

08120

Billboard

NEWSPAPER

80th YEAR

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ASCAP Will Raise Performance Pacts

By JOHN SIPPEL

LOS ANGELES—With ASCAP's 1974 income up but below its 1973 increase, the performing society's leadership is diligently seeking and negotiating new and higher per-

formance pacts with major hotel talent users, varied symphonic orchestra classifications and background music users.

Writer and executive board member Arthur Hamilton told a membership meeting here Thursday (19) that the board, in reviewing its recent contracts with hotels, feels strongly that major talent-using hostilities, such as those in Las Vegas,

(Continued on page 10)

EMI Promos U.S. Acts

LONDON—EMI International is planning to bring in an artist a month to promote American product on the Capitol label.

This is part of a major push by EMI on all U.S. product including that from Capitol, MCA, Motown,

(Continued on page 67)

Dealers Find Sales Stay Up by 20%

LOS ANGELES—Despite early negative reaction on the part of some record/tape customers to the recent surge of LP and single price raises, 1974 retailing continues at about 20 percent ahead of the first nine months of 1973 (Billboard, Aug. 17).

All major retailers surveyed indicate a total unit sale decrease in comparison with the first two quar-

(Continued on page 10)

House Group OKs Antipiracy Action

By MILDRED HALL

WASHINGTON—The House Judiciary Committee last week approved the antipiracy bill, H.R. 1364, with the milder prison terms of one and two years maximum for first and repeated offenses respectively. The bill carries maximum fines of \$25,000 for a first offender and \$50,000 for repeaters.

At the same time, Rep. Robert W. Kastenmeier (D., Wis.), author of the bill and chairman of the House Copyrights Subcommittee, has promised that this and all other aspects of the functioning of the record industry under the copyright law—

(Continued on page 10)

'Bug' Will Slow Thefts

By STEPHEN TRAIMAN

NEW YORK—A new anti-theft device based on a successful fashion merchandise application promises to give record/tape dealers a new deterrent against shortages, while boosting prerecorded sales with a return to "open" merchandising.

Sensomatic Electronics Corp., based in Hollywood, Fla., has developed a "bugged" reusable browser box that sets off an alarm or flashing

(Continued on page 51)

Col's Irwin Segelstein Talks Music, Pages 14-15

British Seek Ways to Curtail U.S. Cutouts

MCA & Philips Join in Vidisk

By BOB KIRSCH

LOS ANGELES—In what may be the most significant move yet toward making videodisk a viable concept for home use, MCA and Philips NV will join together to make hardware and software.

Subject to agreement by the boards of both companies, the hardware, to be dubbed Philips/MCA optical video disc player, will be developed by Philips while MCA will manufacture the software programming.

In a separate move, Philips has been swiftly buying up the shares of

(Continued on page 51)

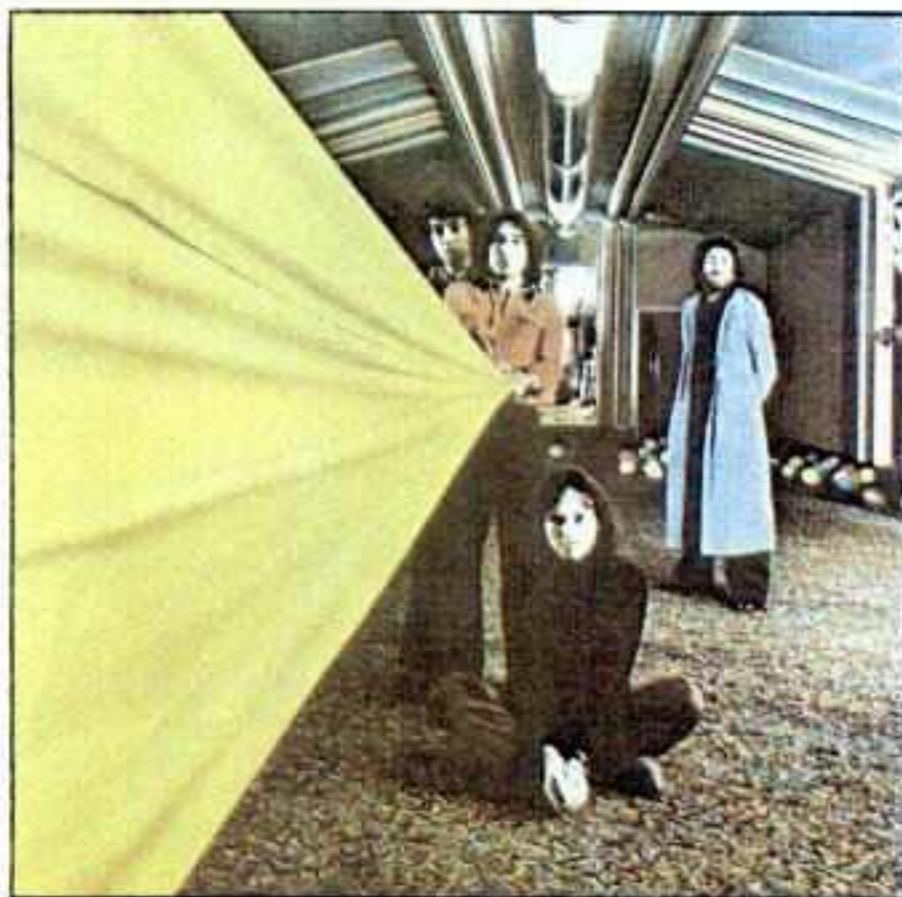
By IS HOROWITZ

NEW YORK—American record companies will be asked to give manufacturers in the United Kingdom first refusal rights on the purchase on their deleted overstock featuring British artists in an attempt to inhibit the growing U.K. traffic in American cutouts.

This unique proposal is being prepared by Geoffrey Bridge, director of the British Phonographic Industry. He expects to discuss it this week with Stanley Gortikov, president of the RIAA.

Cutouts are not yet a major marketing problem in his country, says Bridge, currently on a visit here. But he sees the practice growing, with the distress merchandise largely im-

(Continued on page 12)



10 c.c. well on their way to being the band of the seventies. Radio and press have unanimously hailed their talent as sheer genius. Their current single "WALL STREET SHUFFLE" is on the threshold of exploding. And it's only one of the 10 outstanding cuts on their latest album "SHEET MUSIC." 10 c.c. on U.K. Records distributed by London Records.

(Advertisement)



"FIRST ROUND KNOCKOUT" is the new single from THE NEW CENSATION. Produced and written by Van McCoy, it's gonna do a number on you. From Pride Records... Distributed by Atlantic. (Advertisement)

(Advertisement)



MS 2187

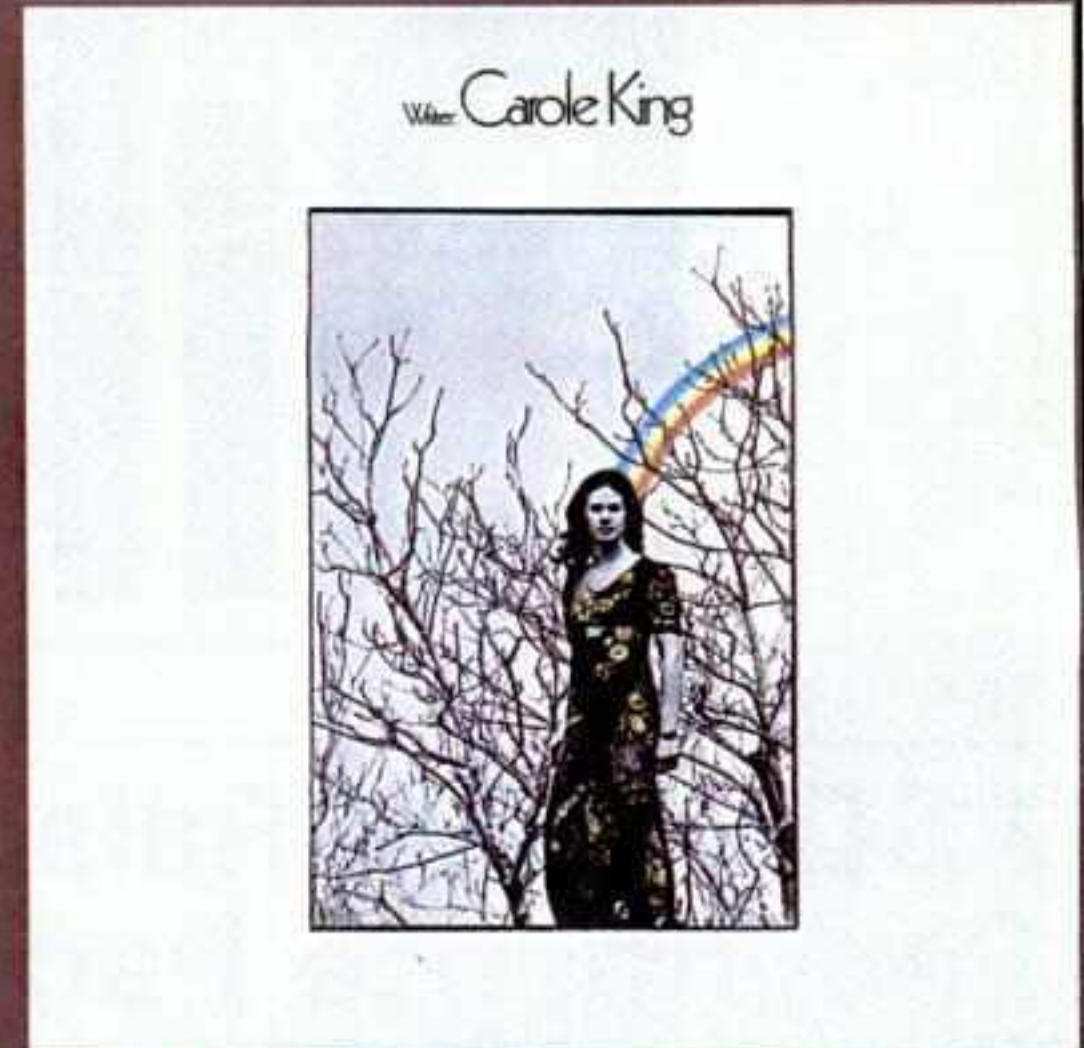
★ John Sebastian IS ★
Tarzana Kid

His new wide-screen wonder on Reprise records and tapes.

An exceptional album joins an exceptional collection



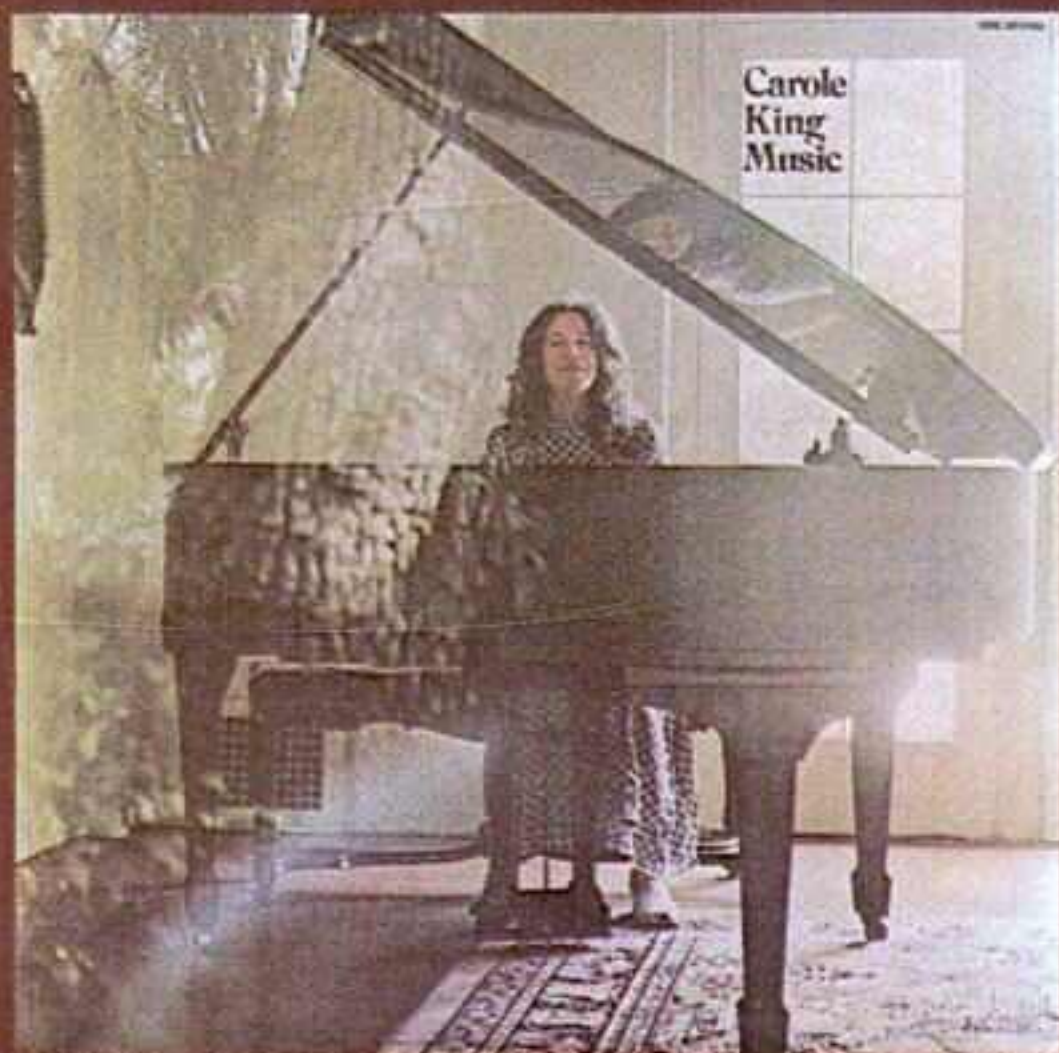
Ode SP 77024



Ode SP 77006



Ode SP 77009




Ode SP 77013



Ode SP 77016



Ode SP 77018

 Produced by Lou Adler

Ode Records, Inc.® Distributed by A&M Records, Inc.

CITE JAPANESE FIRM

Off-the-Air Dubbing Attracts BPI's Ire

LONDON—Hardware manufacturers whose advertising of tape equipment emphasizes its potential for home copying of copyrighted material such as recorded music could face legal action by the British Phonographic Industry.

Tony Hoffman of BPI's firm of lawyers, refers to a Japanese manufacturer's advertising which indicates that certain equipment can be used for copying. This, suggests Hoffman, can be construed as being actionable by inciting someone to commit a breach of the copyright laws.

At a general meeting of members, the growing problem of home copying was discussed at length and several members urged the BPI to take steps to reduce the threat to record and to prerecorded tape sales.

One suggestion, put forward by Tony Morris, managing director of Phonogram, was that records should carry an inaudible signal which only becomes apparent when they were copied on to tape.

Although, it was pointed out, this would create problems for the broadcasting of promotional copies, it was agreed that further investigation on this point should be undertaken.

However, an equivalent degree of concern was shown over the continuing practice by equipment manu-

facturers of advertising the scope of radio/cassette recorders in facilitating the copying of broadcast music and records.

Clive Kelly, who heads the industry
(Continued on page 68)

Stax Frees Isaac Hayes

MEMPHIS—Isaac Hayes has been released from his contract with Stax Records here as part of an out of court settlement reached between the singer and the label.

Hayes had filed a \$5.3 million suit against Stax and two of its subsidiaries in federal court last week, and sought his release from the firm.

McDonald Yawn, attorney for Hayes, said that part of the settlement reached was an agreement that neither party would reveal the terms of the settlement. He confirms, however, that Hayes is free of his contract, and is currently negotiating with "several other companies."

He also says there has been a "monetary consideration" in the settlement.

A statement from Stax said only that "differences have been resolved in a representative manner. There are no feuds; it is just show business."

NARM's State Chairmen In Battle Against Piracy

NEW YORK—The National Assn. of Recording Merchandisers (NARM), stepping up its antipiracy drive in conjunction with the RIAA and the Country Music Assn., has appointed the following state chairmen to get legislation in those states which do not have antipiracy laws:

Hawaii: Irving Pinensky, Eric of Hawaii, 2071 S. Beretania, Honolulu 96814. (808) 946-6522; Illinois: Ernest Leaner, Ernie's One-Stop Records, 1827 S. Michigan Ave.,

Modern Album Buys Packaging East Firm

COLLEGE POINT, N.Y.—Modern Album & Finishing Co. Inc. has purchased the record packaging and manufacturing plant and equipment of Viewlex Packaging East, according to Modern co-owners Rudy Froehlig and Miss Gene Thomas.

Firm was formerly known as Globe Album, with the plant and equipment in Hauppauge, N.Y., turned over to Modern Sept. 9.

Seymour Podber and Leo Margolies, formerly in sales and manufacturing with the Viewlex organization, have joined Modern Album in similar posts.

This move will give Modern the largest fabricating capability on the East Coast, Froehlig notes. Modern also operates plants here and in Burbank, Calif.; Nashville; Terre Haute, Ind.; Runnemede, N.J., and Toronto, with most of the major disk firms as clients.

More Late News
See Page 82

FRANKLIN MUSIC FILES ACTION AGAINST ABC

By MAURIE ORODENKER

PHILADELPHIA—Franklin Music, the retail record stereo and tape center with nine stores in the Philadelphia area and in Atlanta, Ga., filed an antitrust action in U.S. District Court here Thursday (26) against the American Broadcasting Company and its subsidiaries, ABC Record and Tapes Sales Corp., and Wide World of Music Inc.

The action calls for more than \$16 million in damages, asking for a judgement of \$15 million, \$1 million in punitive damages, and \$46,962 which Albert S. Franklin allegedly drew in salary while giving information to ABC.

(Continued on page 64)

Ripp Returns to Old Labels In Production Deal

LOS ANGELES—Artie Ripp, former founder of Buddah and Kama Sutra Records, has made a production deal with the two labels to initially produce two artists.

The acts are Gino Gunico and James Newton Howard, whose debut LPs bearing their names as titles have just been released.

Both acts are on Kama Sutra and the intention is to build this subsidiary line with new talent.

Ripp founded Buddah in New York in 1964 and brought Art Kass to the company in 1967. Kass is now Buddah's president.

Ripp left Buddah in 1970 and for several years has headed Family Productions which currently has Kyle and Bo Donaldson and the Heywoods on ABC and Billy Joel on Columbia.

Under Ripp's deal with Kass, he does not have to go beyond these two acts, but "the door is open for additional artists predicated on how we value one another's performance as the relationship develops," Ripp says.

Gunico and Howard were both recorded by Ripp in Los Angeles where he resides.

Ripp admits being pleased to once again work with Kass at Buddah, noting he is enthused about "developing the kind of excitement we generated when we were originally together."

(Continued on page 82)

Cap Dips Into Vaults For Reissue Albums

By BOB KIRSCH

LOS ANGELES — Capitol Records has embarked on a program of releases which are designed not only as nostalgia pieces but "to reinstate portions of the catalog which were deleted and which we feel merit being available," notes senior vice president of marketing Don Zimmermann.

At the beginning of the year, the firm released some of Linda Ronstadt's better performances under the title of "Different Drum." Included in the same release was a repackage of Jesse Co'in Young's "Soul Of A Big City Boy," considered by many to be the finest LP the singer ever did. Both LPs made the Billboard Top LP and Tape chart.

Another repackage which did well for the firm was Frank Sinatra's

"One More For The Road." The Beach Boys' double LP, "Endless Summer," was, of course, a No. 1 album recently. The Beach Boys' set was supported by heavy print, radio and TV advertising.

There is another series, however, which appears to be made up of some of the label's artists whose product was cut out some time ago. So far, a Gene Vincent LP, a Les Paul & Mary Ford package and a Kay Starr album have been released.

None bear a greatest hits title, all are packaged in colorful sleeves with photos of the artists at their peaks and the Vincent and Paul & Ford sets feature informative, lengthy liner notes.

"We deliberately did the repack-

Tenn. Bootlegging Law Questionable

NASHVILLE—A portion of Tennessee's strong antitape-piracy law was attacked as "questionable" in the courts here, just days after the NARAS Institute and the Vanderbilt University School of Law held a meaningful symposium for more than 100 legal and law-enforcement officials.

Thus far, authorities here have made only one seizure under the contested state law. Assistant State Attorney General Alex B. Shipley Jr. made the admission of the question of constitutionality in regard to the seizure portion.

But he told a three-judge federal court that a lawsuit attacking the entire statute should be argued in state court, not before this panel.

The federal panel is considering a complaint filed by Custom Recording Co. of South Carolina. Charles A. Schafer, an official of that firm, was indicted by a Davidson County (Nashville) grand jury on state charges in connection with tapes copyrighted after Feb. 15, 1972. Schafer is attacking the validity of the statute.

However, in his statement before the court, Shipley said the seizure of certain tapes at a truck stop near here had nothing to do with the indictment against Schafer. He says instead they were handed over to an FBI agent by Sue Kline, operator of two retail record outlets.

Shipley said state officials had stopped seizing tapes because of the questionable practice involved.

At the symposium, involving some of the biggest names in the business, there were calls for more severe sentences from the courts, and the upgrading of the punishment from misdemeanor to felony level.

A transcript of that entire pro-

ceeding now is being made, and publication plans will be announced in the near future.

Dean Robert Knauss of the Vanderbilt Law School, in his closing remarks, assessed the value of the symposium. Alluding to the tremendous diversity within the industry, he noted that this common denominator had brought all together, and suggested that they establish an all-industry committee which will concern itself with this theft of intellectual property.

Earlier, a panel headed by Ms. Barbara Ringer, Registrar of Copy-

(Continued on page 6)

Suit Dismissed On Raymont Corp.

LOS ANGELES—The federal district court suit in which Grateful Dead Records and Ice Nine Publishing, the San Rafael, Calif., label and publishing affiliate, instituted against Raymont Corp., Inc., dba Kester Marketing, Van Nuys, Calif., and Charley Schlang and Ed Barsky, and Disc Records, the Cleveland, O., national retail chain, has been dismissed with prejudice here.

The suit alleged that the defendants has marketed pirated copies of an LP by Grateful Dead, tunes from which were published by Ice Nine.

Screen Gems Builds A Standards Catalog

By IS HOROWITZ

NEW YORK—Some large music publishers, heavily laden with standard material, are working overtime to create a contemporary image.

But the Screen Gems/Colgems group, a powerful contender in the contemporary arena since its formation 11 years ago, is pushing with equal vigor to convert a solid chunk of its growing catalog into standard status.

It's more than a cosmetic image

reversal that's at stake for the music publishing arm of Columbia Pictures Industries. From standards come the stability and sustained income essential for a large publishing operation, in the view of Irwin Robinson, Screen Gems vice president and general manager.

"A major publisher can't survive on one-record songs today," he says. "He'd need a huge number, many

(Continued on page 12)

Laursen: Angel's Angel

Fem Producer Runs Her Own Artists Stable

By DAVE DEXTER JR.

LOS ANGELES—If militant female leaders of Women's Lib ever set out to find an ideal example of how a woman can triumph in the dog-eat-dog competition of the American record business they need search no farther than Patti Laursen, an eminently successful a&r producer for Angel Records.

Patti has her own stable of artists and a background in the industry that most men might envy.

She's responsible for choosing the repertoire to be recorded by the young guitar virtuoso Christopher Parkening, pianist Leonard Pennario and organist Lee Erwin. Once selected, Mrs. Laursen sits in the booth coolly directing the actual recording with assists from a board man and a tape recorder engineer.

From the studio sessions Patti then takes the tape to an editing room to mix down the original to 2-track and 4-track masters. Then come sessions with graphic arts director Marvin Schwartz to shape up front cover design and back cover annotation.

It was in high school that Patti became a skilled string bass player following earlier lessons at the piano as a teenager in South Pasadena. Later she earned a B.A. in music at California State College, Los Angeles.

Broadening her base—and knowledge of music—Patti then played bass in Los Angeles chamber groups and at various opera workshops, writing music reviews for a West Coast magazine as well.

"Records interested me more than anything else," she recalls. "I had grown up in a family that constantly played classical disks, so in the early 1950s I took a job at the busiest classical retail shop on the West Coast,



Billboard photo by Bonnie Tiegler

Patti Laursen: checking a score during a session for Angel.

the Gateway to Music on Wilshire Blvd.

"It was nervous time in the industry," Patti says. "We were still selling a lot of 78 r.p.m. shellacs, many of which were imported labels like British Columbia, His Master's Voice, La Voce del Padrone and Pathe-Marconi, but American Columbia was also producing its early LPs while RCA was pushing its new doughnut-holed 45 r.p.m. disks. People didn't know what to buy."

Mrs. Laursen moved up to buyer for the shop and married a musician who has since become noted in Southern California as a teacher of art, drawing and design. After six years in retailing, Patti switched over to wholesaling as a distributor for the Vox line of classics for about a year.

It wasn't what she wanted. So she signed on with KFAC-AM, at that

time the outstanding classical station in the West. There she doubled as station librarian and programmer.

"My husband Tom and I then decided to soak up more knowledge of music and art," she declares, "so we took off for Europe and lived in various places there for a year." Objective accomplished, Patti and Tom returned to Los Angeles where she quickly snagged a job as secretary and assistant to Robert Myers, director of repertoire for Angel Records, in 1963. In four years, Patti worked up to a producer's slot with the prestigious international label.

She and Myers together produced 99 LPs for the Time-Life series "The Story Of Great Music" which still sells well today. Music for the massive series was taken from the Angel, Seraphim and old Capitol Classics catalogs.

Much of her time now is spent in a listening room reviewing tapes sent her from EMI England, Angel's parent firm. Every foot of the hundreds of master reels intended for release by Angel, Seraphim and Angel-Melodiya is checked by her before an approval to master memo is sent the recording department.

Patti is more than enthused with a Pennario piano record being released this month, a recital of obscure short works by the Louisiana composer Louis Moreau Gottschalk (1829-69) who was admired in Europe by Chopin, Berlioz and, among others, the Queen of Spain.

"Like Scott Joplin," says Mrs. Laursen, "Gottschalk's talents are late to be appreciated. He was the first American composer of classical music but somehow his work has been lost or ignored. Pennario may

(Continued on page 82)

Executive Turntable

Sal Licata and Tommy LiPuma have quit Blue Note Records following its recent sale to ABC as part of the purchase by ABC of the Famous family of labels. Licata had been Blue Note president, LiPuma a&r chief. Before its sale to Famous LiPuma was one of three partners in the firm.

* * *

New business manager and business administrator of Taurus Productions, Stevie Wonder's independent firm, is Chris Jonz, formerly with Motown Records. Reggie Wiggins is named road manager for Wonderlove, Stevie's musical and vocal backup group. . . . Seymour Podber has joined Ivy Hill Communications Inc., in Great Neck, N.Y. The firm specializes in record packaging.

* * *

The post of sales manager, special markets, at Superscope, Inc., Sun Valley, Calif., goes to Stan Scherban. He will be toiling within the firm's special tape products division. . . . Albert B. Shikar is the new president and general manager of Admiral de Mexico.

* * *

Miss Lauren Lucier replaces Helen King as western regional director of the American Guild of Artists and Composers. Miss King now operates Songwriters Registration Service.

* * *

MCA Records has moved Dick Keyes to Boston as sales manager from Miami. Glen Horner takes over in Miami. . . . Nan Perz becomes assistant to Gary Blohm in recording operations at Columbia Records in Los Angeles while John McClure is promoted to the talent payment and information department.

* * *

From MCA Records, Ralph Tashjian joins 20th Century Records in Los Angeles as national singles promotion manager. Simultaneously, the firm has made Terry Fletcher boss of the label's Midwest promotion operation. Fletcher will be based in Memphis.

* * *

Working out of Atlanta, Bill Davis assumes the post of Southeast regional promotion manager of Capricorn Records. . . . Andrew Meyer has been chosen executive director of public relations, college development, at A&M Records in Los Angeles. Staff publicist Dorene Lauer becomes West Coast publicity director for the firm. Janis Cercone is new as a staff publicist in A&M's New York offices.

* * *

Famous Music has appointed Hy Grill as director of operations at its Nashville office. He moves over from MCA Records. . . . Harold J. Draper is new manager of national accounts for the entertainment products group of GTE Sylvania Inc. . . . John Gervasoni has been appointed national sales manager at Scorpio Music Distributors.

* * *

Former Billboard staffer Jim Melanson moves to the newly created position of associate director of press and public information at CBS International. . . . Gary Williams, former U.S. pop product coordinator, has been appointed coordinator of marketing services at CBS International while Peter Philbin has been hired as publicist. Michael O'Mahony is in a new post as associate director of creative services at the same firm.

* * *

Gail Roberts, who handled Bell Records publicity for the last two years in Los Angeles, switches to Columbia Records replacing Judy Painter, who has relocated in New York with Columbia. Penny Jenkins exits Bell to accept a job in MGM Records' production department.

ASKING \$1 MILLION

LiPuma, Licata Sue ABC-Famous

LOS ANGELES—Blue Thumb Records' two remaining minority stockholders, Tommy LiPuma and Sal Licata, have filed suit for \$1 million in Superior Court here against ABC Records and Famous Music.

The plaintiffs, who own a total of 10 percent of Blue Thumb stock, claim that ABC's July purchase of Blue Thumb as part of the deal for all of Gulf + Western's Famous Music labels violates LiPuma-Licata employment contracts dating from March 1971.

According to the suit, Famous was obligated to maintain Blue Thumb as an autonomous company with separate stock options and bonus agreements for the plaintiffs.

However, after assuming own-

ership of Blue Thumb, ABC dismissed all Blue Thumb employees except stockholders LiPuma and Licata, taking over direct distribution of the Blue Thumb roster including the Pointer Sisters and the Crusaders.

Famous owned 80 percent of Blue Thumb and Bob Krasnow, Blue Thumb chairman (no longer with the label), owned 10 percent. According to the lawsuit, the Blue Thumb majority owner, Famous, "released certain claims it had against Krasnow in return for Krasnow transferring all of the shares of stock in Blue Thumb in his possession to Famous."

The suit claims that a&r director LiPuma and sales manager Licata

are free of their Blue Thumb employment obligations, due to defendants' alleged contract breaches.

The defendants claim they have not yet been offered recompense for their Blue Thumb stock or consulted prior to the purchase by ABC.

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Culturists Explore Music On N.E. Illinois U. Campus

CHICAGO—Several aspects of music as it pertains to pop culture will be explored during the second annual conference of the Midwest Popular Culture Assn. at Northwestern Illinois University, Thursday-Saturday (10-12).

"The Blues, Chicago Style," will be explored by Harry Lee Pearson, University of Indiana, chairperson; Jim and Amy O'Neal, editors, Living Blues Magazine, Chicago; and Eddie Taylor, blues recording artist.

Bruce Iqlauer, president of blues-oriented Alligator Records in Chi-

cago, will chair "Media And The Counter Culture," with speakers R. Serge Denisoff, editor, Popular Music and Society, "After the Storm: The Current State of the Recording Industry," and Ralph and Valerie Carnes, Roosevelt University, speaking on "The Great Youth Hustle: Selling the Counter-Culture and the Revolution."

Patricia Averill, University of Pennsylvania, will cover "Ohio's Recording Companies: A Case Study of Local Popular Culture

(Continued on page 82)

Cap Plugs Cassettes In Pop LPs

LOS ANGELES—Capitol Records will be including flyers on at least one Toshiba cassette recorder in all LP releases for one and possibly two months, according to a Capitol spokesman.

The firm had included brochures in releases on the Angel and Seraphim lines in recent weeks (Billboard, Sept. 28), and the move to include the flyers in all product will continue "until the leaflets are gone," according to the spokesman.

EMI, parent company of Capitol, owns a substantial share of Toshiba in Japan.

WB Grabs Little David

LOS ANGELES—Little David Records has gone to Warner Bros. for long-term worldwide manufacturing and distribution.

The three-year-old Monte Kay label specializes in comedy and has sold some 3.5 million albums with three gold records from only eight LP releases.

Little David was an Atlantic custom label for two years, exiting this February.

According to Kay, "Experience showed that we had to be distributed by a label based here in Los Angeles. It was impossible to get proper feedback on our specialized marketing needs from busy executives across the country in New York, when we are so busy ourselves."

Kay also manages most Little David artists, including Flip Wilson,

George Carlin, Kenny Rankin and the solo members of the recently disbanded Modern Jazz Quartet.

Little David's comedy big guns, gold-album artists Carlin and Wilson, are due for upcoming releases. Carlin has already cut his next LP for Nov. 19 release. Wilson, starring in four NBC-TV specials this season, goes into the studio early in 1975.

Opening Little David release by WB is coming this month with writer-singer Kenny Rankin's second album for Kay, "Silver Morning," and the final MJQ product, "In Memoriam: Modern Jazz Quartet & Symphony Orchestra." This MJQ album is on Little David rather than their long-time Atlantic label, explains Kay, "because Atlantic didn't want to pay for 80 symphonic musicians so we picked up the costs."

Copyrighted material

*Also available on tape

LOOSE ON AIR.

Sly's new single has clicked immediately on 40 radio stations coast to coast.

From the inimitable Sly Stone, his new single "Loose Booty."

From the smash album, "Small Talk."

"LOOSE BOOTY:"
SLY'S SINGLE. ON EPIC RECORDS

PE 32930*

8-50033

This One



REQW-XLT-3D62

Copyright Material



LEA ROBERTS'
"Laughter In The Rain"
UA XW539-X
can be heard
all over America.

WGN, CHICAGO · WAMO, PITTS. · WABQ, CLEVE.
WMBM, MIAMI · WWRL, N.Y. · WVON, CHICAGO
WNJR, NEWARK · WCCO, MINN. · WEBB, BALT.
KMOX, ST. LOUIS · WHAT, PHILA. · WWIN, BALT.
KXOL, FT. WORTH · WTRY, TROY · KNBR, S.F.
WCHB, DET. KCOH, HOUSTON · KDIA, S.F.
WING, DAYTON · WJPC, CHICAGO

Cashbox newcomer pick of the week

"Lea's soulful vocals carry this Aretha-like up-tempo, R&B flavored cut that has Roberta Flack overtones. Tough for this one to miss with the arrangement as Top 40 as can be. The combination of vocal strength and musical precision make this a winner."

Record World cover pick

"Intriguing title comes to make a lot of crossover sense as this disc develops into a hit-dripper for black and pop markets alike. The woman emerges from the dynamically-produced downpour wearing a sunshiny smile."

Production and Sound by Spencer Proffer & Denny Diante



On United Artists Records and Tapes

**The Hues Corporation
rocked over 2,000,000 boats.
Now they're rockin'
a brand new single.
"Rockin' Soul!"**

PB-10066



Group Oks Antipiracy Action

• Continued from page 1

from antipiracy to performance rights—will be given an in-depth exploration during 1975 hearings on the general revision bill.

The Senate Copyrights Subcommittee has sent word that it will go along with the milder prison terms in the House bill. This will avoid conference delays and speed action on the legislation needed to make protection of copyrighted recordings a permanent part of the federal copyright law.

The recently passed Senate antipiracy bill, like its revision bill, proposed maximum prison sentences of three and seven years (Billboard, Sept. 21).

The House Judiciary Committee vote was 30 to 2 on the Kastenmeier antipiracy bill. Rep. Robert Drinan (D., Mass.), the chief dissenter, made his customary attack on the record industry for alleged monopoly practices. He said that record

companies should be given exclusive ownership for only five years, with mandatory licensing to tape duplicators after that period.

Rep. Drinan argued that the tape duplicators could serve the public by lowering prices, and providing reissues of non-hit or older recordings, also benefiting performers and music licensees. He said big record companies and their record clubs dominate the industry and "authors and performers lose."

His argument brought questions from Reps. John Conyers (D., Mich.) and John Seiberling (D., Ohio). They asked whether the House revision hearings next year would cover the public interest and any antitrust aspects involved, in the way the record industry will function under the copyright revision.

Rep. Kastenmeier assured fellow members of the Judiciary Committee that there would be in-depth hearings by his subcommittee. Justice Department will be asked for

comment not only from its Criminal Division (on the record piracy question), but also from the Anti-Trust Division on any monopoly aspects.

"The public interest in copyright, beyond the owner and user groups, needs to be considered in depth" he said.

But Rep. Kastenmeier demolished much of Rep. Drinan's tape duplicator argument by pointing out that unauthorized tape duplicators who do a \$300 million a year business do not make copies of out-of-print or non-hit recordings, or of "finer works" that do not become hits. The pirates siphon off the top hits while they are at the head of the popularity charts.

To Rep. Drinan's contention that performing artists "don't understand the copyright law," Rep. Kastenmeier said today's artists and their representatives are "highly sophisticated" about the law. Many form their own recording and publishing companies. "If any performers and composers felt they were disadvantaged by the law, they would have testified at House hearings in 1965 on the revision bill, and 1971 and 1974 hearings on the House antipiracy bills."

Finally, Rep. Kastenmeier pointed out that the Constitution itself—like it or not—has deliberately assured a monopoly for copyright owners for limited periods of time, in order to provide incentive to produce further works. Wholesale pirating kills that incentive.

Rep. Kastenmeier hopes for an early vote on the antipiracy bill. He will also hold hearings on the interim Senate bills which were passed by that body, since the House can not act on a revision bill this year.

One would expend expiring copyrights for two years, and another would establish a commission to study new technological uses of copyrighted materials. An individual Senate antipiracy bill was included, but the House will vote on its own H. R. 1364.

Rep. Kastenmeier is not personally in favor of extending the expiring copyrights for another two years, but says he will go along with the majority, if the other members of his subcommittee feel it is beneficial.

MCA Sizzling In South Africa

LOS ANGELES—Strong promotions have turned four recent MCA Records singles into double "gold" disks in South Africa.

Lee Armstrong, vice president and director of International for the label, says that Gallo Ltd., MCA's oldest licensee, has scored more than 100,000 sales on Dobie Gray's single "Loving Arms," while Rick Nelson's "Garden Party" is over 60,000 in sales. Normally, a single has to top only 25,000 to achieve "gold" status in South Africa.

Gallo is headed by Peter Gallo and, because of his energetic work and the work of his staff, Gray is slated to do a concert tour of South Africa in November. Gray's "Drift Away" is over 50,000 in sales there.

MCA also scored with Neil Diamond's double LP set "Hot August Night," going more than 50,000 sets, and largely because Gallo's team organized a "Hot August Night" competition, giving dealers a chance to win a diamond for selling Diamond, then backing the promotion with T-shirts, in-store displays, and radio tie-ins.



SSR Photo

SUPER GUITAR-IST—Johnny Winter almost met his match when Harmony House of Chicago delivered him its extra large size guitar. The guitar measuring just short of nine feet will be featured on his upcoming album, although it presented quite a playing problem at first. After some careful practice on the instrument, Winter finally conquered it and produced some interesting sounds.

ASCAP Will Raise Performance Pacts

• Continued from page 1

are getting off cheaply at the present rate.

He intimates that the board is studying the possibility of raising the annual rate to hotels in the over \$1 million talent outlay.

Hamilton also explains that the board is working with James Cleary who is spearheading a campaign to re-evaluate ASCAP's many branch offices.

President Stanley Adams concentrated in his speech for the most part on revenue-building domestically. U.S. college campuses are targeted by ASCAP, as promised for several years by the ASCAP chief executive. Exempted now specifically from the educational agreement umbrella now in effect with 220 colleges and universities—are concerts and performances given by professional groups and individuals, now licensed as full-fledged commercial ventures and automatically logged and not random sampled by outside consultants as heretofore.

The future licensing of college and university community orchestras is also being investigated, Adams said.

A new five-year agreement with metropolitan symphony orchestras, those whose annual budget ranges from \$100,000 to \$1 million, effective Oct. 1 through Sept. 30, 1979, calls for a licensing fee of nine-tenths of one percent of boxoffice receipts the first three years, with an increase to one percent the last two years.

A new five year contract with major orchestras, those with an over-\$1 million budget, is being negotiated, Adams adds. He states ASCAP now has over 900 concert series covered by license, which fee is determined by the size of the auditorium and admission cost.

The current lengthy negotiation with Muzak over the background

RCA Unshutters Christmas Line

NEW YORK—RCA Records will introduce its fall and Christmas product at a series of five regional marketing and promotional meetings this week. Locations are Glen Cove, N.Y., Miami, Indianapolis, Dallas and San Francisco.

Sessions will be helmed by Jack Kiernan, division vice president, marketing. Also participating are Tom Cossie, promotion chief; Larry Gallagher, in charge of country music sales; Topper Schroeder, manager of album and tapes sales; Tony Montgomery, head of national sales; and Morty Gilbert, manager single record sales.

music franchisor's attempt to lower the license fee because of alleged competition from FM radio (Billboard, March 2) is stalemated by the Supreme Court ruling in CBS vs. TelePrompTer. This ruling favored the cable operators and 20th Century Music but hurt copyright owners. In the appeals decision, the court held that the cafe furnishing recorded music via a loudspeaker and radio is not "performing," attacking the long-time 1931 Buck vs. Jewel-Lasalle precedent.

Adams points out that VAAP representatives, with whom he visited in Russia earlier in the year, will visit the U.S. later in 1974 to sew up reciprocal licensing agreements. Adams feels the new Soviet licensing agency, which controls all creative literary and song compositions, will give a full share of its work to ASCAP.

Adams calls the possibility of enactment of a new copyright law "brighter today than anytime since 1967."

Dealers Find Sales Stay Up

• Continued from page 1

ters of this year, but a cumulative dollar increase across the board.

Dealers indicate that the customer price whiplash is almost abated as far as albums go, but that singles patrons are still haggling over the 15 to 25 cent price jump. Most indicate that with local and state tax, singles are now over \$1 at retail.

Typical dealer comments:

Rich Bullock, seven Odyssey stores in three Western states, based in Santa Cruz, Calif.: "Unexpected excellent tourist business has boosted our business 20 percent. We know the tourist. He buys records for his children. Luckily for us, the gas crisis never really happened. We have three stores set for 1975."

Ron Horning, Record Hut, four

Michigan stores based in Mt. Pleasant: "We'd be up more than 10 to 15 percent, if the two stores we closed recently in Jackson and Flint had made it. We unfortunately were in downtown areas that need much urban renewal. We intend to open in several malls in the next year."

Lee Hartstone, Warehouse chain of 50 California stores, based in Los Angeles: "We are not up to the 20 percent increase projected, but striving for it. Product is as weak as I've seen it in some time. Our unit sales are definitely affected. We are nearing an oversaturation of retail stores in California. Pricing is ultra-competitive."

Brent Platt, Almar Book and Record Stores, 40 stores nationally, based in St. Louis: "The price increase has set back our progress. Based on our experience with hard cover and paperback books, we've found that our total dollar volume there is now 55 percent paperbacks. This proves buyer price resistance."

Sam Shapiro, 37 National Record Marts, based in Pittsburgh: "The price increase hit us at first, but we bounced back. We are up 16 percent. Unit sales are down, but we are working on it."

Paul David, 30 Camelot stores in 19 states, based in North Canton, O.: "We're up 24 percent. We are stronger in the past six months. We stabilized our profit margins by going to \$6.19 on \$6.98 product generally. Our internal inventory control is better. We've broadened our in-store promotion program. We had to fight for it, but our co-op advertising is about even with last year."

Jim Spillman, Stereo Village, Burlington, N.C., and Danville, Va.: "Textiles are conservative. Our Burlington store is way down, but Danville is way up. Overall, we show about a 20 percent increase. We are getting about a buck markup per album now."

Bob Meals, seven Target stores, all of which are located in the black areas of Los Angeles: "We are down 15 percent. I would attribute it completely to the higher prices. Where our customers bought up to seven albums, they are now buying ones and twos. We sell singles for 95 cents including tax, but we are still getting lots of gripes."

Jim Greenwood, 11 Licorice Pizza stores located in a 40 mile radius in greater Los Angeles: "We are up substantially. The price rise has had its effect. We are maturing. We have our advertising and marketing functions together."

OCTOBER 5, 1974, BILLBOARD

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about drinking all day, a gravy train, life in
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Elly May, and the place they love.

SPLINTER

"THE PLACE I LOVE"

(SP 22001)



Produced by George Harrison

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Joel Whitburn's Record Research Report

In a sense, it would be easy to compare the music industry's recording artists with our nation's professional athletes... the struggle to reach the top—and stay there... the accolades of the super star... the underdog who can upset the best at a given time... and the comeback—everyone's sentimental favorite.

And in music, as in most major sports, strategy is planned and changes are made before embarking on a new season with the experts trying to envision what will take place and who will come out on top.

In the spring of this year when going over the chances of success for recording artists, the following names would surely have been cast out by most experts as having a shot at the top of the charts in 1974: The Righteous Bros.; The Tymes; Stephenwolf; Paul Anka; Dionne Warwick; and Andy Kim. I guess we all counted Andy out years ago—a teen idol who had several hits and then proceeded to fade into that mystical world of artist obscurity. A world that holds artists like Lesley Gore, Duane Eddy, Bobby Sherman, Gogi Grant, Fats Domino and on and on... where are they now... can they make it back to the top again, somehow, in 1975. And will they be there at the end of the year to grasp an award as an honor for contributing so much greatness to their profession.

Trivia Question #24:

In 1956 there were 6 versions each of 2 different songs on the "Hot 100" at the same time. Name these 2 songs, one from an 'opera' and one from a 'movie.'

(Answer: "THE MAN WITH THE GOLDEN ARROW" and "PENNY OPERA (MORITZ)"; "THEME FROM THE THREE PENNY OPERA")

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British Seek Ways to Curtail U.S. Cutouts

• Continued from page 1

ported from the U.S. He fears it may proliferate if left unchecked.

The difficulty arises when American cutouts are sold at low prices on the English market while domestic pressings of the same titles are still being offered at full price. The going retail price of the imports is little more than half that of their British counterparts, says Bridge. If made generally available they can cut seriously into regular sales.

He points to a recent case where Phonogram in England claimed severe losses on a Rod Stewart album due to retail competition from low-cost Mercury pressings of the same item imported by cutout specialists. Ironically, both companies are subsidiaries of the same international parent.

Bridge concedes that his proposal would entail some changes in the customary way cutout disposal is handled by American manufacturers. Usually, at quarterly or semi-annual intervals, the records are assembled in large groups and peddled at bulk prices without a separate accounting kept of specific titles.

But Bridge believes that computerized inventory controls, now becoming more common in the industry, should make it relatively easy to segregate appropriate deletion merchandise. These titles could then be

offered on a first-refusal basis to British producers.

English companies may well be willing to pay more for these "active" deletions than American cutout exporters, Bridge feels. The British manufacturer could then sell the records in his own market in a controlled way and at prices that would not provide damaging competition to his own production.

Bridge suggests that his plan could be extended to Canada as well as to the U.K. The Canadian Recording Industry Assn. has recently launched a drive to stem the import of cutouts into their country (Billboard, Sept. 7).

In the U.K., relatively few deletions enter the marketing chain, primarily due to a tight lid on return from dealers. Records are normally shipped on "firm invoice," with returns limited to "faulties," says Bridge. Only a few companies offer any return privilege at all, and even in these cases it is limited to a marginal 5 percent of purchases.

Bridge sees a cooperative working relationship between American and British manufacturers as the only practical solution to the cutout problem. No governmental restrictions apply. Cutouts may be freely shipped into the U.K. so long as import duties are paid and a small royalty paid to the British mechanical collection agency.

Screen Gems Builds A Standards Catalog

• Continued from page 3

more than can reasonably be expected. With standards, we have the income base to carry us over any lean periods."

Eight songs in the company's catalog have already topped the super-standard barrier of 1 million performances logged by BMI, an achievement that doubles all subsequent payoffs by the performing rights organization.

To bring other songs close to this rarified category calls for constant promotion on several levels for all likely candidates, Robinson notes. Screen Gems national promotion vice president Danny Davis, headquartered in Los Angeles, is given an annual budget of \$50,000 to \$75,000 to employ record promotion men whose sole function is to stimulate

regional radio play on new records. A close liaison is maintained with record company promo staffers to coordinate field effort.

This readiness to expand its own funds to supplement what is normally the record company's function, often returns unexpected dividends, says Robinson. "For one, it gives us an edge in getting new material recorded since the manufacturer knows we are going to help push his product."

One of the more successful devices used by the publisher has been to assemble and distribute promotional LPs containing cuts of commercial recordings of Screen Gems copyrights. This is done in two ways.

On one series 20-second cuts from as many as 101 tunes are programmed on a single LP for free distribution to independent producers, artists and record companies. The purpose here is to stimulate cover records. And it works, says Robinson.

In another series, complete cuts of hit records from a variety of labels are put on an LP and shipped free to radio and TV stations. Seven of these promotional albums have been produced to date, and others are in the planning stages.

