Billboard's Buyer's Guide is a sure thing . . . and that's no story!

ISSUE DATE: SEPTEMBER 13
AD DEADLINE: AUGUST 15

Contact your Billboard Sales Representative for details:

NEW YORK:
Ron Willman / Ron Carpenter
North Building / Mickey Addy
150 N. Wacker Drive
L.A. 90069
(312) 236-9418

LOS ANGELES:
Steve Lippin / Joe Fleischman
Harvey Geller / Bill Moran
9000 Sunset Blvd
L.A. 90069
(312) 236-9418

CHICAGO:
Bill Reiser
1717 West End Ave.
Chicago, IL 60606
(312) 329-3925

NASHVILLE:
John McCarty
1717 West End Ave.
Nashville, TN 37203
(615) 329-8205

JAPAN:
Hugh Halsey
Asahi Building, 4th Floor
20-6 Kanda Sobucho
Minato-ku, Tokyo Japan
585-5449

UNITED KINGDOM:
7 Cambridge Street
London, W.1, England
(01) 437-8990

Germano Ruscito
Piazza Loreto 9
Milan, Italy
Glen Campbell
RhineStone Cowboy

The hit single (4095)
is now an album (SW-11430).

Produced by Dennis Lambert and Brian Potter.
A Haven Production.

Haven is a registered trademark of Haven Records, Inc.

Capitol