Despite these devices, the company is still committed heavily to the more traditional publisher use of professional men. There are eight full-time executives performing this function—securing new records and seeking out material—under the direction of vice president Irwin Schuster.

When do you have a standard? If you have more than 10 different recordings in two or more musical categories of any single tune, and you are still getting new cover action after three or four years, you can feel pretty sure that the song has arrived as a standard, says Robinson.



Photo by Dagmar

HOOPLE HAPPENING—Guitarist Mick Ronson was announced to the U.S. as the newest member of Mott the Hoople at a special press conference held in New York. Pictured expressing their good wishes to Ronson are, left to right, Columbia Records president Irwin Segelstein; Columbia Records vice president of a&r for the east coast, Charles Koppelman; Hoople member Ian Hunter; Ronson; and group manager Fred Heller.

LP SERIES REVIEW

Vee Jay Digs Rare Vintage Jazz From Its 50s Vaults

LOS ANGELES—Vee Jay Records has always been a wealth of the best in rock, blues and jazz and now, back in full scale operation, they have issued a fine set of some of the best jazz artists in history, dubbed the Epitaph Series.

Each disk is packaged in an attractive silver jacket and features fine cover shots of the artists. Liner notes, divided between Leonard Feather and Foster Johnson, are informative and easy to read. Each disk lists at \$5.98, with the exception of a double Duke Ellington set which lists at \$6.98.

The Lee Morgan set offers some of the best of the famed trumpeter, with a backup band including the likes of Wayne Shorter and Jackie McClean. This LP showcases highlights such as "Short Count" and "Cry Of My People," all recorded during Morgan's short life.

Bassist Paul Chambers, who died at the age of 34, shows just how much of an instrument the bass can be on his LP, featuring songs such as "Awful Mean." Star backup men here include Cannonball Adderley.

The brilliant three-fingered guitarist, Django Reinhardt also gets a set. Many of today's top guitarists still list Reinhardt as a major influence and this set, with cuts such as "How High The Moon," shows why.

Bunny Berigan, the superb jazz trumpeter, gets his own set and serves up the likes of "Sing You Sinners" in his own distinctive style,

while John Kirby offers a fine set with his smaller orchestra.

Saxophonist Glen Gray is showcased with a big band including the likes of Pee Wee Hunt and moves through such pieces as "Black Jazz" and "Ol' Man River," while pianist Art Tatum also gets an LP, highlighted by material such as "The Man I Love" and "Tea For Two." Tatum has been called an influence by many, and this set offers good reasons why.

Another pianist who gets good exposure is Wynton Kelly, working with stars such as Wayne Shorter and Lee Morgan on cuts such as "Sassy" and "Make The Man Love Me." Trombonist Russ Morgan also gets a showcase, with cuts like "Bye Bye Blackbird" standing out.

Finally, there is a deluxe double set featuring the great Ellington. Included are such marvelous tunes as "Take The A Train," "I Hear A Rhapsody" and "Love You Madly" with a vocal by Betty Roche. These constitute a number of older Ellington cuts, and they offer proof that his genius has been a major factor in the progression of music of all kinds.

Sound is fine on all of these packages, and they work as fine musical offerings as well as historical documents. With Vee Jay again moving into full swing, one would hope the company will continue to pull into its vaults and release more material as fine as this. **BOB KIRSCH**



Bernie Block photo

PRISON POWER—Polydor Record's Power of Attorney, a group consisting of nine musicians from Graterford Prison near Philadelphia are pictured with their management at a press luncheon held in their honor in New York. The group was discovered by Bill Cosby and Pennsylvania state representative Jim Kelly and a portion of the proceeds from the musicians' salaries will be donated to the prison inmate welfare fund for all the residents of Graterford.

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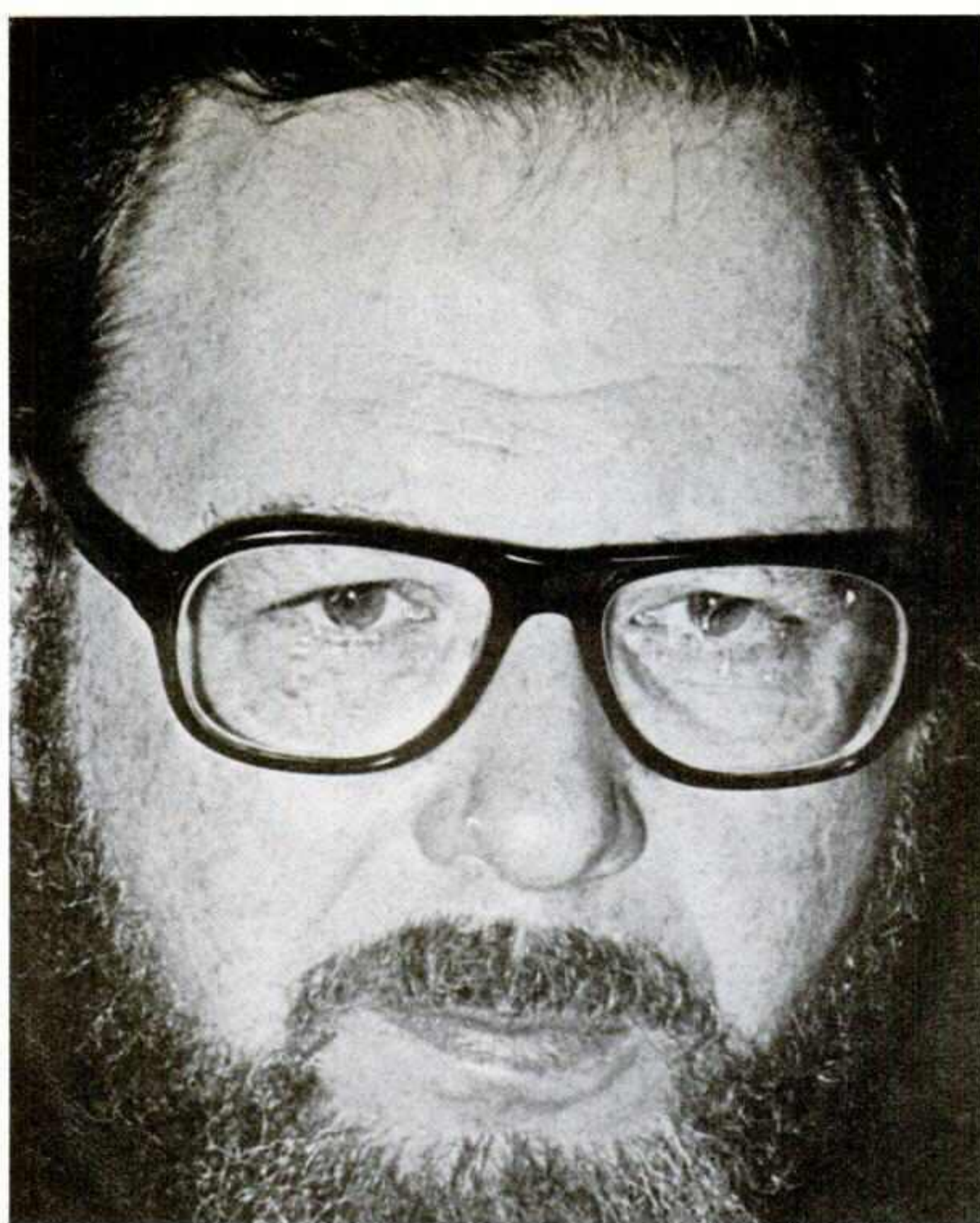
Lunch With The Editors of Billboard

CBS' Irwin Segelstein

One year after the former CBS-TV executive took over Columbia Records he's become an aware music man. Check out his views.

Irwin Segelstein was a programming vice president at CBS-TV when he was selected to replace Clive Davis as president of CBS Records on the Memorial Day weekend of 1973. In his first year in the record industry he has had to do some on the job training, he admits to learn all the intricacies of the music field.

During his Luncheon With The Editors Of Billboard in Los Angeles, Segelstein cautiously and carefully answered questions about CBS and the industry from a number of Billboard editors including Lee Zhito, Eliot Tiegel, John Sippel, Nat Freedland, Bill Wardlow, Bob Kirsch and Claude Hall.



Billboard photos by Stan Troutman

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On The Appointment of Bruce Lundvall As The Label's First General Manager

"Some things happened in the last year to make it a little more difficult to run a record company as entirely a one-man show. Among them: material shortages, crisis in vinyl and manufacturing. Now we have to pay a lot more attention to these things so a lot of my time has gone into that. Another reason is that I just think the marketing and a&r operation has to be better integrated and Bruce seems to be the right man to be able to coordinate these areas of marketing, sales, promotion and a&r."

Weren't these functions integrated before?

"Yes, but under one person. Other than me. It just struck us as the right way to run a business our size is to delegate responsibilities in several areas as Walter Dean is responsible for business affairs. It doesn't mean I'll be less into things. Hopefully I'll be more into things and I'll be able to pick and choose what I can do."

Who reports to you now?

"The finance people, Walter Dean, Don Ellis and the Epic a&r operation, Ron Alexenburg in sales and distribution for Epic and Lundvall."

Who reports to Lundvall?

"A&r, sales, merchandising and promotion."

On CBS' Retention Of The SQ Matrix Quad System

"SQ has represented some pretty good sales for us. We have a vested interest in SQ but I don't have any long-term interest in having the fight between the color wheel and the RCA color system. We're talking about 4-channel sound and what we're all interested in doing, hopefully, is seeing whether there is a market for 4-surround sound. We think it's the best system so we're releasing in SQ. Other people agree with us, few don't."

Why hasn't quad taken off spectacularly?

"Well I don't know. It's not a quantum jump as mono to stereo was, or as the LP was. How do you know it hasn't taken off? That's an assumption. There is clearly interest as the hardware sales show. But some of the retailers feel that the public is confused."

Isn't Columbia contributing to the confusion by carrying this battle between matrix and discrete?

"We're trying not to. We're trying to discuss quad in its generic rather than its specific terms to help take some of the confusion out."



On The Home Video Market

Is it conceivable that just as CBS disengaged itself from EVR that it will do the same thing with SQ and swing to CD-4 to unify the industry with one system?

"CBS disengaged itself from EVR because it was losing money. It was a terrific piece of technology. Why don't you talk about the videodisk? It sits there as a piece of technology and nobody wants to make a software effort. It's only RCA that's sitting there with all that hardware stuff."

"If there will be a market for an audio/visual home experi-

'If there will be a market for an audio/visual home experience, CBS, with its various creative parts will be a major factor.'

ence on some sort of recorded medium, I think you'd have to make the natural assumption that CBS Inc. as a corporation with its various creative parts will be a major factor in that we have the capability to bring to that kind of new technology a great deal of assorted skills from all directions, both marketing and creative. So that when there's a future, if there is a future, there's no doubt in my mind that CBS will be a part of it.

"And we are deeply involved in trying to study and determine the future and to figure out how we can participate in it

best, not on any kind of divisional basis, but on a corporate basis."

On A New Plastic LP Jacket

Is CBS getting ready to come out with a styrofoam album jacket?

"I think we're looking into it. If this new pack solves problems of weight and size and all the other things, including something as simple as making sure that the record grooves don't get squeezed into the tightly packaged pack then it will become a norm and we will have to figure out how to make them look as attractive as the kind of things we market now. It clearly has the simplest application in things like mail-order and record clubs. It's lighter in weight and it's well protected and doesn't get beat up by the postman as he folds it and sticks it in your box on RFD number three in Des Moines and in packages at Christmas time."

On TV Advertising As A New Medium

"Television does sell goods. The record business, as a business, has not really been nor has it had the need to be a sophisticated marketer in the sense that General Mills or Procter & Gamble has been a sophisticated TV marketer."

"We're not going to plunge into TV because it's there. We've done a few tests, we've had in some cases good results, in some cases bad results. We're into a television test at retail, use of television, marketing of television at retail and we're going to measure those results. And I think we can sell records that way. But I don't think we can sell all kinds of records that way."

What kinds of records are you selling that you've had good results with?

"I don't think I want to tell you that."
How about the bad ones?

"I don't want to tell you that either."

What kind of testing was it? Was it in a specific market?

"Yes, there were various branches that tried one thing or other things."

When you speak of being sophisticated in TV marketing, what do you mean?

"You can get a targeted audience at certain times by buying agencies. We can try to buy them near the music shows on television on a local basis. All the know-how that any major industry has built up, from automobiles to breakfast cereals to the soaps—this is the kind of thing that we're expecting to build up on the record side, to be at least as professional in our use of the media as the other marketers are."

"And I don't think the industry has had the need to do it because there's an essential difference. We sell a product about which our buyers are really quite a bit more passionate than they are about some of the other products so that our job hasn't always been that hard. But we still have to put together as many facts as we can as to who goes into stores and who buys what."

On Data Gathering

Have you used the Discount Record chain (which CBS owns) to discover who buys what?

down and that's what wrong with the shows, the excitement of the live performance is missing.

"The sound, the mix, it tends to be bland. It's bled deliberately because of signal problems and transmitter cutoffs at the low and high frequencies. So that some of the acts find some of their energy, their vibrations and excitement is lost."

"Well, a lot of acts are upset about that. So the choice has to be made as to whether the act gets more than it loses by going on. It is obviously not as exciting to watch group X appear on 'In Concert' as it is to see them at the Felt Forum or at the Troubadour because the medium is totally different. But it may be better to see them there than not to see them at all."

How important is the appearance of an artist on one of those TV music shows in launching his career or increasing his record sales?

"The answer is we have not been able to measure any appreciable record sales directly related to an appearance on a Friday night on 'In Concert' in terms of Saturday sales. Maybe it's because we don't tie in well enough at our point of sale level and maybe it's because it's not really effective. I don't think we know the answer to that."

Why doesn't CBS have a rock music show on its network? They're doing very well with what they're doing. ABC

bring something unique and special to us and not because we're going into the business of delegating to others the production of music."

On the CBS-Melodiya Deal

"This is an opportunity to release some extraordinary artists in the United States. . . . I don't know that they'll let me into the Soviet Union because all my rabbinical contemporaries will be jailed, no doubt. I have no intention of going there myself."

Would you be making available to other labels distribution into Eastern European markets? You're sort of a Marco Polo or Kissingin in that you've been able to open and establish a bridge into Communist bloc countries.

"I hadn't thought about it at all. I'm not sure I'm that philanthropic. Maybe Walter Yetnikoff would like to try it."

On Classical Sales

"In the last 15 months it hasn't changed one way or another. It's not without profit but it isn't really exactly a major profit area. But over a long period of time there is profit. We do it because we're a full-line record company. We do it because its part of our obligation and charter."

On the Black Composers Series

What kind of sales have you had?



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doesn't have a show on the air because they have the greater good of music at heart. It is because in simple terms, ABC has thorough disaster at late night. Not in terms of quality of programming. Merely in rating terms. So they go to another format. 'In Concert' is not a hit in television terms.

"It's only if you're in the music business that you think it's important. If you're in television you think Johnny Carson is a hit; you think the 'CBS Movie' is a hit. 'In Concert' is third in the time period. It is terrific for people in the music business because we're dealing not with total audience terms but with a targeted audience. But you don't really for one moment believe that the other networks are keeping music off because it'll do well. They're keeping it off because they don't think it will compete. They won't take Carson off for a music show."

"There is nonetheless some impact. 'Midnight Special' is not competitive, it's on after all the other shows go off the air."

TV rock shows are 'banded deliberately.' TV 'tends to be a cool medium. You see a guy sits at a board in television and every time it really gets great, he keeps riding the gain down.'

In other words it's station time. If CBS could recapture more station time they'd put music on."

On Musical Trends For Tomorrow

Our art is a reflection of ourselves. We swing from a Spock way of raising children to an anti-Spock, from permissive to non-permissive. And that's true in the arts. We have been through a counter reaction to the things that took place in music in the 60s and now we're waiting for the next reaction, action and reaction. When a guy sits down to write a song today he's not writing commercial music. He's writing what he wants to write.

"I think the Tin Pan Alley days are over. We're going through some shock waves today and it will inevitably find its way into the drama and the music of tomorrow. But nobody can project it or predict it will happen."

On Signing Distribution Deals

"We are not going to market labels as a way of making a living unless, and this is very important, unless the people we work with have a capacity to bring us something that we cannot do for ourselves. I mean there is no way that a short, fat Jewish kid from the Bronx is going to produce the kind of music that Philadelphia International produces for us. And there is no way we can bring to it a relationship with Kris Kristofferson such as Fred Foster can bring to it."

"So that labels are something we will market because they

"We got a lot of nice press. As for sales it's been probably a total disaster. But I wouldn't say that. It was something we wanted to do and we did it and we sold some records. What happens is, of course, that classical music tends to have a long life."

On His Ideas For Leaving His Imprimatur On The Label

Do you look forward to the Segelstein era at Columbia as leaving some kind of mark?

"You're asking the question too soon. I can't think of anything witty to respond with. I'm not sure I ever think of leaving my mark. That's too arrogant an attitude. I think there are things worth recording and I think we have always recorded something that needs to be put down and inevitably there will be things that need to be recorded totally without respect to whether they make a profit."

On His Transfer From Television To Records To Replace Clive Davis

(Segelstein says he doesn't know the sequence of events surrounding Davis being fired and his being called by someone at corporate to ask if he was interested in working for the record division).

"I had come to work at the television network in 1965. I was the vice president in charge of programs in New York and I worked at that job for a while and somewhere along the way I got promoted into a job that extended my responsibilities beyond just New York programming to include all current programs on the schedule. So that the guy I worked with, Fred

'We're going through some shock waves today and it will inevitably find its way into the drama and music of tomorrow. But nobody can project it or predict it will happen.'

Silverman, and I sort of split up television. He focused on the development side and I focused primarily on current programs.

"I supposed they wanted someone who was not a lawyer, someone who had background in talent relations. I tend to believe that dealing with artists is probably the same whether they are in television, records or publishing. Anyway somebody thought I might be a reasonable choice."

How do you get on the job training when you're the president of the company?

"It's very hard. You just ask people what that means or why. What you do is listen to a lot of radio and you listen to a lot of records and you read a lot of magazines and you work very hard and you talk to as many people as you can and see if you can telescope the whole history of music into one year."

Soviero Plots New Policy at Max's K.C.

By JIM FISHEL

NEW YORK—Max's Kansas City, renowned music club here, has resurfaced under new management with immediate plans to totally upgrade its music policy. The club was sold more than a month ago after its current owners filed bankruptcy, and new owner Don Soviero came in with a total restructuring job on his hands.

Soviero is no stranger to the entertainment industry as he has been associated with a number of related projects in the past 20 years including the formation of a production firm with Monte Kaye, Flip Wilson's manager; presentation of concerts in Massachusetts and upstate New York featuring Bob Dylan, The Rolling Stones, among others; owning and operating the entire Music Inn complex in Lenox, Mass.; owning the Berkshire Music Barn which presented the top musical acts of the early 1960's; owning the Shaw Artists Booking Corp., one-time home of most top soul acts; and turning his Potting Shed supper club into a well-known place which featured a mixture of music forms on the stage.

He once presented flamenco guitarist Carlos Monotoya, jazz pianist Ray Bryant and bluesmen Sonny

Terry and Brownie McGhee, all in the same concert. This is the same musical concept Soviero says he'd like to see work at Max's.

"In the very near future we will begin several plans which will re-establish Max's as a music leader in New York," he says. "These will include a Sunday jazz brunch with top-name musicians and a reworking of the musical schedule which will feature all types of music, instead of being restricted to one or two."

Max's Kansas City has been known for years as one of the top music spots for showcasing entertainment here. But it began to fade more than a year ago, when the quality of the club and the entertainment it was presenting began to fade.

Plans to redesign the upstairs concert facility of the club are being readied, but this will not take place until the rest of the club is fixed up.

"We are improving the menu, so that people will come here to eat as well as listen to music," says Soviero, himself a master chef. "There are really so many changes needed with this club, but it takes time."

"Still, I know we can do it here because the club is so perfect and with the help of the record industry, I know we can make it happen again in a better way."

Talent In Action

CHICAGO

Forum, Los Angeles

It was truly like favorite sons returning home from a long journey when Chicago played here for the first time in three years for two sold-out dates at the 19,000-seat Forum Sept. 21. Mothers and fathers, sisters and brothers, all turned out and welcomed each successive tune with such fervor that the Forum intermittently shook in time to the music. But the crowd seemed to be applauding their own familiarity with the band's material rather than the band's technical grace, as the eight-man unit drifted in and out of sloppiness.

It must be said that when Chicago was cooking, they were hot enough to scorch acreage and the fever pitch of audience reaction was heightened by the large, double-screened images provided by a three-man unit from Joshua Television.

Every song they played, from "Beginnings" and "Does Anybody Really Know What Time It Is" off their first album, right on up to material from "Chicago VII," was delivered with genuine excitement. Lead singers Peter Dinklage and Bobby Lamm received instant kudos as they broke into their respective hits, and Terry Kath led the band with his assured guitar. The sound system was magnificently well-balanced for a hall as large as the Forum, adding depth to their endeavors.

Chicago's ability to float pleasantly from a gentle flute interlude into a rock jam with three-part horn accentuations added to the charm of the unit's performance. The addition of a Brazilian percussionist to the band brought life to some of the quieter moments of their two-part set, though at times, his pacing caused musical time-warps.

And for some unknown reason, the horn section occasionally fell behind in their timing, but the audience paid little attention to such happenings as they cheered their heroes on.

As the band left the stage at the end of their show, a huge Chicago-logo balloon inflated, as the audience marveled at the sight, hands clapping and feet stomping for close to a four-minute encore demand. Chicago returned for a well-intentioned, but poorly delivered "Got To Get You Into My Life." **TIM HOGAN**

(Continued on page 18)

It's Lonely at the Top But Even Worse at Bottom, Says Andy Kim

LOS ANGELES—He's No. 1 on the Hot 100 after a three-year cold spell, much of it without a record contract and eventually not getting his phone calls returned by music figures he had considered friends.

When Andy Kim went into the studio in Los Angeles to cut "Rock Me Gently" with his own money, he ran out of funds before he could cut a new B side, so he simply remixed the song with an instrumental lead line.

"One of the nicest surprises to me about this whole thing is that a couple of important soul stations went on the instrumental version of 'Rock Me Gently,'" says Kim.

Between 1969 and 1971, Kim was one of the most important artist-writers in the teenybopper market, first with Jeff Barry's Steed label and then on MCA. His big hits were "Shoot Em Up, Baby," "Rainbow Ride," "Sugar, Sugar" and "So Good Together" plus updated Phil Spector oldies "Be My Baby" and "Baby, I Love You."

Like his fellow Canadian Paul Anka, Kim began by commuting to New York on song-selling trips during his mid-teens. Now only 27, Kim is of Lebanese descent and his older brother Joe is his manager.

It is only stating the obvious to point out that Kim's "Rock Me Gently" album sounds somewhat like the highly commercial mid-period of Neil Diamond. Also, the tall (6-2), dark, intense-looking Kim has a physical resemblance to Diamond or Engelbert Humperdinck.

However, Kim has a most surprising explanation for his current sound. "I sang the way I do today all along," he says. "Frankly, all my old hits were sped up on the tape, to make my voice sound higher for the pre-teen market. That was one of the reasons I never did much touring. Kids who heard my records expected to see a 5-8 blond surfer. Instead they got somebody 6-2 and

dark. I went over best with their mothers who brought them to the shows."

The other reasons Kim hardly toured during his first success period was his uppermost desire to master studio techniques and songwriting craft, plus those years being when



Capitol photo
Andy Kim: topping the Hot 100 with his new sound after three years out in the cold.

the elite of psychedelic heavy groups were most in demand for concerts.

All this has changed and Kim, recently signed with Regency Artists, expects to spend much of 1975 on the road. He will probably also change his main residence from Montreal to Los Angeles.

A Whoppin' Concert Season Projected for Philly Area

PHILADELPHIA—The upcoming Fall-Winter season promises to top last year's with even more pop and rock groups and performers scheduled to come into the area for concerts. As usual, the biggest talent buyer here is Electric Factory Concerts, the partnership of Larry Magid and the Spivak Brothers, who promote rock concerts at the 19,500-seat Spectrum, Academy of Music, Irvine Auditorium at the University of Pennsylvania, plus their intimate center-city Bijou cafe nitery.

Kicking off the season at the Spectrum was John Denver followed by Traffic, Joe Cocker and Rick Wakeman. Electric Factory has Frank Sinatra for the extra-big one Monday (7).

Other Spectrum rock shows call for Jefferson Starship, Oct. 11; Black Oak Arkansas, Robin Trower and Golden Earring, Oct. 19; Van Morrison, Oct. 23; J. Geils Band, Oct. 25; Chicago, Oct. 26; Loggins and Messina, Nov. 1; Beach Boys, Nov. 14-15; Frank Zappa, Nov. 16; Elton John, Dec. 2-3; Yes, Dec. 9; and Deep Purple, Dec. 14.

For the more staid Academy of Music, Electric Factory concerts call for: Randy Newman and Ry Cooder, Nov. 18; area favorite Billy Joel, Nov. 24-25; Herbie Mann, Dec. 1; Kris Kristofferson and Rita Coolidge, Dec. 8; Martin Mull, Jan. 12; John Prine, Jan. 19; and George Carlin, Feb. 23. Only two concerts have been booked so far for the Penn campus Irvine Auditorium with Herbie Hancock and singer Minnie Riperton, Oct. 5; and Linda Ronstadt, Nov. 8.

For their Bijou night club, artists run the gamut from jazz greats Mose Allison and Freddie Hubbard to blues singers Tracy Nelson and Mother Earth, with comics like Gabriel Kaplan, folk singers like Tom

He spent most of the summer making the Capitol album to back up his single. Rarely has an artist heaped so much praise on his label as Kim does with Capitol. "They believed enough to take me all the way, when I had nothing except the master tape for a single," he says.

After Kim's MCA deal expired early in 1973, he wasted several months trying to negotiate a contract with a company whose terms kept changing from what had been orally agreed on, by the time the written contracts arrived.

His brother, Joe, suggested that they start over again with their own small Canadian label and worked out a distribution deal with London. Kim always had some chart action in Canada even between U.S. hits.

"Rock Me Gently" was meant as the kickoff release for the Kims' Ice label. It arrived at Capitol when Joe Kim played a tape for artist development director Stu Yahm, who had been their promotion man at Paramount-distributed Steed Records. That same day, Yahm brought the tape to promotion/a&r vice president Al Coury and his assistant, Bruce Wendell, and Andy Kim was offered a deal.

"I never mentally admitted defeat in spite of three years off the charts and 18 months between record contracts," says Kim. "It's true that you can be lonely at the top, but believe me, it's a lot lonelier when you're nowhere."

Rush. For the first time, the Bijou will bring in two primarily non-musical offerings in the National Lamppoon Show, Oct. 4-16; and Frank Speiser's one-man "Lenny" tribute to Lenny Bruce, Dec. 16-Jan. 5.

However, the Electric Factory is not alone in bringing the rock attractions here. The Midnight Sun Co., which scored in the past few years with their promotions at the Tower Theatre will expand their operations to take in the city-owned Civic Center with its seating capacity of over

(Continued on page 69)

Signings

Dennis Weaver, TV detective "McCloud," to ABC with "People Songs," a country-MOR album with material by Weaver as well as top Nashville songwriters. Three years ago, Weaver released an album on Custom Fidelity's now-defunct Im'press label.

American Tears, New York rock trio led by keyboardist Mark Mangold with Gary Sonny on bass and drummer Tommy Gunn, to Columbia. Mangold wrote debut "Branded Bad" LP and co-produced with Dan Turberville. Group formerly recorded as Valhalla.

Staple Singers to Gordon Broder Artists Management. Marc Gordon also handles the 5th Dimension, Tony Orlando & Dawn... Mike Taylor, guitarist for John Denver 1969-72 to GRC Records.

George Clinton to ABC Records, managed by BNB... Jack DeJohnette, jazz drummer-pianist, to Prestige Records... Navasota, Texas band on ABC, Jack Orbin's Stone City management, San Antonio.

CBS recording artist Polish violinist Michael Urbaniak has signed a management agreement with The Great Metropolitan Gramophone Co... The Pocketful of Tunes division of the Wes Farrell organization has signed an exclusive contract with composer-performer Barry Manilow for the administration of recordings in his catalog... Peter Dean has signed a recording agreement with The Buddha Group.

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Solo Acts Signed by N.Y. Uris

NEW YORK—Broadway activity is not just limited to musicals and this season will see a number of solo artists appearing at legitimate venues. Following is a list of acts firmed to perform at the Uris theater:

Andy Williams and Michel Legrand Oct. 16-27; Henry Mancini and Anthony Newley, Oct. 30-Nov. 10; Johnny Mathis, Nov. 13-24; Fifth Dimension, Nov. 27-Dec. 8; Bill Cosby and Dionne Warwick, Feb. 5-16.

In for shorter stays at the Uris are Enrico Macias, Oct. 1-6; Temptations, Oct. 8-13; Raphael Dec. 17-22. James Nederlander Productions is promoter.

Charles Aznavour, French entertainer, will appear at the Minskoff Theater for two weeks, Oct. 15-27. His newest LP, "Tapestry of Dreams," has just been released by RCA Records.

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New on The Charts



Epic photo

LARRY GATLIN
"Delta Dirt"—84

Highly respected new-generation Nashville songwriter Gatlin gets a Hot 100 single from his second Monument LP as CBS Epic custom division finishes Larry Gatlin Month, a 17-city blitz aimed at establishing Gatlin as national cross-over artist.

"Delta Dirt" is one of those warm-natured songs about the joy of getting back to country roots. Gatlin was discovered singing backup in Vegas by Dottie West and brought to Monument by Kris Kristofferson. Elvis and Cash have hit with his songs. Booking by Agency of the Performing Arts.


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RCA Records and Tapes

Suzi Aims At Market

• Continued from page 18

ize having a good time, having a good beat, screaming and jumping about?"

Returning to her own music, which has included such major hits as "Can The Can," "48 Crash," "All Shook Up" and "Devil Gate Drive," Ms. Quatro feels "you can get a message across and still have fun. In this country we have just as much fun as in Europe, even though we don't do all the hits because they all haven't been hits here. We may even have more fun in a different sort of way because we can experiment."

"My material has been called commercial," she continues, "and I consider that a compliment. It's stupid for that word to take on a bad connotation. Anyone can be boring and drone on and on. The challenge is catching the ear for two or three minutes."

This tour has been a successful one for Ms. Quatro, who drew 50,000 people in Pittsburgh while playing on a barge and has received consistently good reviews. Back in Britain, she sees the growing popularity of singles a good thing and hopes the trend will move here. "The more people buy singles," she says, "the more artists will try to make them good."

"As for me," she continues, "maybe I'm lucky I didn't have that giant hit right away, because people are getting to know me on kind of a basic level. And each tour seems to get better. I've got a good band, which I think I hired subconsciously because they sound American rather than British, and we get along perfectly together musically. After playing with a studio band for a year and getting no results, we finally figured out what the problem was. I was a rocker with studio people and it sounded just like that. Now, it's the way it should be."

Bell, at the moment, is launching a full promotional effort behind Ms. Quatro, and that, combined with an undeniable magnetism and talent, may move her into the superstar category in this country. Still, her love for rock comes first. "Rock and roll," she says, "is better than a face lift."

STUDIO TRACK

Fuller's Backyard Studio Saves Money

By BOB KIRSCH

LOS ANGELES—Quite a few "name" artists have recording studios in their homes, but a studio in the backyard, especially one that's only about 125 square feet, is still a novelty among producers.

A backyard studio is exactly what Jerry Fuller has, though, dubbed Footprint Studio because of a romp his young son made through the cement when it was being poured.

Fuller, who has written hits for and produced the like of Johnny Mathis, the Union Gap, Andy Williams, Al Wilson and Mark Lindsay and currently works the same chores with the George Clinton Band, Chris Chrissman, Buddy Causey and the Butts Band, says he put up Footprint "because I spend half my life in studios and it's nice to have a place to experiment at four in the morning if I feel like it."

"It can be costly experimenting in a studio someone else owns," he adds, "and I figure I've saved about \$10,000 in the year the studio has been up. I use it primarily for cutting demos for my publishing companies and rehearsals for artists before we go in to record. But we've also cut commercials like the T.J. Swan wine spots here."

It took Fuller a year to put the studio up, and equipment now includes an 8-track Tascam board, various mikes, a piano, guitar and bass, drums with isolation booth, a TEAC 2-track unit, equalizers and an echo unit.

"It's always there and it's soundproofed so the neighbors don't get bothered," he says. "And if I feel like it I can stop, have dinner and play with the kids for a break. We can have rehearsals before a date, which is for the benefit of the arranger, so he knows what I'm looking for. We hash things out here rather than have 25 musicians sit around doing nothing while we try and work things over."

"And we get the musicians out

here to know the material in advance of the dates. This not only gives them some advance knowledge of the music, it saves us money once we get into the studio."

Fuller says he really doesn't cut much finished product because the 8-track capacity does limit him, though he plans on cutting certain country material "because there is a simplicity in that material which we might be able to capture." He's also planning to cut an LP of his own at Footprint. (He had several successful singles in the late '50's as an artist.)

The studio will be expanded in the future, however, with Fuller planning conversion to 16-track. "The studio is certainly useful now," he says. "The Union Gap, for example, are having a big resurgence in Britain now with their old product, product I cut in 8-track at Columbia. So I'm going over the old tapes and working up some new singles for them here. And we won't stop the rehearsals."

Fuller also points out that if he cuts something he thinks is exceptional at Footprint, he will run it through the Dolbys and possibly release it.

"The musicians seem to have a more relaxed time of it here," he says. "There are no big glass rooms for people to look through, we're not really looking at the clock and if anyone wants to take a break they can have a beer, go swimming or whatever. Basically I have the same guys around, the guys who will be doing the rhythm on my dates."

Despite the obvious advantages the studio could hold for many, Fuller prefers to keep it as private as possible. "I've rented it to friends like H.B. Barnum," he says, "but I really put it up for my own use. It's open to friends when I'm not using it, but I'm not going to make a practice of renting it out. I don't even need any full time employees here. There are some things I'm thinking of doing, however."

"One," he continues, "is using the maid's shower as an echo chamber. It's got a nice bouncy sound and should work fine as long as nobody flushes the toilet during a session."

Fuller has about \$60,000 invested in Footprint, but he feels it's all worth it. "I cut my first hit in somebody's house," he says. "It was the Knickerbockers' 'Lies' and I did it at Leon Russell's when he was living here."

"And I really do love working independently as opposed to working for a company. You're hired at a company to find material, produce it, mix it and turn it in for release. I think that should be your gig and you shouldn't have someone telling you how to do it. Now, if I do well I can take the credit and if I blow it I can take the blame for that, too."

Fuller also estimates he can save up to several thousand dollars during a studio date by having prepared himself, the artists, musicians and arrangers before he goes in.

Carmen's Songs Go to ATV Music Firm

LOS ANGELES—ATV Music will represent Leo Music Ltd.'s flamenco rock group Carmen in the U.S.

The group's first LP for ABC/Dunhill "Fandangos In Space" has just been released. The five-piece British based band begins its first American tour Oct. 7. It will run six weeks.

Campus

Collegiates Flock to D.C. For Ives-Schoenberg Dates

WASHINGTON, D.C.—College and university musicians from campuses throughout the U.S. will take turns traveling to the concert hall of Kennedy Center here in the next eight months to participate in concerts devoted to observing the 100th birthday anniversaries of Charles Ives and Arnold Schoenberg.

Kennedy Center music director Julius Rudel is in charge of the series. Helping fund the concerts is the Alliance for Arts Education.

Musicians from Princeton University appeared Sept. 29 under the direction of Walter Nollner. On Oct. 28, Otto-Werner Mueller will conduct the Yale University Orchestra and Chorus. Following the New Haven group on Nov. 1 will come Gerhard Samuels' California Institute of the Arts musicians from their

campus at Valencia, on the outskirts of Los Angeles.

The University of Nebraska is booked for Nov. 16 and University of Michigan will perform Nov. 27. Phillip Spurgin and his students from Florida State University are set for Jan. 20 to be followed March 8 by Keith Brion and the Yale University Band, which will return March 22 for a second appearance.

Gunther Schuller will conduct New England Conservatory musicians April 6. The series concludes May 10 when students representing the University of Washington at Seattle perform under the baton of Samuel Krachmalnick.

By that time, Rudel estimates, most all the music by the American Ives and Austrian Schoenberg will have been presented.

Campus Briefs

Country singer George Hamilton IV says that students at Moscow University, many of whom are fluent in English, delight in Nashville-type music and even joined him in singing "This Land Is Your Land" and "Gotta Travel On" at his appearance there last spring.

Hamilton was the first country artist ever to perform in the Soviet Union, preceding Tennessee Ernie Ford's September tour of five Russian cities by almost six months. Hamilton not only sang and played guitar as a solo act, he also played tapes and discussed the development of American country music and, he reports, he's never enjoyed a more enthusiastic, warm and hospitable audience.

There's no stopping Dickran Atamian, a University of Texas piano student at Austin. He recently won \$1,000 second place money at the Maryland University Festival from among 40 contestants after nabbing third place earlier this year in the Naumberg Piano Competition in New York. In 1973, Atamian won the \$1,000 William S. Boyd contest at Augusta, Ga. From Scottsdale, Ariz., the 22-year-old student of Prof. John Perry at UTA is a three time winner of the Phoenix Symphony Guild's Young Musicians Competition.

Bob Lehr succeeds Tad Jones as

program director and jazz announcer at WLDC-FM, the Loyola University station in New Orleans. . . . California State University, Los Angeles, already is planning its 1975 Jazz Festival. This year's featured Art Pepper, Carmen McRae, Sahib Shihab and Charles Lloyd. Steve Sandmeyer plugs the music on the school's KBLA-AM radio outlet.

Observing the 100th birthday anniversary of composer Arnold Schoenberg, Grant Beglarian, dean of the University of Southern California's school of performing arts, presided over dedication ceremonies on the USC campus last week at the site of a \$500,000 Schoenberg Institute. The new edifice will house the composer's archives and memorabilia.

For the fifth year, Loyola University, Chicago, is sponsoring the Loyola Regional College Radio Conference Nov. 1-3. Campus radio and music personnel are invited. Details are available from Bill Paige at Loyola, 6525 North Sheridan Rd., Chicago 60626.

After eight years as a percussion teacher at Southern Methodist University, Dallas, Paul Guerrero Jr. shifted to the North Texas State fac-

(Continued on page 69)

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MONTEREY FEST

The Same Old Jazz, For the Most Part, In Programs Crying For New Faces and Talent

By ELIOT TIEGEL

MONTEREY—One would hardly know that jazz as an art is a constantly growing, changing form by the program presented at the 17th annual Monterey Jazz Festival, Friday through Sunday (20-22).

This year's bash was an out of kilter, imbalanced weekend with the emphasis on old-timers and well-known staples of festival director Jimmy Lyons and musical director John Lewis, rather than a well-rounded presentation of what's new, good and exciting within the jazz spectrum.

Despite the bad programming and the lack of any number of contemporary jazz figures—in essence the people who keep jazz alive and invigorating before new audiences of newly found young ears—the five concerts grossed \$167,500 and two were sellouts at the 7,000-seat Fairgrounds.

Monterey this year provided a boring retinue of players who have found that the festival offers them an unchallenged gig.

The lack of any in depth representation by the newer sounds of today was the subject of banter among veteran festival goers who long for something special or more than the standard riffs and routines which these established acts repeat year after year.

Monterey suffered from old age; the programming was a tedious return to yesterday. Regardless of the reasons, the program lacked the presence of Weather Report, Chick Corea, Larry Coryell, Roy Ayres, Bobbi Humphrey, Hubert Laws, Herbie Hancock, Billy Cobham and Gil-Scott Heron, for example.

We did have Airtio and his group, Fingers, during the Sunday Latin evening. McCoy Tyner was scheduled to play Saturday night, but he arrived late and was not rescheduled.

So Airtio remained the lone commercially known big new name on the program. During a Saturday evening guitar showcase, two young players were presented who show promise, Michael Howell and Lee Ritenour, but they were stuck in the boring solo format while being compared against such well-known established stylists as Mundell Lowe, Joe Pass and Jim Hall.

The guitar showcase, plus an international piano "forum" on Friday, failed as exciting situations. Instead, they were mostly tired solo examples of stylistic approaches to the respective instruments and were lost in the cavernous atmosphere of the outdoor Fairgrounds.

There were three artistic standouts: Sarah Vaughan's special kind of vocal magic on the opening night, coupled with the introduction of a 17-piece Japanese band called the New Herd which has an adventurous spirit, the ability to play complex charts easily and some mechanical sounding soloists, plus the zany percussive sounds of Airtio on Sunday evening.

John Lewis and Dizzy Gillespie, two of the Monterey regulars, were this year's omnipresent players. Lewis led a guest quartet in the opening set consisting of Richard Davis on bass; Dizzy on trumpet, Gerry Mulligan on baritone sax, Illinois Jacquet on tenor sax, Roy Burns on drums and Mundell Lowe on guitar.

They played a relaxed set including two tunes associated with Duke Ellington—"Take The A Train" and



James Cotton: gutsy rural blues.



Sarah Vaughan: old songs with gusto.



Anita O'Day: gliding over familiar titles.



Michael Howell: new guitarist with a clever sound.

Billboard photos by Bonnie Tiegel



Airtio: percussionist extraordinaire.



Dizzy Gillespie plays with the New Herd from Japan.



Cal Tjader: Latin jazz with class.

"Satin Doll"—to whom the weekend was dedicated.

The piano showcase involved George Shearing, 91-year-old Eubie Blake, Martial Solal from France; Dillwyn Jones from Wales and Lewis. Except for Lewis, each played two solos without any rhythm. But the barrelhouse style of Jones, the busted ragtime of Blake, the delicate modernism of Shearing, the introspective intensity of Solal and the light modernism of Lewis failed to kindle any sparks.

The piano playhouse was more music to snooze by than anything.

Sarah Vaughan, as usual, was excellent. She livened up the evening, supported by her tuxedoed trio. Her eight tunes spanned her career, with nothing new added but plenty of jazz intonations and the feeling one is on a roller coaster as she coasts up and down and goes around plenty of curves with her lyric bending.

"What Are You Doing The Rest Of Your Life" was her zenith of magnificence. Another singer of another era, Anita O'Day, performed well on Saturday evening with a confidence and power which recalled her earlier days.

Her throaty voice held up well and she scatted and played with the beat (just like Sarah) on mostly old tunes, with two exceptions: "Love Song" and "The Wave," calling the former "not in her bag" but doing it creditably well nonetheless.

The Japanese band, led by Toshiyuki Miyama—who conducts orchestras for all of the TV networks in Tokyo and operates this band as a labor of love—was a surprisingly good, well-oiled machine, patterned after the Herman Herd, but with lots of rock rhythms.

The band's performance was recorded for an LP for Japanese release and what the audience will hear are adaptations of bebop, mod-

ifications of traditional Japanese folk music and some driving brass and reed work.

The band lent a true international flavor to the festival and reaffirmed the impact jazz has made on musicians around the world.

But why, one wonders, does a band from far away Japan have to be flown to Monterey when the Mercer Ellington band was available on the weekend when the festival saluted Mercer's dad, the late Duke Ellington?

Saturday afternoon's blues program was an artistic meatball, with the James Cotton Blues Band from Chicago playing good, hard, muscular music and the rest of the program in blaseland. Cotton, playing better harmonica than he sings, set a tempo for his six-pieces which hustled along like the "Rocket 88" about which he sang. Guitarist Matt Murphy joined him for some spirited duels and the overall result was fun music.

A new vocalist making the scene was Bonnie Lee from Chicago, whose gravelly voice was most impressive during the Sunnyland Slim and the Blue Spirit Band set.

Rev. Pearly Brown and Christine Brown laid out some rural sounding tunes as a forerunner to the bigger band presentations. Then things fell into mediocrity, with Eddie "Cleanhead" Vinson and Joe Turner reprising tunes they have done innumerable times here and Bo Diddley almost repeating his 1973 program.

What this all indicates is that the traditional blues afternoon is in trouble and in danger of becoming merely a carbon copy of last year's middling show.

Saturday evening's program let in some fresh sounds in the persons of guitarists Michael Howell and Lee Ritenour. Howell has the greater technique and beauty of definition.

His clean, single note lines are strong and mellow, and Fantasy is lucky to have him. Ritenour emulates the Wes Montgomery style. Joe Pass, Mundell Lowe and Jim Hall all played superbly during the "guitar summit session," closing with a jam on Duke's "In A Mellow Tone."

The sounds were both mellow and mellifluous when Diz and trumpet confreres Roy Eldridge, Clark Terry and Harry Edison came center stage to blow for the sky.

Sunday afternoon was devoted to winners of high school competitions with Chuck Mangione and his quartet playing for 25 minutes and then the high schoolers returned to wait with such pros as Diz and Mulligan and Terry.

The pros held strong Sunday evening during the Latin Night with Cal Tjader and his quintet with guest Mongo Santamaria, heating up the crowd and the evening with a program of his old hits including "Cubano Chant" and "Afro Blues." Saxophonist Jerome Richardson's open, high pitched blowing coupled with crescendoing congas, made the music sound open and spacey.

Airtio and Fingers won hands down as the most offbeat, zany, unusual group at the festival. The leader played regular traps, making mouth sounds, blowing whistles and humming along with electric pianist Mike Wolff.

Singing in Portuguese with an echo delay, his voice hung in the air while he rang, socked and rubbed all sorts of percussion instruments.

He even obtained sounds out of a metal statue-like sculpture which he called Josephina and which he whacked and hit with metal sticks.

The Japanese New Herd returned to play along with Diz and Tjader's group on Gillespie's venerable "Manteca"—a tune heard copious times at Monterey. But why not Tito

Puente as a pure Latin Jazz band? So the festival began with an old tune, "Take The A Train" and ended with an old tune, "Manteca." And in between there was mostly old tunes. It could make one believe jazzmen have a limited vocabulary.

New N.Y. Venue

• Continued from page 18

Many of the shows will be co-produced by area promoter Sid Bernstein, according to Metz.

The initial concert will be independently presented by Rock Magazine and features an oldies show starring Roy Orbison.

An Oct. 12 Isis date will initiate the theatre's showcasing policy when Buddah Records will co-produce with Metz, Singer and Bernstein. Another scheduled concert is a black minstrel show Nov. 1-3 starring many old-time acts including Billy Daniels and Linda Hopkins.

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THE BLANK TAPE SALES EXPLOSION

A
BILLBOARD
SPOTLIGHT

INDIE AND CHAIN RETAILERS SEE BLANK TAPE SALES GROWING

THIS COAST-TO-COAST WRAPUP OF BLANK TAPE RETAILERS AND DISTRIBUTORS WAS A COOPERATIVE EFFORT, coordinated by Tape/Audio/Video Editor Stephen Traiman. Providing key interviews were Midwest Editor Anne Duston, Chicago, and correspondents Ray Brack, Charleston, W. Va.; Maurie Orodener, Philadelphia/Cherry Hill, N.J.; Irene Clepper, Minneapolis/St. Paul; Martin Hintz, Milwaukee; Vickora Clepper, Bloomington, Ind.; Joanne Oliver, Columbus, Ohio; Jim Cortese, Memphis; Jack McDonough, San Francisco/Oakland; Laura Deni, Las Vegas; Kenneth Fitzgerald, Portland, Ore.; Lori Clepper, Lincoln, Neb.; Grier Lowry, Kansas City, Mo.

A Billboard Spotlight on Blank Tape



CHARLESTON, W. VA.

The word "steady" invariably pops up in any

conversation with local dealers about blank tape sales over the past 12 months. What type tape package is accounting for this consistent volume varies, depending on whether you have an audiophile or pop shop on the line.

A leading retailer (and state-wide distributor), handling no pre-recorded tapes and catering mostly to the hi-fi trade, reports that 8-track blank is in steady decline and now accounts for only 10 percent of blank tape sales. Open-reel and cassette packages, **Electronic Specialty Co.** reports, each account for 45 percent of volume.

While most audiophile-oriented outlets report a similar situation, i.e., 8-track in decline, many report cassette packages solidly out-selling open reel. This is particularly true if the shop is located in a large business complex and does considerable non-music business. **Radio Shack** here is a case in point. Located in the central business district, it deals blank cassettes by the case to legal firms, large churches, etc.

The pop picture is different. Some stores serving the youthful owners of automobile playback units do several hundred dollars a week in 8-track blanks, modest cassette volume and little open-reel business. The largest local volume in 8-track blank tape is being achieved by a "make-a-tape" operation that was recently charged with violation of Federal Copyright Law.

All music merchants here are letting blank tape pretty much sell itself, and increased volume in all lines, configurations and price ranges awaits source-instituted merchandising efforts. The few promotional attempts with blank tape have been linked to hardware, and TEAC's planned fall promotion is being anticipated as a spur to blank tape sales. The TEAC merchandising package, which hit the stores in late August, is built on a "tape-your-own" contest theme and will include store displays, window posters, ad layouts and broadcast copy.

Dealers are discouraged about the amount of co-op advertising money allowed by blank tape suppliers, though 3-M has sprung for a modest amount.

Price looms as the biggest potential deterrent to increased sales volume in this market. Dealers are skeptical about the public going for price hikes cloaked as new, super-quality merchandise. Even the "ultimate line" of tape is not expected to go over with the public if its price is too high.

"I've been feeling out my customers on pricing," says an Electronic Specialty spokesman, "and they don't want an 'ultimate line' of blank tape. They think prices are high enough."

PHILADELPHIA

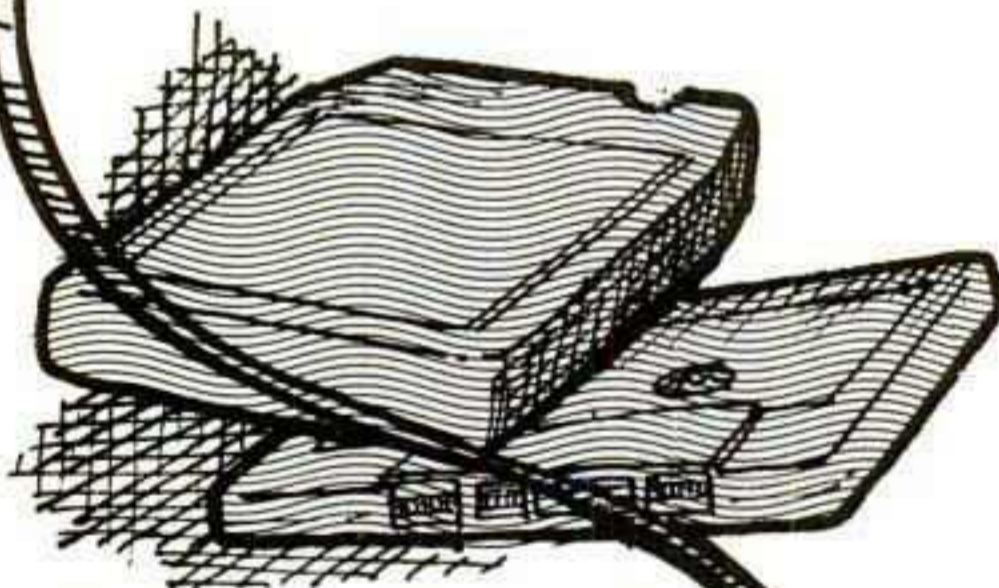
Blank tapes loom bigger than ever in the operation of **Sam Goody's Record Stores** with 8-track cassettes running far ahead in the field, according to Bill Osler, assistant manager of the chain's Northeast Philadelphia store. Goody's also operates stores in center city and in nearby Pennsauken, N.J., and sales experiences at all three are alike.

Goody's offers customers a comprehensive variety in price ranges from \$1.50 to \$4 with BASF (Standard and Chromium Dioxide), Memorex, Scotch, Capitol, Advent, and TDK's ED and SD series. In addition, Goody's merchandises its own private label, the SMG line.

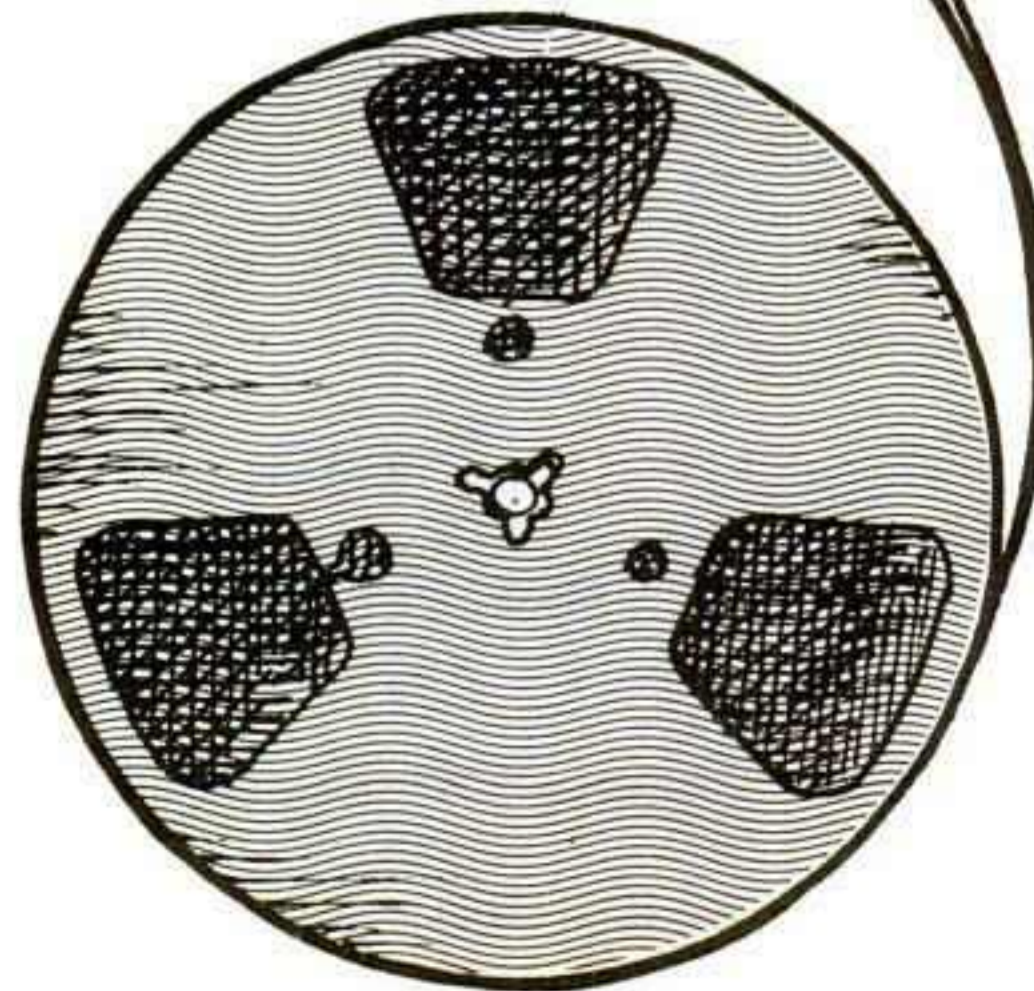


Bonnie Tiegle photos at Federated, Los Angeles

Ratio of Configurations Varies



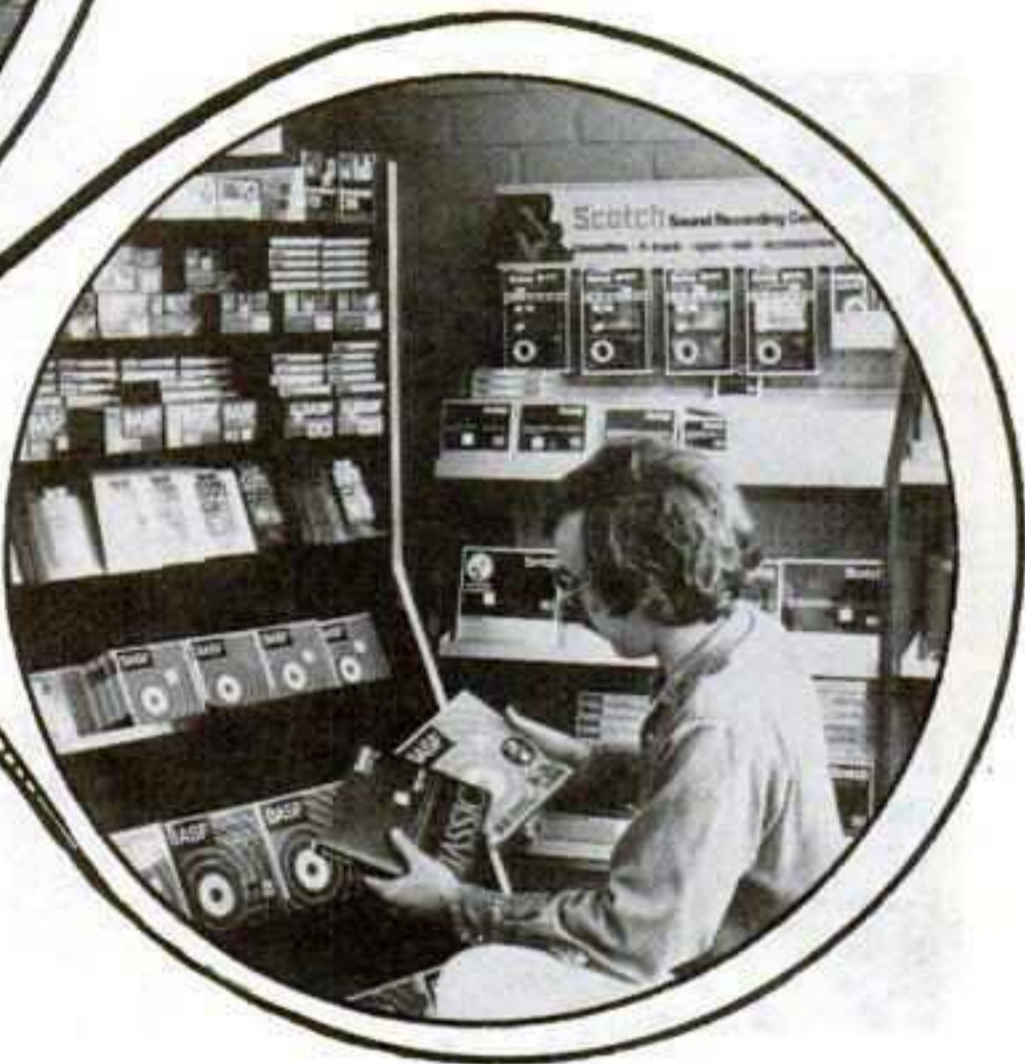
Strong Trend to Quality



Sales average at all stores approximately 60 percent for cassettes, 30 percent for cartridges and 10 percent for open reels, with 8-tracks outselling all others by two-to-one. Business continues to run ahead of last year by about 20 percent with the same break-down in percentages for cassettes, cartridges and open reels. However, Osler expects cassettes to figure even stronger in sales for the rest of the year." With portable cassette recorders selling as low as \$40 and very easy to operate, in comparison to cartridges where the lowest-price recorder runs about \$100 and requires more sophistication to operate, the sales direction is fairly obvious."

Although sold on a one-for-one basis, open reel customers generally will purchase six or more reels at a time, indicating they are the more sophisticated buffs with either classical or special interest in their recordings. At Goody's store, the only merchandising tie-ins are those offered by the manufacturer. At the present time, the only deals merchandised—although they have cooperated with other manufacturers in the past—are those packaged by Memorex.

Price resistance is virtually nil as the price range



is wide enough to satisfy every type of customer, though earlier this year, Goody's faced a price war with a discounter bottoming out the blank tapes.

"With the continued increases in the cost of pre-recorded tapes—they've just gone up another dollar and they were too high already—more and more customers are being forced to recognize the fact that it will be much cheaper for them in the long run to do their own tape recording," muses Larry Rosen, head of the six-store chain of **WeeThree Record Shops**.

Thus, Rosen sees a bright sales future for blank tapes. Already, sales are up 10 to 15 percent over last year, with increases in all categories. His stores are located in five suburban shopping malls in Lebanon, Conshohocken, Horsham, Plymouth Meeting and Glenolden, plus a sixth store in the Moorestown (N.J.) Mall nearby. Sales at all are fairly consistent—cassettes at 60 percent; cartridges, 30 percent; open reel, 10 percent.

While blank tape prices have been going up to some degree, Rosen says he is "holding the line." Since he has made big purchases before increases set in, the WeeThree stores are still able to sell at the old prices—"for the time being, at least." Biggest seller and his leader line is Ampex. Stores also carry Scotch, TDK and Memorex.

To promote sales, Rosen emphasizes "package deals" at "package prices." It's generally a tied-together package of three blanks for the price of two, or two blanks for the price of one-and-a-half, some already packaged that way by the manufacturers.

A marked increase in the sale of 8-track blanks is noted by James Cephas, who operates the two **King James** stores where soul and rock are featured exclusively. Cassettes account for 60 percent of sales, with cartridges 30 percent and open reel at 10 percent.

While sales volume for cassettes and reel-to-reel remain virtually the same, 8-track sales are up by 50 percent over last year. He notes an increase in sales volume for pre-recorded 8-track tapes as well.

Price is no factor. Customers accepted price hikes in pre-recorded tapes and LPs, and the increases in blank tape prices were also taken in stride by the buyers. Cephas carries only Scotch and Memorex, with both the lower and higher priced

lines of Scotch stocked. The stores have had virtually no quality complaints about the blank product.

In keeping with his policy in selling all records and tapes, there are no gimmicks or tie-ins offered. "We sell them right off the list," says Cephas, "and they buy what they want just as listed. Since we sell only records and tapes in rock and soul, we have been able to attract a large and loyal market for this field. Our customers know exactly what they want, we always have just what they want, and they are willing to pay for it."

CHERRY HILL, N.J.

As long as there are so many good things to record, and it is comparatively easy to record them, blank tapes will increasingly become an important sales factor on the retail store level, observes Rickey Richman, who operates the **Sound Odyssey**, major audio/sound store in the Cherry Hill Mall here.

The "big thing" in tapes are cassettes, which sell at the rate of seven to one. Reel-to-reel is about 5 percent of the sales, and the remainder is 8-track cartridges. Sales are ahead of last year, but the increase is almost entirely in cassettes "as more and more people find the recording equipment so easy to handle and the availability of things to record so extensive."

Richman feels the tape market will eventually become a cassette market. However, as long as car stereos will take 8-tracks and as long as manufacturers keep making blanks, he adds, "we'll continue to sell them." Richman also believes the quality of sound in 8-tracks is not as good as cassettes, and recording machines are not as easy to handle, thus interest in 8-tracks is proportionately limited.

Sound Odyssey carries a large line, with Memorex and Scotch the leaders, plus some TDK. On the low end, the leader is Compact Cassette along with the lower priced lines of Capitol and Scotch. As far as merchandising, tapes sell off the list unless the manufacturer comes up with a three-for-two or a two-for-one deal.

Pricing has created no problem, as it has with pre-recorded tapes and LPs where price hikes were extensive. Increases in blanks have been very limited since the beginning of the year and there has been no sales resistance when the small increase was passed along to the customer, especially since problems with quality control are virtually nil.

CHICAGO

Rose Records, with the largest reel-to-reel prerecorded selection in Chicago, stocks Memorex, BASF and Tracs blank tape in 60, 90, and 120-minute lengths. The chromium dioxide BASF tape sells best, and is discounted at \$1.99 for 60 minute, \$2.99/90 and \$3.99/120.

Eight-track blank sales have increased to 25 percent of business with cassette at 40 percent and open reel at 35 percent.

Blank tape sales for Sound Unlimited, a one-stop, have tripled in the last year, according to president Noel Gimbel.

"We can't keep enough Scotch Classic in stock," Gimbel says. He also carries the high energy cobalt formulation of Scotch tape, Maxell, TDK and the two lines of Capitol, the Mod series and the Music Tape line. "Most audio hi-fi stores carry two high performance tapes and one budget."

Gimbel says customers ask for tape by brand name, with blank C-60's the most popular configuration. In 8-track, the 45-minute length for recording albums is the most popular, and in open-reel, it's the 1200-foot length.

Gimbel has been unable to get delivery on some Maxell tapes for

four weeks, including two 8-track and two cassette lines. "I wonder what will happen in November, which is usually the time when it is difficult to get tape."

With better home recording equipment, customers are willing to pay for better tape. As a matter of fact, the attitude toward rising prices seems to be: "So what else is new!"

MINNEAPOLIS/ST. PAUL

With a major store sale, there's

always a tie-in of a special price on blank cassette and 8-track, says Ginny Krumbiegel, blank tape buyer at **Dayton's**, Minneapolis-based department store chain. This is a promotion the store itself works up. She terms excellent the recent three-for-two deal that Memorex packaged.

Dayton's carries Memorex, Scotch, Ampex, Columbia and its own private label, Music Master. Cassette accounts for well over half

of all blank tape sales, with 8-track and open reel taking up slightly less than the other half.

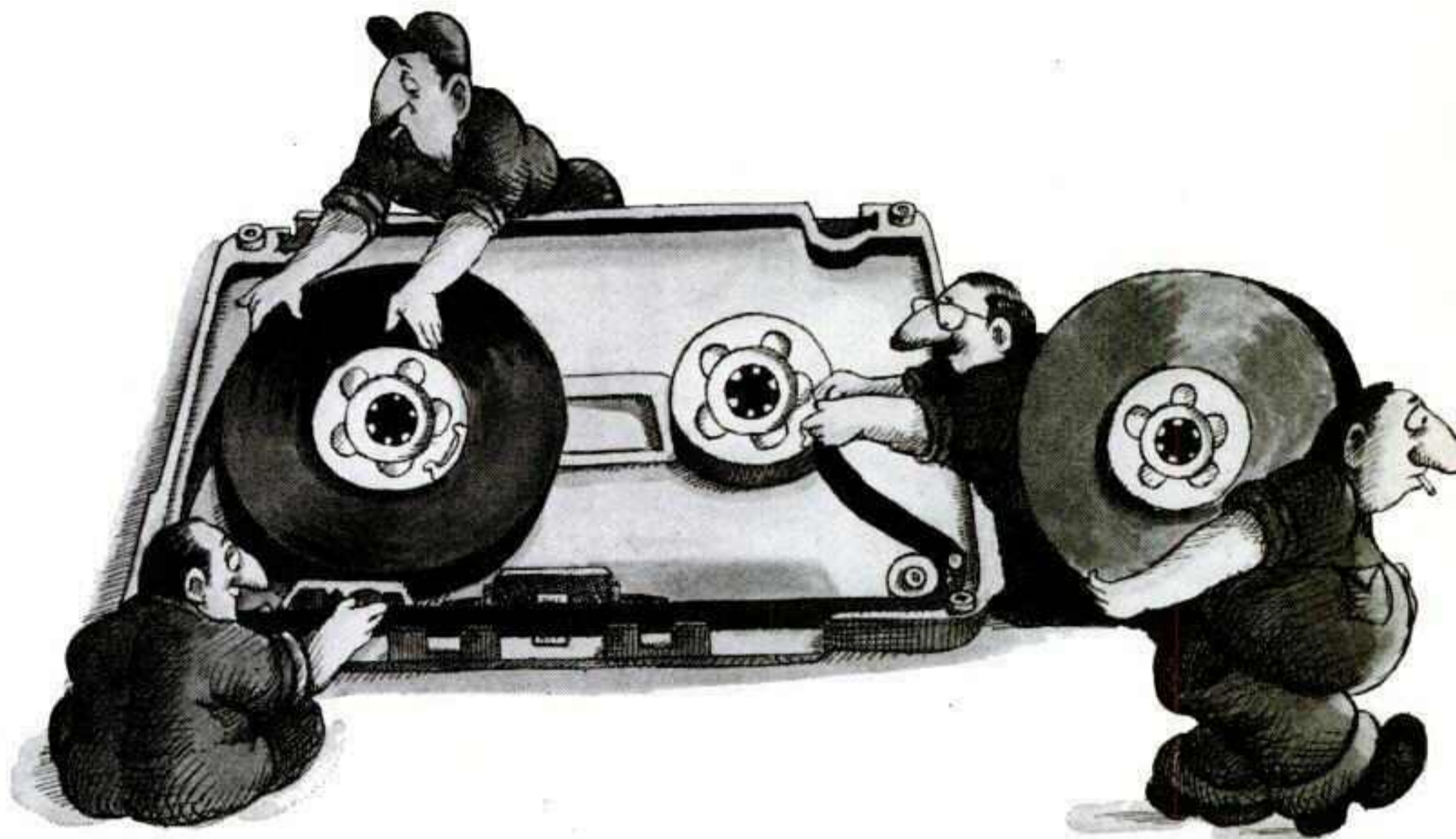
People are buying some of the new "premium" lines—even the Memorex chromium dioxide, although it takes a special machine. And they aren't complaining much about the price rises for all blank tape. "Prices for everything are going up; people are used to it. They may comment, but they don't get upset." Only problem has been a

little difficulty in getting open reel. Otherwise, orders are coming through and quality is good.

"If it works, people will pay the price," says Scott Preston, manager of **Audio King**, in discussing the new premium lines being offered in blank tape. Scotch "Classic" is probably the best tape on the market, he adds, and if people have something to record where they want the highest quality recording,

(Continued on page 27)

The Maxell Ultra Dynamic cassette. We've added a little more Ultra to the Dynamic.



When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We've reduced the size of the PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

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Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved UDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UD cassettes. Better cassettes mean happier customers. And happier customers mean more sales.

And you know who's happier then.



maxell.

**Our business is improving.
So can yours.**

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

PROMOTIONS, DISPLAYS, ADVERTISING MORE SOPHISTICATED

By **BOB KIRSCH**

PROMOTION AND MERCHANDISING HAVE LONG BEEN THE NAME OF THE GAME in selling blank tape, particularly where cassettes and audiophile oriented outlets are concerned.

This year, however, "universality" appears to be the key word. Manufacturers are putting their strength behind full lines and all types of retail outlets are reaping the benefits once reserved for only the hi fi specialist.

Promotions and displays are becoming more sophisticated than ever before, and while there is an abundance of half price and two for one promotions, the emphasis seems to be resting more on quality than on price.

Television and radio are being used to a heavier degree than ever before, and more types of print advertising is now utilized; from the so-called "slick" magazines to the rock papers to audiophile publications to all kinds of newspaper ads.

Blank tape has traditionally been an impulse item and has always depended, especially in the mass merchandising area, on displays to sell it. Display material now, however, places equal emphasis on educating the consumer and salesperson as well as simply drawing attention for a "buy."

So, if there are major differences between the promotions and displays of this year and past years, they probably include the quality, sophistication and overall coverage of such promotions and displays as the main points. Promotions and displays are offered to all, but are also tailored to meet the needs of a particular customer.

The added emphasis on blank 8-track certainly cannot be ignored. With the increasing number of 8-track record/playback units available at "reasonable" prices and being sold in every type of outlet dealing with electronics rather than just the specialty shops, the market for blank tape for these units has mushroomed. And the advent of quad recording may open up vast new blank tape markets.

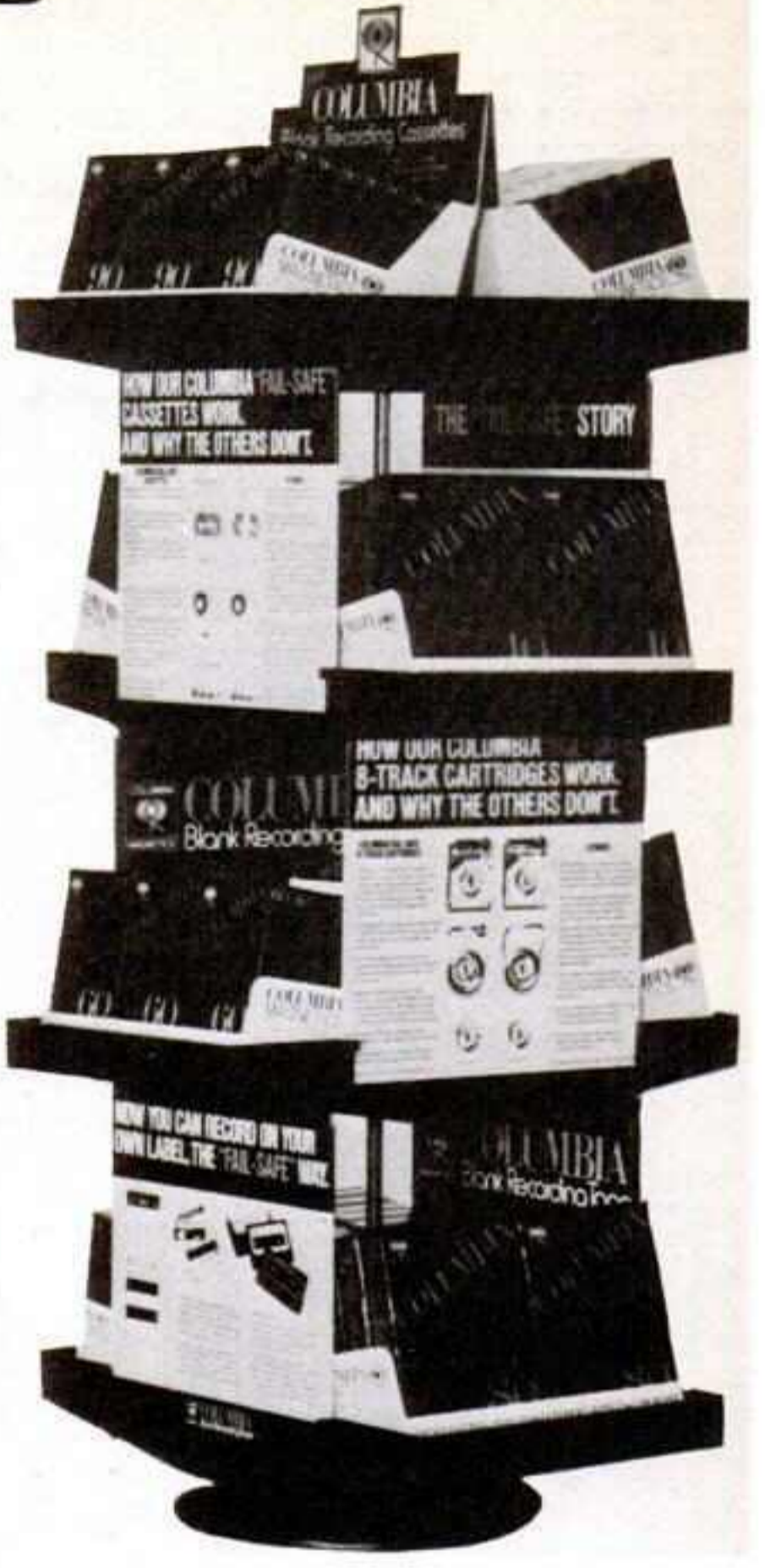
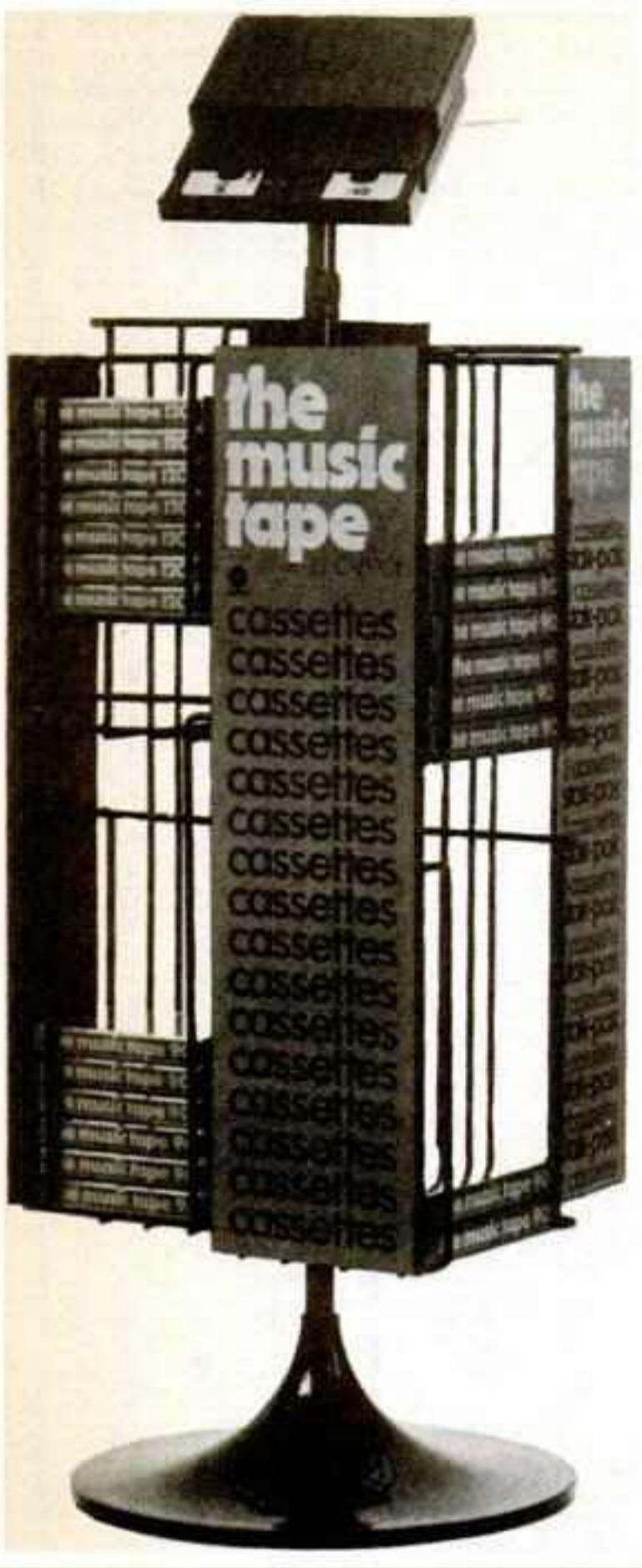
Most major manufacturers have not added a great deal in the way of product or displays since the Consumer Electronics Show, though there are the usual number of fall promotions. Product and displays are now being pushed for the busy holiday season. Promotions, however, are reaching more people than ever. No longer are they limited only to the area of the store handling blank tape, or the media read only by the electronics fanatic. Ads and commercials have taken on an aura of sophistication comparable to any other "big money" product.

Still, blank tape is a relatively low-priced impulse item. How do the major manufacturers, many of which now use the top advertising agencies, combine the ideals of an impulse item with a glamour product?

Audio Magnetics Corp. is currently offering several Tracs ripoff displays. Two are for cassette, one disposable cardboard and the other a permanent. Each holds 48 cassettes. A third ripoff unit is for 8-track, is disposable and contains 48 tapes. The tapes come packaged in cellophane paper and tear off rolls like candy. The advan-

(Continued on page 38)

A Billboard Spotlight on Blank Tape



OCTOBER 5, 1974, BILLBOARD

Blank 8 Available In Myriad Lengths and Prices

By **JOHN SIPPEL**

32 MINUTES		40 MINUTES		42 MINUTES		45 MINUTES		50 MINUTES		60 MINUTES	
Capitol 27-432-106	\$1.69	Soundco 40 min.	\$1.29	Ampex 381-42	\$2.49	Audio Magnetics TRACS 45	\$1.98	Columbia 8CL50/8CB80750	\$2.79	Soundco 60 min.	\$1.59
		Audio Magnetics Audio 40	\$1.49	Irish 8T42	\$3.20	BASF Sound Loop 8/LN	\$2.60			Memorex 703-00215	\$2.89
		Certron 8T-40	\$1.49	Ampex 388-42	\$3.29	Memorex 703-00126	\$2.69			The Music Tape by Capitol 27-660-228	\$3.19
		Capitol 27-440-106	\$1.98			The Music Tape by Capitol 27-645-228	\$2.98			Maxell 8T300	\$3.25
		Longines Symphonette 8M40	\$2.49			3M Scotch LN/Dynarange S-8TR-45	\$3.10			SONY 8-T	\$3.99
		Columbia 8CL-40/8CB 80740	\$2.69			BASF Sound Loop 8/ +LH	\$3.25				
		Maxell 8T200	\$2.95			3M Scotch HD/LN 5-8TR-45	\$3.75				
		Sony 8T-40	\$3.49			3M Scotch Classic CL-8T-45	\$3.75				
		TDK 8TR-40SD	\$3.75								
64 MINUTES		80 MINUTES		84 MINUTES		90 MINUTES		100 MINUTES			
Capitol 27-464-106	\$2.19	Audio Magnetics Audio 80	\$1.98	Ampex 381-84	\$2.99	Soundco 90 Min.	\$1.99	Capitol 27-410-106	\$2.49		
BASF Sound Loop 8/LN64	\$2.85	Certron 8T-80	\$1.99	Irish 8T84	\$3.85	Memorex 703-00316	\$3.09	Columbia 8CL-100/8CB 80710	\$3.49		
BASF Sound Loop 8/ +LH64	\$3.50	Capitol 27-480-106	\$2.29	Ampex 388-84	\$3.89	BASF Soundloop 8/LN90	\$3.25	The Music Tape by Capitol 27-610-228	\$3.79		
		Columbia 8CL-80/8CB80780	\$2.99			The Music Tape by Capitol 27-690-228	\$3.59				
		Longines Symphonette 8M80	\$2.99			3M Scotch S-8TR-90	\$3.75				
		MAXELL 8T300	\$3.35			BASF Sound Loop 8/ +LH90	\$3.85				
		Sony 8-T80	\$4.99			3M Scotch HO/LN S-8TR-90	\$4.35				
		TDK 8TR-80SD	\$5.00			3M Scotch Classic CL-8T-90	\$5.00				

INDIE AND RETAILERS SEE TAPE SALES GROWING

• Continued from page 25

then they'll buy it. "It's not tape they'll use for day-in, day-out recording."

Blank tape sales are up a good 20 percent over last year, with cassettes taking 70 percent of the market, followed by open reel at 20 percent and 8-track only about 10 percent. Audio King carries TDK, Maxell, Scotch and Sony chiefly. Preston finds that manufacturers are devoting more time and money to "the technical end" this year than to any kind of gimmicks or tie-in promotional aids.

And, at Audio King, the emphasis is on display, rather than any kind of flashy promotional activity. Preston uses Plexiglass shelving for a mass display of blank tape, feeling that this type of transparent shelving offers the best exposure of the product. His chief complaint about the blank tape situation? "As always, quality control."

The way to avoid customer complaint about quality or price is to carry the best, sums up Jane Fink of **Schmitt's Music Stores**. She carries Memorex, Scotch and Ampex—the latter in cassette only. "Carry cheapies and you have only trouble," she declares.

True, customers do some grouching about price, but that's about prices in general—records, stereo, you name it. Tape isn't singled out and, since price increases seem to be a way of life now, consumers complain, but accept. Cassettes are out-in front in blank tape volume—selling about 40 percent of total, followed by 30 to 40 percent open reel and the rest 8-track.

Promotional aid from manufacturers has been sparse. Ms. Fink recalls one that worked very well: Memorex offered pre-packaged tape—three 90s for a special price. "The fact that it was pre-packaged and the price almost gave the consumer one free made this a very popular offer. We went through a lot of product and I was sorry to see the promotion end."

MILWAUKEE

Robert Wack, the third generation of family management in **Wacks Sales Co.**, describes his firm "as conservative, about as American as you can get." The store strongly pushes open reel, with advertising confined only to local newspapers and Yellow Pages.

The company does \$30,000-\$50,000 a year, primarily in blank open reel Scotch, Sony, BASF, Memorex and Maxell, but reports strong buying on cassette TDK.

"Open reel styling is still very strong. There's a hell of a lot of people who still have open reel, it's far from being obsolete," Wack says. The main clientele is between 16 and 35. "The consumer has to be educated to the quality of brand names. He appreciates straight talk, not jiving."

He says a good sales person is the key to a good business. The store has nine employees, with Wack as vice president and his father, Walter, as president. The firm was founded in 1911 by his grandfather as a motorcycle sales shop with an eventual move into recording equipment and accessories.

"Cassettes are becoming more and more popular. It makes for a simpler library and there isn't the space problem," reports Arthur Mackman, co-owner of **Port of Sound** in the Brown Port Shopping Center.

"The blank reel is important for the audiophile. They'll never move back," he adds. The Port uses only one private label tape, Audio-Sonic, priced at three 60-minute cassettes for \$2.99 and three 90-minute cassettes at \$3.99. The firm does at least \$10,000 a year in that brand's

sales, mostly to students and others who desire only voice playback.

He says Port sales of cassettes are 35 percent ahead of last year, with persons buying them for their cars after recording on home machines. "It's more reasonable for the car and home," he says.

Mackman reports no problem with backorders or merchandise

quality, usually sticking to the big brand names. But he says customers are complaining about rising retail prices on equipment and materials. "But they're still buying," he emphasizes.

BLOOMINGTON, IND.

A special rate on tape goes along with the purchase of a tape recorder at **Alan Audio**. The cus-

tomers is given a card entitling him to a bargain rate on tape for two years after purchase. "We do this primarily to promote recorder sales," owner Don Rhoads, says. "But it does keep customers coming back."

Cassettes sell about 2 to 1 over open reel, and only a small amount of 8-track is handled. Their lines are

Maxell and Advent, along with some Scotch.

Rhoads reports customers don't like the price increases, but Alan has held prices down by buying in large quantities. Business is up, he says, as Alan becomes better known in the area. Some of the new premium lines are ridiculously ex-

(Continued on page 32)

You can't fire a machine.

Unless, of course, you're a sound engineer working for Allison Audio, disappointed with what you hear. Allison has the finest equipment money can buy.

It also has the finest technicians money can't buy. They're perfectionists who know how to make machines operate at a higher level of performance than they do elsewhere.

When even the best equipment made doesn't come up to our standards we alter it. Adjust. Customize it to produce a superior product. Better. Faster.

Allison produces 8-track cartridges and cassettes with better fidelity and quality than you've ever suspected might be possible. Allison eliminates the hiss while delivering higher frequency response than you are accustomed to hearing.

Allison has the newest equipment: mastering; duplicating; quality control; labeling; packaging; warehousing and shipping facilities. New ideas. And

fifty-five thousand square feet to move around in. A climate that prompts our professionals to tinker with a machine or system, adjust it, make it hum a better tune.



Allison Audio services the most demanding sound recording engineers in the business.

Try us. You'll hear why.

Allison

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HAUPPAUGE, NEW YORK 11787
516 234-2010/212 895-6449

NEW YORK—THE BLANK 8-TRACK CARTRIDGE which, until now, has played second fiddle to the cassette as a medium for non-professional recordings, is finally beginning to enjoy a consumer demand that far outstrips original industry estimates.

Acceptance of the 8-track blank for home recording purposes has developed largely out of the availability of 8-track recording machines which were slow in reaching the marketplace. Many manufacturers felt consumers would be negative to the concept of 8-track recording due to the greater care and effort entailed in programming.

With the availability of the hardware, full scale production of innovative lines of product began with emphasis on new formulations and design.

In the vanguard of this new thrust has been **Columbia Magnetics** with its 4-channel 8-track blank cartridge designed for use with newly-available quadrasonic 8-track recorders.

Designated the "Converta-Quad," the unit was first shown at the Summer CES, and according to Ted Cohen, director of

national consumer sales for Columbia Magnetics, response has been very encouraging.

The new unit incorporates all the features of the original Columbia "fail-safe" cartridge with its collapsible hub that retards jamming, and its three-point suspension system with self-lubricating Deldrin.

The new "Converta-Quad" replaces Columbia Magnetics conventional 8-track cartridges in both the Columbia and Soundcraft lines, and according to Cohen, reflects only a slight increase in price.

"Converta-Quad" also features the new 50-minute length, designated to accommodate the longer albums (23 or 24 minutes per side) for which most cartridge manufacturers make little provisions.

"Converta-Quad," the new cartridge length and other features are being touted in print and electronic media advertising, and point-of-purchase displays as part of an ambitious promotion campaign that continues through the fall.

Some of the TV promotions utilize the firm's unique attack dog commercial, a take-off on a recent glass shattering TV and radio promotion used by Memorex, and a favorite with dealers and consumers.

The **3M Co.**, which also planned release of a 4-channel 8-track cartridge this summer, is now aiming at a year-end release of the product. 3M officials would not comment on the

pile and audio specialty shops. It carries a list price of \$3.75 for 45 minutes playing time, and \$5 for 90 minutes.

At **BASF**, the feeling is that there is a tremendous potential market for blank 4-channel cartridges, the only problem being that the market had not yet reached the viability level needed to entice the Bedford, Mass. company to seek a piece of the action.

Gerry Berberian, BASF national sales manager, says his company has already developed the expertise, and has all the equipment needed to produce a 4-channel 8-track cartridge, but will watch the market for a while longer before coming to a decision.

Meanwhile the company is in the process of launching a major consumer promotion via TV, radio and print media on its entire Low Noise/High Output line introduced recently.

Concurrent with the consumer push will be a special 8-track promotion to the trade highlighting a "half-price sale"

A Billboard Spotlight on Blank Tape

MARKET POLL SHOWS BLANK 8 SALES GOING UP Up . . .



New blank tape such as 3M Scotch Classic 8-track (also available in cassette and open reel) ties in with new equipment such as this 8080 player and recorder. This machine can be adjusted for the new ferric oxide Classic tape.

revised schedule, but it is probably built on an attitude of caution engendered by the smallness of the 4-channel recorder market.

3M is, however, pushing its new Classic 8-track blank which it reports is growing in demand, particularly as a companion to the Wollensak model 8075 8-track tape recorder, also new from 3M.

The new cartridge, introduced at the Summer CES to critical acclaim, utilizes a new low noise ferric oxide tape that gives it high frequency sensitivity of 7 dB higher than standard tape cartridges. It is also said to have a signal-to-noise ratio at low frequencies, of 6 dB higher than standard cartridges.

Designed for use by discriminating music recordists, the Classic cartridge is being marketed worldwide through audio-

through which one 8-track cartridge can be bought at the regular list price, and the other at half price.

Capitol Magnetics, formerly Audio Devices, which was working on the mold for a 4-channel 8-track cartridge during the Summer CES, is scheduling a fall release of blank product in this configuration.

The firm is expected to use its new extra high output/low noise formulation, found in its "Music Tapes," for the 4-channel blanks. According to William Dawson, the firm's marketing vice president, the product, for which pricing is still being worked out, will be sold to the consumer through audiophile shops.

Backing the introduction of the cartridge when it comes, will be the massive \$3 million advertising and sales promotion campaign launched in June to support the introduction of the Music Tape line.

The sales push, claimed to be the biggest of its kind by Capitol Magnetics officials, utilizes TV print ads and point-of-purchase materials to push the product. The promotion also supports the firm's regular 8-track line, which comes in new lengths of 45, 60 and 90 minutes under the Music Tape name.

Audio Magnetics, which recently underwent a major



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40 min.	1.99	1.00	C60	1.39	.70
64 min.	2.29	1.10	C90	1.99	1.00
80 min.	2.39	1.20	C120	2.49	1.20
100 min.	2.79	1.40	Cassette Hd. Cl.	1.19	.60
8 Tk. Hd. Cl.	1.39	.70			

REEL TO REEL					
QTY.	LIST	COST	QTY.	LIST	COST
5" x 600	\$2.79	\$1.40	7" x 1200	\$3.29	\$1.60
5" x 900	2.99	1.50	7" x 1800	3.99	2.00
5" x 1200	3.49	1.70	7" x 2400	4.99	2.50
5" x 1800	4.29	2.10	7" x 3600	6.49	3.20

CAPITOL 2 BLANKS FOR 8 TRACK			FOR CASSETTE (Stak-Pak contains 2 Cassettes per unit)		
QTY.	LIST PRICE	YOUR PRICE	QTY.	LIST PRICE	YOUR PRICE
32 min.	\$2.49	\$1.00	C40	\$4.98	\$2.00
40 min.	2.69	1.10	C60	5.98	2.30
64 min.	2.89	1.20	C90	8.79	3.30
80 min.	3.07	1.30	C120	11.98	4.30
100 min.	3.49	1.50			

When you record ordinary things, use an ordinary tape.
But when you record music, record on **the music tape**

CASSETTES			8 TRACK TAPE			REEL TO REEL			
QTY.	LIST	COST	QTY.	LIST	COST	QTY.	LIST	COST	
2	\$2.69	\$1.40	45 min.	\$2.98	\$1.50	7	\$ 5.98	7 x 1200	\$ 3.00
2	2.98	1.50	60 min.	3.49	1.75	7	7.59	7 x 1800	3.50
2	4.49	2.25	90 min.	3.99	2.00	10 1/2	12.98	10 1/2 x 2500	7.00
2	5.98	3.00	120 min.	4.49	2.25	10 1/2	16.98	10 1/2 x 3600	10.00

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SHIP: UPS _____ PARCEL POST _____

SHIP TO: NAME _____

ADDRESS _____

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YES, you may substitute Capitol 2, high performance low noise, for Capitol 1, at the **LOWER** Capitol 1 price (if Capitol 1 is out of stock).

NO, do not substitute.

WE EXPORT TO ALL NATIONS TELEX 126851

reorganization, also plans to introduce an 8-track 4-channel cartridge but is timing the market for the most opportune release date.

Meanwhile, the firm is encouraged by the response of its new 8-track spring-loaded display rack, a countertop unit holding 24 8-track cartridges. Other 8-track promotions at Audio Magnetics include two 90 minute 8-track tapes in a polybag, and a Tracs Pak of three 90 minute 8-track tapes and an 8-track head cleaner.

At Irish Tape, president Sol Zigman says candidly that 8-track 4-channel tape sales could not amount to "a hill of beans" at this time, and would not be worth the time and cost involved in releasing such a product.

However, the firm has developed a new high energy tape formulation which it hopes to use in place of chromium dioxide in all its high end audio and video products, including any future 8-track 4-channel cartridge.

Meanwhile, the company has a new promotion on its 84-minute extended range 8-track cartridges which offers three cartridges at the price of two.

Memorex's Ted Cutler is also negative about a quad 8-track cartridge, and stresses instead, the regular blank 8-track stereo tape market, in which his company was realizing sales beyond expectations.

Cutler says, "Our 8-track business has tripled over last year. We are over our expectations by 25 percent and we see continued increases for the rest of the year."

TDK Electronics is pushing all its blank tape products, including 8-tracks, under the slogan, "All That's New In Sight & Sound." Like most other companies, the firm's 8-track stereo blanks are enjoying increasing popularity at the consumer level. However, there are no plans at this time to introduce a quad 8-track blank.

Shad Helmstetter of Ampex states that his firm is also enjoying a growing consumer demand for blank 8-tracks. He says that with more mass merchants stocking both 8-track hardware and software, the market will continue to grow. To help that growth along, a number of promotions are being planned.

Maxell, which has instituted a policy of consulting with its dealers and reps before releasing new products, will introduce a "super premium" 8-track cartridge in the not too distant future. This product, suggested by a large number of Maxell dealers in a recent survey, will probably become available before a 4-channel 8-track blank at which the company is also taking a hard-nosed look.

According to sources close to Maxell, high officials of the company are already in Japan to sell the idea of the super preem cartridge to the parent company.

Meanwhile, Maxell's 8-track sales are up by 40 percent over last year, and a summer promotion on blank 8-track products was exhausted within a week.

Certron, too, has registered an increased demand for its 8-track blank products and is including the entire line, popular-priced as well as premium, in a new professional package designed to create a new identity for the company.

The tapes are being color-coded for ease of identification, and several promotions are in various stages of development.

Preferred Sounds is another company that has expanded the distribution of its entire blank tape line including 8-track cartridges to stationery stores, supermarkets and bookstores. The new drive, according to Ed Lesson, national sales manager, is aimed at taking the

mystery out of blank tape at the consumer level, and opening the door to greater sales potential.

Lesson adds that the idea behind the move is to offer audiophile blank tapes at supermarket prices. The company's first major step toward bridging the gap between audiophile and mass consumer markets was taken when Preferred steered away from employing technical terms to describe its products, and stressed, instead, what Lesson

calls a functional approach to packaging.

Preferred's new push into supermarkets and other non-music stores is being undertaken through distributors and rackjobbers. "What we are doing," says Lesson, "is targeting our products to hit the volume price points, offering excellent dealer margins, and a wide variety of packaging to fit every need of the self-service and rack-oriented mass retailer."

To support the expansion program, Preferred has released a 16-page full-color brochure describing how the self-service and rack oriented mass retailer can take much of the confusion out of selling blank tape product.

There is also a variety of pre-packed, sales stimulating, self-service merchandisers ranging from free standing units that accommodate multi-pack 8-track and cassette blanks, to counter-top wire

racks that hold 36 blister-packed units.

At Data Packaging, the emphasis is on quality. The company recently opened a plant in Phoenix, geared exclusively to the manufacture of 8-track blanks. According to Larry Hockemeyer, Data Packaging's sales manager, the high level of automation achieved at the facility will help the company to hold the line on prices despite rising all-round costs.

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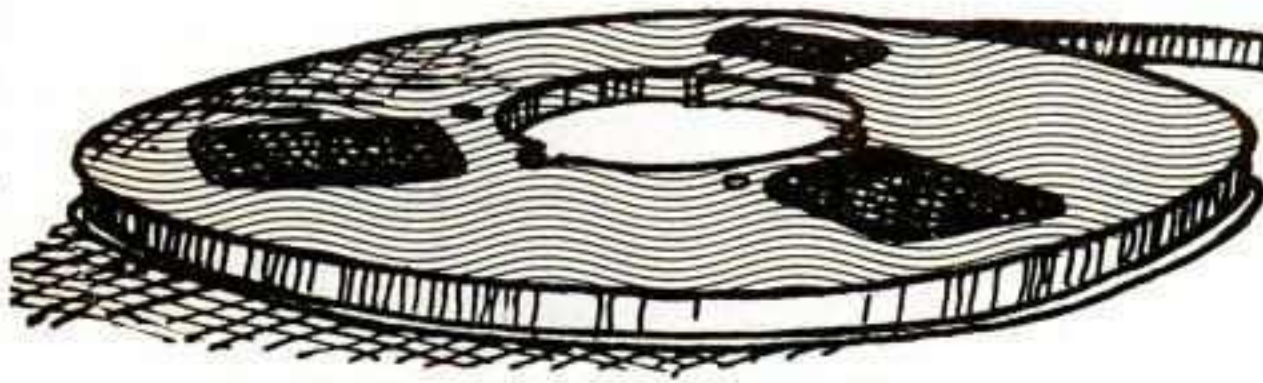
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ITA COMMITTEES WORK ASSIDUOUSLY TO UPGRADE BLANK TAPE QUALITY

By EARL PAIGE

A Billboard Spotlight on Blank Tape



A PIONEER IN THE TAPE CARTRIDGE INDUSTRY. He is controversial. Outspoken. Indefatigable worker. All these word images, and more could be used, help describe Larry Finley, executive director of the International Tape Assn. in Tucson, which has several committees working constantly on blank tape developments. In a series of telephone interviews, Finley touches on many areas of blank tape growth and marketing challenges. He includes in his gleaning from his unusual position some on the spot experience because occasionally he gets behind the retail counter to see up close what the consumer trends look like. He says the consumer is definitely moving to better quality tape. This move runs parallel to quality improvement trends that never cease. And as for growth, Finley projects cassette blanks will go up 20 percent for 1974 and that blank 8s will spurt 30 percent. ITA doesn't track open reel and Finley says no one has a handle on blank video tape. Curiously enough, video tape and its tremendous growth in education and business could cause more mushrooming in audio tape, Finley believes. The reason is that he and many other leaders in the industry believe audio cas-

settes are excellent backup for video, that users of video can reinforce the message through audio-only recordings of the video/audio material.

ITA can take credit, believes Finley, for several breakthroughs in blank tape, but chiefly it can point to the elimination, basically, of what Finley calls "crap" product. It has also made great strides, he believes, in standardization.

"We have standardized blank tape, in terms of performance and physical dimension, for the C-60 cassette and the 40-min. blank cartridge."

ITA's raw video tape committee is attacking this area on a priority basis, he says. "We know there are more 1/2-in. EIAJ machines than anything else, so this is our first standardization priority. Our video tape committee has completed a paper that will be presented to our board in New York Oct. 10. The day before this, the committee will be meeting in New York and will attack the 3/4 Umatic size. The 1-in. non-broadcast and next the 1/2-in. Philips VCR. In video tape, you just can't take a piece of tape and standardize it—it has to be done in format."

The video raw tape committee is co-chaired by Forest Watson of 3M and Art Anderson of Memorex.



Chinese officials tour Audio Magnetics manufacturing facility and inspect 8-track tape used to produce prerecorded cartridges and cassette tape. Harry Hensman, director of Audio's manufacturing plant, shows tape to Philip Wang (center), director of industrial development and investment, and Kwang-shih Chang, minister of economic affairs, both of the Republic of China.

In audio, ITA has what it calls the audio executive technical committee (AETC) chaired by Rex Isom (RCA), with others being Ed Hanson, secretary (Philips), Vic Mohrlant (3M), Laszlo Covacs (GE), Eugene Nyland (Ampex), John Barry (Lear Jet) and John Jackson (BASF). These men guide all ITA committees concerned with blank tape, says Finley. "These men call the shots."

Another committee is devoted to tape duplicating and has just published a paper. The paper will be presented Oct. 7 also in New York to the AETC and then to the board. The paper, "Duplication Guidelines & Engineering Practices for 8-track Cartridges & 4-track Cassettes," deals primarily with assuring interchangeability of various kinds of recorded product and as-

(Continued on page 33)

OCTOBER 5, 1974, BILLBOARD

CHICAGO REP FIRM ADOPTS COMPREHENSIVE MARKETING PROGRAM

By ANNE DUSTON

MIKE HORN, SALES REP WITH ALLIED MARKETING, INC., CHICAGO, sees a tremendous growth market in blank tape as a communications extension of radio and tv, and also as a tool in education and business. "It is no longer a luxury item, but an important communications item," he claims.

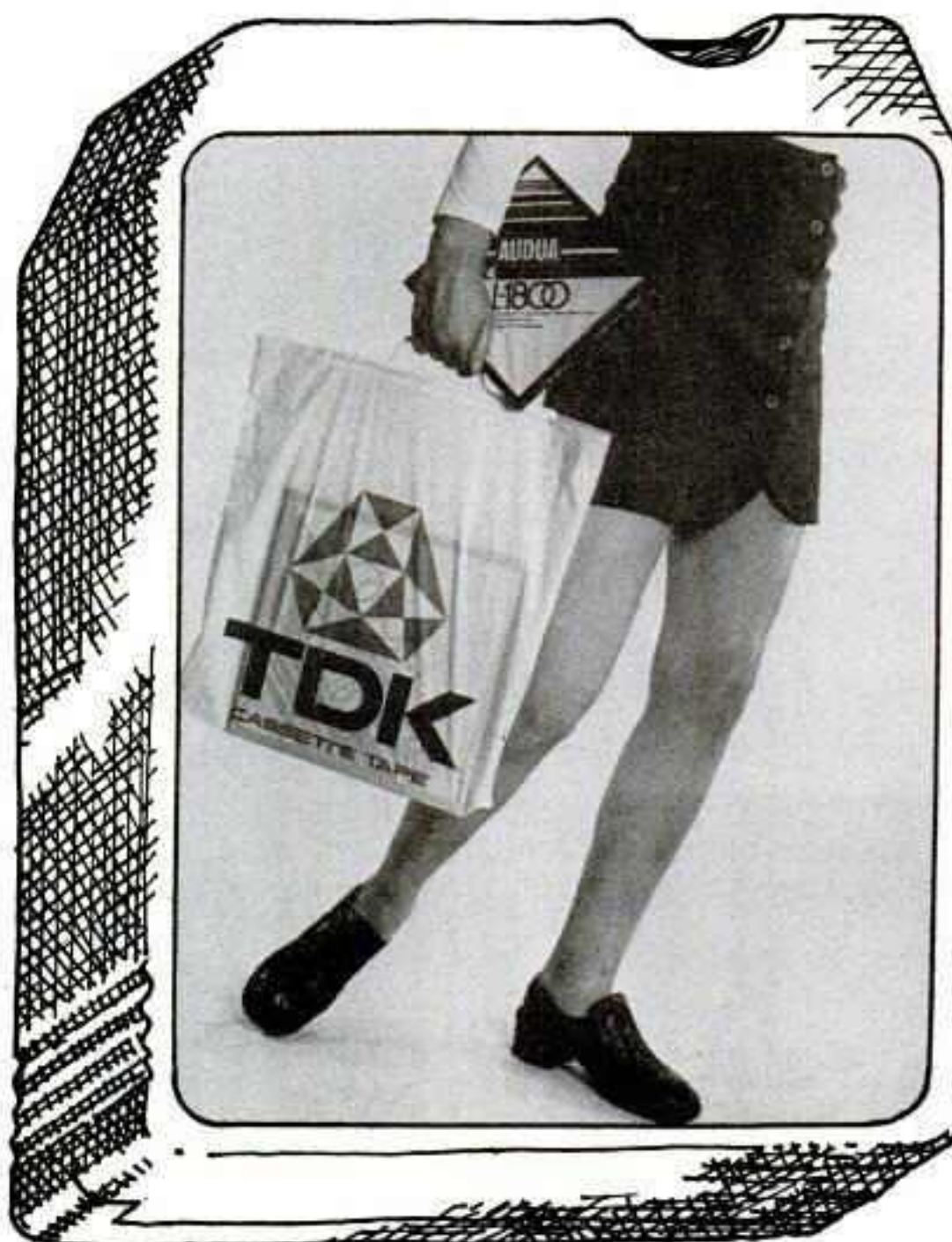
In approaching this market as a rep, Horn looks for a line that has strength behind it, which translates to quality, and advertising, including co-op advertising, display materials, competitive pricing and volume discounts.

"The formula for success includes three elements: quality, image or identity established through advertising, and price."

Allied Marketing reps Capitol blank tape, in the high quality music line and the mod line that retails just above the budget tapes, through mass merchandisers, audio specialists, department stores, and small retailers, in the Chicago area market. Six salespersons handle the high ticket lines that include tv, stereo, radio, personal care, appliances, accessory furniture such as stereo shelving, calculators, clocks, sewing machines, and telephone answering devices.

Allied shuns low budget blank tape because it offers low return, as well as presenting many problems such as unraveling and breakage. "It is more suitable to the two-step jobber who services independent stores such as drugstores and small retailers."

Horn believes that when people identify a product with quality and value, it creates a broader market. Mass merchandisers are recognizing the need to carry a quality blank tape



for customers who have moved up and are looking for better frequency response for music reproduction.

Despite the introduction of chromium dioxide and cobalt coatings, Horn says some manufacturers are getting away from the coating "nonsense" and just stressing "the best coating for the job." Ferric oxide, of course, remains the basic coating in the blank cassette market which is virtually most of the market. "The other coatings add an additional 2,000 to 3,000 Hz for a greater high end response and more brilliant, sharp sound. You have to be aware of the bias equalization factor on the more exotic coatings. You can't use the wrong tape on the wrong machine."

Horn predicts that prices will continue to go up with in-

creases in raw materials. Low-end C-60's retail from \$1.29 to \$1.49; high-end C-60's, from \$2.99 to \$3.29 to \$3.49; and CrO₂ C-60's, "whatever the traffic bear. Resistance on price depends on the particular stratum of the market and the customer, with small retailers objecting to steep prices, but prestigious department stores and audio specialists accepting them.

With the proliferation of 8-track auto stereo, 8-track blanks have become a big business, but Horn does not see the 8-track cartridge becoming standard. "There are too many problems, for example, you have to record in stereo, and you have no control over what happens on the tape.

"Reel-to-reel, on the other hand, is a lot of fun, because you can edit and dub and do all kinds of things."

While most cassettes are sold in the lower end range, more and more quality cassettes are being sold for use with \$100 to \$250 cassette tape decks. The most popular length is the C-60 although it doesn't represent the best buy, Horn says. The C-120 is the best buy, but you need good equipment to drive a tape that long. "Some manufacturers have talked of longer lengths, but the tape would have to be too thin."

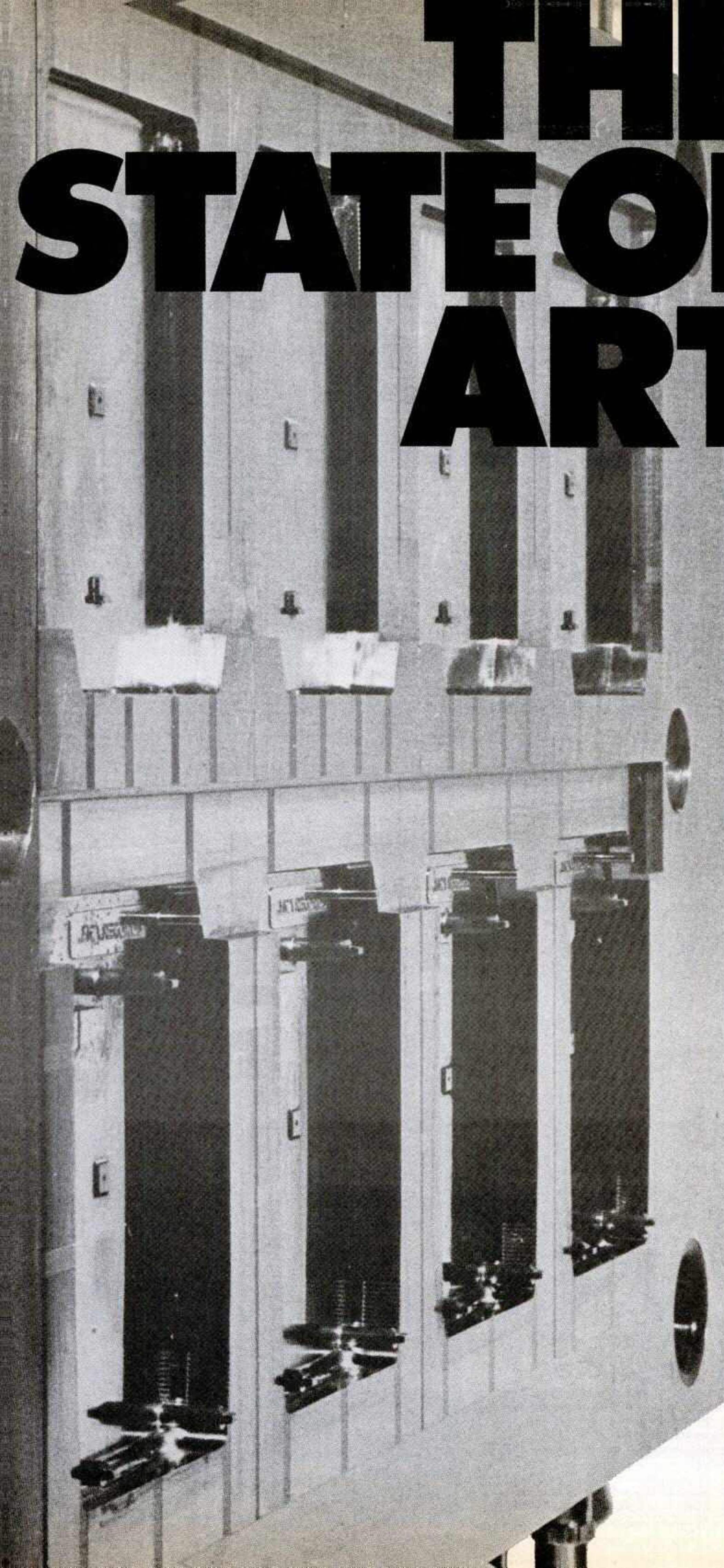
As a rep, Horn considers himself an extension of the manufacturer. He solicits the order, sends it direct to the manufacturer, and when the product is shipped to the retailer, he propagates fill-in and handles promotion.

"The point is to stock, advertise, and sell the hell out of it. Point of sale displays are very important, especially in discount stores, and are good for turnover. Packaging is also very important."

Capitol has prepared an extensive and comprehensive advertising campaign that will run from September through June, and will involve network television commercials on In Concert and Speakeasy, as well as ads in consumer and trade magazines.

Allied Marketing places special focus on the Stak-Pack, which is two cassettes in a plastic box with a drawer that snap together for as high a storage unit as the customer may want at no additional charge.

"When you put together national advertising along with good promotion, tie it in with a professional sales force, you have the answer to penetrating the market," Horn concludes.



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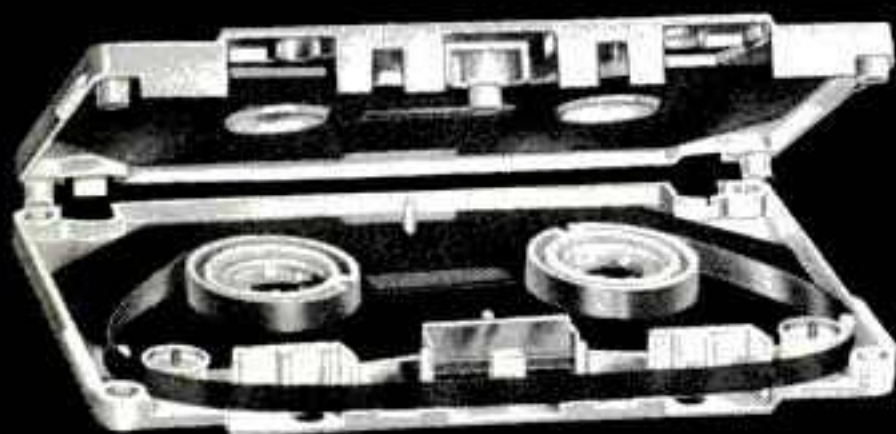


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SEE HUGE BLANK TAPE POTENTIAL IN EUROPE

By NICK ROBERTSHAW

CONCENSUS OF OPINION among the firms marketing blank tape in Britain is that sales have as yet only scratched the surface of a huge potential market. Most, though, are agreed that in the present economic doldrums, with audio hardware sales 16 percent down on last year, it is pointless to make grandiose projections of a tape boom; better to wait and prepare for improved opportunities in the future.

Some firms remain buoyant in their view of the market, notably EMI Tape, where a spokesman described blank cassette sales as showing "Unprecedented expansion. Our factory in Middlesex is hard-pressed to meet demand and any dealer will tell you that we are operating a strict allocation system. Even professional tape is in short supply." Such confidence may be bravado, or may reflect a jump in EMI Tape's already substantial share of the market. But for the business as a whole, few people are prepared to make hopeful predictions in the short term.

The European Tape Industry Assn. is shortly to publish statistics of blank tape sales for the first time, but at the moment the only figures come from within the industry. Estimates of blank cassette sales in 1973 to the domestic market average around 20 million units.

Philips' own commercial research department, claimed to be the best in the business, quotes a figure of 18 million for that year, and pessimistically forecasts nil growth for this year. This caution contrasts vividly with the leap from 8 to 18 million recorded for 1972 and 1973. Mike Palmer, publicity spokesman for the company, says, "This is a difficult year and no one is being optimistic, but in the long term there is clearly terrific growth possible, and really it would be no exaggeration to say that the market will be up for grabs."

Emphasis in Britain is very much on the cassette configuration. Open reel tape continues to fight a rearguard action in the domestic market, selling both to enthusiasts still using it for high quality recordings, and to the bottom end of the market. Here, consumers

buy it for their antiquated family machines, but sales are now around 750,000 per year and continuing to dwindle slowly.

Blank cartridge sales are almost negligible. Neither EMI Tape nor Philips market an 8-track line, though companies who do, such as Ampex with its recently introduced 20/20+ professional quality cartridge, report worthwhile sales. The problem really is lack of hardware. Only very recently has the number of cartridge recorder models on the market begun to creep up, but so far as the average consumer is concerned, cartridge remains something for easy listening in the car.

The pace of innovation in terms of new technology, new coatings, appears to have slowed. As the state of the art becomes more sophisticated, dramatic advance in performance gives way to a flurry of less spectacular detail improvements. These are increasingly difficult to promote to a public befuddled by technical talk, made cynical by the progression from ferric oxide, chrome, Dolby and so on, and probably in most cases unable to detect the supposedly remarkable improvements in high frequency performance, or whatever, claimed by the makers.

Philips' improved iron particle coating developed on the Continent remains a research project, and though considerable quantities of the new tape have been made, Philips refuses to be drawn on the possibility of a commercial launch (Billboard, Sept. 14). 3M is working on the autumn launch of the Classic line that uses small particle oxide in the open reel and cartridge formats and a twin-layer coating for cassettes. Audio Devices, shortly to be renamed Capitol Magnetics in the UK, is just getting organized to market the Music Tape line bowed at the summer CES, either at the end of this year or early next.

Talking point in the industry is the Whitford Committee to Consider the Law on Copyright and Designs. In the past, tape companies have been noticeably disingenuous about the use of their product, though they must know that most blank tape is used to make illegal

recordings that infringe copyright. One executive remarks "to blame us for that is like saying Kodak supports the blue movie business." Everyone agrees that copyright needs looking at, but no one is prepared to risk any premature statements of opinion until the Committee gives them something to react to. It is likely most manufacturers would welcome a system similar to the German, where a levy of around 5 percent is charged on the sale of tape recorders and acts as a kind of compulsory license for legal home recording.

Henry Pattinson, chairman of the

(Continued on page 56)

usually about 10,000 low-end cassette recorders in the \$25 range, most of our blank tape business is also in the low-end range."

They didn't pass along price increases until the most recent one. "I don't know what the reaction will be yet, but we can't keep absorbing them," White remarks. Changing costs on contracts and sporadic deliveries are White's chief gripes.

White said there's generally very little ad exposure. "Once or twice a month I advertise a three-pack promotional tape, and I occasionally run a small Scotch ad when I accumulate advertising dollars."

(Continued on page 34)

TAPE SALES GROWING

• Continued from page 27

pensive, Rhoads says. "There may be improvements, but paying over \$8 a reel is pretty high. I have a hunch some are just camouflaging price increases.

"We carry the Scotch 206 and 207, because there's a demand for it. But we wouldn't promote it because we think the Maxell is just as good." Alan stays away from one-shot sales and gimmicks and manufacturers' advertising, Rhoads notes, relying on good products and local advertising.

"We were told we were going to have a lot of problems with back ordering, but they haven't materialized," Rhoads says.

Some resistance to price increases is showing up, with people saying, "I simply can't afford it." That's the report on blank tape from Louis Becovitz, owner of High Fidelity Specialists. And when the price becomes too steep, people will look to off brands, he says.

High Fidelity handles only Scotch, with a 50-50 split between cassette and open reel. They carry no cartridge tape. Business this year has been about the same as last, Becovitz reports, "but if manufacturers keep raising prices, they'll depress sales."

Lafayette Radio Electronics used to run specials on tape, but no more. Not in a college town. "If we ran an ad saying a free tape would be given away following a demonstration, 500 kids would show up, just to get that tape," owner Dave Wiley notes. "And if we offered a loss leader, they'd come in to buy that one item."

Ampex is the primary line, with Scotch, Irish, TDK and Audio Magnetic also sold. The sales mix is about 60 percent cassette, 30 percent open reel and 10 percent cartridge.

Wiley says that price increases have not had an effect on sales, though business is down due to such problems as inflation and the government. Blank tape sales are "fairly stable," he says. The problems with tape are in quality control with cassette, and the availability of all types of tape.

COLUMBUS, OHIO

Gold Circle Discount Department Stores, with 20 outlets in Columbus, Cleveland, Cincinnati, Akron and Dayton, finds blank tape sales running about \$100,000 annually, according to Gene White, electronics buyer. "Two years ago, with half the stores, we did \$20,000 annually," he says, attributing the increase to a change from record rackjobbers to direct buying. "Rackjobbers spent all their time on records and let the tapes suffer."

Gold Circle's sales mix runs 80 percent cassette, 19 percent 8-track and 1 percent reel. "We handle Scotch (three levels in the Highland series), Certron and some promotional numbers that I use to bang around the ads," White says. "One pilot store does handle some better tapes, but since we sell an-

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ITA COMMITTEES WORK TO UPGRADE TAPE QUALITY

• Continued from page 30

...suring an acceptable quality product for the consumer. The duplicating committee is co-chaired by Ed Sharton, CBS' duplicating division and George Preston of RCA's duplicating division.

"One of the things we are proud of is that all of our members, and even non-members, are printing the running time on each side of the cassette, on the label. This is being done all over the world now. Maxell, for example, prints this in every language, wherever they ship product. EMI tape throughout Europe prints running time, every major cassette manufacturer in the world is using that formula now. The same thing is happening on the video package, every manufacturer is putting this on the cartridge or cassette itself. The reason for this is obvious because if the running time is printed only on the sleeve then the sleeve could be switched or lost."

Finley points out that breakthroughs in world-wide cooperation are more frequent now because both N.V. Philips and Philips Broadcasting are ITA members.

Still another committee of ITA is the one dealing in interface. "There has to be an interface between hardware and software, on both 8-track and cassette. Some cassettes, even though they meet our standards, will not play correctly on certain machines, depending on head alignment and everything else.

"So we have two very active committees, the 8-track chaired by Covacs and the cassette committee headed by Hanson.

"All these committee members are working like hell. If we had to send out for the information and data they collect and process it would cost ITA millions of dollars."

Finley believes the support of its wide membership and individual enthusiasm has helped ITA grow to the point where its annual seminar is sold out six months in advance. The seminar Mar. 2-6 in Tucson will also feature more prominent names than ever with keynoter Dan Rather, CBS Washington correspondent leading off. Others include Art Buchwald, olympic star Jesse Owens, Dr. Joyce Brothers and Virginia Knauer. Also set is John Murphy, chief of government regulations, criminal division of Justice, who will appear on a panel on tape piracy.

Finley laughs when asked about the effects of piracy and the slowdown of it caused by stepped up legal actions and new legislation. He says the sound alike market "will be a passing fad."

Finley believes the slowdown in unlicensed duplicating activity has coincided with a definite pickup in regular tape business.

On the matter of self-regulating itself, the industry has made great strides in getting rid of cheapie product. "There's no more crap merchandise on the market that amounts to anything. Where the shoddy merchandise used to be the bulk of the business, today it's so minute you can hardly feel it, both in hardware and software.

"Every time our committees come up with some recommendation, even before papers are printed, our members adopt these as standards."

Asked if there is a gap at the low end that finds merchants hard pressed to stock low-priced blank tape, Finley says he does not think so. "The consumer just doesn't want cheap tape, this has been a process of self-education by the consumer."

Finley points out that even in the area of spoken word, com-

panies such as Audio Digest now want the highest quality tape, even though this area which is not as critical, obviously, as music, was once thought as suitable for lower quality tape.

Still another marketing challenge ITA believes it is making progress in is the simplification of nomenclature on packaging. There has been a confusing array of terms

such as "super dynamic," "ultra dynamic" ad infinitum. "All I can say is we're getting there. Take a company like Preferred Sound, now they have a tape that they tell you is for voice, for music and for hi fi. Another aspect of this is the greater consumer awareness. Four, five years ago the average consumer didn't even know what a blank cassette was, or a blank 8-track.

"It's very interesting. I get behind the counters of stores here and wait on people to see what questions they ask and what they want in blank tape. They're very sophisticated buyers."

Of course, massive amounts of blank tape are purchases by non-consumers or for business and industry. In calculating the estimated factory level 200 million units of

cassettes and 25 million units of 8-track blanks sold last year, Finley notes this immense market.

"I know one company that puts out 200,000 units a month in spoken word material. I know of an insurance firm that uses 35,000 cassettes every three months. There's a pharmaceutical firm that goes through 2 million a year."

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A Billboard Spotlight on Blank Tape

OCTOBER 5, 1974, BILLBOARD

JAPAN EXPORTS OF BLANK TAPE TO U.S. INCREASE 50%

By HIDEO EGUCHI

THE U.S. DEMAND for blank tapes from Japan, though comparatively small, seems endless. This year, Japan's exports of sound recording tapes to the U.S. will increase by 52 percent in volume and 40 percent in value—at 300 yen to the dollar—over last year, judging by the f.o.b. shipments made to date.

During this year's first half, Japan exported 618,901 kilograms (1.36 million pounds) of sound recording tape worth 1,596,916,000 yen or \$5,591,540 f.o.b. to the U.S., says the Japanese customs bureau, compared with 995,467 kilograms worth 2,468,152,000 yen or \$9,047,395 for the whole of last year (1st half: 406,655 kg at Y1,031,909,000; 2nd half: 588,812 kg at Y1,436,243,000). At this rate, Japan's 1974 exports of sound recording tape to the U.S. will total over 1.5 million kilograms or \$12.7 million worth (at Y300 to US\$1).

Added impetus to Japan's exports and U.S. imports of blank tape is the weakening of the yen in relation to the dollar. By the end of this year the value of the U.S. dollar is expected by Japanese exporters and American importers to reach 308 yen; i.e., the central "Smithsonian" rate of exchange prior to the devaluation of the dollar and the floating of the yen in mid-February of 1973. The exchange rate averaged 285.60 yen to the U.S. dollar for Japan's exports during this year's first half and 272.80 yen in 1973 (1st half: Y276.93; 2nd half: Y268.67).

As usual, however, Japan's shipments of sound recording tape to the U.S. during this year's first half comprised about 24 percent of total exports of this premium commodity in quantity and 22.5 percent in value. In the same period of six months (January-June 1974), Billboard's Tokyo news bureau estimates, the Japanese manufacturers produced between 6,380,000 and 6,778,000 miles of magnetic tape valued at over \$65 million, or about 50 percent more than in last year's first half.

At this rate, Japan's 1974 production of blank tape will soar to a record 13.5 million miles in terms of 1/4-inch width and \$132.4 million in value. Japan's total exports of sound recording tape during this year's first half amounted to 2,567,129 kilograms worth 7,077,995,000 yen or



Executives of TDK Electronics meet at a Chicago sales meeting to discuss U.S. sales (from left) Shohachi Okiyama of Tokyo, general manager of TDK Electronics Company, Ltd's Magnetic Tape Division, Shohei Tokuda, vice president and general manager of TDK Electronics Corporation in the U.S., and Ted Shibazaki, vice president, marketing, a recent arrival at TDK's American headquarters in Garden City, New York.

\$24,782,900, f.o.b., the Japanese customs bureau says, compared with total imports of 573,433 kilos valued at 1,377,069,000 yen or \$4,821,880, c.i.f.

Though Japan's production and exports continue to overwhelm imports, the Japanese manufacturers are faced by keen price competition. Some have raised their list prices but are afraid to go any higher, despite ever-increasing costs of production, packaging and shipping. Generally speaking, the six major Japanese manufacturers of blank tape are offering a 10 percent discount at the retail level to consumers who buy cassettes, for example, in lots of three. However, retail outlets and discount stores often go so far as 20 percent off for any

Japanese brand-name cassette. Current retail price of an OEM blank loaded C-60 cassette tape is 200 yen (about 66 cents), usually available at any discount store and at Tokyo's Akihabara and Osaka's Nipponbashi wholesale districts.

However, the Japanese market for blank loaded tapes, especially cassettes, is continually widening—from general consumer to educational, commercial, institutional and industrial. One Japanese importer goes so far as to predict that there will eventually be a shortage of blank loaded tape for electronic data processing in Japan. And Nippon Tape, which has been distributing prerecorded music tapes, plans to import blank tape from the U.S. to meet increasing demand for cassettes in the educational and EDP fields.

The blank loaded cassette tape has already surpassed cartridge and open-reel among member manufacturers of the Japan Phonograph Record Assn. During this year's first half, the JPRA says, they used exactly 5,425,477 cassettes, up three percent from last year's first half; 5,340,801 cartridges, down 24 percent; and 80,501 open-reel blank tapes, down 32 percent. Reflecting the popularity of the Philips type, Japanese music tape counterfeiters and pirates now use only blank loaded cassettes! In Japan, the Lear Jet "stereo 8" cartridge appears to have passed its peak and JPRA member manufacturers also are phasing out production of prerecorded open-reel music tapes.

Thus, apart from the comparatively few Japanese who are altruistically—or commercially—interested in high fidelity sound recording and reproduction, TDK's new line of Audua open-reel tape has met with little enthusiasm. Presumably this is because would-be consumers were not informed of its list prices, then discovered that they were much higher than the manufacturer's own "SD" line of high output, low noise tapes. Anyway, most retail outlets and discount stores are offering the new Audua line at 10 percent off. (In the U.S., the first import shipment reportedly was a quick sellout.)

Due to the ever-widening Japanese market for the Philips-type compact cassette, most consumers are not interested

(Continued on page 36)

A Billboard Spotlight on Blank Tape
OCTOBER 5, 1974, BILLBOARD

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TAPE SALES GROWING

• *Continued from page 32*

Eddie Soles, president of Music Man Sound Co., Division of Gedso, Inc., finds blank tape business up about 50 percent over last year. His company, distributor for 3M sound products and background music in a 17-county area, handles Scotch, Ampex and Certron blank tapes.

Cassettes account for 90 percent of sales, while cartridges and open reel each rack up 5 percent. "Everyone has a cassette. And businesses are using training tapes, churches are going to taped ministries for shut-ins and people are recording conventions and making copies. We have high-speed duplicating equipment here and can do a one hour tape a minute, which brings the price down real low. Last week we did 250 copies of a sales seminar," Soles says.

He observes an upgrading in quality of tapes purchased over the past 1 1/2 years. "People who invest in good equipment are willing to go to better blank tapes, finding that the cheapest tapes don't give them the quality they want or don't hold up.

"There's been no decrease in sales because of price hikes—just a lot of unhappy people. If they want tape, they pay for it," he adds. Although Soles feels that quality is holding up, he finds back orders a problem and orders 30 days in advance to keep current.

Blank tape business in the four Buzzard's Nest Records outlets is up "at least 70 percent this year" over last year, according to Wally Buzz, president. They sell Capitol cassettes and 8-tracks at a ratio of six to one, "but don't carry any open reel."

"Business has been so good that we keep running out of tape. In the past, we've found our customers

preferred lower-priced tape. But now we're considering adding a better line, as blank sales will keep going up, I'm sure. People are tired of

(Continued on page 57)



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THE EDUCATION BOOM:

UCLA STORE BECOMES BLANK TAPE DISTRIBUTOR

By EARL PAIGE

THE DRAMATIC GROWTH OF THE EDUCATIONAL AND BUSINESS MARKET segment of the blank tape business is pointed up by UCLA's student store becoming a distributor for blank tape, says Rick Mogil, buyer at this large outlet of 26,000 square feet and 150-300 employees (the latter during peak rush periods).

The UCLA store, which will be a wholesale outlet for Longines, is about to add a sound room and further enlarge its involvement in consumer electronics, a trend Mobil believes characterizes the current college bookstore market. He sees more student store association activity and is part of a 10-store group now buying calculators.

Mogil believes Panasonic was first to recognize the student store

market when it exhibited two years ago at California Assn. of College Stores. "Before this, you never saw consumer electronics at CACS, WBSA (another show) or NACS (the national association show)," says Mogil, who also just started attending CES and also attended NewCOM in Las Vegas this year.

The campus store represents an unusual market but one regular retailers must soon respect more, believes Mogil, 28, who quickly points out that the UCLA store cannot advertise off-campus (he will commence his first advertising campaign on blank tape with ads on Longines). Advertising in the Bruin is "for real" Mogil points out and costs about \$190 per page. Hours at the store: 7:45-7:30 and 10-4 Saturdays, even in summer when hours shift Mon.-Fri. to 8:30-5:30.

Profits are plowed back and go to students and can go to such areas

as renovating buildings even. A discount is important as the consumer electronics department enlarges and the store has just initiated credit-purchase program and only for consumer electronics.

Mogil says blank tape is attractive (as is accessories such as head cleaners and so forth) because the mark-on is much better than the 18-27 percent for consumer electronics generally. The store carries Craig and Automatic Radio car stereo in a seven-model range (\$39.95 to \$119.95), Panasonic cassette (\$39.95-\$109.95 at \$20 price point breaks) and calculators (\$29-\$1,205). The store carries 8-track Panasonic units and will be putting in Sony and Hitachi soon. The sound room will be keyed to quadasonic only.

Blank tape will grow dramatically, says Mogil, who envisions adding tape duplicating units so that professors' lectures can be available on tape too. "We have 30 typists involved in typing lecture notes."

One more dramatic trend is the one to longer length tape because of the noise factor in flip-over.

There is much over-lap of grades and pricing, but gaps do show up, according to Mogil and one he has attempted to fill is the \$1.09-\$2.49 price point spread. He is starting to stock the 3M Highlander in this

JAPAN EXPORTS

• Continued from page 34

in new coatings per se and, of course, are taking a dim view of the technical problems of bias and equalization. Though Sony says demand for its new Duad ferrichrome cassette exceeds supply, Japanese retailers believe that this double-coated tape will be hard to sell until all stereo cassette decks are equipped with FeCr switching.

Best seller, Japanese retailers say, is the C-46 blank loaded cassette tape, presumably because its 46 minutes' length is usually enough to record both sides of a 12-inch LP or an hourly FM radio program without the commercials and announcements. Introduced by Maxell, a member of the Hitachi group of companies, the C-46 also is being offered by Fuji Photo Film in its new line of "FX" (pure-ferric) blank loaded cassette tapes. List price of the Hitachi/Maxell C-46 is 450 yen (\$1.50), the Fuji Film FX46 (FXC-46) 500 yen (\$1.66), usually available at a 10 percent discount.

Retail price cutting also prevails for blank loaded tape by Nippon Columbia and Sumitomo 3M (Scotch brand) besides product by Fuji Photo Film, Hitachi/Maxell, Sony and TDK. In addition, all imported brands such as Agfa, Ampex, Audiotape, BASF, Memorex and Philips are more often than not offered at a discount.

Despite this situation, non-manufacturers of blank loaded tapes are trying to sell them under their brand names; e.g., Aiwa, Akai, CBS/Sony, Mitsubishi, Nagaoka, National/Panasonic (Matsushita Electric), Sanyo, Sharp, Toshiba and Victor (JVC).

Credits

Section editor, Earl Paige. Editorial coordination, Steve Tremain, tape/audio/video editor. Art, Bernie Rollins. Sales coordination Ron Willman. Production, John F. Halloran.

spread and will include open reel.

As for reasons behind carrying the brands he has:

"Our top is Memorex with \$4.19 for 120-min. We have a basic stock. We didn't go Memorex because customers asked for it, but because we knew it was a high grade." He said he doesn't at this point carry chrome, but could add it as the store's audio department is expanded.

Memorex is stocked in two-packs and three-packs too. "It's surprising that these sell so well. \$7.38 seems high for three 60-min. cassettes, but students are buying them this way."

"We never go as low as the three for a dollar or 49-cent grade. We use Tracs as low end and we overload on it if we get a special buy." Tracs is carried from 79-cents through \$1.79. Mogil says the store did carry Tracs plus, "But the customers couldn't see the difference so we dropped it."

As for Longines, the store will obviously carry the complete line including the communicator series aimed strictly at education and language labs. The retail price will range 99 cents-\$1.99 and stock will be carried differently inasmuch as Mogil will use a revolving stand away from the counter.

Longines lengths will range:

Voice (40-60-90), music (40-60-90-120), all-purpose (60-90).

The store carries 8-track in 40-80.

Mogil sees the store employees as the force that has to educate the consumer. He likes the Longines idea of simplifying the language of blank tape. "We have had people come in and ask for the brand of blank tape they have in a recorder, who imagine they must use a certain brand."


One basic problem of blank tape is display.

"There is a substantial pilferage problem. We were using battery displays on the counter top and with open sides in the back. We quickly found customers could reach around and grab tapes so we placed strings in back with bells attached to the strings. This helped but cut away display space and convenience."

Now tapes are displayed back of the counter and far enough back that packaging is no great factor. Longines, however, will be out front in the spinner rack. Of this, Mogil says, "We have two people working the counters, so the display will always be under surveillance. Also, the tape is card-packaged so that will limit pilferage. We'll see what sales increases we have with tape so prominent."

A Billboard Spotlight on Blank Tape

OCTOBER 5, 1974, BILLBOARD



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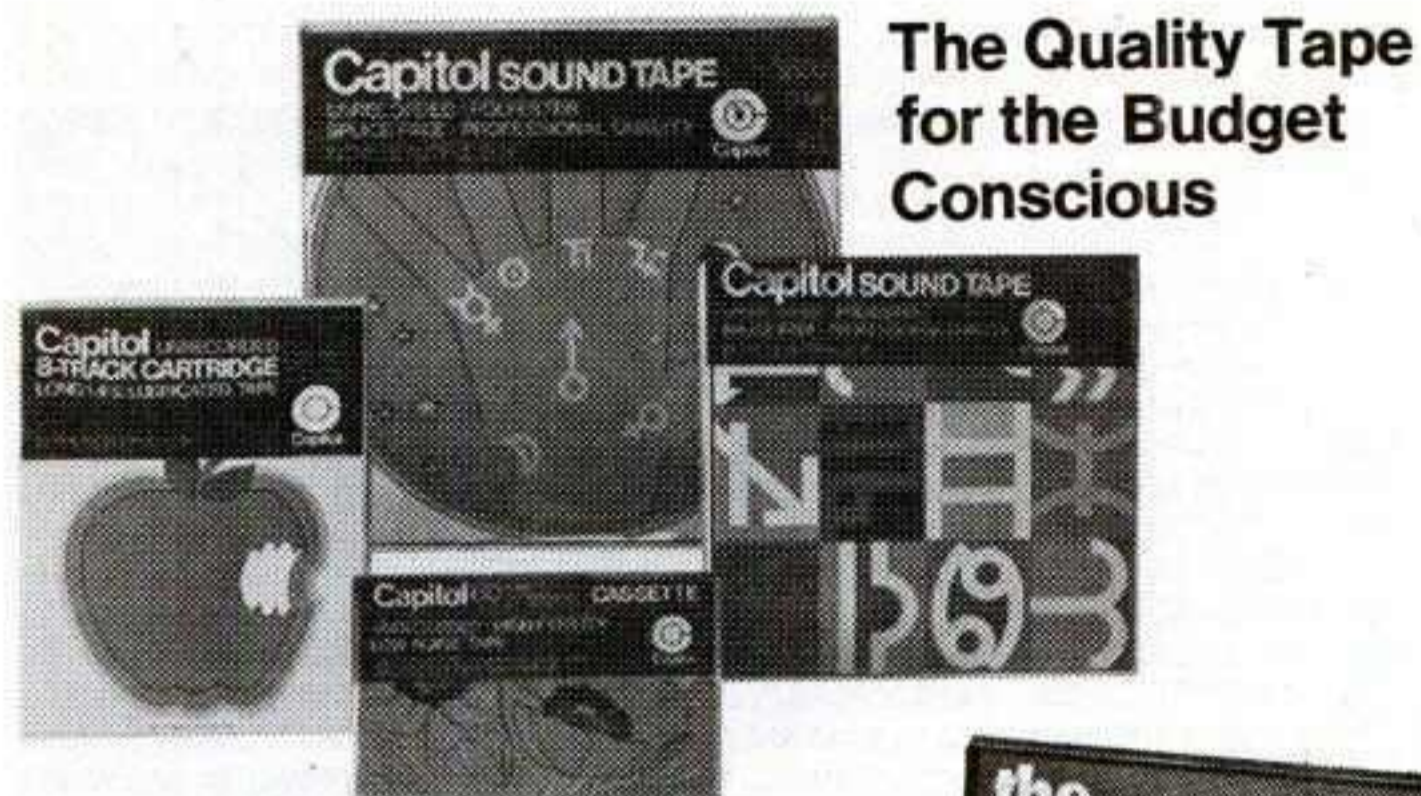
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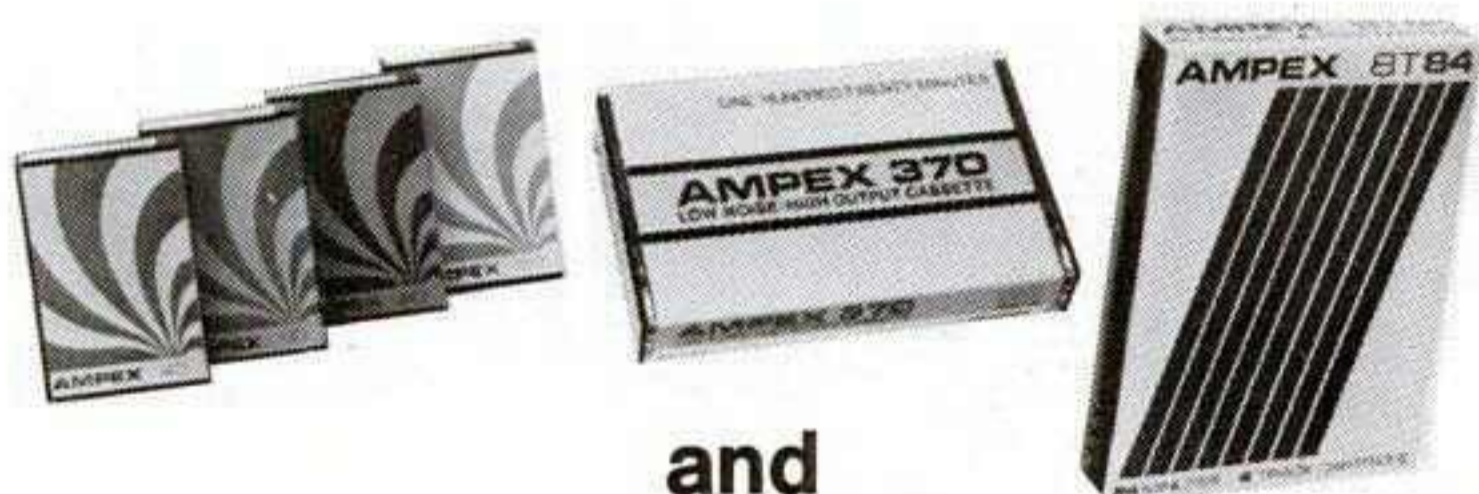
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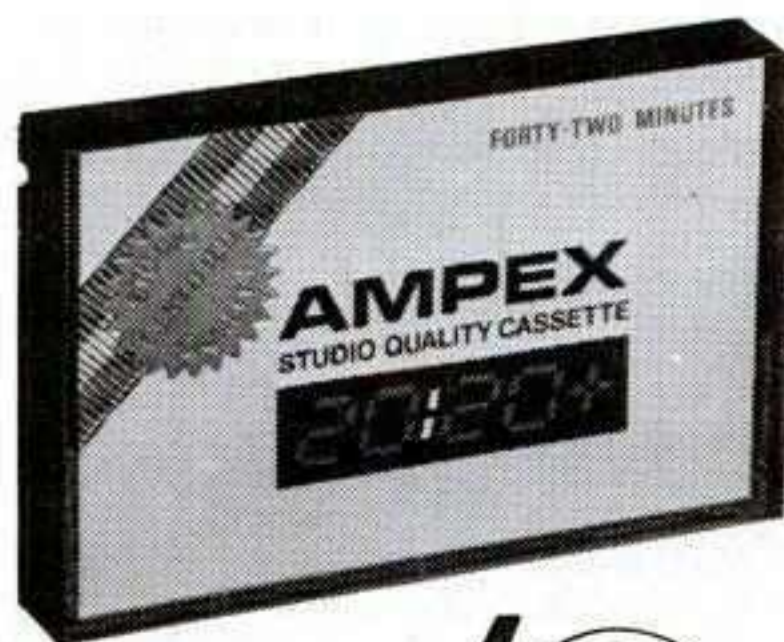
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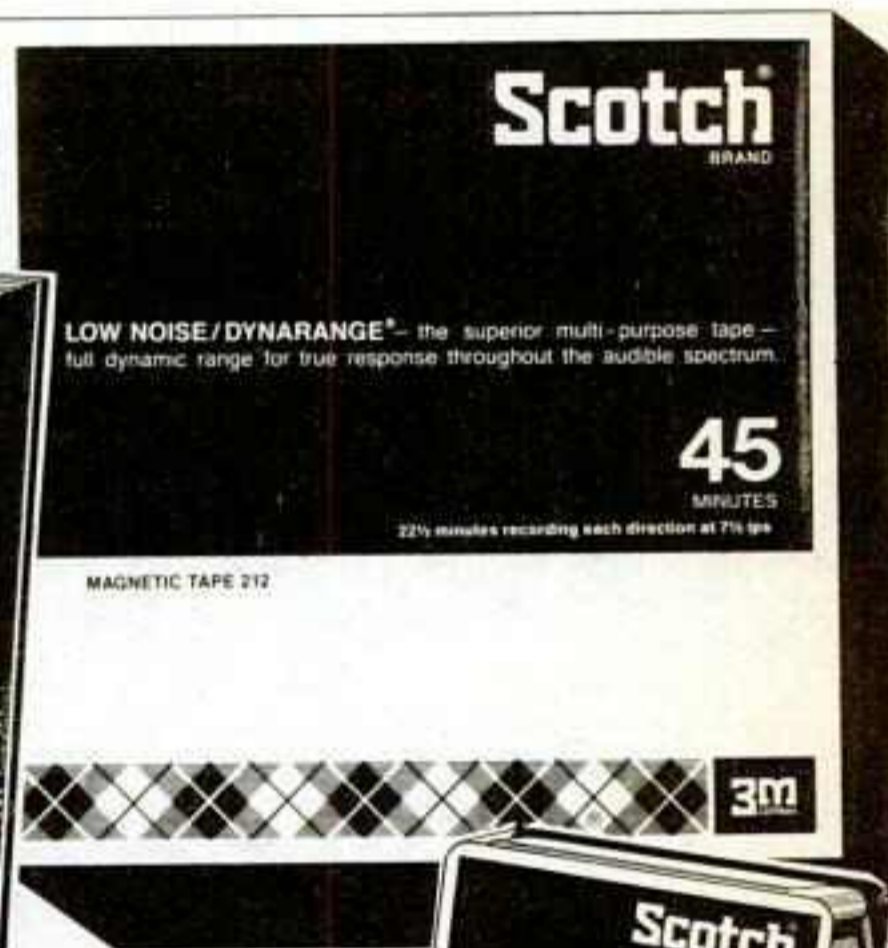
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PROMOTIONS, DISPLAYS, ADVERTISING SOPHISTICATED

• Continued from page 26

tage for the retailer is that he can make his own header, his own price and keep his own inventory.

The firm also offers two spring-loaded counter cassette racks, a pegboard unit for blister carded product and a lazy susan style modular display, which will take cassette or 8-track product.

An XHE 8-track tape will be added to the line of XHE cassette product, all featuring special mechanics. In addition, a C-120 XHE cassette has been added to the existing 45, 60 and 90-minute lengths.

Audio is also offering a number of promotions, according to Dan Fine, sales vice president of consumer products. One promotion involves

Rolling Stone magazine. The consumer receives two free issues with the purchase of any Tracs cassette and two free issues and a 50 percent savings on a year's subscription with the purchase of a Tracs Plus cassette. In the area of 8-tracks, there is a poster offer from a firm dubbed Astro Graphics. The consumer mails in a coupon from the tape package and has a choice of one of some 100 four color posters of major rock stars. In another offer, purchase of an 8-track Tracs allows the consumer to mail an attached coupon and receive a roll of color film.

With the introduction of the XHE line and the various promotions, Audio is making a concerted effort to move into the audiophile field at

an even stronger pace than before, and is strongly emphasizing 8-track product.

Memorex Corp. will continue to run its now famous glass breaking and sound test commercials featuring Ella Fitzgerald and Count Basie and is readying a new spot with Ella and Nelson Riddle.

The firm also offers four display units. One is a counter display for cassettes, another a T-bar for cassettes, a third a dump bin with header card for bagged product and the fourth a turnstile unit for cassettes, 8-tracks and accessories.

Ampex Corp., according to Shad Hemstetter, plans to promote the 364 line strongly this fall and winter. "We will push everything in the 20 20 + line, including cassette, 8-track and reel-to-reel. In our stackette promotion we will also be showcasing the high end of the line."

Hemstetter sees a swing toward the C-90 becoming the most popular length and says the firm will be marketing that cassette size appropriately. In 8-track, he adds, there will be a price promotion coming in the near future as well as a reel-to-reel promotion. An 8-track display is expected to debut at the Winter CES.

Other displays offered by Ampex include a dump bin and a complete tape center. The tape center will accommodate a representative sampling of the entire line and is available at no charge to any retailer handling the line. Also available is a counter-top cash register display adaptable to cassette or 8-track, since all product is now blister carded. Advertising will zero in on local and regional programs in key market areas, generally tied in with a 20 20 + promotion.

At the 3M Co., Bill Madden says the two for the price of one C-60 cassette promotion kicked off at the last Consumer Electronics Show has recently been completed with strong dealer and consumer response. The offer applied to low noise, high density tapes. A four-foot-wide, seven-foot-high floor tape display is also available, while for boxed merchandise there is a unit with permanent shelf fixtures. Also available is a rotating unit for carded product and another counter unit for chromium dioxide product.

"Our dealers are really beginning to move the chromium dioxide and classic lines," Madden says. "The classic line incorporates a ferric coating with chromium dioxide over that." Madden adds that 8-track is selling so well that the firm is in the "pleasant/unpleasant" situation of being back-ordered on the merchandise. He also adds that price increases from 3M do not appear to have hurt business at all. The firm will continue its strong advertising programs.

At Music Tapes by Capitol, Jack Richey says the firm is offering a full co-op kit and a number of display racks. Included are counter racks for 8-track alone and cassette alone and cassettes in a rotating Stak Pak. There are six counter racks all told. Two other racks are prepackaged and an additional two are not. These are stationary units.

The company also offers two units which are not designed to hold product. Rather, they are meant as educational tools. One explains the workings of the Stak Pak, showing how it holds cassettes and how the units can interlock to form a chest of drawers. Another model offers a free, empty Stak Pak with the purchase of a full Pak with two cassettes.

Music Tapes is utilizing the biggest ad budget in their history this year, some \$2 million. One of the major items to result from this is a

TV commercial illustrating a man whose life is empty until he discovers the Music Tape from Capitol. The commercials are seen nationally on a regular basis on "In Concert" and "Speakeasy" and occasionally on "Johnny Carson," "Wide Wide World of Entertainment" and the late show. A number of radio spots are also being presented.

This year has also seen a number of packaging changes to go with what is essentially a brand-new tape. "We did some research and found that consumers and sales people are generally confused when tape is named by grades and initials," Richey says. "In fact, we were guilty of that ourselves. So we tried to come up with a name that would appeal to everyone and would convey to everyone that this is a good tape without getting technical. We named the tape according to function. As improvements are made, we will continue to use one name. It may say 'new' or the equivalent, but that's all."

Certron, according to Ray Allen, is offering a spring loaded rack for cassettes, another for strictly medium and high priced lines and blank 8-tracks and another counter rack for 8-track product. Allen says 8-track has picked up greatly over the past year. Additional display units, he says, are due in January.

Columbia Magnetics is probably having its most active year yet in terms of product, promotion and merchandising, according to Ted Cohen of the firm.

"We designed a display at the beginning of this year," Cohen says, "with the idea that many sales people, particularly in the area of mass merchandising, are rather transient. And it's another fact of life that most stores do not force their people to sell blank tape. Face it, if the choice comes down to having your salesman push a \$400 receiver or a blank tape, what would you have him do? So we have a unit that attempts to sell through display cards. One side of the card is rather technical, for the person who wants to know all the vital statistics and what goes into a tape as well as for the salesperson, while the other side is far more consumer oriented with some explanation and a lot of illustrations. This unit is for cassette and 8-track."

"We also show," he continues, "the internal workings of our blank

4-channel ConvertaQuad and what makes it different from other 8-track tapes. The unit holds 96 cassettes and 48 8-tracks." Cohen adds that the response to ConvertaQuad (compatible 4-channel/stereo recording) has been good from all levels.

The firm has also developed a second rack for carded merchandise which serves four purposes: it is a regular shelf extender and locks onto any shelf; it can be hung on a gondola or in front of the cash register; it can be a regular stand-up rack for the counter; or it can lock into a pegboard. The rack is available with a variety of headers, depending on what the retailer wants to display.

"We try to sell the programs our-
(Continued on page 39)

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VIDEO TAPE MANUFACTURERS PREPARING FOR SURE-FIRE CONSUMER MARKET

By STEPHEN TRAIMAN & BOB KIRSCH

WHILE MARKING TIME FOR THE LONG DELAYED CONSUMER VIDEOTAPE MARKET TO DEVELOP, the major blank videotape manufacturers are finding a steadily growing institutional market that eventually will move from the schoolroom, boardroom and waiting room to the living room—much as did the audiocassette.

At this point in time, the major videotape software producers are finding themselves hard pressed to keep up with a wide-ranging number of developments in hardware, costs and broadening uses. Included are:

- BASF's recent unveiling of a new 1/4-inch color videocassette system, reported exclusively in Billboard, Sept. 14, with a high speed chromium dioxide-coated formulation that gives the industry yet another configuration.
- Toshiba's announcement during the summer CES that it would jointly develop with Sanyo the latter's 1/2-inch Video Vision system (Billboard, June 22) that is incompatible with the EIAJ 1/2-inch video standard.
- Fuji Photo Film and NHK's joint development in Japan of a new cobalt doped Berthollide Ironoxide tape claimed to be superior to chromium dioxide compounds in both output levels and headware—to be marketed in the 3/4-inch U-Matic videocassette format in the U.S. by year-end.
- Du Pont's recent 13-percent price rise to \$1.50 a pound

for its 88-gauge Crovlin base film, one of the two major raw videotape sources in the U.S., and anticipate pass-along increases by OEMs to consumers.

• Philips bid for Magnavox and the resulting manufacturing/distribution foothold it would gain in the U.S. for a major push of its overall product line, including the 1/2-inch VCR (videocassette recorder) that is the dominant hardware in Europe (though incompatible with both the 1/2-inch EIA and Video Vision formats).

• Maxell's recent signing of a Sony license in Japan to manufacture blank 3/4 U-Matic videocassettes, expected to be offered on the U.S. market next spring.

At BASF, Tom Dempsey, president of the U.S. subsidiary, notes that the new 1/4-inch LVR system announced in Germany is just the latest result of a slowly mushrooming interest in videotape since Sony brought out the U-Matic and Philips followed with its VCR. Although the market is expanding in the business/educational sector, he shares a commonly-held feeling in the industry that any viable home video market is a good five years away.

BASF is now supplying magnetic tape in widths of 1/4-inch, for Akai; 1/2-inch for both EIAJ open-reel and videocartridge machines, and 1-inch open reel in ferrous oxide coatings. As revealed in the announcement of the company's new 1/4-inch system that it plans to master license on similar favorable terms as Philips did for the audiocassette, a new chromium dioxide coating is being used. BASF also will use this new

Chromdioxid formulation for its planned videocassette production line. The LVR itself is hoped to be on the consumer market by 1978 in both NTSC and PAL modes.

Columbia Magnetics is probably doing the most aggressive marketing job aimed at the small, but growing consumer market, for its Crovlin chromium dioxide 3/4-U-Matic blanks in 10-, 30- and 60-min. blanks. As Ted Cohen, consumer products division sales manager explains, the blanks are provided in a dressy sleeve with two extra labels for the customer to type or print his own titles. "Although we do sell to some duplicators," he emphasizes, "we are primarily retail oriented." Columbia has some school systems and corporate videonetworks as important clients, but most of the growing sales are to what is being termed the "private television" market as businessmen, doctors, lawyers, educators, etc., bring the hardware from the office to the home.

"There's not a lot of margin in the video end right now," he admits, "but we feel we should be in it and want to be considered when it takes off. The U-Matic seems to be the way to go, but if other formats become more prevalent, we'll be in a position to supply these as well." However, he is skeptical about the chances of several of the new systems which have yet to prove themselves in the marketplace.

Fuji Photo Film U.S.A., whose distribution agreement with Columbia Pictures Industries for its 2-inch broadcast videotape lapsed June 25, is mounting an aggressive campaign for

(Continued on page 56)

SOPHISTICATED MERCHANDISING

• Continued from page 38

comes down to an item like blank tape." In other areas, Cohen explains that every promotion as certain pieces, such as sheets for the distributor to use in selling the dealer, special signs, easel cards, mats and cards. There is also a test campaign

underway in which the consumer can return a Columbia Magnetics product if he is not satisfied for any other brand tape. Columbia, in effect, is buying the consumer a tape.

At BASF, there is a half price promotion for the 8-track line. The consumer buys one and gets the other free in the 45, 64 and 90-minute lengths. In cassette, the same offer is good on the low noise high energy line of 60, 90 and 120-minute lengths. BASF will underwrite the entire campaign, which will include posters, streamers and consumer advertising.

The firm offers three floor displays which hold all configurations. One is for wholesalers, one for the hi fi market and one for the mass merchant. All three, however, are applicable in any area. There is also a special counter rack that will hold 160 cassettes. Consumer ads this year will aim at the audiophile segment of the market and will appear in these specialty publications, key city newspapers and through direct mail. Some radio advertising is also expected.

Maxell is offering a series of tape displays, including two counter top units for cassette only, a unit for cassette and 8-track together and a full-floor unit for cassette, 8-track and reel-to-reel product. The firm recently completed a promotion in which the consumer who purchased three UD cassettes at the regular price received a free cassette storage case holding 12 tapes. Two Maxell tape clinics for tape testing are consistently on the "retail road" and are currently booked through November.

TDK is offering a fall promotion with 25 percent off on Dynamic cassettes in the 60 and 90-minute lengths. The consumer buys a twin pack with the first cassette at full price and the second at half price. The firm is also pushing 8-track, advertising heavily, making several packaging changes and several new display units for appropriate markets are due in the near future.

All told, it is going to be a busy year for tape product, promotion and display, as tape moves farther away from its stepchild categorization of the past and into the area of true big business.

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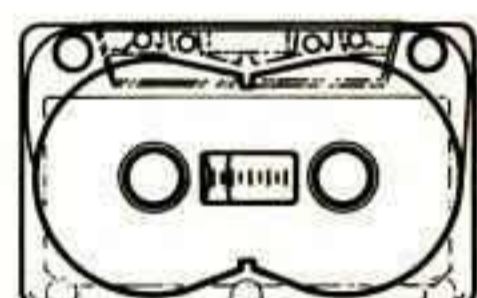
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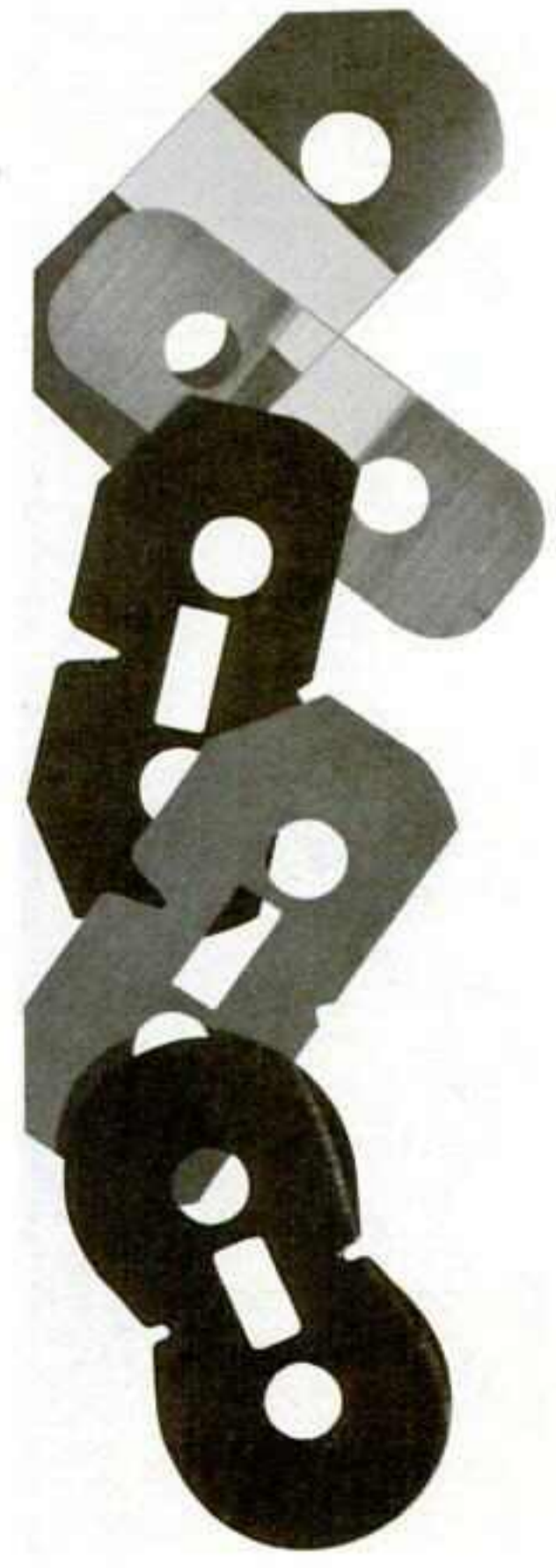
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A Billboard Spotlight on Blank Tape

OCTOBER 5, 1974. BILLBOARD

Jukebox Programming So. Atlantic Grows; Opens 12th One-Stop

By SARA LANE

MIAMI—Seeburg-South Atlantic Distributing Co. has opened its 12th one-stop, according to manager Paul Yoss. The newest addition services all of Northern California and is located at Park Lane, Brisbane.

For the past four years, Yoss has been kept busy flying from one state to another as South Atlantic continues to expand its operations. It now has one-stops in Miami; Columbia, S.C.; Jacksonville, Fla.; Denver; Hanover, Md.; Raleigh, N.C.; Atlanta; Randolph, Mass.; Kansas City, Mo. and Columbus, Ohio.

"I think much of our expansion is due to our customer service policy," Yoss explains. "We try harder and have satisfied customers who deal only with our one-stops and never go anywhere else. They purchase all their records from us. One of the reasons is that we carry a complete stock of records."

Yoss stocks each of the one-stops efficiently and effectively, tuning into the area's needs. "We carry thousands of oldies—a trend which is still going strong—as well as a complete selection of current records in each of our locations. They're right on hand and we don't have to go chasing all over the country to find a particular selection. If we don't have the record in stock, we immediately call another location and if it's available—and nine times out of ten it is—we have them ship it immediately."

If the selection isn't available at one of the dozen South Atlantic one-stops, Yoss will call other distributors. "We go to any length to keep our collectors and routemen happy and content with our service, and that's one of the reasons we're doing so well."

By having such a large stock, South Atlantic helps to eliminate the

costly element of time and is able to make more money for the routeman who has a series of bosses he must please.

Each programmer dealing at South Atlantic is given a request box personalized with his name. Each day one of Yoss's handpicked personnel checks the box for the list of requests. If the record has come in it is put into the box to be held until the programmer comes in. "Routemen may come in three or four times a week," Yoss explains.

In order to expedite orders for records, each of the one-stops also is equipped with a WATS line. A collector is only two minutes away from a return phone call.

South Atlantic's personalized service includes shipment of orders the day they are received. "We'll work until 8 or 9 at night to make sure the order gets out the same day it is received," Yoss says. "Delays are costly to everyone."

Customers may choose one of three ways to receive shipments. South Atlantic utilizes the services of United Parcel, Greyhound or Parcel Post.

No record leaves South Atlantic's one-stops without a pre-printed titles strip. Yoss feels these are definitely needed to give a uniform overall appearance to the jukebox. There is no substitution of records unless the collector is advised in advance.

"By working closely and taking a personal interest in our customers, we get to know their wants and needs and the type of records they use. If we don't have a particular request, we'll tell the operator and suggest one or two alternates. If he wants to wait for his request, we'll get on the phone to the other one-stops."

Latin Scene

PUERTO RICO

Two members of the Puerto Rican record industry have just set attendance records at the Club Caribe of the Caribe Hilton Hotel. **Iris Chacon** of Borinquen Records and the veteran **Tito Puente** of Tico just wound up a standing room only run at every show stint. The public responds to good values.

Another first here is the venture of **Jesus Castro** and **Rafael Ithier** and the men in the salsa-afro group **El Gran Combo**, who teamed up to open their own pressing plant in nearby Bayamon. El Gran Combo has their own EGC label; their new facilities include four presses along with label printing facilities. Members of the group double as workers at their own plant.

Axel Anderson has joined Gem stores here as publicity man. Island Records headed by **Bernardo "Sonny" Herger** operate the disk departments in the three Gem stores. Born in Argentina, Herger has resided in Puerto Rico for 20 years.

ANTONIO CONTRERAS

NEW YORK

Willie Colon (Fania) has announced the breakup of his band. He's decided to get into the writing and production end of the music business.

Tico News... Sales of **Ismael Rivera's** LP, entitled "Traigo De Todo," in all areas are happily reflected by the demand for his appearance in areas still unfamiliar to salsa performers. He is now recording his latest LP for Tico. ... **La Lupe** completed her newest LP, which is soon to be released, entitled "Un Encuentro Con La Lupe." ... **Tony Molina** joins **Hector Rivera's** Orchestra and they have finalized their recording for Tico, entitled "Lo Maximo." The Most.

After concluding her smash engagement at the "Tropicoro" of the El San Juan Hotel in Puerto Rico, **Ednita Nazario** is headed for New York to record her latest LP for Mardi Gras and her return to the "Persian Room" of the Plaza Hotel after her triumphant engagement of last winter. ... **Raul Marrero's** newest LP with the hit tune "Quiero Besarte" is a success, and Raul is now weighing offers to go on tour. He will be coordinating his appearances during his tour with Joe Cain and Diana Monge. ... There's a lot happening at T.R. Records with three new different releases and three more scheduled for October.

Cindy Rodriguez, daughter of Tito, has a runaway hit single from her new LP, entitled "Everybody Knows." It is written, arranged and produced by **Louie Ramirez**. This first LP by Cindy has been dedicated to her father. ... **Kako's** new LP is pure salsa produced by **Ramirez**. His band is great in this LP and Kako is at his best. ... The new Tito Rodriguez single from a new TR LP release (the single, titled "Hay Mucho Olvidar") is said to be the last tune by Tito which has never been released till now. ... **Jimmy Sabater's** LP will be catered to the r&b market it was decided. ... **Ralph Hernandez** and **Los Galanos**, the number one band in Philly, will soon be releasing their new LP on TR. ... **Cindy Rodriguez** presented **Geraldo Rivera** with the **Tito Rodriguez Award** at a special dance in Geraldo's honor. ... TR has been having great success in first releasing its sales in markets outside New York to determine what might do well in the New York market.

RAY TERRACE

MIAMI

Willie Colon's (Fania) new LP, "Willie," has been released. ... Vaya has released LPs by **Ismael Quintana** and **Ernie Acosta's** La Conspiracion.

... **Sonora Poncena** (Inca) has a new LP out, and on the International label. LPs by **Los Angeles Negros** and **Juan Manuel Serrat** have hit the streets. ... **Sabu's** (Exit) latest LP has a cover that is clearly intended for the female set.

Oro Sound Records has released "The 25th Anniversary of **Los Chavales de Espana** in America" album. ... **La Lupe** (Tico) opened at Montmatre while the Centro Espanol holds over **Yolandita Monge** (Teca).

Danny (Velvet) has readied his new LP "Por el Amor de una Mujer." On the same label, Christmas albums have been prepared by **Alfonso Velez**, **Cucho Ortiz** and **Nito Mendez** (all LPs of P.R. country music). Velvet also announced the signing and recording of a singer from Venezuela, **Danielo**.

Antonio Aguilar and his wife, **Flor Sylvestre**, have completed separate LPs, on Musart, dedicated to the music of Puerto Rico. ... "Como Sufró" by **Los Baby's** (Peerless) is a hit in P.R. **Teresito Valencia**, singing at the Riviera Club in Coral Gables, is being considered for a recording contract by Musart and Peerless.

"A Flor de Piel" is the new LP by **Julio Iglesias** (Alhambra). **Charytin** and **Nydia Caro**, both Alhambra recording stars, will attend the Festival de Oti in Mexico at the end of October.

This correspondent has recently heard recordings done by Latins from Latin America in English, which are on the hit parades in Latin America, and has been informed that they are planning an "invasion" of the American market.

ART "ARTURO" KAPPER

Billboard SPECIAL SURVEY for Week Ending 10/5/74

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROSENDA BERRAL "La Silla Vacía," LIS 5006	9	LARRY HARLOW "Salsa," Fania SLP 00460
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	10	LITTLE JOE & LA FAMILIA "Kosotros," Buenasuerta 1047
3	VICENTE FERNANDEZ "Me Caso El Sábado," Caytronics 1405	11	JOE BATANN "Salsoul," Mericana 124
4	ESTELA KUNEZ "Lagrimas Y Lluvia," Arcano 3264	12	LOS BABYS "Album De Oro," Peerless 1749
5	LOS ANGELES NEGROS "Dejenme Si Estoy Llorando," U.A. Lat. 135	13	JUAN TORRES "Vol. XX," Musart 1635
6	CORJ. ACAPULCO TROPICAL "El Nujenejo," Carino 5127	14	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
7	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	15	ALBERTO VAZQUEZ "Unda Lagrima Tuya," GAS 4121
8	LOS FREDDIES "Llegara Tu Final," ECO 25242		

IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY "Quimbara," Vaya-XVS-31	9	NIDIA GARO "Nydia Caro," Alhambra 131
2	BLANCA ROSA GIL "Punto Final," International (Fania) 451	10	MARCO ANTONIO MUNIZ "Te Queiro," Arcano 3263
3	RAPHAEL "Que Vivan De Mi," Parnaso 1143	11	CONJUNTO UNIVERSAL "Dando Candela," Velvet 1480
4	PARIA ALL STARS "Latin Soul, Rock," Fania 470	12	CHIRIRO "One Man Alone," Gema 6014
5	ROBERTO LEDESEA "Y Ahora," Musart 14514	13	TIPICA NOVEL "#2," TR 00608
6	PEDRO MIGUEL Y SUS MARACAIBOS "Con Sabor A Cuba," Audio Latino 4030	14	JOSE ARTORIO "El Feeling Unico," Oro Sound 1975
7	ORCH. HARLOW "Salsa," Fania SLP 00460	15	OLQUITA "Quando Estoy En Tus Brazos," Borinquen 1271
8	ELIO ROCA "Por Que Te Quiero," Miami 6093		

OCTOBER 5, 1974, BILLBOARD

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

APPLETON, WIS.: TEEN AND POP PURCHASES
Alice Maas
Cigarette Service Inc.
1821 W. Wisconsin Ave.
(414) 733-1454

"Jazzman," Carole King
"You Little Trustmaker," Tymes
"Sugar Baby Love," Rubettes, Polydor 15089
"Straight Shootin' Woman," Steppenwolf, Mums 6031
"Tin Man," America
"Stop And Smell The Roses," Mac Davis
"My Melody Of Love," Bobby Vinton, ABC 12022

"Carefree Highway," Gordon Lightfoot, Reprise RPS 1309
"Play Something Sweet," Three Dog Night, ABC/Dunhill 15013
"Love Don't Love Nobody," Part I, Spinners, Atlantic 3206
"Kings Of The Party," Brownsville Station, Big Tree 16001
"Sha-La-La," Al Green, HI 2274
"Back Home Again," John Denver, RCA 10065
"Hello Summertime," Bobby Goldsboro, UA 529

MANKATO, MINN.: COUNTRY PURCHASES
Joyce Griebel
C & N Sales
605 N. 7th St. 56001
(507) 387-7986

"Stop And Smell The Roses," Mac Davis
"Back Home Again," John Denver, RCA 10065
"She Called Me Baby," Charlie Rich, RCA 10062
"Bonaparte's Retreat," Glen Campbell
"Hold On To Your Man," Diana Trask, Dot 17520
"Country Is," Tom T. Hall, Mercury Mercury 73617

TOMS RIVER, N.J.: SOUL PURCHASES
Barbara Karker
S & B Amusement Co., Inc.
1201 Lakewood Rd.
(201) 349-6006

"You," Bill Withers, Sussex 518
"Do It Baby," The Miracles, Tamla 54248
"Live It Up," Isley Bros., T-Neck 2254
"You Haven't Done Nothing," Stevie Wonder, Tamla 54252

BEAVER DAM, WIS.: POP PURCHASES
Ruth Sawejka
Coin-Operated Amusement Co.
Rte. 4, Box 67, 53916
(414) 885-3187

"Beach Baby," First Class (To cover)
"Jazzman," Carole King (To cover)
"Honey, Honey," Abba, Atlantic 3209 (To cover)
"Love Is Like A Butterfly," Dolly Parton
"My Melody Of Love," Bobby Vinton
"Straight Shootin' Woman," Steppenwolf
"Second Avenue," Garfunkel, Columbia 10020

EMPORIA, KANSAS: POP PURCHASES
Gwen Wigrave
Emporia Music Service, Inc.
309 Neosho 66801
(316) 342-7242

"Falling In Love," Souther, Hillman, Furay Band
"Second Avenue," Garfunkel, Columbia 10020



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Texas	(512) 222-0106	Puerto Rico	(809) 725-9561

BOBBY GOLDSBORO'S 10TH ANNIVERSARY ALBUM

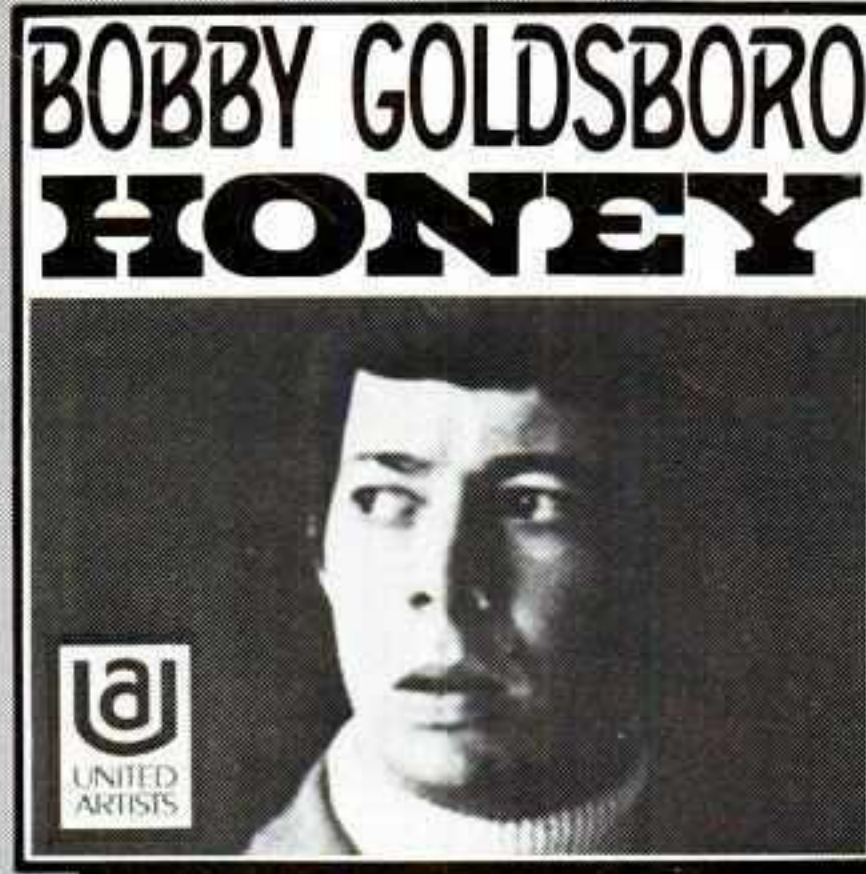


UA
UNITED ARTISTS RECORDS

WATCHING BOBBY GROW



UAS-6561



UAS-6642/8TRK UA103 CASS. KO103



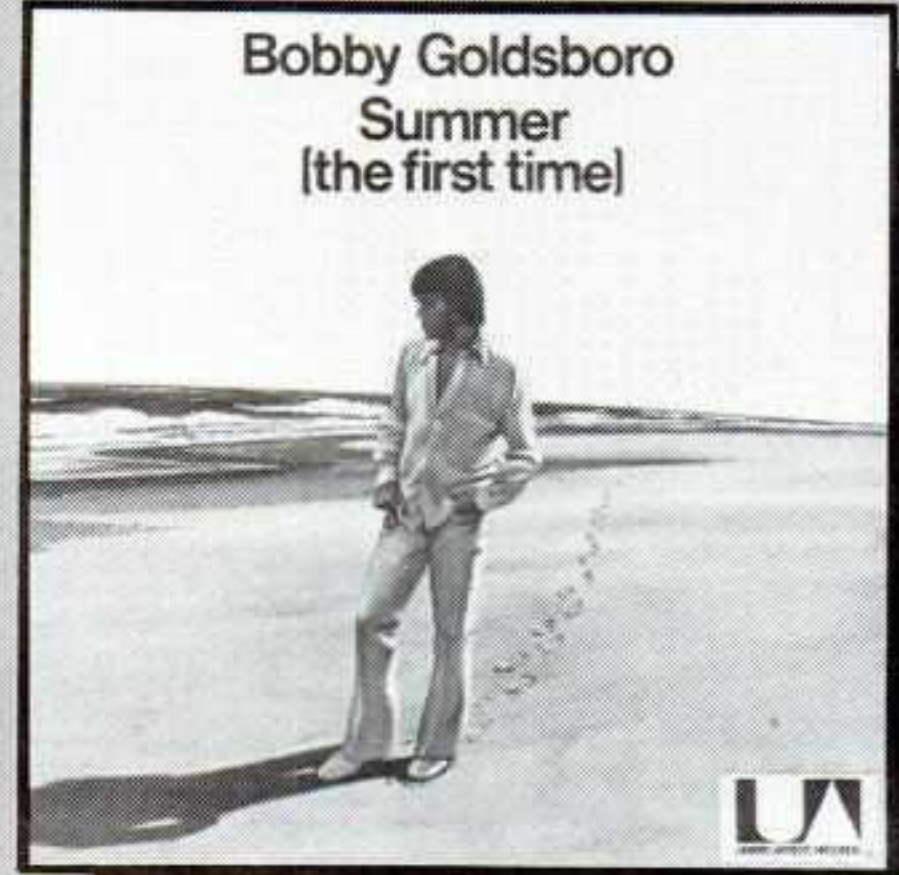
UAS-6502/8TRK UA193 CASS. KO193



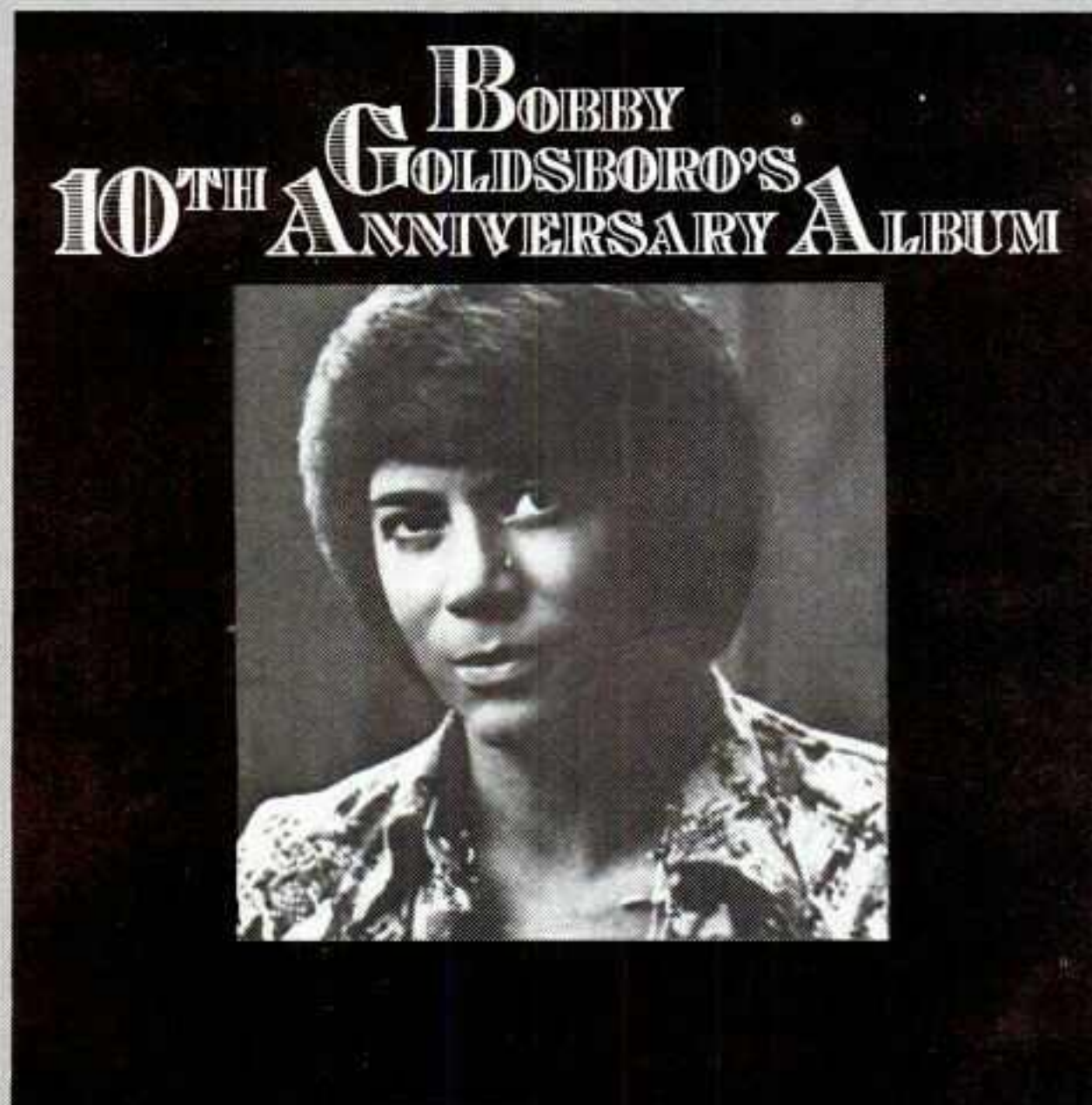
UAS-5516



UA-LA019-G/8TRK UA-EA019-G CASS. UA-CA019-G



UA-LA124-G/8TRK UA-EA124-G CASS. UA-CA124-G



UA-LA311-H2/8TRK UA-EA311-H2

Bobby Goldsboro was one of Roy Orbison's Candymen when he signed with us ten years ago. His first single, "See The Funny Little Clown," was his first hit and he has been making hits ever since. Now he is recognized as one of popular music's most consistent contributors. The 10th Anniversary Album: A two-record set of Bobby's most popular songs, with a biography and background notes written by Bobby himself.

**TEN GOLDEN YEARS OF BOBBY GOLDSBORO
ON UNITED ARTISTS RECORDS AND TAPES**



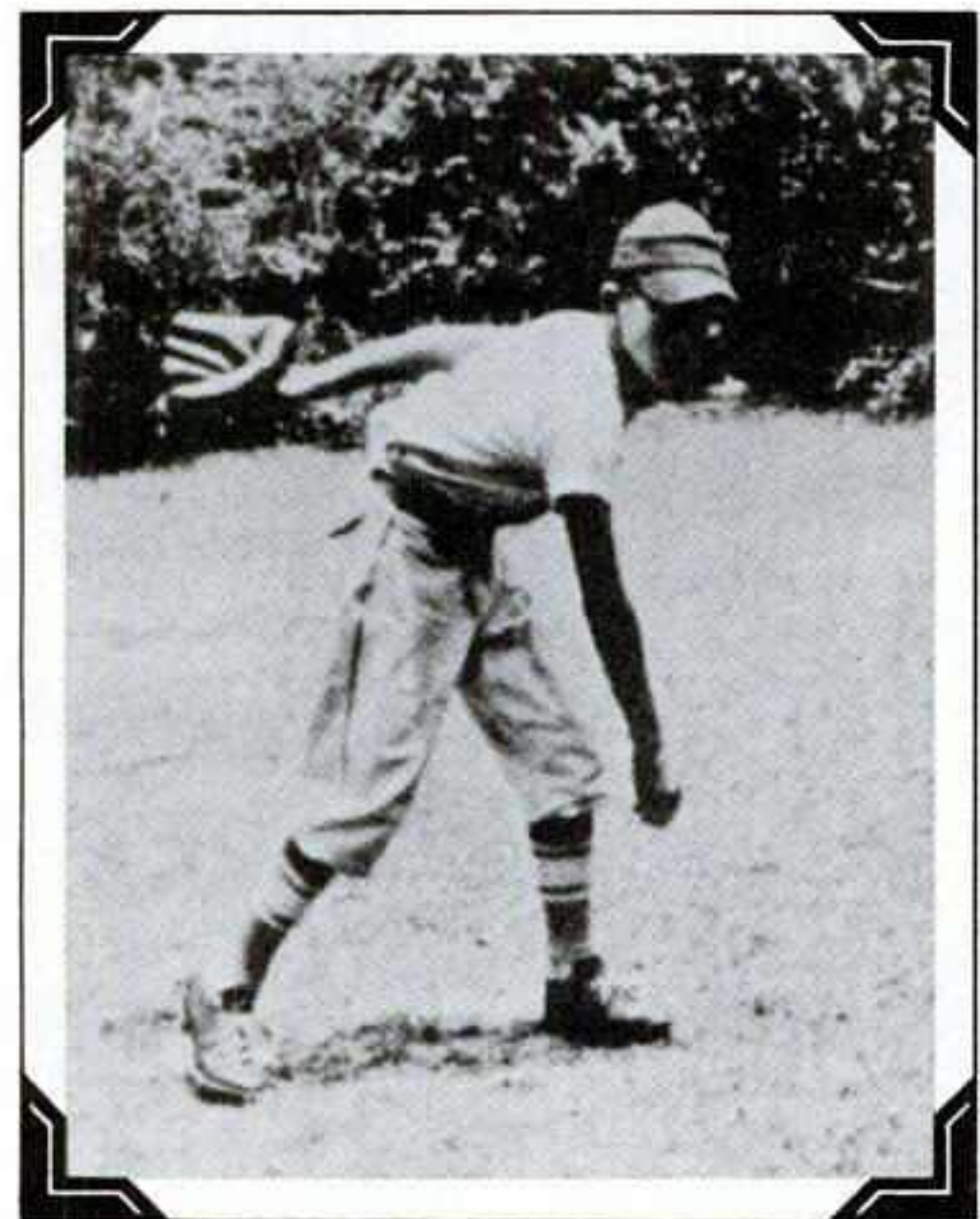
WATCHING BOBBY GROW

A Decade of Hits

By JIM BICKHART

A performer's 10th Anniversary *anything* in show business is an important career milestone. From sweeping out the theatre after the show to making hit records, ten years is a long time to be doing it in this very transient field; in the most basic sense, it's an indication of success. For Bobby Goldsboro, a young man from Marianna, Florida (and later Dothan, Alabama) who grew up wanting to play second base for a major league baseball team, ten years means this and more. In ten years, Goldsboro has been a consistent success on record, on stage, on television, as a performer, writer, personality. For ten years now, he's held the confidence of his record label, United Artists, who've worked with him to deliver the goods when the going got tough. For all of these ten years he's been a husband and father, building a home for his family in Nashville, where his thriving business interests are based. Bobby Goldsboro's ten years, then, mean that he's run his own life, developed his own talent, staked out a permanent place for himself in a world where names and faces are learned and then forgotten in less time than it takes for a Major League second baseman to make it through one season. And after ten years, this ballplayer is really just hitting his groove for the first time.

"I used to live and breathe baseball," recalls Bobby Goldsboro relaxing in a Los Angeles hotel room. He's in town doing the kind of work he's become famous for, playing concerts, taping his television show. He's far away from the time when he dreamed of joining the Cleveland Indians, confining his



This is the pose that struck fear into the hearts of the opposing batters in the Pony League (1953).

athletic participation to golf these days (though on a lofty plane; he can get in there and swing with the pros, and often does). "I played all the way through the summer after I graduated from high school," he continues. "First as a pitcher and later at second. I was doing all right, and I really thought I had a chance at the big leagues. But I was too small, and I probably wasn't that good either, you know."

Good or no, Bobby's "last campaign" was on a semi-pro all-star team whose luck only ran out when they lost to a rival which featured John "Boog" Powell in the second round of the championship tournament. Bobby was soon off to Auburn University, where his size and other time commitments didn't allow him an opportunity to continue with his obsession. One reason was that he'd found a new obsession: music.

Believe it or not, Bobby Goldsboro, accomplished writer, singer, guitarist, never played a guitar until within a year of the time he was out making money as a guitarist. Between the baseball diamond and the remaining time he found to devote to his studies, a formal interest in music never had a chance. Still, the seeds had long since been planted; Bobby's ears had always been open.

"When I was about twelve, a neighbor of mine got a ukulele for Christmas," he remembers. "I was over visiting, checking out his presents while he and his family were eating a meal. I found the uke, equipped with an Arthur Godfrey gizmo to make chords; one of those push-button things to hold the strings for you. Now, I'd always been good at remembering music, though I'd never thought twice about it. I'd hear

something on the "Hit Parade" TV show and be able to remember not only the melody but the instrumental arrangement. So here I was with this ukulele, fooling around, trying to play something. As it turned out, I found a song first time through, and everyone in my friend's family ended up standing there staring at me, wondering where I'd learned to play."

A short time later, the friend "permanently loaned" the uke to Bobby, who promptly figured out how to play it without the chordmaker and continued to teach himself things.

"Over the next few years," he explains, "I got a series of improved instruments. Finally, I was looking through the Sears catalogue at the stuff they had; I thought a bass guitar was a big ukulele, and I'd bought one if I'd had the money. Finally I chose a guitar, which I played like a ukulele for awhile anyway. Left the lower strings untuned and strummed very carefully. When I finally decided to get serious, I went whole hog. I bought a guitar manual, but got bugged when I saw chord diagrams with seven notes listed. I didn't know anything about bar chords, and I stopped using the book; I was sure it was printed up wrong. So I was teaching myself chords and stuff, and I went out and bought some records to steal licks from. One of the first was "Malaguena" by Chet Atkins. I must have been out of my mind."

Because of his ukulele playing, Bobby played guitar a little differently than most, fingering the chords however he figured them out. But it served him well enough. He learned songs off records and the radio, practicing whenever he could.

"I bought a little \$60 tape recorder," Bobby says, "and I had to work part-time to pay for it. It was the first thing I ever bought on credit. I'd record my guitar and then hear it back so I could play along with it. I eventually figured out how to record two separate tracks... overdubbing! I realized those Chet Atkins records had fooled me a little. He didn't really have four hands. What a relief that was."

The spring of Bobby's senior year in high school rolled around along about this time, and one day he found himself sitting in the school cafeteria eating lunch. Word had gotten around that he was doing some picking (not many high school kids were doing too much picking those days, especially the all-star baseball players), and the guys in the school's "biggest" rock and roll band asked Bobby to come jam with them one afternoon.

"Somewhere they got the idea I was pretty good," laughs Goldsboro. "I mean, I was trying to write some stuff and working out rhythm parts, but I was mainly good at figuring out the chords to songs right off. So I go over to where they were set up and watch their guitar player do Chet Atkins picking. He was sloppy, but it was recognizably ambitious, and I was real impressed."

"They were trying to work out some old Rick Nelson hit; something like 'Poor Little Fool.' It had a real straight progression, but they couldn't get the minor chord. So they asked me and I knew it right away. Played along with the record, and they were impressed. A couple of days later, I got a phone call from one of 'em, a deep-voiced kid named John Rainey. He asked me if I 'wanted to make \$10 this weekend playin' at a teen dance.' Their lead singer was going out of town and they needed an extra guitarist so Rainey could sing. I figured 'why not?' Playing guitar was a lot of fun and if someone would pay you to go someplace and do it, who was I to refuse?"

A rehearsal or two later, Bobby was ready. The band had him memorize a couple of Rick Nelson's hits, including the aforementioned "Poor Little Fool," and told him he'd have to sing those at the gig. His attempts to beg off failed, and he went into his first job as a guitarist technically, if not mentally, prepared to make his singing debut as well.

"I kept stalling around," he says, "finding some other song to play every time Rainey asked me to sing one of my numbers. Finally, in the middle of the second set, we ran out of alternatives. So I moved my microphone over behind a pillar and hid while I sang. Right in the middle of the song, Poor Little Fool, some girl stuck her head around the post to see who was singing and nearly scared me into forgetting the rest of the song. That was my first public singing experience."

By summer, he was in this band, called the Webbs, full-time, wearing his hair greased back, dressed in a sport coat and tie decorated with spider webs. They were just about the only truly competent band in the area of Dothan and it was paying off in terms of employment.

"When I went off to Auburn, I stayed with the band," explains Goldsboro, "I'd borrow my brother's car or take a bus and go back to Dothan for weekend gigs. I was majoring in Business Administration and doing okay, but I was really beginning to think about music a lot. My second year, Rainey and the bass player came to Auburn too, we found a new drummer and became the hot band on campus."

"Being the campus rock and roll band was pretty good," he continues. "I wasn't the coolest guy around, my hair all slicked back and being so short and all, but all the fraternities were rushing me, inviting me to parties and being real

"Those parties were really wild... everyone hot and sweaty, dancin' in the humidity, while we'd be up there in our outfits, cool as you please..."

friendly. I took everything I could get but never joined a one of them. I figured they thought they'd be getting a free band for all their parties and I wasn't buying that."



This is where it all began —The Webbs: My first professional (semi-professional) attempt at music. Photo taken in 1959 while still in Dothan High School.

Bobby remembers one big weekend when adjacent frat houses threw competing parties, one hiring the Webbs, the other hiring an equally renowned band from Florida State; these two bands dominated the college dance and party scene in the Southeast that year, and the overflow crowds at the two parties poured out into the street all night.

"Those parties were really wild," he says, "everyone hot and sweaty, dancin' in that humidity, while we'd be up there in our outfits, cool as you please, playing away. Our big number was 'Walk Don't Run,' we had the ventures down cold."

Between the weekend gigs at school and the vacation dates around the South, the Webbs were beginning to build up a widespread reputation. Their travels took them from Florida all the way to Missouri, with each musician earning up to \$100 a night.

(Continued on page BG-4)



BOBBY GOLDSBORO



Section sponsored by friends and associates of Bobby Goldsboro.

By the end of Bobby's second year in college, an old high school friend named Buddy Buie had become more or less the manager of the Webbs. Buddy, now a prominent producer and writer in Nashville, had notions of becoming an entrepreneur as well, so he began to book concerts. The Webbs, of course, always managed to be on the bill.

"He was trying to get Conway Twitty for four gigs in different cities," explains Bobby. "Twitty had had a couple hits but he was overpriced, so Buddy went after Roy Orbison, whose last four records had all gone top ten. He was nearly the hottest thing going, yet his price was real reasonable. He'd just fired his band, so Buddy promised him a backup group that was really hot. That turned out to be us; we went out and bought some Orbison records and copied the arrangements, and it worked out surprisingly well. Orbison asked us to become his permanent group."

This unexpected offer placed Bobby and his colleagues at a threshold of decision; should they run off seeking fame and fortune or stay in college?

"I wasn't too sure of what I wanted to study," recalls Goldsboro. "My main interest was now music. I was making good money at it, beginning to write songs, and the band was sounding good. We thought we could do it, so we accepted Roy's offer. It was, looking back on it, pretty daring, especially by today's standards. I'd never do it again, but I'm glad I tried it once."

What Bobby and the Webbs tried was the road, for two and a half years with Orbison. Roy would fly between cities while the Webbs would travel by car. They went through all kinds of hassles, from freezing in blizzards to sleeping five to a room to earn their baptism by fire.

"We didn't make a whole lotta money either," says Bobby. "I remember my last full year with Roy, 1963, I was able to travel all over the U.S. and Europe, with Roy paying the bills, but at the end of the year, when I filled out my tax forms, I realized I hadn't made any money. I said to myself 'this is getting out of hand.' I had just gotten married, I was literally seeing the world and still I didn't have anything in the bank. My wife was putting up with a lot then, and she deserved better. We both did."

It was the Webbs' vacations that proved to hold the key for Bobby's escape. Back in Dothan, after coming in from Roy's tours, the band would find some gigs on their own or head off to Birmingham to record in a little studio they'd found there.

"We mostly did current hits," explains Goldsboro, "but we also did a few of my songs. Some guy who owned a little label in Birmingham bought a couple of our master tapes and sold them to four different people simultaneously. Then he disappeared off to Puerto Rico or somewhere. It was pretty funny, except that one of the people who thought he was buying sole rights to our tape was Jack Gold, then an independent producer. He apparently liked my voice and my compositions.



Bobby, who had tasted some intermittent local success with a couple of Webbs singles, was now looking forward to the big time in a big way. To his surprise, however, Jack Gold had found him a tune called "Molly," about a blind soldier returning from the Civil War.

"I looked at the lyrics he sent me in the mail," says Bobby, "and I really wondered, 'This is gonna be my first record in the big time?' I was disappointed at first, but I learned that Jack had a pretty good ear for hit ballads. 'Molly' made the lower part of the top 100, so it got me going. Two follow-ups bombed though, so I was essentially starting over again when Jack was hired by United Artists at the end of 1963."

"...all of a sudden I heard a voice over the radio warning everyone to keep an eye out for a plane in trouble. The plane turned out to be ours."

Bobby had continued writing during this period, still touring with Orbison (including one visit to Britain on the bill with the Beatles) and working with the Webbs. But he was getting itchy, and began working on Gold to let him record some of his own tunes. Gold finally relented and along with a pair of non-originals, Bobby cut two of his own songs in New York in October, 1963. One of them was "See the Funny Little Clown."

"See the Funny Little Clown" rose into the national top ten during a turbulent period for the American culture. People were in shock over the recent assassination of President Kennedy, looking for ways to escape the memories. It was a time ripe for newcomers who could provide an outlet for the pent-up emotions of the time. Bobby Goldsboro got his foot firmly in the door, followed closely by an enormous flood of British artists led by those same Beatles with whom Bobby and Roy Orbison had toured earlier in the year.

"As a new artist I was pretty much at the mercy of the record company," recalls Goldsboro. "They had me doing every TV show and record hop they could fit into my schedule. I had to stop playing with Roy and go out on my own, all alone since I couldn't afford to keep the band."

Bobby was doing as many as three appearances a night, usually the hops, where he would get up with a guitar and lip-synch to his single. Then into a car and onto the next one. Sometimes he would be joined by several other recording artists on the same itinerary.

"There was one night in Pittsburgh where three of us were gonna fly in a private plane with a couple of DJ's to someplace. They were big-time DJ's, one of whom was the pilot. It was not a good night, and we took off up into the darkness and all of a sudden I heard a voice over the radio warning everyone to keep an eye out for a plane in trouble. The plane turned out to be ours; it was sputtering all over the place because the oil line had broken. The pilot panicked and could barely keep control of the thing. As we were descending to try to make an emergency landing at some little field in West Virginia, I could see we were barely missing the tops of the trees. When we hit the runway, we were going much too fast and we bounced a few times and had to taxi around a long time to slow down safely. Some guy came running out, helped us out and away from the plane and then told us he couldn't believe we'd made it down okay. 'That plane shoulda exploded fifteen minutes ago with all that oil leaking!' he said.

Most of Bobby's promo tours were not so traumatic. Usually he'd merely have to play musty little clubs with poor acoustics and jealous back-up bands who deliberately made mistakes to undercut the main attractions. He almost talked himself out of the business at the time.

"My records were doing progressively worse too," he explains. "'Clown' made #5, the next one hit the forties, 'Me Japanese Boy,' which Burt Bacharach wrote and arranged for me, was swamped by the Beatles and only did in the seventies, and there I was thinking, 'gee, it was sure a short career.'"

Jack Gold wanted me to continue doing ballads," Bobby continues, "and we'd record all these ballads, then I'd fight to squeeze some of my other songs in at the end of the sessions. The upbeat things like 'Little Things' and 'Voodoo Woman,' both of which did very well, were things Jack did not take as active a role in because they weren't his style. The arrangements were worked out by myself and Bill Justis."

"The session on 'Honey' was unreal...we cut it right the first take..."

The tenuous balance between the soft ballads and up-tempo numbers characterized the early period of Goldsboro's hitmaking. He hadn't yet found a writing niche and was scrambling to get airplay on each and every record.

"For a long time," he explains, "I was making the kind of records that didn't have much lasting impact. I was only as hot as my latest record, which was true of a lot of artists and still is."

The singer ably met the challenge for four years, hitting the charts hard once or twice a year with singles. In the meantime, Jack Gold was hired to head Columbia's A&R department in Hollywood and it soon became impossible for him to continue working with Bobby. Goldsboro met up with his current co-producer, Bob Montgomery, soon afterward. Bob ran UA's country A&R office in Nashville and dropped by a demo session Bobby was doing. A working relationship evolved and Montgomery has been involved in every Goldsboro disc since. He and Bobby now have some mutual business interests too.

In late 1967, Bobby and Bob were looking for material to break the longest dry spell Goldsboro had yet been faced with. Larry Henley, lead singer for the Newbeats, now a songwriter who has been a long-time friend of Bobby's, had heard some new Bobby Russell material which he thought Goldsboro would like. Russell at this time was still struggling to get his writing career off the ground and had a couple of strong ballads he'd just written, "Little Green Apples" and "Honey."



Studio calisthenics, May, 1971.

Roger Miller had just covered the former while Russell had produced the Kingston Trio's Bob Shane on the latter.

"I heard the Shane record," Goldsboro says, "but I thought a lot of the lyrics were covered up by the arrangement, so we had Russell come over and play it on a guitar. Bob Montgomery and I flipped over it and asked if we could do it. Russell told us we would have to promise not to release it as a competing single. We agreed to wait four weeks.

"The session on 'Honey' was unreal," continues Bobby. "We cut it right the first take, tried it again just to see if something was wrong, and it came out just as well the second time. So we went with the second take; the musicians stayed around to hear the playbacks, the first time they'd ever done that on one of my sessions. We didn't even have to remix the track. It came out in January of 1968 and went a million in about three weeks, finding me a completely new audience in the process. It opened up entirely new areas of television and performing to me; where before I'd been liked only by teens, 'Honey' appealed to a larger mass, the people who watch Mike Douglas and Johnny Carson."

TV exposure broke Goldsboro's career wide open; he's nearly become a regular on the Douglas show, co-hosting it several times.

"That show and the 'Tonight Show' have probably done more to keep my career on a pretty even keel than anything else," he explains. "They allow you to prove you can do more than just sing one song. You become a personality, not just a voice they hear once in a while over the radio. And that involvement with you as a personality is what makes them want to come see you when you appear in a concert or club. This sort of exposure, plus my own TV show which grew out of it, help tide me over during the periods when I might not have a 'hot' record."

(Continued on page BG-8)



"See The Funny Little Clown" was the first record I recorded for United Artists. This is the front page of the sheet music. The tune went top ten in mid 1963.

But by the time he was able to track me down, I'd been signed up by another Birmingham fellow promising to make me a star. The other Webbs had ribbed me, 'are you gonna go ahead and sign your life away?' or whatever. They thought my signing up to do a couple of records was going to break up the band. It didn't quite happen that way. Anyway, Jack bought my contract from this guy for some tiny bit of money and told me I'd be hearing from him. Around the end of 1962, I did."

OCTOBER 5, 1974, BILLBOARD



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**Congratulations,
Bobby!**

**KEEP
WATERING
SCOTTY...**

Mac Davis

Thanks Bobby,

SEE THE FUNNY LITTLE CLOWN LITTLE THINGS VODOO WOMAN

IF YOU'VE GOT A HEART BROOMSTICK COWBOY

ITS' TOO LATE BLUE AUTUMN AUTUMN OF MY LIFE

I'M A DRIFTER MUDDY MISSISSIPPI LINE CAN YOU FEEL IT

COME BACK HOME WITH PEN IN HAND CALIFORNIA WINE

BRAND NEW KIND OF LOVE SUMMER (THE FIRST TIME)

MARLENA SING ME A SMILE HE'S PART OF US

THE WORLD BEYOND DOWN ON THE BAYOU

A SONG FOR CHILDREN THE GENTLE OF A MAN

WE GOTTA START LOVIN I'LL REMEMBER YOU SHE

A CHRISTMAS WISH GOODBYE TO ALL YOU WOMEN

HARD LUCK JOE LETTER TO EMILY PARDON ME MISS

THE L & N DON'T STOP HERE ANY MORE IF YOU'VE GOT A HEART

RICHER MAN THAN I TOMORROW IS FORGOTTEN

BIRMINGHAM LUCY SHE CHASED ME LOVE IS

MISSISSIPPI DELTA QUEEN RUN TO ME IT'S GONNA CHANGE

REQUIEM IN THE HUSH OF THE NIGHT WHO AM I

I THINK I'VE GOT IT MADE DON'T THINK AN OLD LOVE CAN DIE

LET ME LOVE YOU FOR TONIGHT CHILDHOOD

For Ten Great Years.

United Artists Music Publishing Group

BOBBY GOLDSBORO



It was quite a change for someone who had been taking exposure where he could get it. The teen-oriented dance-party television shows, the Dick Clark Caravan of Stars tours, those had been his only major outlets until "Honey" became the world's biggest-selling record in 1968, beating even the might "Hey Jude." It didn't take Bobby long to realize what had happened.

"'Honey' was the first big record I'd had that people would likely remember for a long time," Goldsboro notes, "and it meant I could release more serious material on singles."

Interestingly enough, Bobby had been writing more serious material for quite some time, but that age-old problem of image had kept him from releasing many of them. When he'd tried, as with "Broomstick Cowboy" in 1965, he paid for it; ABC had banned that song from "American Bandstand," accusing Bobby of adding to the glut of protest songs then in release.

"At the time, adds Bobby, "it was something I didn't have much control over. I mean here was Dick Clark telling me it was the best record I'd ever done but his bosses wouldn't let him play it. Times change, obviously, but there are some general rules of thumb which have become more clear to me too."

"I've been doing some soul-searching of a sort the last couple of years," he continues. "Nowadays, I do have a little more control over the risks I'm willing to take. I've got the TV



Me and Don Tweedy (arranger) while doing the "Watching Scotty Grow" session, '71.

exposure, the steady live gigs; if I want to, I could go out on any limb I wanted to with the songs I write and the records I make. I'm not saying they'd sell, or that anyone would cover my songs. But it's something I feel I'm capable of doing now, which is a good thing to have going for you.

"But when it comes to my own singles and albums, it's pretty clear that I've got a recognizable style my audience is used to. And I've come to the conclusion that if the purpose of singles is to get airplay to sell both singles and albums, then I might as well make singles that are more apt to get that airplay. Since I've usually got the programmer's ears, why should I scare them off? I make an album or two a year, and I do the television show, which gives me plenty of room to experiment. After ten years I don't have to prove I can do one style or another; I've done them and I've proved it. The people who really care have probably bought the albums and have found out that I can. So there's no point in putting out something strange on a single just to put it out; if I feel it can be a hit for me, that I've made a good record, then I will release it."

The course of Bobby's recording career since 1968 has shown his ability to tackle both the "sure things" and the experiments with equal vigor. And indeed, his writing style has become distinctive enough that some of his "sure things" are his most interesting, challenging efforts. As far as creativity is concerned, it would be an understatement to say that Goldsboro, the artist, puts as much effort and thought into the obscure album track as he does the smash hit single. The musical concepts spring, sometimes full-blown, from his head, through his guitar and verbal descriptions, to the session men and his band. And the results show the mark of such care.

Bobby's band, led by his friend and manager Jan Kurtis on drums, has been a relatively recent addition to his operation. Before 1970, Bobby had to take what those who hired him provided. For someone with Bobby's standards, it was an entirely unsatisfactory way of dealing with personal appearances. A permanent group, with a consistent feel, was the answer, and it was an answer he could now afford.

"I was playing and road managing for Judy Lynn in Reno," recalls the tall, sturdily built blond Kurtis, whose past includes some jazz sessions with such as the Fleetwoods, the Ventures, Terry Stafford and running his own studio in Seattle. "Bobby was in town, and would drop by where we were playing to watch. He finally began talking to me about my maybe going on the road with him. When he made an offer that was better than what I was getting, I accepted."

After trying to tour with hired Nashville session men (an expensive proposition since most of them would rather be in the studios getting paid double scale), Bobby and Jan ultimately decided to round out their combo with a permanent

bassist and keyboard player-arranger. Their first acquisition was Tommy Tow, a seasoned bass player Jan had met in Nevada.

"I'd been doing rock" Tow says, "playing with B.B. King, James Brown and local bands, but Bobby made me a good deal. I was a bit wary at first because I thought there wouldn't be much challenge, and I liked to play loud. But the music's good, I get to tour and record with plenty of time left for myself."

The last to join the current lineup was the maestro, Timmy Tappan. An acquaintance of both Kurtis and Tow, Tappan was also working with Judy Lynn when he was called up by Goldsboro. His multi-faceted abilities have proved invaluable both on stage and in the recording studios. He translates Goldsboro's head arrangements into sheet music for studio orchestras, plays several instruments and conducts, often simultaneously. Curiously enough, prior to his becoming a working musician, he'd been teaching math and science to high school students.

"We have a group with a variety of backgrounds," explains Kurtis, "and the ability to go in different directions, which is ideal for someone like Bobby. We're establishing Bobby solidly in the 'good music' field, but we can 'get it on' when we want."

Kurtis has good reason to be pleased with the musical output of he and his colleagues, but his own reputation as a manager is quickly earning him widespread respect.

"I'm not really a manager," he says, "but rather a friend and an intermediary. Bobby knows what he needs, but there are certain things the artist can't, and by all rights shouldn't have to, do for himself. Since I'm always on the road with my 'client' and up on stage and in the studio, it's more like we're co-managers, or maybe president and vice-president of a company. I've had requests by other artists to manage them, but Bobby and I agree that there's enough to do right here."

"I'm not really a manager... but rather a friend and an intermediary."

"I appreciate Jan's experience," says Goldsboro. "I like the idea of the manager being an active participant, not just sitting in an office with a telephone counting money. We're making music, entertaining people, and Jan's a part of that too, so he understands the problems and can work with me to solve them."

Since this part of the Goldsboro team has been together, Bobby's career has reached new heights. His nationally and internationally syndicated television show has become one of the most successful independently produced musical variety shows of the seventies, and he's made some of his most artistically satisfying records. One, "Summer (the first time)," qualifies as his most ambitious track, stretching nearly four and three-quarter minutes in length, complete with a strong, "Summer of '42"-inspired lyric and an intense arrangement. Gratifyingly, the song was a major hit in 1973.

There are other members of Goldsboro's team; Bob Montgomery of course, co-producer, musical advisor for Bobby's television show, and his co-partner in the very successful musical publishing and recording studio operations they own in Nashville. Another partner in the studio is the renowned producer Buddy Killen. In the publishing operation, Bobby is very proud to have the services of 1973's writer-of-the-year, Kenny O'Dell, who administered the publishing firms for Bobby until his own writing and performing commitments made it impossible.

Then there's Bobby's publicist and colleague Jan Brown, the svelte, pert bundle of energy who coordinates both Bobby's media exposure and his increasingly large fan club.

"Bobby has definitely become a personality," says Jan, "and this has made a big difference. He's become a real person to his fans, some of whom are as unusual as any I've ever run across. One lady whose husband makes her keep her Goldsboro poster on the inside of her closet door nearly holds a seance in that closet every morning, lighting candles and everything. She's afraid she'll light her clothes on fire some day."

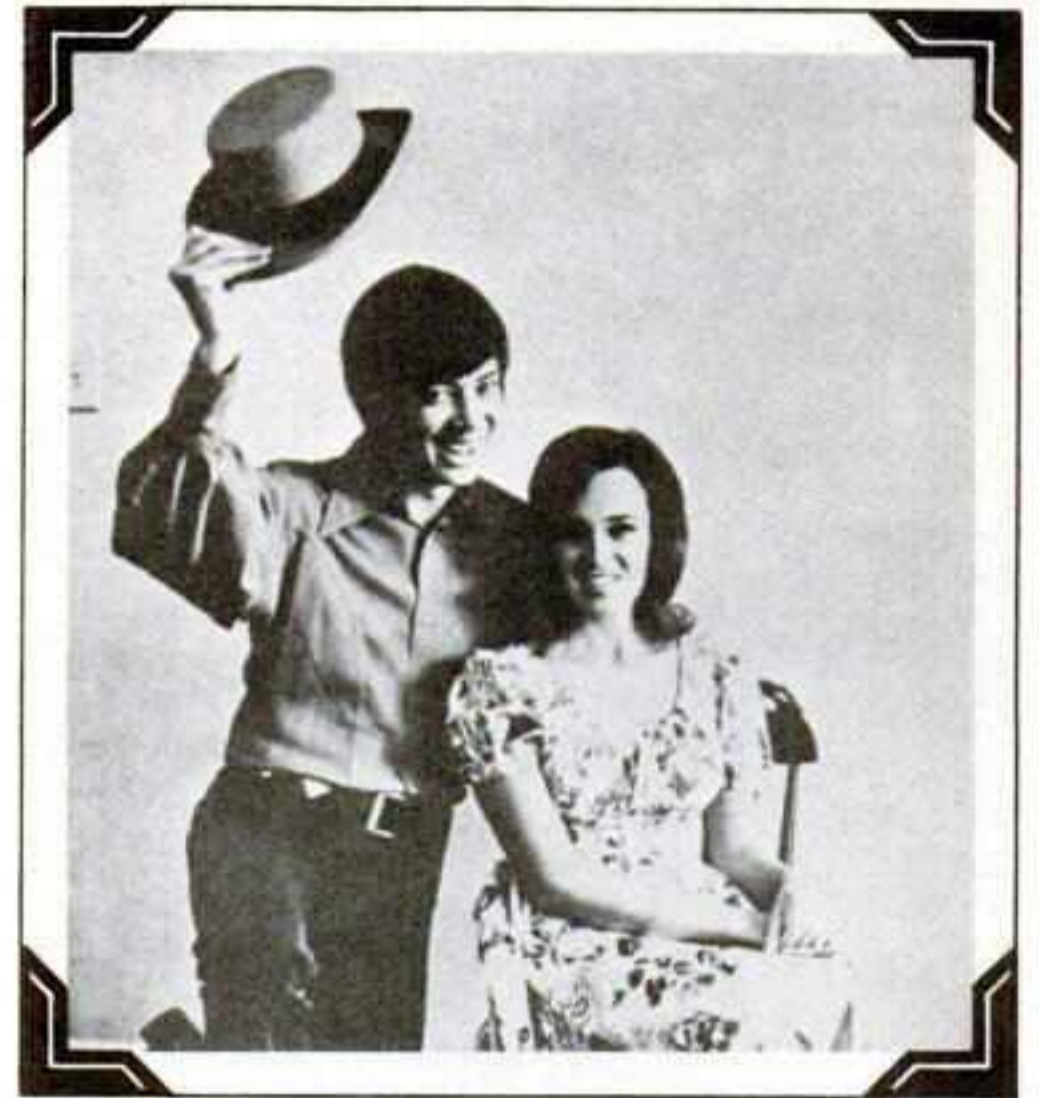
"We got a real interesting cassette tape at the studio one day," adds Bobby. "I suppose other people get things like this, but I've never heard about it; this girl sent a real passionate message on tape, heavy breathing and all. All the musicians gathered around to listen. She said 'gee, I've never done this with a tape recorder before,' and went on to tell about her ideas to neutralize the atomic bomb. We couldn't wait to hear what she was gonna say next!"

And last, but certainly not least, there's Bobby's family; his parents back in Dothan, who still run the successful flower shop where Bobby worked as a youth, his wife Mary Alice, and their two children, Danny and Terri.

"I met Mary Alice in Panama City Beach, Florida back when I was going to Auburn," says Bobby. "During spring vacation everybody would head to the beach. A bunch of guys would cram into a room somewhere and the girls would rent houses and one of the mothers would always be on hand to chaperone. It was all pretty innocent compared with what goes on today, but we had a ball! Anyway, my brother was dating a friend of Mary Alice's and arranged for us to meet at one

of those 'house' parties. We started dating when she got back to Dothan the next week. I was going to college and she was in the 10th grade, so we dated for at least two years. When she graduated from high school, we got married. It's been almost a dozen years now, not quite a perfect marriage, but awfully close.

"We've lived in Nashville for several years," he continues. "We built our house, decorated in Japanese style. I've been



Bobby and his wife Mary Alice.

told I'm the only person in Nashville with my own rickshaw, which I don't doubt. We've now got a ranch out of town which we're trying to get into shape. It takes a long time, and since I'm away a lot of the time, I can't work on it myself as much as I'd like. Mary Alice doesn't come on the road anymore, so she devotes a lot of her energy to that and the children.

"Our two kids have been inspirations for many of my songs. They really open your eyes to a lot of the stupidity going on in the world; their simplicity and unqualified love of life helps you keep an eye on the real values in life."

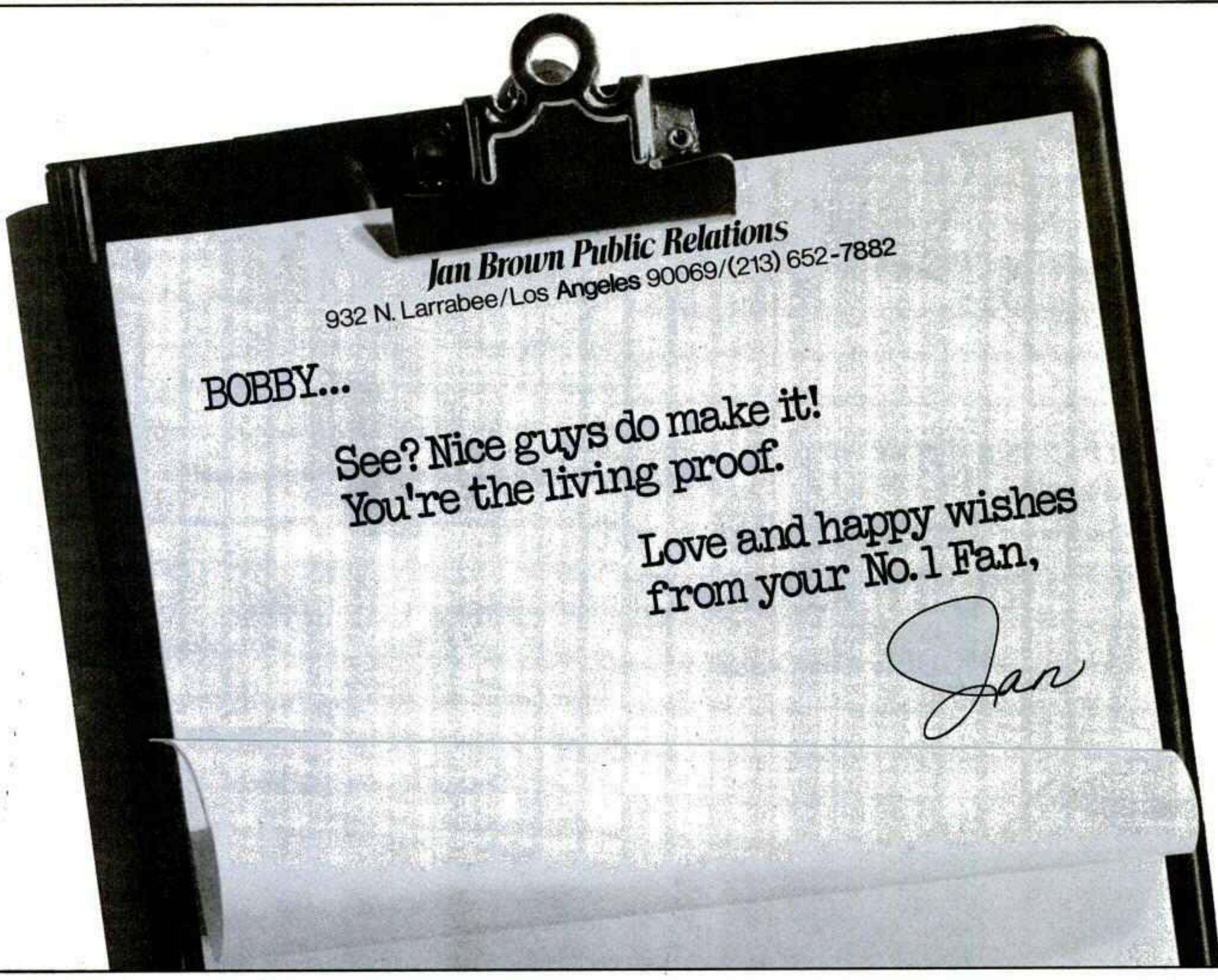
Despite his numerous work commitments, which include regular commuting to Los Angeles to tape the television show, Bobby retains his strong interest in sports. On any given week, he'll know who's leading the pro golf tournament of the moment, how his favorite baseball teams are doing and what the state of his own tennis game is.

After all this, it would be silly to forget the people behind the scenes who have been with Bobby all the way along, the people at United Artists who've helped him make his records and who've made those records available to the broadest possible audience for ten years now. "We at United Artists are delighted with Bobby's long-term success on our label," says Michael Stewart, Chairman of the Board, United Artists Music and Record Group. "From every possible standpoint, our ten-year relationship has proved one of the most profitable in the business. Bobby continues to astound all who come in contact with him. His music shows the many-sided quality that stamps everything he does—from the rocking of his early smash 'Little Things' through his classic, 'Honey' and his musically complex 'Summer (the first time)' to his current 'Hello Summertime.' We're proud of our role in helping to develop Bobby's career, and I feel it's equally important to realize what a great amount Bobby has contributed to the growth of United Artists over this past decade."

"My relationship with UA is pretty good," agrees Bobby, "and I hope it will get better. If things go as I hope they will, there's no reason why it shouldn't."

"I've stayed with UA because they've given me what I needed. I've seen other artists switch labels and die, and still others switch and become even bigger. But UA has let me do what I felt was necessary for my own career, and it has paid off. I've always been able to determine the direction of my music, no one but my producers has ever tried to tell me what to record, what to perform or what to release. If they do their best to sell what I create, I can't ask for much more."

The key to a public life like Bobby Goldsboro's is balance and self-determination. Coming out of an era in popular music in which all too many performers were manufactured stars, with too little substance and too much fluff in their art, Bobby Goldsboro knew that if he were to survive and prosper, he had to control his own creative destiny. His subsequent success as a writer and musician have proved that not only was he right but that he had the talent to sustain his beliefs. For good measure, he has that elusive sense of taste which makes what he does entertaining to a lot of people over a long period of time. Beginning his second decade of prominence in the business, his primary artistic goal is continued improvement. He's proved he could do everything else, so the odds are good that he can be as good as he wants to be, doing what he wants to do. And that's what it's all about, isn't it?



BOBBY...
(SUNDANCE)

We Love You, Honestly Love You...

**SHERRY,
GENA,
WILL
and
BUTCH***

JAN KURTIS  PERSONAL REPRESENTATION



**MAY THE NEXT
TEN YEARS BE
JUST AS GREAT!**
HOUSE OF GOLD MUSIC

10 GOLDEN YEARS!

BOBBY GOLDSBORO

&

UNITED ARTISTS

MODERN ALBUM

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A SHOW BIZ Production **The**
Bobby
Goldsboro
Show Renewed for
1974-75... its third season.

Now running on 130 U.S. TV stations...
and throughout Canada and Australia.

15.8 rating in prime and prime access times.

Among the top five syndies
in 18-49 women per 100 homes.

Congratulations, Bobby, on a fantastic job.

THE GOLDSBORO SINGLE FILE

RECORD NUMBER	TITLE	RELEASED
HEART LABEL		
Number N/A	Dizzy Boy (with the Webbs)/Why Must I Be?	1960
Lost (Cricket In My Ear), (with the Webbs)/Flip N/A		1961
Laurie Label		
Number N/A	Molly/Flip N/A (other Laurie releases not available)	1963
UNITED ARTISTS RECORDS CATALOG		
UA 672	See The Funny Little Clown / Hello Loser	1963
UA 710	Whenever He Holds You / If She Was Mine	1964
UA 742	Me Japanese Boy I Love You / Everyone But Me	1964
UA 781	Little Drops of Water / I Don't Know You Anymore	1964
UA 810	Little Things / I Can't Go On Pretending	1964
UA 862	Voodoo Woman / It Breaks My Heart	1965
UA 908	If You've Got A Heart / If You Wait For Love	1965
UA 952	Broomstick Cowboy / Ain't Got Time For Happy	1965
UA 980	It's Too Late / I'm Going Home	1965
UA 50018	I Know You Better Than That / When Your Love Has Gone	1966
UA 50044	Take Your Love / Longer Than Forever	1966
UA 50056	It Hurts Me / Pity The Fool	1966
UA 50087	Blue Autumn / I Just Don't Love You Anymore	1966
UA 50138	Goodbye To All You Women / Love Is	1967
UA 50186	Trusty Little Herbert / Three In The Morning	1967
UA 50224	Pledge Of Love / Jo Jo's Place	1967
UA 50243	Our Way Of Life / I Just Wasted The Rest (With Del Reeves)	1968
UA 50283	Honey / Danny	1968
UA 50318	Autumn Of My Life / She Chased Me	1968
UA 50461	The Straight Life / Tomorrow Is Forgotten	1968
UA 50470	Look Around You (It's Christmas Time) / A Christmas Wish	1968
UA 50497	Glad She's A Woman / Letter To Emily	1969
UA 50525	I'm A Drifter / Hobos And Kings	1969
UA 50565	Muddy Mississippi Line / Richer Man Than I	1969
UA 50591	She Thinks I Still Care / Take A Little Good Will Home / (With Del Reeves)	1969
UA 50614	Mornin' Mornin' / Requiem	1969
UA 50650	Can You Feel It / Time Good, Time Bad	1970
UA 50696	It's Gonna Change / Down On The Bayou	1970
UA 50715	My God And I / The World Beyond	1970
UA 50727	Watchin' Scotty Grow / Water Color Days	1970
UA 50776	The Gentle Of A Man / And I Love You So	1971
UA 50807	Come Back Home / I'll Remember You	1971
UA 50846	Danny Is A Mirror To Me / Poem For My Little Lady	1971
UA 50891	California Wine / To Be With You	1972
UA 50938	Southern Fried Singin'—Sunday Mornin' / With Pen In Hand	1972
UA 51107	Brand New Kind Of Love / Country Feelin'	1973
UA-XW251	Summer (The First Time) / Childhood 1949.	1973
UA-XW371	Marlena / Sing Me A Smile	1973
UA-XW422	I Believe The South Is Gonna Rise Again / She	1974
UA-XW451	Quicksand / And Then There Was Gina	1974
UA-XW529	Hello Summertime / And Then There Was Gina	1974

Section sponsored by friends and associates of Bobby Goldsboro.

OCTOBER 5, 1974, BILLBOARD

THE GOLDSBORO LONG PLAY LIST

RECORD NUMBER	TITLE	RELEASED
UNITED ARTISTS RECORDS CATALOG		
UAS 6358	The Bobby Goldsboro Album	1964
UAS 6381	I Can't Stop Loving You	1964
UAS 6425	Little Things	1965
UAS 6471	Broomstick Cowboy	1965
UAS 6486	It's Too Late	1966
UAS 6552	Blue Autumn	1966
UAS 6561	Solid Goldsboro	1967
UAS 6599	The Romantic, Soulful, Wacky Country Rockin' Bobby Goldsboro	1967
UAS 6615	Our Way Of Life—With Del Reeves	1967
UAS 6642	Honey (Pledge Of Love)	1968
UAS 6657	Word Pictures	1968
UAS 6704	Today (Glad She's A Woman)	1969
UAS 5502	Greatest Hits	1970
UAS 6735	Muddy Mississippi Line	1970
UAS 6777	Watchin' Scotty Grow (We Gotta Start Lovin')	1970
UAS 5516	Come Back Home	1971
UAS 5578	California Wine	1972
UA-LA019	Brand New Kind Of Love	1973
UA-LA124	Summer (The First Time)	1973
UA-LA311	The Bobby Goldsboro Tenth Anniversary Album	1974

Goldsboro's A Telefavorite



On the set of the Bobby Goldsboro television show at CBS in Hollywood are (left to right) Goldsboro, the new basset hound puppet character Jonathan Rebel, Peter Cullen, who is the voice and operator of Jonathan, and Bill Graham, executive producer of the series.

"The Bobby Goldsboro Show," called one of TV's most successful syndicated programs in years, is based on the simple premise that doing justice to two basic principles will pay off. One of the principles is Show Biz, Inc. and the sole initial sponsor, General Mills' belief in Bobby Goldsboro as a popular entertainer, and the other is Bobby Goldsboro's belief that music and humor artfully presented will attract both top-draw guest artists and a large audience. As it turns out, both the program's creators, Show Biz, and the program's star, Bobby, are quite correct.

The Goldsboro show was born about four years ago when Show Biz, Inc. began approaching Bobby with the idea of doing a syndicated half-hour show. The singer had found increasing acceptance as a guest artist on television and seemed ripe for a shot of his own.

"They came to me with a concept," explains Goldsboro, "similar to what we have now but calling for too many guests per show. I didn't accept that, they worked over some alternatives, and finally we came to an agreement.

"It was important to me to establish a couple of premises," he continues. "First, in a half-hour show there's really only enough time for one other musical guest beside myself. The guest deserves a chance to try to develop a little bit of depth. Secondly, we would have a short comedy bit each show, based on a consistent character the audience can always relate and respond to."

The first season of Bobby's show found that comedy skit based around a lively, irreverent frog named Calvin. The fact that Bobby does one of the most convincing tree frog noises in the business played no small part in the choice of characters. The second year found a Bobby-like character going electronic via video animation.

"The electronic character wasn't quite as well accepted," notes Goldsboro. "Somehow it's harder for people to relate to seeing something on television! This season, we've got Jonathan Rebel, an old hunting dog character who ad-libs with the best of them. I feel he's going to be at least as successful as Calvin." Bobby's famed frog noises spawned a board game called "Rib-bit," (made by Genesis Enterprises of Los Angeles which is attracting considerable attention, so Jonathan Rebel should be fortunate to do as well.

The essence of the Goldsboro show, as should be obvious, is not the comedy but the music. Though the show is produced in a fairly streamlined manner, on a tightly supervised budget, the one area in which no pain is spared is the music.

"Television has been scaring some of the best musicians away," explains Bobby "because so much quality is sacrificed in the presentation of the music. I wouldn't even put my name on the show if we couldn't do a good job of presenting the music. I think it's paid off; important artists ask to be on our show because they know they'll sound good here."

Artists like the Spinners, Johnny Mathis, Seals and Crofts, Paul Williams, and Bobby Womack have all gladly appeared on Goldsboro's show, their backing music almost always pre-recorded in Nashville by Bobby and his band accompanied by the top session men in the business.

"We go in and try to duplicate the sound of the each performer's records," says Bobby, "so they can sing live on the show without fear of the backup sounding inadequate. A couple of them have been so pleased with the sound that they've told us our versions of their tracks were better than the actual records!

Live music is hardly ignored on the program, however. Bobby and his group generally do one live tune per show, often something not in Bobby's usual recorded and concert repertoire, and Bobby duets with his guests near the end of each show. These numbers are kept simple enough so as not to require any pre-recording.

The Goldsboro show has become a pleasure for all concerned, and Bobby, whose television personality has added considerable depth to his career, couldn't be more pleased.

Bobby.

You're having a colorful career.

Congratulations.

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We love you, Bobby see you in '75

THUNDERBIRD HOTEL AND CASINO • A CAESARS WORLD RESORT Las Vegas, Nevada

Keep singin' 'em the way you write 'em... beautifully. - Rod McKuen



Bobby: Music City Man



By BILL WILLIAMS

Bobby Goldsboro has at least one thing in common with other Nashville artists: he is on the road more than he is home.

But when he is home, he is a homebody. Not that he doesn't become involved in Nashville activities, but he does like to spend as much time as possible with his wife, Mary Alice, and his son, Danny, and daughter, Terri.

He's not a big partygoer: he has neither the time nor the inclination for it. He is more content with his family, particularly now that there will be another addition to it in the near future.

Bobby is best described by his friends as a "very happy person," not only because of his success, but because he finds a lighter side to virtually everything.

"There is seldom a serious moment around Bobby," says Bob Montgomery, his co-producer since 1968. "He thoroughly enjoys life."

Montgomery also noted that Bobby has so many close friends that it would be difficult to list them. People instinctively like him.

One, of course, would be Kenny O'Dell, who enjoys a mutual admiration society with Goldsboro. O'Dell and Goldsboro also have been instrumental in aiding other writers, working with them and developing them.

If Bobby has one indulgence, it is something else he shares with various Nashville artists: a love for cars. Along with his Mercedes and Cadillac, he has a deep interest and ownership in antique automobiles. He also owns a 500-acre farm, but it is an investment rather than an extravagance.

Goldsboro is deeply involved in Nashville's activities, even with his limited time. A few years ago he did a concert with the Nashville Symphony, and helped draw a crowd from the non-symphonic set. He has taken place in each of the Music City Pro-Celebrity Golf Tournaments, and was among the founders of the Crockett Springs Country Club here, a plush layout which offers a stern test for the professionals. He entered the first Pro-Celebrity Tennis Tournament, held in Nashville last October, again lending his name to a charitable cause. He has not profited from any of these ventures.

Jane Dowden, president of Show Biz, Inc., which produces and distributes his syndicated television series, has nothing but good words for the man.

"He is easygoing, very professional, always buttoned-up and ready," she said at once. "I've never known anyone more prompt, anyone who thinks ahead as he does. He has always done his homework, and he comes prepared."

But she sees another side of Goldsboro. "He truly is a very shy person, not the least bit pushy, a rather quiet, private person. But once he feels comfortable, gets the reading, he is a fountain of youth. He suddenly becomes very funny and charming. He is a little subtle in his performance, whether on the TV show or in concert, but that's a natural part of his personality. It's somewhat low key, but perhaps America is ready for a low key performer rather than one who comes on too strong."

Ms. Dowden notes that he has undergone phenomenal growth or maturity. "I haven't seen anyone grow more from his first television shows to the person he is today. He is perfectly relaxed and comfortable, an incredible performer."

Ms. Dowden should know. One of the real professionals of the business, she has worked with many artists in all facets of entertainment.

She notes, too, that the acceptance of Goldsboro is strong by the stations which televise the program. His warmth and his personality obviously come through, both to advertisers and to the viewing public.

Perhaps the matter, as far as Nashville is concerned, can best be summed up in a positive way. Nowhere in the music industry here, one which is prone to criticize, has a word been heard in criticism of this man. He is highly thought of not only as a professional entertainer, but as a man. The high esteem stretches throughout Music Row, though he has few dealings with its people because of his non-country style of singing. The dealings he has had, have been open, aboveboard, and never questioned.

He may have his faults, but they haven't surfaced. And no one is speaking unkindly of him. That's a rarity anywhere today.

"Congratulations, Bobby for

10

years of music"

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BOBBY

on your 10 years with

United Artists Records

(looking forward to printing your next gold lp)

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EXCUSE ME BUT A MOUSE
JUST ATE YOUR APPLE PIE.
CONGRATULATIONS.

TIMMY

It's In The Grooves

Once upon a time, Bobby Goldsboro's entire career seemed to rest upon his ability to come up with hit after hit. That was, and is, a fact of life for many artists, and it takes staying power, a good set of nerves and a lot of good musical ideas to survive. Goldsboro has survived, and he's got a voluminous list of United Artists recordings to prove it. But in the end, it's not merely the records that count, for they are only pieces of plastic which may or may not find their way into the hands of consumers. It comes down to music, and Bobby Goldsboro's handled that part quite nicely.

Bobby's recording career stretched back to his days with the Webbs, whose "Dizzy Boy" and "Lost (Cricket in My Ear)" singles were small regional hits in the South around 1960. Then on Laurie Records, Jack Gold produced "Molly" which went into the seventies nationally in 1963. Soon after, Jack took Bobby with him to United Artists, where their first release, "See the Funny Little Clown," blew the lid off.

"'See the Funny Little Clown' came out just before President Kennedy was assassinated," recalls Jack Gold, "and, without using this as any kind of excuse, it was subsequently quite hard to break the record for several weeks. I was able to keep one station on the record from October to January, and finally it took off in January."

"I think my major influence on Bobby was my insistence that he write and rewrite his material very carefully," adds Gold. "That, and the fact that I saw him more as a great performer while he saw himself as a songwriter. We used to disagree over choice of material, because I felt he should search for the very best tunes he could find, whether he wrote them or not. The arguments are academic now, since he's matured into a fine writer who also has the skill to pick good outside material; the healthy duality is clean when you realize that two of his biggest hits were not his own compositions."

"The first couple of years were tough," Bobby recalls. "It was hard to choose the right material. I was writing all kinds of things, Jack was leaning towards ballads, the Beatles were up there influencing everyone. I never got a real string of hits going."

Actually about two thirds of Bobby's first dozen singles could be counted as relative successes, if not outright smashes (there were five or six of those). These dozen singles (and some eight albums) constitute the sum total of Bobby's work with Jack Gold, whose role in Bobby's studio work helped the singer determine his artistic directions.

"Jack is one of those producers who let's you do a lot of your own work," explains Bobby. "He sits in the control room, pays attention and makes things sound right when they get on tape. That left myself and Bill Justis in there working out the arrangements."

Bobby and Bill proved they could handle variety. The rhythm tracks on records like "Voodoo Woman" are powerful, and unusual for American pop-rockers of the early Beatle era. Yet the softer sounds like "Blue Autumn," and songs which had a little of both, like "Broomstick Cowboy," stand as good examples of the more delicate side of mid-sixties pop-rock. Though Bobby has said these may have been records too easily forgettable, they stand up to scrutiny after the better part of a decade.

From "Honey" onward, Bobby was working with producer Bob Montgomery and arranger Don Tweedy. He later did some things with Chuck Cochran as well, before Timmy Tappan came along as a permanent member of the Goldsboro entourage. The tone of Bobby's work tended to be softer, in keeping with the more subdued songs he was writing. Still, this did not become an excuse to downplay strong instrumentation; Bobby's fine guitar playing provided good hooks for tunes like "Can You Feel It?" and "California Wine."

"I usually don't write around guitar licks," Bobby says, "but a good riff never hurt a record. One of our recent singles, 'Quicksand,' came off a riff."

Goldsboro is conscious of the pitfalls of getting into musical ruts; his records show it in subtle ways. Consecutive singles often bear no resemblance to each other, like the smash "Summer (the first time)" and its subsequent follow-up, "Marlena," which close out Bobby's tenth anniversary album with an unusual juxtaposition.

"When I listen to music," he explains, "I try not to lock into any one type of thing for too long. It's just as easy to get bored watching the "Grand Ole Opry" as it is to fall asleep watching "In Concert." You've got to keep an open mind, both listening to music and making your own. I like to think it's rubbed off on my work."

CREDITS

Section editor, Earl Paige. Sales coordination, Harvey Geller. Production, John F. Halloran. Staff writer Bill Williams, country & gospel editor. Main story by independent writer Jim Bickhart who has written for the Los Angeles Times, Rolling Stone, Hollywood Reporter and is a recording producer too. Art/cover by Ria Lewerke, United Artists Records. Cover photo by Timmy Tappan. Overall art direction by Gribbit. Photographs from Goldsboro file and from Jan Brown, project coordinator. New photographs from TV series by Doug Metzler. U/A coordination, Pam Starke, media buyer; Bob Cato, creative services vice president, Allen Levy, director of public relations, Bob Emmer, tour press coordinator.

Songwriting & The House of Gold



Though the phenomenon of the singer-songwriter has, in the last few years, become a fixture on the music scene, Bobby Goldsboro is a singer-songwriter who predates the trend by so many years that he literally defies the categorization. In terms of writing and performing the material, owning the publishing, marketing the songs as songs, all basic goals of the modern singer-songwriter, Goldsboro's been doing it for years. You might say he helped make the rules.

Bobby's earliest written works, at least those anyone heard to any degree, were published through Unart Music (BMI), United Artists' own publishing arm. Hits like "See the Funny Little Clown," "It's Too Late," "Little Things" and "Broomstick Cowboy" all fall into this category.

"My early songs were picked up by Unart as part of my record deal," Bobby says, "which is pretty normal.

"I won't downgrade the songs any," he adds, "but I do believe I've improved as a writer since then. One way I use to decide is to look at the lyrics written out on paper. If they can hold some meaning by themselves, then I figure they're not so bad. But 'little things that you do make me glad I'm in love with you' isn't quite what I've got in mind any more."

It was during the "Honey" period that Bobby wrote the song he's had the most covers on, "With Pen in Hand." It now resides in varied versions on over 75 records. Vikki Carr's cover was the hit, but Bobby is equally proud of many of the interpretations, including a recent one by Aretha Franklin.

"A lot of my tunes are based on real experiences, or my reactions to real people," Goldsboro explains, "but others are entirely manufactured in my head. I've written several songs about families breaking up, 'Autumn of My Life,' for instance, and the inspiration came from outside of my own experiences. Sometimes observation of or conversations with people in such situations is enough to establish a point of view in my head. 'Autumn,' which was the follow-up single to 'Honey,' had people thinking I was trying to capitalize on the tragic theme of 'Honey.' Actually I wrote 'Autumn' before I ever heard the Bobby Russell tune."

It was around the time of "Autumn" that Goldsboro was establishing a style once and for all; he became adept at exploring emotions through the realistic slice-of-life. It usually played on understatement for its impact, and has become the model for much of his subsequent work.

Bobby's improved stature in the late sixties gave him some bargaining power with regard to his publishing arrangements and he took advantage of it to gain at least partial control over his own tunes. First through Detail Music and more recently through Pen In Hand Music/Unart Music, Bobby has published his own works.

In 1971, Bobby's increasingly strong interest in actively helping unknown talent find an audience led he and Bob Montgomery to form their own publishing firms, House of Gold (BMI) and Bobby Goldsboro Music (ASCAP). An acquaintance of theirs from Las Vegas, a good if underexposed songwriter himself at the time, was convinced to move to Nashville to run the firms; his name was Kenny O'Dell. He'd already had a couple of hits as a writer in "Next Plane to London" and "Beautiful People," the latter of which he recorded himself).

"We were impressed by Kenny's work," explains Bobby, "and we felt he'd be a good person to both run and write for the companies. I think it's paid off; we've come up with a couple of good young writers like Tom Ghent who I think will be heard from in a big way. Plus Kenny's own work has taken off; "Why Don't We Go Somewhere and Love?," "I Take it On Home" and "Behind Closed Doors" are all great songs, and "Behind Closed Doors" was the song of the year in 1973.

"I occasionally record things we publish," Bobby continues, "but never simply to record things because we own them. The songs I've done, I did because they were right for me. I feel as strongly about making sure of that as I do about my own writing. I think I can write a great variety of material, a lot of which isn't even suitable for me to cut on my own. So the publishing operation becomes as important for my tunes as it does for the other writers'. We've got some of our songs being held by producers and artists right now, and if they get cut and released, along with what Kenny's doing, we'll be well on our way to establishing the companies in a big way."

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on your 10th Anniversary
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Your Pal,
Ray Stevens

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Kappy and Lenny Ditson

All my love and appreciation to

ONE HELL OF A FELLOW*

For writing

ONE HELL OF A SONG**

For

"ONE HELL OF A WOMAN"***

Vikki

- * Bobby Goldsboro
- ** "With Pen In Hand"
- *** My new album should be so lucky!

**Bobby -
"These
are
the
best
times"**

We're
glad
you're
part
of us,
Tommy,
Debbie
& Bryant

**HAPPY
BIRTHDAY
FROM
YOUR
GOOD
PAL**



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'TREE' frog,
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Congratulations.

United Artists Records
UA

Side One

SEE THE FUNNY LITTLE CLOWN

(Bobby Goldsboro)

Recorded October 17, 1963. Bell Sound, New York. Arranged by Garry Sherman.
Produced by Jack Gold. Released November 18, 1963.

LITTLE THINGS

(Bobby Goldsboro)

Recorded November 19, 1964. Columbia Studios, Nashville. Arranged by Bill Justis.
Produced by Jack Gold. Released November 24, 1964.

VOODOO WOMAN

(Bobby Goldsboro)

Recorded March 22, 1965. Columbia Studios, Nashville. Arranged by Bill Justis.
Produced by Jack Gold. Released March 31, 1965.

IF YOU'VE GOT A HEART

(Bobby Goldsboro)

Recorded October 19, 1964. Columbia Studios, Nashville. Arranged by Bill Justis.
Produced by Jack Gold. Released July 1, 1965.

BROOMSTICK COWBOY

(Bobby Goldsboro)

Recording date unknown (probably early 1965). Columbia Studios, Nashville.
Arranged by Bill Justis. Produced by Jack Gold.
Released October 27, 1965.

Side Two

IT'S TOO LATE

(Bobby Goldsboro)

Recorded October 15, 1965. Columbia Studios, Nashville. Arranged by Bill Justis.
Produced by Jack Gold. Released January 7, 1966.

BLUE AUTUMN

(Bobby Goldsboro)

Recorded February 3, 1966. Columbia Studios, Nashville. Arranged by Bill Justis.
Produced by Jack Gold. Released October 17, 1966.

HONEY

(Bobby Russell)

Recorded January 30, 1968. RCA Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released February 17, 1968.

AUTUMN OF MY LIFE

(Bobby Goldsboro)

Recorded April 24, 1968. RCA Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released Summer 1968.

THE STRAIGHT LIFE

(Sonny Curtis)

Recorded May 13, 1968. RCA Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released September 27, 1968.

Side Three

I'M A DRIFTER

(Bobby Goldsboro)

Recorded February 14, 1968. RCA Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released Spring, 1969.

MUDDY MISSISSIPPI LINE

(Bobby Goldsboro)

Recorded June 24, 1969. Monument Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released July 18, 1969.

CAN YOU FEEL IT?

(Bobby Goldsboro)

Recording date unknown (probably late 1969). Woodland Sound, Nashville.
Arranged by Don Tweedy. Produced by Bob Montgomery and
Bobby Goldsboro. Released February 18, 1970.

WATCHIN' SCOTTY GROW

(Mac Davis)

Recorded April 10, 1970. Woodland Sound, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released October 22, 1970.

COME BACK HOME

(Bobby Goldsboro)

Recorded May 28, 1971. Woodland Sound, Nashville. Arranged by Bobby Goldsboro
and Chuck Cochran. Produced by Bob Montgomery and Bobby Goldsboro.
Released June 17, 1971.

Side Four

WITH PEN IN HAND

(Bobby Goldsboro)

Recorded February 26, 1968. Columbia Studios, Nashville. Arranged by Don Tweedy.
Produced by Bob Montgomery and Bobby Goldsboro. Released August 1, 1972.

CALIFORNIA WINE

(Bobby Goldsboro)

Recorded January 13, 1972. The Sound Shop, Nashville. Arranged by
Bobby Goldsboro and Chuck Cochran. Produced by Bob Montgomery and
Bobby Goldsboro. Released February 18, 1972.

BRAND NEW KIND OF LOVE

(Bobby Goldsboro)

Recorded November 16, 1972. The Sound Shop, Nashville. Arranged by
Bobby Goldsboro and Timmy Tappan. Produced by Bob Montgomery and
Bobby Goldsboro. Released January 3, 1973.

SUMMER (THE FIRST TIME)

(Bobby Goldsboro)

Recorded April 11, 1973. The Sound Shop, Nashville. Arranged by
Bobby Goldsboro and Timmy Tappan. Produced by Bob Montgomery and
Bobby Goldsboro. Released May 9, 1973.

MARLENA

(Bobby Goldsboro)

Recorded May 18, 1973. The Sound Shop, Nashville. Arranged by
Bobby Goldsboro and Timmy Tappan. Produced by Bob Montgomery and
Bobby Goldsboro. Released August 17, 1973.

BMI, *ASCAP

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CONVERTS OLD THEATER

Des Moines Coming Alive as Fitzgerald Hits TV and Clubs

DES MOINES—John Fitzgerald, owner of the Claude King Royal Enterprises, has expanded his operations here from Denver, booking a major club and putting together three of an anticipated 12 syndicated television shows.

Fitzgerald is maintaining his Denver headquarters for operation of his booking and management agency and, with his son, has embarked on the new ventures.

The old Paramount Theater here has been converted into a massive night spot, called The Country Club, and is bringing in major acts each Tuesday through Saturday.

The theater contains four dance floors and three bars, and can seat 1,000 customers. It is built on a series of levels.

The idea was conceived a year ago in Denver, and the club location was settled on here. It was to serve as a

"home off the road" for King, where he could perform while not travelling, and could do his television show. His enterprises are owned by Fitzgerald.

King inaugurated the club, and since then it has brought in such guests as Narvel Felts, George Morgan, Sundy Sharpe, Bill Carlisle, Sharon Vaughn, Bobby Lee Trammell, Jacky Ward, Guy Shannon, Ural Albert, Jerry Goster, Bobby G. Rice and such relatively unknowns as Leland Jones of Kansas City, who records on the Red Crest label; Terry Pirkle, Vern Thompson, and Patty Gallagher. Miss Gallagher, a Denver artist, has been booked back twice. Other recording artists recently booked in include LaCosta and Johnny Western.

One of the outstanding attractions has been Suzi Brawner, an eight-year-old artist who records for Illini

Records, produced by Glen Hurley in Springfield, Ill. She has drawn record crowds.

King appears at least once a month, and while here does his syndicated TV show, which currently is in 103 markets, all on cable television. Fitzgerald also has started similar shows for Cindy Myers and Terry Pirkle, the Denver artists, and their shows will be syndicated, also on cable, as of Oct. 15. He will do 12 of these in all, with various artists, and is in negotiation now with several of them.

The syndicated shows are done with a live audience from the stage of the new club. Managers of the place are Rocky and Carol Prichard. The former was a disk jockey for KSO here, and has been heavily involved in the country scene.

One unusual aspect of the operation is that the firm has employed Michael John to build the sets and handle the lighting. John, a veteran of the Broadway theater, builds a complete new set for each artist, using a hit song as a theme for the background. The club also has a runway which reaches out into the audience.

On Tuesday, Wednesday and Thursday, only certain sections of the club are open, but on weekends the entire four dance floors function.

Young Miss Brawner, by the way, is no newcomer even at the age of eight. She has her own band, and owns her own club, the Sanganon Valley Opry, near Springfield. She also worked the Illinois State Fair with Hurley.

Tour Buses Involved In Federal Antitrust Suit

NASHVILLE—Tour buses, which are a big business in the music industry here, are a subject of court action involving an antitrust suit.

U.S. District Court Judge L. Clure Morton is considering suit brought by Music City Service, Inc., contending there is a conspiracy to monopolize the sightseeing tour business here.

Judge Morton has given WSM, which has operated tours for more than 10 years, 20 days to respond to requests by the plaintiff for the production of certain documents.

In essence, Music City claims it is being squeezed out of the business. It says that people who take the WSM tours also have the opportunity to buy tickets to the "Grand Ole Opry," some of the scarcest tickets in the world. Music City says its bus-riders cannot buy such tickets. WSM sells package deals whereby visitors get the tours, "Opry" tickets, and hotel accommodations for a specified

Word Opens New Publishing Firm

NASHVILLE—Promiseland Music, a new arm of Word, Inc., of Waco, has been established here under the direction of Aaron Brown. Brown also heads Cananland Music, also a division of Word.

The new firm has signed a SESAC affiliation. Jim Black, gospel coordinator for the performing rights organization here, said the establishment of Promiseland here would "offer writers a new outlet in the placement of their music."



Bob Schanz photo

ANDERSON AWARD—Columbia's Lynn Anderson receives still another gold album, this one for the sale of one-million units of "Rose Garden" as part of a multiple-artist LP in Germany. Pictured with her are her husband-producer, Glenn Sutton, left, and Ron Bledsoe, vice president of Operations, CBS Records in Nashville.

SPANS 28 INCHES

Miller's Lawnmower Jump Rates Evel-Like Publicity

PHILADELPHIA — Songwriter Eddie Miller has completed his jump over a ditch on a Sears lawnmower, a massive undertaking of 28 inches, and it will be seen on the Mike Douglas show Monday (14).

What started as a local tongue-in-cheek idea, lampooning the Evel Knievel leap, mushroomed almost out of proportions. Miller, composer of "Release Me" and many other standards, was interviewed by more than 50 radio stations, has been

booked into several television appearances, and will perform his feat again at two or more appliance conventions in the near future.

The story, which originated with Billboard, was picked up by the Associated Press and carried nationwide. It culminated in the event taking place here for the syndicated television show, co-hosted by Victor Borge. Other guests who witnessed the event included Shelly Winters and Frank Sinatra Jr.

For the occasion, Miller wore a special cape and carried a bathroom plunger.

Now recording artist Atlanta James has had his go at the resultant publicity. He was scheduled yesterday (29) to jump a garbage truck over 12 motorcycles at the Nashville Speedway.

The attempt was to precede the Permatex 400 at the five-eighths mile track. Special ramps for the 16,000 pound truck were built of oak lumber. James added 200 more pounds of his own.

Thevis Donates Home To the Children of Atlanta

ATLANTA—Michael Thevis, president and owner of GRC Records here, announced at an "image changing" news conference that he has offered to donate his multi-million-dollar home to the city for use as a children's home.

He also has offered to buy the old Fox Theater for \$3.5 million so it can be resorted and maintained as an antiquity.

Thevis, who admittedly made most of his millions in pornography, is the owner of scores of corporations. They range from music to a bloody mary mix.

Since development of his record firm, he has branched heavily into movies and publishing. Among his other real estate holdings, he owns a massive mansion set on some 30 acres near the heart of this city. "I could never belong to a country club," he once said, "so I built my own." It is this property he proposes turning over for a children's home.

Although involved in all facets of music, his GRC firm has had its greatest success in the country field

with such artists as Moe Bandy, Lonzo & Oscar, Red, White and Blue(grass), and Virginia Boatwright.

Now almost totally committed to music and films, he proposes getting out of the porno business completely, for his own sake and that of his family.

The city has not yet acted on his proposals.

Country at Vegas

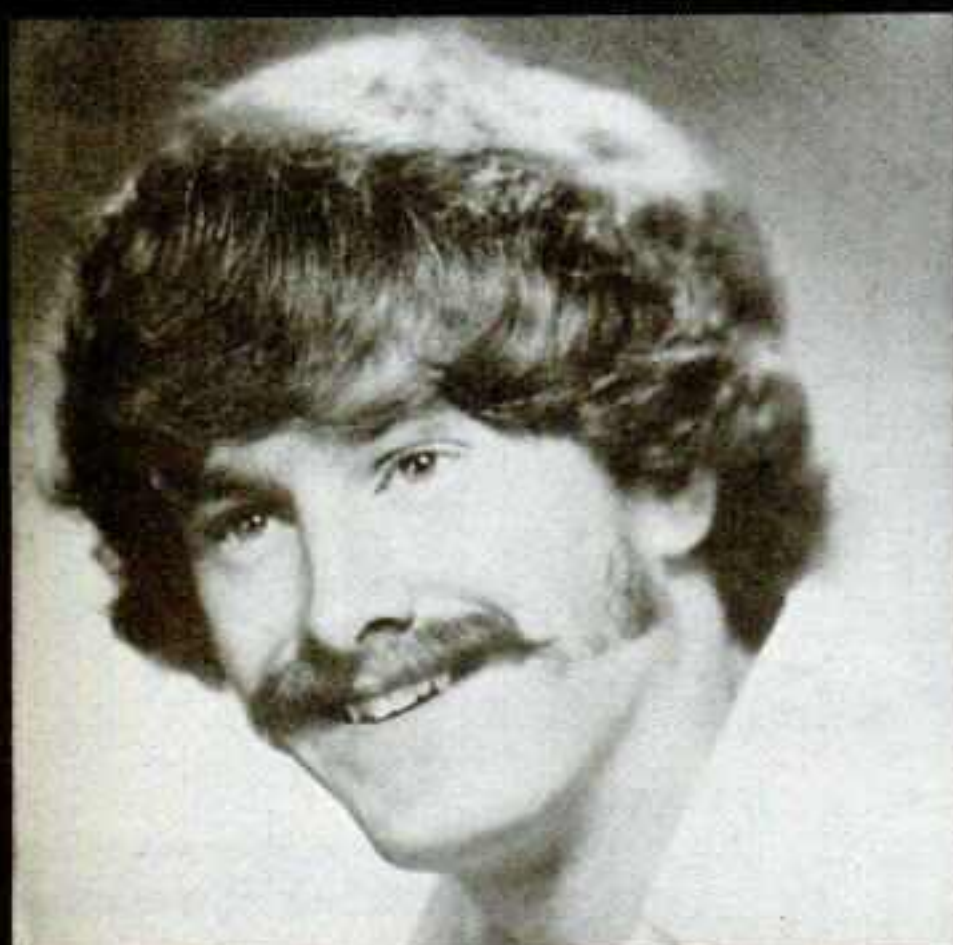
LAS VEGAS, Nev.—For the first time in five years, the State Fair (18-22) featured country music. The Nonchalants from the Golden Nugget appeared in the Beer Garden and played two special shows in the Convention Center. The Larry Trider Show, also from the Golden Nugget, appeared in the Beer Garden and played for the livestock auction. Corn Bred made a special two-show appearance in the Convention Center.

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Tenn. Anti-Piracy Law Questionable

NASHVILLE—A portion of Tennessee's strong antitape-piracy law was attacked as "questionable" in the courts here, just days after the NARAS Institute and the Vanderbilt University School of Law held a meaningful symposium for more than 100 legal and law-enforcement officials.

Thus far, authorities here have made only one seizure under the contested state law. Assistant State Attorney General Alex B. Shipley Jr. made the admission of the question of constitutionality in regard to the seizure portion.

But he told a three-judge federal court that a lawsuit attacking the entire statute should be argued in state court, not before this panel.

The federal panel is considering a complaint filed by Custom Recording Co. of South Carolina. Charles A. Schafer, an official of that firm, was indicted by a Davidson County (Nashville) grand jury on state charges in connection with tapes copyrighted after Feb. 15, 1972. Schafer is attacking the validity of the statute.

However, in his statement before the court, Shipley said the seizure of certain tapes at a truck stop near here had nothing to do with the indictment against Schafer. He says instead they were handed over to an FBI agent by Sue Kline, operator of two retail record outlets.

Shipley said state officials had stopped seizing tapes because of the questionable practice involved.

At the symposium, involving some of the biggest names in the business, there were calls for more severe sentences from the courts, and the upgrading of the punishment from misdemeanor to felony level.

A transcript of that entire proceeding now is being made, and publication plans will be announced in the near future.

Dean Robert Knauss of the Vanderbilt Law School, in his closing remarks, assessed the value of the symposium. Alluding to the tremendous diversity within the industry, he noted that this common denominator had brought all together, and suggested that they establish an all-industry committee which will concern itself with this theft of intellectual property.

Earlier, a panel headed by Ms. Barbara Ringer, Registrar of Copyright, gave strong insight to the problems which exist in regard to legislative status, and suggested areas which need rethinking.

She was joined by Thomas Brennan, chief counsel of the U.S. Senate subcommittee on patent, trademark and copyright; Herman Finkelstein, retired general counsel of ASCAP; Mrs. Theodora Zavin, senior vice president of BMI, and Albert Ciancimino, house counsel of SESAC.

The audience of attorneys, law enforcement officials, law professors and at least one federal district judge, heard a panel of legal experts carry out a discussion which involved expertise in the lawful aspects of dealing with what Tony Martell, president of Famous Music, has referred to as "bloodsucking ticks on a dog" in regard to tape pirates.

Panelists included RIAA president Stanley Gortikov; RIAA counsel Jules Yarnell; MCA president Sal Chianti; Albert Berman of the

(Continued on page 46)

Ohio Assn. Names Its 1974 Stars

COLUMBUS, O.—The Ohio Country & Western Music Assn. at its Fourth Annual Awards Banquet here, listed "Cheating River" by Jim Blackstone as its Record of the Year.

The awards are confined to Ohio artists, writers and others who are members of the association.

Other winners are: Densel Bandy & The Country Rock and Kathy Shaw & The Expressions (tie), Band of the Year.

Jim Blackstone, male vocalist of the year.

Barbara Lape, female vocalist of the year.

Troy Herdman, instrumentalist of the year.

The Kentucky Bluegrass Boys, bluegrass band of the year.

Herb & Barb Lape, vocal duet of the year.

Densel Bandy, promoter of the year.

Arizona of WNCO, disk jockey of the year.

Frank Elkins, song of the year ("Haunting Memories").

Marilyn Workman, entertainer of the year.

Becky Writesel, Hall of Fame Award.

Among the presenters were radio personalities Andy Benkeo, Chuck Gavin, Arizona, Lee Phillips, Bob Rader, Craig Ramsey, John Wade, and Jeannie Williams, owner of Sam's Place in Chillicothe; Bill Rice, Loyal Shaw, Tex Wheeler, Marvin Bell and Ron Edison, of the Ohio Country & Western Music Assn., and Jim Stanley of Wheeling, W.Va.

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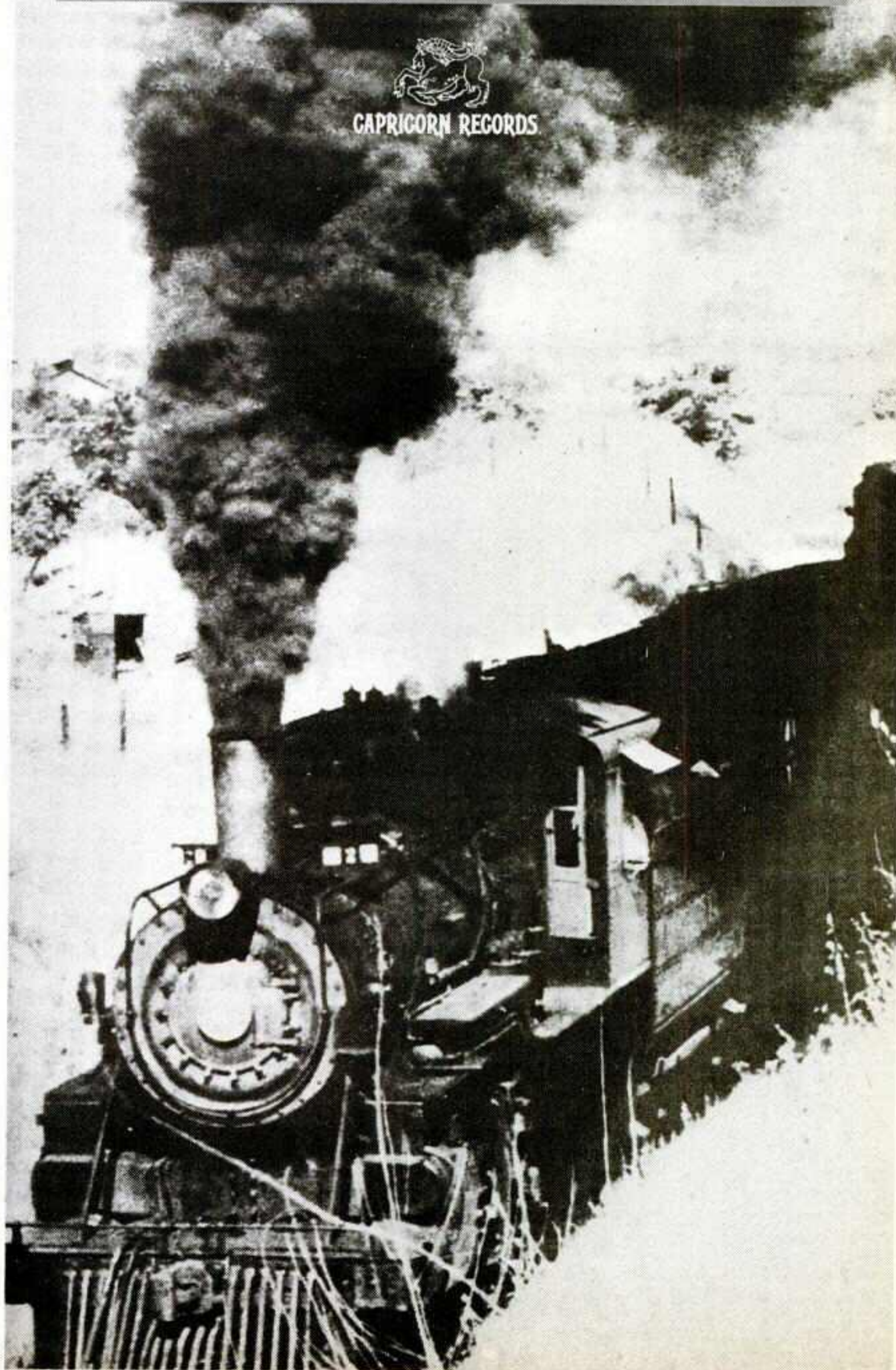
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OCTOBER 5, 1974, BILLBOARD



HANDICAP HELPERS: Beauty will be mingled with golf at the second annual Chuck Chellman/Georgia Twitty Golf Invitational in Nashville Oct. 16. Hostessing the event are Barbara (Mrs. Danny) Davis; Nancy (Mrs. Tommy) Overstreet; Ann (Mrs. Nat) Stuckey; Judy (Mrs. Rex) Allen Jr., and Becky (Mrs. Jim Ed) Brown.

Nashville Scene

By BILL WILLIAMS

The new country division of AVCO in Nashville is moving quickly. The firm first signed **Patti Page**, then **Bill Phillips**, and now has added **Mary Kay James** to its roster. It purchased all of her masters from JMI, including her current release, which is being reserviced on the AVCO label. . . . **Willie Nelson** is buying his way out of Atlantic. The company wanted to keep him on the label when it closed down its country department, but Willie wanted out. He has paid a substantial amount of money for the move. Virtually everyone else on the label has at least one other offer, so all but one will be signed somewhere within a week.

Engineers, the unheralded members of the music industry, are in the news. **Les Ladd** has joined the staff of Woodland Sound Studio. Among his accomplishments are four gold albums which he mixed for **Charley Pride**. He also has worked with such artists as **Merle Haggard**, **Jerry Reed**, **Buck Owens**, the **Everly Brothers**, and **Waylon Jennings**. . . . Along those same lines, **Tom Sparkman** has

taken over again as studio manager and engineer of Metropolitan Music, the Mercury Custom Recording Studio. Not only is he doing all of the Mercury work, but custom sessions for other labels. . . . **Jerry Lee Lewis** got what may be a record 25-minute standing ovation when he played the Municipal Auditorium in Mobile, Ala. . . . Writers **Larry Henley** and **Steve Pippin**, two of the better ones, have moved to Windchime Music, working with **Johnny Slate**. They've had cuts by some of the best in the business. . . . **Scott Faragher**, who has been heading the contemporary division of the Nova Agency, will take over club dates for **Waylon Jennings** and **Jerry Lee Lewis**, according to an announcement by **Chuck Glaser**. Apparently everyone is booking Waylon. . . . Songwriter **Glen Goza**, who also records for Shannon, recalls that he once wrote a song with a character in it named **Susan Alexander**. Now he has submitted songs for the real **Susan Alexander** to sing.

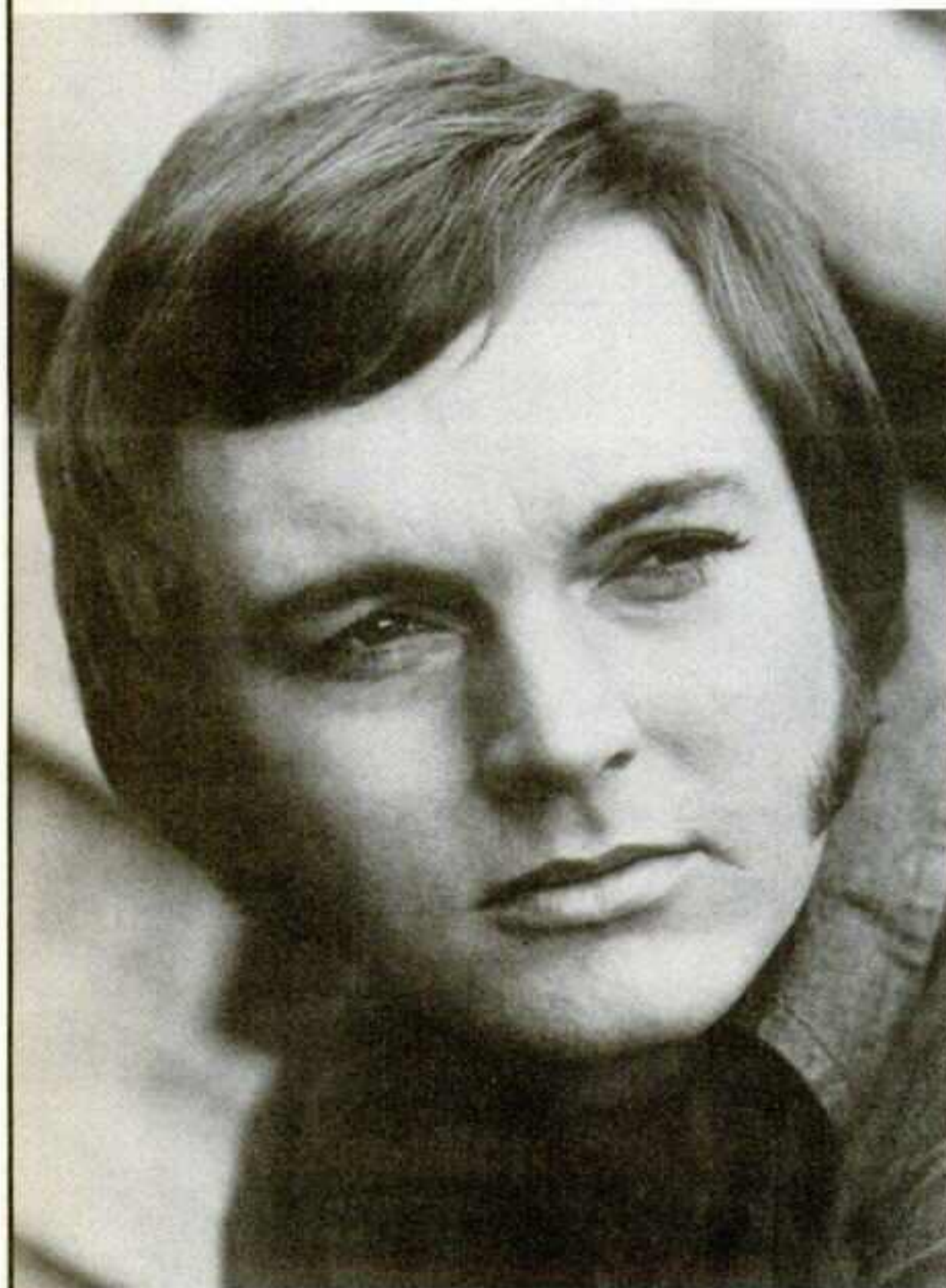
Bill Blaylock and **Bill Sterling**,

who record for JED Records, have done their first gig together in Greenwood, S.C. . . . **P.J. Sherman** is talking to musicians about forming a band. . . . **Kenny Bowers** of Springfield, Ill., has signed with **Marve Hoerner** of Cruz De Oro Assn. . . . Paula keeps on growing in Shreveport. In addition to the old masters on **Joe Stampley**, **Nat Stuckey**, **Mickey Gilley** and **Tony Douglas**, the firm now has **Justin Tyme**, **Don Logan**, **Charlie Justice**, **Bubb Littrell**, **Larry Quinten**, **Gene Wyatt** and **Dawn Glass**. . . . Beaverwood talent has signed Cinnamon artist **Jimmy Payne**. . . . When the "Mountain Music Opry" closed its doors in Colorado on Labor Day, its cast went on the road, headed by young **Mike Franklin**. It has been playing dates in the Midwest and Southwest. . . . Busy **Bill Anderson** was disk jockey for the day at WSLC in Roanoke and WCMS in Norfolk. The Roanoke station had a "Bill Anderson Day," and gave him a plaque for his 18 years in the country music industry. . . . **Poco** and **Commander Cody**, country rock groups, are the latest to record for the new syndicated radio hour called "On Tour." . . . **The Nitty Gritty Dirt Band**, which went over so well at the October convention in Nashville two years ago, will be back again this time to head the UA show. . . . **Anne Murray** tops off an ambitious tour with her appearance at the Nashville gathering. . . . Dot's **Pat Roberts** headlined 25 fairs this year, including two of the biggest ones. He's rescheduled for the Nevada circuit later this fall. . . . **Arleen Harden** has begun her first series of sessions for her first album on Capitol. . . . **Doyle Holly** went over so big in a two-week stint in Lansing, Mich., that he was asked back for two more weeks in November.

Joe Stampley has discovered that his guitar player, **Darrell Puett**, doubles on piano, and he's using him there more frequently now. . . . Stax (Enterprise) had a release all ready to go on **O.B. McClinton** from his last album. But when the label heard his latest session done at Monument in Nashville, it decided to rush that one out first. . . . The **Bill Anderson** softball team takes on KWMT's team in Fort Dodge, Ia., this week. Anderson's group has beaten them two years running. Umpires will be **Rex Allen**, **Rex Allen Jr.**, and **George Kent**. . . . **Clyde Beavers** has built a new home from the natural resources on his 300-acre farm. That includes the rock siding, and the water supply, which comes from a spring on the mountain. In the living room is a rock fountain with spring water running from three different sources, lit by changing colored lights. . . . GRT's **Harrison Jones** has signed with Beaverwood. . . . Due to a significant increase in the number of ASCAP country music award winning songs this year, the society will have its private-invitation banquet at the National Guard Armory. There was no longer room at the country club. . . . Even though **Diane McCall** is now on her own, she rejoined **Charlie Louvin** for part of his tour last week.

Karen Shearer will handle public relations exclusively for the Tally-MCA Record label, owned by **Merle Haggard**. . . . **Larry Quinten**, who has signed with Paula, is managed by **Mark House**, program director of KSWA-AM in Graham, Tex. . . . **The Fables** are playing at the Fireside Lounge in Chattanooga, and will shortly tour Canada, Maine, and the rest of New England. . . .

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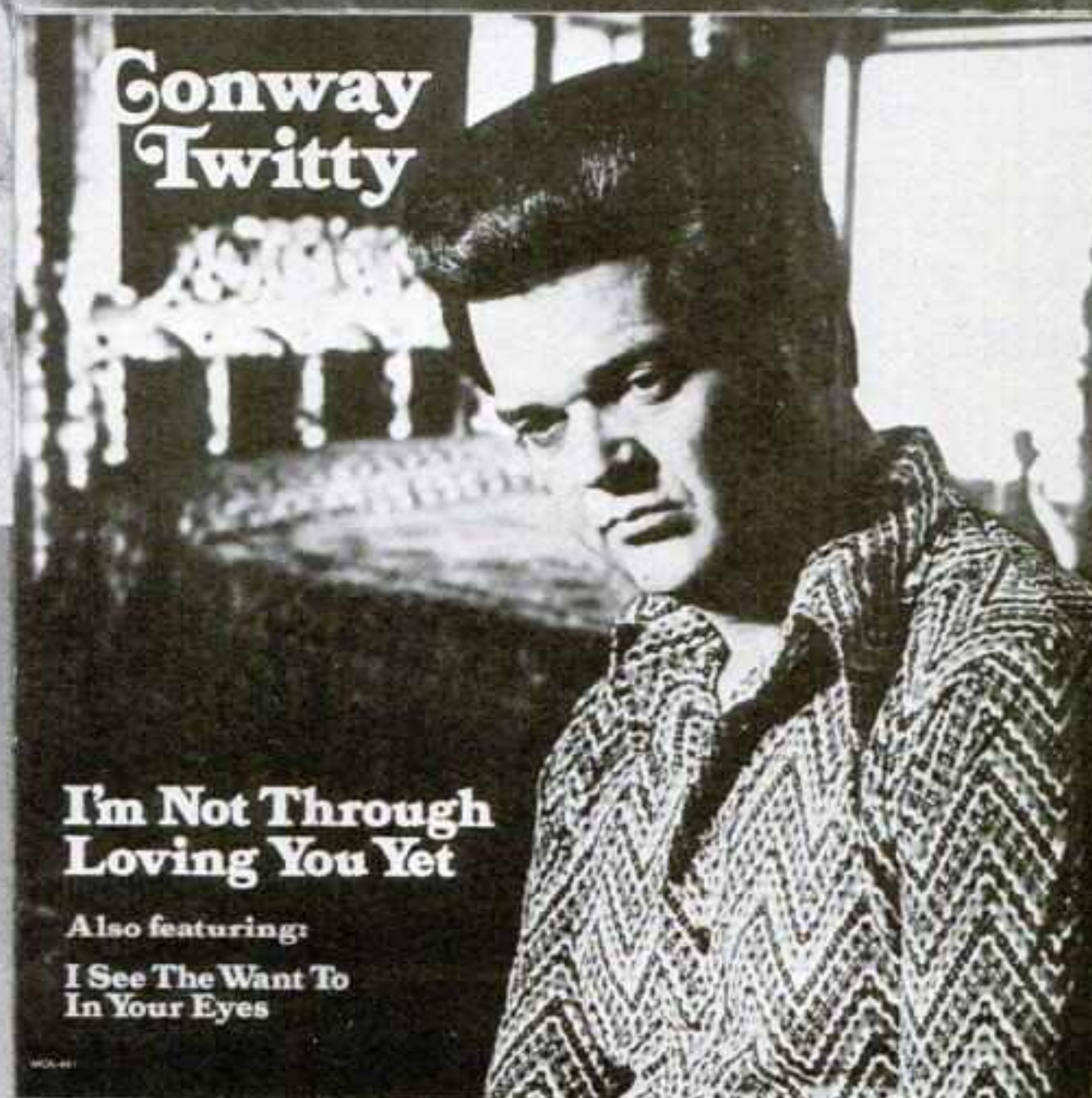
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	17	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
2	2	13	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
3	4	11	BACK HOME AGAIN—John Denver, RCA CPL1-0548
4	5	16	COUNTRY BUMPKIN—Cal Smith, MCA 424
5	6	25	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
6	3	76	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
7	7	15	RUB IT IN—Billy Crash Craddock, ABC ABCX 817
8	9	6	COUNTRY—Anne Murray, Capitol ST-11324
9	11	5	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
★10	14	4	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
11	12	6	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
★12	16	4	THE GRAND TOUR—George Jones, Epic KE 33083
13	13	29	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
14	8	18	PURE LOVE—Ronnie Milsap, RCA APL1-0500
15	10	9	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
★16	20	5	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
17	19	39	LET ME BE THERE—Olivia Newton-John, MCA 389
18	18	5	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
★19	30	4	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★20	25	14	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
21	23	4	GREATEST HITS—Johnny Paycheck, Epic KE 33091
22	24	23	THIS TIME—Waylon Jennings, RCA APL1-0539
23	17	28	SPIDERS & SNAKES—Jim Stafford, MGM SE 4947
★24	34	2	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
25	26	8	IN CONCERT—Floyd Cramer, RCA APL1-0661
26	28	5	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
★27	33	11	SEXY LADY—Freddie Weller, Columbia KC 32958
28	15	10	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
29	29	4	PICKIN' UP—Red, White & Blue (Grass), GRC 10003
30	31	3	NO WORD ON ME—Dick Fellar, Asylum CM-1
★31	40	2	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
32	37	6	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
33	35	12	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
34	21	16	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
35	36	12	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
36	39	12	JEANNE PRUETT—MCA 388
37	41	13	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
38	—	1	STANDING IN YOUR LINE—Barbara Fairchild, Columbia KC 33058
39	—	1	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
40	—	1	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
41	22	30	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
42	43	14	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
43	46	3	STAR & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-12
44	27	9	COUNTRY HAM—Jerry Clower, MCA 417
45	48	3	THE VERY BEST OF—Del Reeves, United Artists UA-LA 235-T
46	44	8	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
47	49	2	THIS TIME I ALMOST MADE IT—Barbara Mandrell, Columbia KC 32959
48	50	10	STOMP THEM GRAPES—Mel Tillis, MGM 4906
49	32	13	GOOD 'N' COUNTRY—Marty Robbins, MCA 421
50	—	1	FINER THINGS IN LIFE—Red Steagall, Capitol 11321

Porter Wagoner's bus caught fire en route to Wheeling, W. Va., causing him to miss a scheduled appearance there. One of the rare times in his career he has ever missed. . . . **Connie Eaton** spent two days in Toronto taping the **Blake Emmons** show. . . . **Jacky Ward** is working a two-week gig at the Captain's Table in Nashville. . . . **Johnny Carver** performed for the opening assembly of

the school year at Cumberland University. . . . **Bill Strom** has been signed to a contract by Fretone Records. . . . **Charlie and Betty Louvin** celebrated their silver wedding anniversary. . . . **Mike Taylor** has signed an exclusive recording contract with GRC in Atlanta, and a songwriting pact with Grapevine (ASCAP). . . . **Howard Vokes** is the father of a new boy.

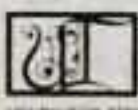
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GMA Members Await 'Sound Off' At Oct. 4 Nashville Conclave

NASHVILLE—A "sound off" experience will be afforded members of the Gospel Music Assn. this week during the annual membership meeting which is set for next Friday (4) in the Municipal Auditorium here.

Brock Speer, president of GMA, said a panel of 10 members of the group's board of directors will be on hand for the question and answer session which proved so popular

several years ago when the annual meeting was held in Memphis.

Unlike past meetings, however, there will not be an election of directors. This all will have been completed previously by a mail ballot of members. However, the election procedures committee will announce the names of candidates who were elected, and Speer is hopeful all of the newly-elected directors will be on hand for presentation to the membership.

Speer will give a president's report; John T. Benson III, treasurer, will deal with the financial condition of the association, and Norman Oldum, chairman of the special projects committee, will detail some of the goals set by the association.

The meeting has been set for 10 a.m. so that it will not conflict with any other programs on the agenda of the National Quartet Convention nor the GMA meetings. It will be kept brief, its length determined by the number of questions asked by the membership.

Following the annual membership meeting, the new directors will meet with the holdovers to elect officers for the coming year. Current members of the board will meet Tuesday (1) at the Sheraton Motor Inn, the final meeting for the current directors.

Shaped Notes

Brock Speer has been selected to speak for the Sunday morning worship service at the National Quartet Convention at Nashville's Municipal Auditorium this week. Speer, manager and spokesman for the Speer Family, is serving his second year as president of the Gospel Music Assn. Special music will be offered by the **Speer Family**, the **Higher Ground Singers**, and by **Emily Bradshaw**, noted soloist and executive director of the Nashville branch of NARAS. . . . The **John T. Benson Publishing Company** continues its expansion. **Sam Mehaffie** has been named retail sales manager of the gospel firm. He formerly was with Associated Records in the northeast. And **Mary Davis**, executive secretary of the firm, has been appointed director of personnel and purchasing. She has been with the company for 17 years. . . .

Carl Story, who organized his first bluegrass Gospel band in 1934, now has recorded more than 700 songs and 40 albums on various labels. . . . The **Young Apostles** of Steubenville, Ohio, performed before a crowd of 25,000 at "Jesus '74" in Mercer, Pa. It was the largest crowd ever for the group or for the event. It was a three-day ceremony, which turned acres of farm land into what it called "Christian City." Well-known speakers and writers from all over the nation participated, as well as several gospel groups. Even **Pat Boone** showed up. Plans for next year's event already are underway. . . . **Paul Caldwell** and the **Caldwells** have signed a booking arrangement with Century II. The group, which has played a lot of fairs, also has been heavy on the Nevada circuit, and has played the Waldorf in New York.

The 18th Annual Waycross, Ga., Sing was the largest paid attendance ever. **Doc Browning** of the Waycross Shrine Club said enthusiasm matched the record gate. The show was handled by **Sonny Simmons**, and was co-promoted by **Hovie Lister** of the Statesmen. . . . **James Sego** of the **Sego Brothers** and **Naomi** had their annual singing at Red Boiling Springs, Tenn. . . . The **Blackwood Singers** played more than 500 Fairs in the past few years, including more than 15 state fairs. The Madison, Minn., Fair Board has booked the group for six consecutive years. They played over 80 major fairs this year alone. . . . The **Blue Ridge Quartet** is set for 50 dates between Oct. 1 and Jan. 1. . . . Century II has signed **Alvis** and the **Barnetts** to an exclusive booking contract. . . . The **Blackwood Brothers** gave a concert at the Opera House at the World's Fair site in Spokane, Wash., climaxing a tour which started in New Castle, Pa., and took them through several states and Canada. They wound up the tour at St. John's University on Long Island, before heading to Nashville and the Dove Awards Show.

Blue Grass Indoors In E. Pennsylvania

RED LION, Pa.—With the arrival of autumn, blue grass music will move indoors in Eastern Pennsylvania.

The Red Lion Jaycees take over the Red Lion Senior High School Auditorium Nov. 9 to present two blue grass concerts that night with the Country Gentlemen out of Washington and two local groups, the Keystone and the Southern Travelers.

Crouch, Disciples Perform Gospel at 15 College Sites

PACOIMA, Calif.—The impact Gospel music is having on colleges is evidenced fully by the fall schedule set up by **Andrae Crouch** and the disciples.

Between now and the end of November, this highly successful Gospel group is scheduled to perform at 15 colleges and universities in all parts of the nation, in addition to its other bookings. They cover both secular and religious-oriented places of learning.

On the list are Southwest State College of Marshall, Minn.; Murray State University in Kentucky; the University of Southern Mississippi in Hattiesburg; Louisiana Tech University in Ruston; West Texas State University in Canyon; Westmont College at Santa Barbara, Ca.; Baylor University at Waco, Tex.; Bluefield State College in West Virginia; San Diego Community College; University of California at Berkeley; Pacific Lutheran University at Tacoma; Bethany Nazarene College in

Oklahoma; Illinois State University at Normal; and Malone College in Canton, O.

In addition, the youth market will be reached in other scheduled concerts. An entire series is set for the "Youth For Christ" movement in Michigan, at Lansing, and Detroit, and then on to a series in Trinidad and Jamaica, in the British West Indies.

During this same time period, Crouch and his group will play civic and municipal auditoriums, theaters and the like in California, Minnesota, Missouri, Kentucky, Tennessee, Alabama, Texas, Washington, Oregon, New York, Pennsylvania, Ohio, Oklahoma and Michigan. There also will be a concert in Hamilton, Bermuda.

Creditors Ask Disclosure of Firm's Assets

NASHVILLE—Federal court has been asked by creditors in various states for an order requiring **Joel Gentry**, president of Stylite-Sing, Inc., to disclose all of his assets.

Skylite-Sing is a gospel record company, of which Gentry owns all outstanding capital stock.

In a judgment in Atlanta federal court last May, Gentry lost a \$77,122 judgment obtained by **Ampex Credit Corp.**, of California, and **IDS Leasing Corp.**, of Minnesota.

Plaintiffs contend that no money has been paid, and that interest has accrued at the rate of 7 percent since that time. Two local banks and a loan company were named co-defendants.

Plaintiffs have served garnishment on each of the banking institutions, demanding that they turn over money in Gentry's account. One of the firms replied that Gentry is "neither a depositor nor an employee," and instead is indebted on the mortgage loan owed to him. The suit contends that Gentry is the owner of real and personal assets located in Middle Tennessee, and asks that these be transferred to the U.S. marshal for sale and credited against his indebtedness.

Colorado Will Welcome More Gospel Groups

SPRINGFIELD, Ill.—The Colorado Country Music Foundation gathering next June will be expanded to include more gospel music groups in concert.

Ms. Gladys Hart of Denver, founder and executive director of the Foundation, has flown here to hold meetings with **Ed Suey** and **Frank Green** of the Journeymen, leading midwest gospel music group, and **Marve Hoerner** of nearby Amboy, Ill., president Cruz De Oro Assn.

They have held a series of discussions on how best to showcase the gospel groups during next year's June Festival. The Journeymen appeared this past June, and broke the ground for other groups at this hitherto all country music annual event. The Journeymen will be the host group next year, and work in presenting others as well. The Festival has been set for the third week in June of 1975.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	34	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
2	1	30	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	5	30	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
4	4	21	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
5	3	44	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
6	6	21	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
7	11	48	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
8	12	48	INEZ ANDREWS Lord Don't Move The Mountain, Songbird SBLP 226 (ABC)
9	10	44	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
10	15	9	ANDRAE CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LS 516 (Word/Goldband)
11	14	21	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
12	21	17	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
13	7	44	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, Peacock PLP 175 (ABC)
14	8	21	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
15	13	34	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
16	9	40	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
17	23	17	ANDRAE CROUCH & DISCIPLES Keep On Singin', Light LS 5546 (Word/Goldband)
18	18	21	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
19	19	40	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
20	16	44	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock PLP 178 (ABC)
21	31	9	SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
22	24	21	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 Peacock PLP 183 (ABC)
23	33	9	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
24	30	40	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
25	25	9	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
26	22	9	REVEREND C.L. FRANKLIN The Eagle Stirrs Her Nest, Jewel LPS 0083
27	17	25	REVEREND MACED WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR A New Dawning, The Gospel Truth 2722
28	34	5	SWANEE QUINTET Try Jesus, Crede 3034 (Nashboro)
29	-	1	MIGHTY CLOUDS OF JOY Best Of Vol. 1, Peacock PLP 136 (ABC)
30	-	1	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
31	35	5	SAM COOKE With The Soul Stirrers What's Heaven To Me, HOB HBX2146 (Scepter)
32	-	1	SWAN SILVERTONES You've Got A Friend, Hob HBX 2156 (Scepter)
33	27	17	BROOKLYN ALLSTARS Walk Tall, Jewel LPS 0078
34	-	1	DIXIE HUMMINGBIRDS Who Are We, Peacock PLP 50205 (ABC)
35	-	1	NIKKI GIOVANNI Truth Is On It's Way, Right On

German Videodisk Bared at Cannes

By NICK ROBERTSHAW

CANNES—The focus of attention in video technology is swinging increasingly to videodisks, and with more than a dozen systems now in contention, it was fitting, and perhaps inevitable, that the high point of a generally low-key Sept. 16-21 VIDCOM should be the demonstration of yet another disk system, this time from MDR, a small German concern.

MDR stands for Magnetic Disc Recording, a system totally unlike most others in that it depends neither on a mechanical nor an optical principle, using instead a conventional vinyl disk with a magnetic coating. Accurate tracking is achieved by leaving the inner circumference of the disk uncoated. A special tracking arm runs on this inner surface, holding the recording

and playback heads over the appropriate part of the magnetic area.

Coming only a few days after the Thomson-CSF demonstration of an optical disk (Billboard, Sept. 28), MDR's briefing, conducted with subdued showmanship by technical director Hans Rabe, produced a much more enthusiastic response from a large audience of experts. Mainly this was because the MDR system not only appears to perform well, but also is far simpler in concept than most of its competitors, and therefore stands a good chance of being also the cheapest.

The disk gives 20 minutes of color video recording per side, using either a camera or direct recording from another source, and both picture definition and sound quality

(Continued on page 54)

ONCE CAR TAPE LEADER

Muntz Back Again With TV

LOS ANGELES—Earl Muntz, is back in the home electronics field. After being out of the market for several years following the sale of his Muntz Stereo-Pak cartridge firm to Clarion of Japan in 1970, Muntz and industrialist Dan Elman have formed Muntz-Elman Manufacturing to produce a large-screen home TV system.

The new firm is setting up manufacturing facilities in Van Nuys, Calif., the area where Muntz formerly operated his 4-track cartridge company.

The TV system involves a 1,200-square-inch rectangular viewing screen in a self-contained cabinet.

The system is called the Muntz Home Television Theatre and is reported to be the first completely self-

contained unit which eliminates the need for setting up components around a viewing area.

Unit is being sold at \$1,995 retail, through the factory outlet and a distributor network involving some former associates in the Muntz TV and Muntz Stereo-Pak operations. Included are outlets in Portland, Ore.; Hawaii, through Muntz Stereo-Pak of Hawaii; Houston, New Orleans and Miami, where Doug Toole Sales, audio dealer, is setting up Muntz Home Theater stores in all three, according to Muntz.

Muntz was originally in the conventional-TV set business in 1948 with Muntz TV. Muntz sold the firm in 1957, returning to electronics in 1962 with a 4-track car auto cartridge unit.

MCA Joins Philips In Videodisk

• Continued from page 1

Magnavox (now owning 56 percent), long one of the largest color TV manufacturers in the nation. What the move could mean, considering Magnavox's strong network of franchised dealers, is that MCA and Philips would have ready made outlets to market their video hardware and software.

A licensing organization will also be formed to negotiate patents to open up as much of the industry as possible to the system.

MCA and Philips have been working independently on videodisk systems for several years. Both systems use a laser beam rather than the stylus used by others.

Perhaps the most important note in this tentative agreement is the step toward compatibility. Industry spokesmen have long felt that besides obvious factors such as price

(Continued on page 55)

MONTREUX HONORS TO BAUER, INOUE

MONTREUX — "Compatible," friendly rivals Ben Bauer, CBS Laboratories, and Toshiya Inoue, head of the JVC Audio, Engineering Center, were awarded diplomas of honor for their work in quad recording at the seventh Montreux International Record Awards. Bauer was cited for his part in developing the SQ matrix system and Inoue for heading the team responsible for the CD-4 discrete quad system.

OFFERING THREE BRANDS

Tandy In \$5 Million Move Into Tape Mart

By RADCLIFFE JOE

NEW YORK—In a \$5 million move, the Tandy Corp. has established Tandy Magnetics to manufacture and market its own blank tape products under the Realistic, ConcerTape and Supertape brand names.

The parent company of Radio Shack hopes to maintain a credible balance between spiraling costs of top quality brand name lines on one hand, and poor quality, budget-priced products on the other.

The plant, with more than 50,000 square feet of space at Fort Worth, Tex., employs 200 people and has the capacity of turning out 150,000 cassettes and 50,000 8-track cartridges daily.

According to John Carney, general manager, Tandy Magnetics, the decision to establish the plant was based on the company's need to have greater control over the quality and availability of blank tape products.

He explains that when the firm dealt with OEM manufacturers it was frequently the victim of delivery snafus, and/or high returns. "Tandy Magnetics has managed to eliminate this," claims Carney.

Tandy tapes are available in three brands, Realistic, for the budget-minded shopper; ConcerTape, a mid-price low-noise recording tape for the semi-professional; and Supertape, which Carney compares with any of the best products now available from such brand name manufacturers as 3M, BASF, TDK and Maxell.

The tapes are available in cassette, 8-track and open reel configurations, and are being sold as low as \$2.59 for a C-60 Supertape; \$2.49 for a 45-minute Supertape 8-track

cartridge; and \$2.49 for a 900-foot Supertape open reel.

Although the Realistic line is considered the budget-priced product of the catalog, and sells for as little as \$1.49 for a C-60 cassette, Carney assures that the tape used is the original Supertape formulation.

The formulation being used in Supertape at present offers what Carney calls improved sensitivity for full-range response within 3 dB from 20 to 13,000 Hz.

The Tandy Magnetics boss claims that Supertape uses smaller iron

(Continued on page 56)

Zenith Sues In Japanese 'Conspiracy'

PHILADELPHIA—Zenith Radio Corp. is accusing Japanese electronic firms as well as Motorola, Inc., of a conspiracy to control the \$7 billion consumer home electronics market in the United States by price fixing and dumping, in a \$900 million suit filed here in federal district court.

The suit names Matsushita, Toshiba, Hitachi, Sharp, Mitsubishi, Sanyo, Sony, Motorola and Quasar, along with their United States affiliates and subsidiaries.

The Zenith suit is the second against Japanese companies citing anti-dumping violations. National Union Electric Corp. initiated a \$380 million suit in 1970, involving

(Continued on page 56)

Bugged Browser Box Will Deter Tape-Record Thefts

• Continued from page 1

lights if someone attempts to leave the store, or record/tape department, without paying for the item. A "bayonet" insert with an electronic sensor is available for LPs.

Dave Humble, the firm's vice president, corporate development, emphasizes the system is basically geared for the volume operation doing \$120,000 or more in retail software business annually.

A similar system, using "bugged"

tags that set off an alarm if a patron tries to get through a pair of scanners at the exit without paying, has worked on fashion goods for the last four years.

About 2,000 systems are operative in retail stores, including 25 of the top 100 department store chains in the U.S., Humble notes.

Explaining the record/tape system in simple terms, the 8-track or cassette (with insert) is put into a clear polystyrene "keeper" with an electronic tab and locked shut. At each checkout counter, a cradle device into which the keeper is inserted makes removal by a clerk simple and quick.

The bayonet tag slipped in the LP wrap is also easily removed by the clerk, and both the tag and browser box are then available for re-packaging.

Any dealer can figure out the costs of the system very simply, although the combination lease/rental package is tailored for each individual location.

• Scanners are leased for \$96/month or \$1,152/year per pair per exit.

• Cradle release devices are leased for \$4/month or \$48 per checkout counter.

• Keepers for 8-tracks or cassettes are purchased at approximately 75 cents each. (Example: 3,000 tape boxes for \$2,250 or \$625 annually on a four-year capital asset basis. With

five turns a year this comes to less than 5 cents per box, versus 13-18 cents for current browser boxes usable once or twice.)

• Bayonet tags for LPs are leased at between 1 and 2.5 cents/month, similar to scale for fashion tags.

The labor cost of packaging the tapes and LP tags has to be figured in, but as marketing services manager Tim Smith notes, the enthusiasm of rackjobbers and dealers alike indicates they will share the cost in a typical situation. With the extra help now required to just unlock the tape cases and watch for shoplifters, and the rising minimum wage, he feels the increased profits will more than offset the labor costs in any volume operation.

Over the last two years the bayonet tag and a shorter version slipped into tape packages have been tested at 20-30 locations around the country. One solid example of the potential is provided by the Gibson Discount Center in McPherson, Kan., part of the giant Western Pamida chain of stores.

In a report to Sensormatic rep Larry Petty, Gibson manager Fay Manges notes sales of 1,963 tapes worth \$12,365 for July-December 1973 with the new alarm system. This compares with 1,321 tapes sold for \$7,605 in the same 6-month period the prior year.

This represents a 63-percent increase in dollar volume and a 49-

percent increase in unit sales, with the \$4,760 added gross representing \$1,190 in extra profit that "almost totally paid for the use of this system in this six-month period," Manges notes.

"Since we installed the Sensormatic system in May 1973 and made no drastic changes in our record/tape department other than the removal of doors on the display cabinets, I can only draw this conclusion that the removal of the doors contributed immensely to this increase," the Gibson manager emphasizes. "I would like to apologize for my initial skepticism."

The Gibson example bears out Humble's belief that while the system will catch people, "most just won't steal in a protected store. The real benefit is the fact that the system creates a 'merchandising environment' that allows impulse purchase and display flexibility. It is much more a merchandising tool than an anti-theft system."

In addition to the profit angle, he points to other advantages for both the rackjobber and retailer. Humble believes the merchandising advantages will allow smaller departments to carry more product, and that con-

(Continued on page 56)



ANTI-THEFT—Sensormatic's Dave Humble shows "bugged" tape browser box, release device, atop pedestal with electronic scanner alarm.



SENSORMATIC PHOTOS
SIMPLE SYSTEM—Typical protected record/tape department has tapes in open display, pair of scanners (arrows) at each exit to detect theft.

OCTOBER 5, 1974, BILLBOARD

Superstar meets

Six months ago, he was Pioneer's installation manager in Los Angeles.

Now, to car stereo customers all over the country, he's Steve Tillack, installation expert.

Superstar.

We introduced his book. The industry's first professional guide to car stereo installation.

"How I Install Car Stereo," by Steve Tillack, is now in its second printing. And since we keep getting letters like this, it'll be due for a third:

"Dear Steve, Thanks to your Pioneer car stereo catalog, book and letter, I've decided to purchase the Pioneer TP-828, remote control accessory AD-302, and 2 Chameleon speakers for my 1974 Olds Omega.

I was going to purchase another make, but after receiving your literature I changed my mind."



We may be Pioneer Electronics of America to our dealers.

But to car stereo customers, we're the company that wrote the book.

"Dear Steve: what's new?"

Introducing the KP-345 under-dash mini cassette player with automatic reverse.



With the same super tape tightening mechanism as our KP-300 and KP-301. And with a special introductory offer for our dealers.

So now you can sell reliability in a mini cassette player, cassette with FM stereo, cassette with Dolby,* and even an AM/FM cassette for in-dash.

With more new models on the way, we're also phasing out some from last year. With special pre-Christmas offers.



And while all car prices seem to be going up this fall, some car stereo prices are going down.



Like the suggested retail on Pioneer's TP-223 car stereo pak, complete with speakers. Ditto on the TP-224, and TP-222 mini 8-track player.



*The word "Dolby" is the trademark of Dolby Laboratories.

Copyrighted material

Johnny Carson.

Pioneer Electronics of America isn't just Pioneer car stereo.

Steve Tillack, Superstar, made it easy for your customers to install great sounding car stereos.

This year, we're also going to tell your customers how to put together great sounding home stereos.



So will Johnny Carson and Ed McMahon. Along with Barbara Walters of "Today" and Tom Snyder of "Tomorrow."



We're also sponsors of the top-rated Midnight Special, a weekly series of TV rock concerts. We'll be on the CBS Late Movie, and ABC's Wide World of Entertainment.

This fall, Pioneer hits home with national television.



Millions of viewers will be seeing a complete line of easy-to-operate compact home stereo systems and add-on 8-track decks.

All with a name famous for high quality sound equipment.

Ours.

The free tape offer.

One of our best home stereo systems is the HR-9000, a complete AM/FM stereo system that also records and plays back 8-track tapes.

And for every HR-9000 you buy during our special promotion period, we'll give you high-quality, blank 8-track cartridges absolutely free.

Another nice deal for your customers.



It's an offer they'll see advertised in the National Lampoon, on in-store counter cards and banners, and in your own co-op ads.

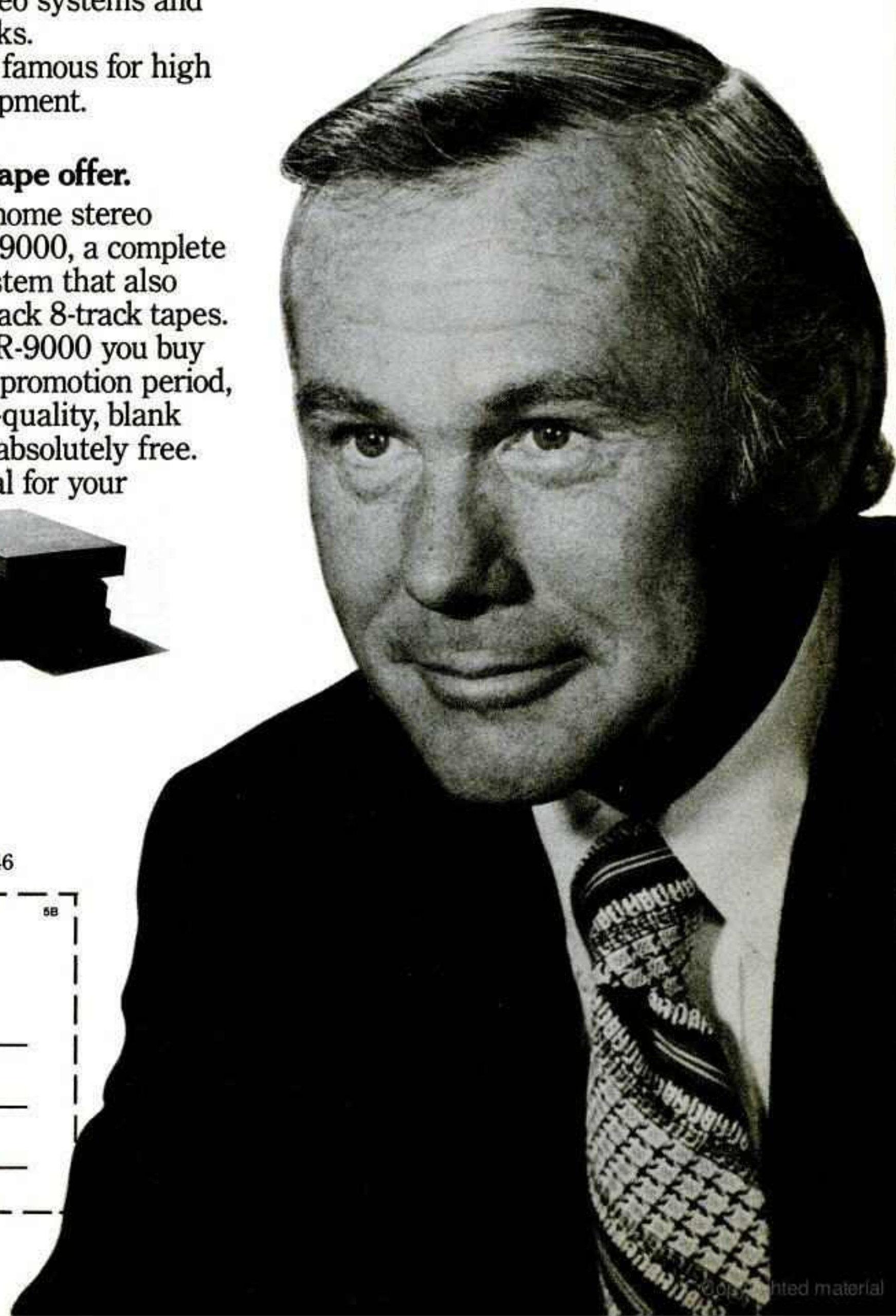
Or they can hear about it in your radio commercials. We'll supply the script and some money.



"You don't have to be a wizard to enjoy good sound."

Our message is simple. And it's going to make a lot of sense to anyone looking for an uncomplicated stereo system with a quality name and good sound.

You've seen what our Superstar can do for car stereo sales. Now watch what superstars like Johnny Carson can do for home stereo.



PIONEER®

Pioneer Electronics of America, 1555 East Del Amo Boulevard, Carson, California 90746

Okay, I'm interested. Have a Pioneer representative give me more information about car and home stereo.

Name _____

Company _____

City _____ State _____ Zip _____

Tape Duplicator

By ANNE DUSTON

The well regarded cassette/cartridge labeling/encasing machines manufactured by Hans-Helmund Preisel (HP) in Berlin will be introduced to the North American market at the PMMI Pack Expo 74, Oct. 7-10 at Chicago's McCormick Place. M.D. Malthouse, president of Associated Packaging Equipment Corp. (APEC), rep for HP based in Markham, Ont., announced the firm's participation in the continent's major packaging show in a press/information release sent to about 150 blank tape manufacturers in the North American market.

The HP line includes labeling models MS (Mini-Selecta) for compact cassettes with simultaneous two-side application and MP (Mini-Praecisa) for 8-tracks with optional; and end casing (Philips-type) cassette models MB/S (Mini Box Solo) and MB/K (Mini Box-Kombi) that operate independent of (Solo) or in conjunction with (Kombi) the MS model.

Among European companies using HP machines or with orders are

Agfa, Polydor, Magnavox, Permaton, Evro Cassetta, ITP and Ariola, all Germany; Trident Tapes and

Precision Tapes, U.K.; and Phonogram, Holland.

Video hardware sales showed a

slowdown in the first quarter of 1974 to 10 percent, according to Hope Reports, Rochester, N.Y., a market re-

search publishing firm. Sales had been moving at the rate of 20 to 40 percent per quarter.



HP photo

'NEW' IMPORT—HP cassette labeler from Germany will be shown in North America for first time by APEC at Pack Expo 74 in Chicago.

OCTOBER 5, 1974, BILLBOARD

New German Vidisk Bared

• Continued from page 51

were good on the equipment shown.

Recordings can be erased simply by rubbing an anti-magnetic cloth over the surface, and because there is no physical contact between the head and the actual recording material, the disk should have a long life.

Used purely for sound recordings, the system gives playing times per side of 16 hours in mono, eight hours in stereo and four hours in quadra-sonic. Retail price of the disk is anticipated at around \$7.50.

In its demonstration, MDR used a special record player which will retail at about \$450. Rabe pointed out that, provided a video speed of 200 r.p.m. and the corresponding electronics were available, a conventional record player could be used. For this purpose, the special head until will be available separately for about \$22.50.

Representatives of the company were optimistic that their equipment would be on sale in Europe by the middle of next year, an attitude which is remarkable in view of the caution with which other manufacturers have approached the question of marketing what in many cases is only laboratory-tested machinery.

One MDR official said this early consumer marketing would be possible partly because of the small size of the company, and partly because of the enthusiasm with which other manufacturers had approached MDR in the hope of setting up joint manufacturing partnerships.

We build:

INNOVATIVE
PRODUCTS LIKE CRAIG
POWERPLAY,
FLOOR MOUNT AND
THEFT RESISTANT
CAR STEREO EQUIPMENT.

PRODUCTS
THAT ARE AS GOOD
ON THE INSIDE
AS THEY LOOK ON
THE OUTSIDE.

The Craig Commitment:

Rep Rap

Nikko Electric Corp. of America has appointed two new sales rep firms for its line of hi-fi receivers, tuners and amplifiers. **Jack Carter Associates**, 11200 Chandler Blvd., North Hollywood, Calif., will service Southern Calif., and

Unirep, Inc., 1141 S.E. 2nd Ave., Fort Lauderdale, Fla., the state of Florida.

L.D. Lowery, Inc., and **Lowery Associates Co.**, 30-year-old rep firms based in Broomall, Pa.,

have elected **William Sylvester** president of both operating companies, following the recent death of his predecessor, **H. Ernest Stuchell**. Sylvester has been vice president and sales manager. New addition to the 15-member sales staff is **Daniel**

Scott, formerly with the State Bureau of Minerals Testing & Research.

After 35 years with **Morris F. Taylor Co., Inc.**, Silver Spring, Md., **R. H. "Van" Van Dusen**, 72

years young, retired this month. **Morris Taylor** presented him with his company automobile in appreciation for his services as vice-president of southern area activities in Ala., Fla., Ga., Miss., N.C., S.C., and Tenn.

More honors: **Joseph Strauss Co.**, Buffalo, N.Y., was honored by **Zenith Radio Corp.**, for 50 years of association as distributor of its home electronics products. **Joseph S. Wright**, Zenith chairman of the board, presented a commemorative plaque, Movado watch and diamond-set service pin to **Frank Keane** and **William McDermott** of that firm.

The Michigan-based independent rep firm **Ken-Mor Associates** has added **John R. Armstrong** to handle industrial distributors and OEM customers in the automotive, computer, appliance, entertainment and TV fields. **Jim Morrow**, president, sees Armstrong's talents as an aid to expanding present lines into new markets, as well as acquiring complementary lines for greater growth. Armstrong previously worked in the Detroit OEM market, in the sale of electronic and electrical controls and components, before joining the Benton Harbor firm.

TMC Sales Corp., 2460 Lemoine Ave., Fort Lee, N.J. 07024, which recently took on Sweden's Sonab Electronics line (Billboard, Aug. 31), has added **Walter Trauceniek** to their sales force. He had been field sales supervisor with Simberkoff Associates.

MCA Joins Philips In Videodisk

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and amount of units in production, the lack of compatibility between systems would be one of the major factors in delaying the move of video into the home.

Now, two of the largest firms in their respective areas of expertise have taken the giant step of working together rather than competing with different systems.

John Findlater, president of MCA Disco-Vision Inc., says the pooling of knowledge will result in the interchangeability of the videodisks.

MCA, of course, has a tremendous library of entertainment on film, numbering hundreds of movies, thousands of TV shows and many educational films. New programming is expected to be prepared and other suppliers of software will probably be used.

The hardware is expected to retail at around \$500 (the price MCA announced when it unveiled its first demonstration system nearly two years ago). The unit can be attached to a VHF antenna input terminal on any home TV set and will play directly through the set. The disks will contain material recorded in color or black and white and are set to retail for between \$2 and \$10.

This will mark the second concentrated effort to move video other than television into the home. While numerous firms are manufacturing videotape for industry and education, only one other unit has been aimed at the consumer.

This was the Cartrivision Inc. videotape unit. The consumer had to purchase a complete color console television for around \$1,600 with several hundred dollars additional for a black and white camera. The unit was sold in Sears and several other major chain stores before the company folded.

Most industry spokesmen have long believed that videotape will be the format for industry, business and education while disk, with playback only capability, will be the system that will entrench itself in the home consumer market.

We don't build:

A BUNCH OF
"ME TOO" MERCHANDISE
THAT LOOKS
AND ACTS LIKE
TEN OTHERS ALREADY
ON YOUR SHELF.

PRODUCTS WHOSE
ONLY MERIT
IS A LOW PRICE.

To continue to develop innovative and trend-setting products which maintain the quality requirements of the Craig name.

Robert Craig
Robert Craig
Chairman

Peter M. Behrendt
Peter M. Behrendt
President

CRAIG®

Tandy Offers Three Brands

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oxide particles to minimize head-wear and dropouts, and reduce hiss and distortion.

Tandy has been shipping some products in the line to the more than 3,000 subsidiary Radio Shack shops worldwide since 1972. Last year, according to Carney, the company's sales figures doubled, the line was extended, and some OEM customers and duplicators were added to the growing list of customers.

Tandy buys its base film from DuPont and Celanese, and some plastics from OEM manufacturers, but the complete manufacturing process, from the mixing of the oxides to the finished product, is done at the Tandy Magnetics plant, where, according to Carney, the key emphasis is on quality control.

So far, Tandy Magnetics has not produced either chromium dioxide cassettes or 4-channel 8-track cartridges, although Carney assures that the firm has the immediate ca-

capacity to produce the latter, but does not see a viable market.

Looking to the future, he envisions a 60 percent increase in production and sales in fiscal 1974-75, with Tandy Magnetics broadening its base of distribution possibly to include retailers other than Radio Shack shops.

Although Carney is not saying it outright, there are veiled indications that the company is sounding a warning to the brand name manufacturers that virtually control the blank tape market.

"We have the expertise, we have the distribution channels, and we are able to be competitive," says Carney. "There are many plus factors working in our favor."

Meanwhile, to prove the quality of its products, Tandy is offering free tape tests (its brand against any other of the customer's choice, at many of its Radio Shack shops). Also being offered is a buy one, get one free promotion on all three brands in the line.

Deter Tape-Record Thefts

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sumers will appreciate lower prices because they are not forced to pay their "unfair" share of costs created by shoplifters.

Although no major contracts with chains for the record-tape system are

signed, among logical prospects for installation are those major operations that already are using the Sensormatic scanners for their other departments. Since they already have the basic investment in the electronically-covered exits, it is a relatively small cost for adding keeper removal devices at record/tape checkout points.

Among the major department stores using the fashion protection are Korvettes, Abraham & Straus, Bloomingdale's and Alexander's in the metro New York area, Chicago-based Carson Pirie Scott and Rich's in Atlanta.

Carson's security director, Vincent Barbara, is particularly high on the electronic article surveillance system. In a recent article for a security magazine, he cites the fact that in 1973 overall shortages decreased by 25 percent after installation, and some protected departments had a decrease as much as 80 percent. Internally, they were able to arrest twice as many dishonest employees, another rising area of profit-cutting costs to every retailer.

Barbara agrees with Humble that communication is vital in implementing the system to its best advantage. It must be thoroughly understood at all store levels from management to clerk, and at Carson's each store is visited quarterly to keep on top of progress.

Sensormatic is using 50 company salesmen and reps to service the new record/tape system, and Humble says a supply of critical raw materials is assured for initial production of the keeper boxes and other electronic elements. Shipments will begin this month for the system that Humble believes will make tape retailers more profit by changing shoplifting habits.

SURE-FIRE CONSUMER MARKET

• Continued from page 39

the broader consumer market, according to John Dale, who moved from CPI to head the new Fuji videotape division as general manager (Billboard), July 6).

Noting that the new Fuji/NHK cobalt doped compound would make their ¾ U-Matic videocassette a potent competitor both in Japan and the U.S., he calls attention to the acceptance of their broadcast videotape at over 100 commercial stations. Several dozen major syndicated TV shows are being distributed to virtually every station in the U.S. on Fuji videotape, including the top-selling Don Cornelius "Soul Train" and Don Kirshner "Rock Concert" offerings.

With all three networks now using U-Matic portapak videotape systems for news and special events, and the fact that virtually every station has a U-Matic videoplayer on hand for program previewing, Dale feels that Fuji will have a solid entree for its new product line that he hopes to start marketing by year-end after an October debut in Japan. Fuji's 2-inch tape is now sold direct, and he anticipates the videocassettes will initially be sold direct to existing broadcast and duplicating house clients.

Tadeo Okado, executive vice president of Maxell and head of U.S. operations, confirms that the company has signed a U-Matic license with Sony in Japan, where it already is a major supplier of ½-inch EIAJ videocartridge and open reel product under the Maxell name, and for Shibaden. He anticipates next spring as the U.S. marketing launch for Maxell videotape in both the ½- and ¾-inch formats, utilizing a number of existing Maxell audio tape distributors.

Another possible entry for the U.S. videotape market is Agfa-Gevaert, already an important supplier of ¾-inch cobalt doped videocassettes in Europe. Maria Curry, the company's U.S. spokesman for video activities and a member of the ITA raw videotape committee, was in Germany last month for company meetings, at which the growing videotape market in both the U.S. and Europe was undoubtedly among topics of discussion.

Du Pont has tried to hold prices for its Crolyn raw film stock in the face of skyrocketing raw materials costs, but finally announced the 13 percent increase to \$1.50 a pound Aug. 1. Bill Hoffman, staff assistant, recording systems, notes that most everyone is preoccupied with the audio tape boom, but they are aware of the slowly growing videotape market. As a major supplier to OEMs, the company's views are closely observed by both the audio and video industry, but the emphasis now is on increasing the supply of chromium dioxide-coated wide stock to other major marketers of audio cassettes.

At Audio Magnetics, the firm is marketing two products presently, one half inch and three quarter inch tape in both the United States and Canada.

Dale Humphriss, general manager of video products for the company, says the tape is presently going exclusively to the industrial, business and educational communities and is going in three formats: in bulk; in private label form; and under the Audio Magnetics brand name. Blank videotape is coated with a high energy material as opposed to chromium dioxide, and Humphriss emphasizes that there is no timetable on the consumer market as yet.

Audio utilizes two distribution networks, the consumer reps and a group of special audio/visual reps.

In the three quarter inch format, lengths are 10, 20, 30, 40, 50 and 60 minutes, while lengths in the one half inch format are 30 and 60 minutes. Product is also being marketed in Europe, and Audio feels that through its video division, everything will be ready for the consumer market when it does appear.

At Memorex, Art Anderson points out that "We are now manufacturing in all formats, including broadcast quad tape, a complete line of closed circuit tape in helican scan form for reel-to-reel units and chromium dioxide reel to reel tape as well as the videocassette tape in the U-Matic three quarter inch format.

"There is also a new format," Anderson continues, "We now have a product line which is used for mastering purposes. There is minimal consumer activity as far as we can see, though we are not that closely aligned to that market."

Anderson agrees with most other manufacturers that the greatest area of growth is in the videocassette, and that reel-to-reel in the educational market is still a heavy market. One obvious reason for this is that many school systems moved into video several years ago when reel-to-reel was the definitive way to go. Budgets are hard to come by for most school districts, so they are sticking with the reel-to-reel form rather than making a sudden switch to videocassette. "Funds seem to be flowing back into the schools now, however," Anderson points out, "so we expect even more growth in that area."

"The real major inroads in the videocassette area," says Anderson, are in the industrial areas. This type of organization has greater flexibility than schools in terms of funding and they are using video heavily for training. In addition, once they start with training programs, they begin to discover other applications. I think," he continues, "that video is going to become more and more important over the next few years, and we will not see it as the stepchild any more."

Anderson feels the cassette and reel-to-reel formats will co-exist for some time in video, particularly in market segments other than consumer. "Price is the prime factor holding up the consumer market," he says.

Memorex manufactures videocassette lengths of 10, 15, 20, 30, 40, 50 and 60 minutes, with 30 and 60 minutes seen as the prime lengths. Broadcast tape is marketed directly, with closed circuit and other types going through distributors.

At Ampex, Bill Park explains that his market in blank videotape is also primarily industrial and educational. "I see the lack of a consumer market resulting mainly from a lack of hardware," he adds, "and I also see an upswing in the requirements for videocassette usage. The most popular and fastest growing format is the three quarter inch videocassette, but the one quarter inch Akai reel-to-reel format is also quite popular."

Ampex manufactures the cassettes in lengths of 10, 20, 30, 40, 50 and 60 minutes and uses a chromium dioxide coating. "We are looking at other coatings," Park says, "but there is nothing radically new on the horizon."

Park says he is already seeing somewhat of an upswing at the consumer level. "All varieties are getting into the homes," he says, "and more and more hardware is now adaptable for consumer use. The average layman is using it, but the price must come down on the blank tape and the systems."

Ampex manufactures all its ma-

terial under its own name and manufactures it in its Alabama facilities.

At the 3M Co., there are several video activities occurring simultaneously, in the blank and prerecorded end.

Bill Madden points out that in blank video, the vast majority is going to the professional and industrial users, though "we get a lot of inquiries from our retail accounts. I estimate," he says, "that 98 percent of our blank tape goes to industrial and business users." The firm manufactures reel-to-reel, three quarter inch cassettes and the Philips VCR for the European market.

"We distribute through special closed circuit TV distributors," Madden says, "and we make sure all these people have the capability to sell the system and service it. Our tape is coated with a high energy formulation with a cobalt coating over that. We also make a lot of tape for mastering in reel-to-reel format."

"The real big thing happening now," Madden continues, "is in videocassette. It's opening up markets in the industrial area that reel-to-reel never would have been able to penetrate."

Madden feels that if only three or four percent of the blank videotape finds its way into the home, this is a "substantial market. We see the cassette as the natural avenue for consumer use, but at the moment, our only advertising is in educational and business magazines."

Also at 3M, Jack Bondus heads up the video project. The project sells two models of high speed video contact printing units as well as prerecorded tapes, primarily in the areas of hygiene.

"Nurse education training is the major thing," Bondus explains, "as well as career guidance. The prerecorded tapes are now available, and the same programs are also available on 16mm film. We have some 25 programs, most of which we make in house with our own writers, camera people and professional actors."

Bondus says the firm is concentrating on medical training because there is a void in it now and "the need is fantastic."

He adds that the project is not looking into the consumer market yet, and it will probably be some time before such a need arises.

HUGE POTENTIAL

• Continued from page 32

ETIA, comments "I think that if you are going to have a levy for musicians, then it should be a fixed amount, no matter what the cost of the machine. I would recommend \$1.25, and I believe that for imported machines it should be levied by the Customs. A levy on the blank tape itself has also been suggested, possibly 5 cents per cassette."

It is likely to be several years before the findings of the Whitford Committee are put into effect, and the major problem remains—as it was when a levy system was first suggested and abandoned many years ago—distribution of the moneys collected. A great deal of confused copyright legislation and bureaucracy has to be straightened out before a readily practicable system such as the German can be adopted. If video is taken into account then the difficulties multiply since a simple music program involves not only writers' and musicians' copyright but all manner of creative copyright, program copyright and so on.

Zenith Sues

• Continued from page 51

its subsequently discontinued Emerson-DuMont TV business. The suit is still pending.

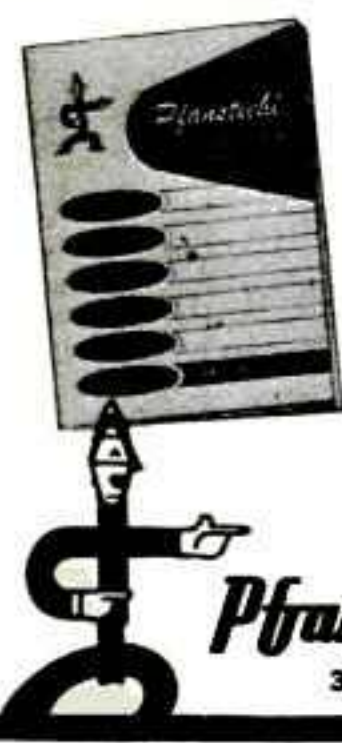
Both the Zenith and the NUE suits are being handled by the same firm, Blank, Rome, Claus and Comisky.

Zenith charges that the named companies conspired to fix prices, rebates, discounts, allowances, allocations, and volume of production and sales of consumer electronic products, violating sections of the Sherman Act, the Clayton Act, the Robinson-Patman Act, the Wilson Tariff Act, and the Anti-Dumping Act of 1916.

As a result of the alleged conspiracy, Zenith claims that domestic firms have been forced to move their manufacturing facilities overseas or go out of business. Less than 10 domestic manufacturers of consumer electronic products remain in business since the alleged conspiracy began in 1953, Zenith reports in the suit. These include RCA, Quasar, Admiral, Sylvania, Philco, Magnavox, Zenith and General Electric.

Motorola was named as aiding the alleged monopoly by selling to Matsushita in May.

Zenith is asking that Matsushita divest itself of Motorola assets, tripled damages on \$300 million plus court costs, and an injunction to stop the violations.



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Soul Sauce

Tyner: An Artist at Crossroad

By LEROY ROBINSON

LOS ANGELES—The difference between a soul and jazz artist is that the soul artist works indefatigably to get that important hit single.

In the case of McCoy Tyner, a jazz artist, the latter condition exists.

Tyner is at a point in his career where he will, undoubtedly, not enjoy the fruits of mass acceptance only because he's classified a jazz musician.

Two simultaneous Tyner releases by Milestone Records, "Echoes Of A Friend" and "Sama Layuca," are definitely not suited for the aforementioned.

The richness of a Tyner performance, as is on these albums, is that he has maintained his affection for the acoustic piano. On the "Echoes Of A Friend" album, for instance, Tyner plays piano unaccompanied, and he's at his finest.

Unfortunately, it's the kind of "soul" that soul stations and deejays have no room for. And although it's jazz, it is also black music, which means there should be room made by the black music playing stations to include McCoy Tyner.

The argument has been, and will (Continued on page 59)

OCTOBER 5, 1974, BILLBOARD

Gladys Knight & The Pips advertisement with logo and contact information for Cas Inc.

Billboard Hot Soul Singles

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)), and a right-side column for additional chart data.

Radio-TV Programming

IN SAN FRANCISCO

Gabbert Leading 'Q' Radio Race

By CLAUDE HALL



Tony Loew photo

James Gabbert: a creator of history.

20,000-Watt KMYR-FM South to Albuquerque

ALBUQUERQUE — KMYR-FM, one of the first three progressive format radio stations in the world, will be returning to the air but here rather than Denver where Craig Bowers, now creative services director of ABC Records, Los Angeles, put it on the air.

The old call letters of the station here were KBNM-FM. New program director of KMYR-FM is Frank Cody, previously with KBPI-FM in Denver. Jeff Pollack is music director and he's from KFML-FM in Denver. Peter MacKay, previ-

ously with KCFR-FM in Denver, is the special projects director. All three are experienced progressive format men.

MacKay says that KMYR-FM "will be broadcasting with 20,000 watts and will feature a progressive-contemporary format. We have designed and rebuilt our three studios from the floor up, providing us with some of the finest facilities in the Rocky Mountain Region." Additional staff members will be announced later.

The hot spot of the world, so far as quad radio is concerned today, is San Francisco and the man sitting in the hot seat is Jim Gabbert, a bi-lingual millionaire playboy who started his radio career as a Spanish language jock in a small California town—paying the station owner \$60 a week for the privilege of doing a radio show in Spanish.

Gabbert's father had been ambassador to Costa Rica; for years he continued to think in Spanish. But, whatever he thought, it was radio and the small FM station that he put on the air in 1957 is today one of the most successful FMs in the nation. Recently, he purchased an AM daytime operation to go with it, but it's KIOI-FM where—right this very minute—the action is.

KIOI-FM is where the first quadrasonic broadcast experiments took place on home-made equipment by Gabbert and his station manager Mike Lincoln and a young college student named Lou Dorren. Those tests and a computer study based on them resulted in an application to the Federal Communication Commission for discrete quad broadcasting.

The FCC asked the Electronics Industries Assn. to help out, much as they did in the studies that resulted in stereo. Again, a committee was formed—the National Quadraphonic Radio Committee.

On Sept. 22, the on-air tests started again at KIOI-FM with a bevy of the top radio engineers in the world on hand—people from General Electric, Zenith, Nippon/Columbia, RCA, and Quadcast Systems, the company that today is headed by Lou Dorren. On Sept. 23-27, stereo tests were conducted to use as a guideline. Then the quad tests were launched.

The outcome? Well, committees piled on committees will eventually finish every last possible test and submit their information to the FCC. The FCC, of course, will make the final decision on which discrete quad system hits the air.

Meanwhile, not everything has been exactly peaceful within the walls of KIOI-FM. Gabbert is a "full steam ahead" radio man and an engineer in his own right, preferring to build his own broadcasting equipment most of the time... preferring, in fact, to do just about everything himself.

This includes programming from time to time, maybe

sales on occasion, doing a two-hour radio show himself once a week, management... even once or twice climbing the antenna tower to do repairs. He's anything but quiet when it comes to radio, which is a strange gap between the man-at-home; his house is a 76-foot yacht named Bravado and most of the people prowling around the marina think that Gabbert, in his blue jeans, sneakers, and plaid cotton shirt is a handyman for the owner.

At the station, however, he's totally business. And he has the knack of often turning a losing situation into a profit picture.

For example, few radio men would be interested in a daytime radio station today in a major market. But Gabbert bought KSAY-AM in San Francisco and put it on the air last March 27 in what may have been historic. It was:

- The first time that an FM station has purchased an AM in a major market;
- It was the first time that an FM was simulcasted on an AM (mostly, the situation has always been the other way around, with the AM simulcasted on FM).
- It was the first time that an AM station has been "bonused" to advertisers—they get it free if they buy time on the FM station.

And buying the AM turned out to be extremely beneficial. First, ratings shot up significantly since the format was able to reach a larger drive-time audience that has been largely missed by FM radio. And the reach of both AM and FM was bettered: "When the AM goes off the air at 8 or 9 p.m., we lose 50 percent of our audience," says Gabbert.

But, more than anything else, the new AM helped in dollars. "Billings are close to doubling because of the AM. The AM venture was quite successful; billing projections are a year ahead of schedule."

As far as radio goes—especially Top 40 radio—KIOI-FM-AM is a strange animal because it features a long playlist in a day and time when most stations keep putting their playlists in a squeeze machine.

"But each time I've tightened up our playlist, the ratings have dived," says Gabbert. "I think the reason is that FM radio, in order to build an audience, has to have lower turnover of listenership."

(Continued on page 61)

Texas Is Jingle Capital of World; Here's Why!

To a great extent, Dallas is the jingles capital of the world and its station IDs are heard literally around the world on just about every station—either in purchased and legitimate form or in ripoff imitation.

The backbone of viable radio since the booming, thundering popularity of Top 40 exploded under the guidance of Todd Storz, Gordon McLendon, and Bill Stewart in the early and middle 50s, jingles have been going through some rather interesting flip-flops the past couple of years.

And, in the past few weeks, things have changed again and longer jingles—more imaginative and thematic—are easing onto the music scene... not just for Top 40, but for all formats.

Jingles, of course, began in commercial form on Top 40. Tom Merryman, head of TM productions now in Dallas, did the first set. Bill Meeks, president of PAMS, Dallas, and a close associate in the 50s with Gordon McLendon, has to be considered the father of modern jingles, though, because he made them commercially acceptable and actually popularized them; the stations featuring his jingles shot to audience successes.

A few years ago, MOR and country music stations, along with soul formatted operations, also began paying more attention to jingles. Larry Greene and Hugh Heller were two of the custom producers that scored well in MOR formats. Greene was responsible, basically, for a package on KFWB-AM in Los Angeles that became the talk of radio during that station's early rock success.

William Tanner & Co., once known as Pepper-Tanner, has been one of the largest producers of jingles and is the only major firm not operating in Dallas (though lately some of the firm's productions are being produced in Dallas studios).

Today, PAMS and TM Productions are swinging high, wide, and handsome and Century 21 Productions under Mike Eisler, vice president and general manager, has been extremely successful in the two years it's been in operation.

You have, of course, AIR Productions and EMI Programmes, both located in London, that are emerging on the scene and may be entering the U.S. market before long.

But, by and large, Dallas is the fountainhead of most jingles packages.

And Bill Meeks, PAMS, states that: "More and more people are asking me to put some showmanship back into jingles."

"There's a definite trend back toward more-melodic jingles and longer jingles."

He points out that for a while radio stations wanted short "stings."

But these program directors have discovered that shorter jingles do not have the recall value of longer efforts.

"I feel there's a place for the short jingle... according to the exposure it has. For example, using such a jingle every hour or two would be okay, I'd think. But when a jingle has 1,000 impressions a month, that will wear a jingle out. I feel the exposure on the clock should dictate the type of jingle. A high usage jingle, for instance, should be bland."

"Have you ever noticed that no matter how often you hear a Coca-Cola commercial, it never gets you mad? The reason is that the music is pleasant."

PAMS, he said, is coming out with a new concept series. "We're going to call it Series I or Series II, meaning that we feel it's a whole new thing... a mirror of the current trend in radio toward naturalism. It's as different as Top 40 radio itself was when it came on the scene."

At TM Productions, Jerry Atchley, general sales manager, also thinks jingles are growing longer. "It's kinda interesting. In the past few years, the trend has been from story jingles to shorter and shorter jingles. Then, to the so-called shotgun jingle."

"What's replacing the shotgun jingle now—and the trend is not back to the beginning, but... well, stations are wanting promotion lines more and more." The reason, he feels, is that ARB ratings service now allows a station to get credit for a listener mentioning that they: "Listen to the Music Machine." So, radio stations are asking again for such slogan lines or "Radio K47."

Also, Atchley says, many program directors are buying 60-second jingles that come equipped with five or six editing points, meaning that the air personality can use either the full version or different lengths.

"The usual method of using these is to play the full version for a while to establish it firmly in the minds of the listeners, then use shorter lengths of it just to identify the station from time to time."

One of the first stations to use editable jingles, so far as is

known, was WCBS-FM in New York when it was a rock station; it went on the air with a unique rock package created for it by Chuck Blore Creative Services, Los Angeles. Atchley points out that the TM package "Good Feelings" developed about two years ago also had 10-to-12 cuts that were in editable lengths. "The package was an enormous success... really a super thing for us."

Overall, there has been excitement missing from jingles the past five years, he feels. "My opinion is that jingles weren't generating excitement at the radio station level among program directors... they'd perhaps forgotten how functional they really were for identifying the station and entertaining. However, now we're coming back to jingles that are both exciting and entertaining."

He also notes that a jingles package is being used for longer periods today; previously, a station might change jingles every six months to give the station a new identity; now program directors seem to stick with a package for about a year.

Mike Eisler, vice president and general manager of Century 21 Productions, points to not only the use of longer jingles, but one station that wants a package of jingles using the music of the customized commercials it airs most frequently.

"Jingles are getting longer, though the short version is still also in demand."

Two packages that are doing quite well for the firm at the moment are the "Getting Together" package of 20 vocals and 15 instrumentals and the "Chrome-Key" package of 96 cuts with 12 keyed to uptempo music keys and 12 to moderate music keys.

May and June were extremely soft sales months, he admits, but "we've had a phenomenal July in sales."

Marjorie McIntyre is president of the firm, which is planning construction of its own studios within the next 90 days. Currently, the firm also has production facilities and Dick Starr, veteran program director and producer, has joined as executive creative producer and vice president of programming.

One and all, jingles creators believe that jingles will be around as long as radio is around and all saw a very bright and exciting future for radio. And some stations have even unearthed some of the older PAMS jingles, according to PAMS president Bill Meeks. Radio stations playing oldies are finding great nostalgic value, too, in old jingles.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Tony Booth, an air personality with KLIF-AM in Dallas, has moved to KBBC-FM in Phoenix as program director. He'll be changing the automation to live and says format will remain the same—i.e. rock—but that changes in style would occur. Adds that he'll keep the staff and "they're good people with personality radio backgrounds." His two years with KLIF-AM "and Dave Ambrose and general manager Al Lurie have been the greatest ones of my career."

Jim Douglas has taken over the programming at WVAM-AM, a 5,000-watt operation in Altoona, PA. He came from WJAC-AM in Johnstown, PA, and I'd add that Johnstown is the site of the world's largest bath, but nobody would remember what I was talking about. Douglas is also looking for a Top 40 personality and "a first would be helpful." Adds: "At a recent Cystic Fibrosis radiothon here, we took the occasion to break 'Lonely People' by America. We feel it has a better America sound than the current 'Tin Man.' Anyway, the objective was that I was to pledge \$10 for each caller who could identify the group. Got good response. Anybody need a 1974 car, cheap?"

Bobby Magic, formerly with KYA-AM in San Francisco and for the past four years morning personality at KCBN-AM in Reno, has been appointed program director of the station. Former program director Dave Price has been moved up to operations manager of the station.

Dave Darin at KCRA-AM in Sacramento, CA, reports that the station is getting deeper into promotions, for example, a Mac Davis concert, etc. ... A note from Johnnie Darin, general manager of KSOL-FM, San Francisco: "KSOL-FM has been programming soul via automation and has made some good gains against KDIA-AM in recent months. And, now that I'm here, I won't settle for anything less than the No. 1 soul station in the Bay Area (and in view of KDAY-AM's recent ratings in Los Angeles, maybe a top five station overall). As of Aug. 1, we have been programming live in stereo with a full complement of jocks, including Harry Jeffery, who is also program director, and Buddy Lowe, ex of the Soul Express in Los Angeles. Our format is sweet and simple: Black rock and more of it—the basic tight production more music format with soul music and an occasional white artist crossover like Eric Clapton, Elton John and others known to be selling to the black audience."

WBAI-FM, the listener-sponsored station in New York, is re-evaluating its programming through the middle of October, according to new program director Marnie Mueller, to decide what mix of music and cultural programming today's listeners wish to hear. WBAI-FM is the station that gave such people as Arlo Guthrie and Jerry Jeff Walker their first exposure. From basement tapes, ... KAFV-AM in Bakersfield, CA, has an opening for an air personality. Tapes and resumes to Mark Daniels. First ticket preferred.

Gabbert Leading 'Q' Radio Race

Continued from page 59

"Most AM Top 40 stations have a high listener turnover," and he points to a New York FM station that had a high average quarter-hour listenership, but was low in cume.

"An FM can score high in ratings and not have much of a circulation."

KIOI-FM-AM features a playlist of 40-to-52 current singles, not necessarily the top 52 on the chart either, but scattered from the Hot 100 Chart of Billboard. Certain of these records are tabbed Must Play records. And KIOI-FM-AM does play a few album cuts "because they're good, usually something by an artist who's well-known but hasn't been heard of in a long time and has a new record. Each air personality may play each cut twice during a week, then it's dropped from air play." By playing album cuts, Gabbert's station often plays a tune by a group like the Love Unlimited weeks before it becomes a chart item.

"But you should constantly play records just because you heard it and liked it. One of the biggest problems with radio today is that a lot of programming people are bogged down in computers ... they're too hit oriented ... too computer or number oriented ... too formula oriented. Which all adds up to plastic radio."

Gabbert, with two partners (since bought out), put KIOI-FM on the air in 1957; it was known by the call letters of KPEN-FM and it made money the first month it was on the air. Gabbert believes it was the first 24-hour FM in California.

Though KPEN-FM was early a pioneer in stereo, like it today is a

world-leader in quad, Gabbert feels that the first stereo in California was done by KRHM-FM (now known as KMET-FM) and KCBH-FM, which is known as KJOI-FM now. Both are in Los Angeles. These were two-station hookups, with one station broadcasting one channel and the other station the other channel. But Gabbert was quick when stereo became a reality for a single station to pioneer in stereo.

Oddly enough, when the first quad broadcasts were done, Gabbert teamed up his KIOI-FM with KRON-FM in San Francisco. One station broadcast the two front signals; the other the two rear signals. That was around 1969.

Later, KIOI-FM was to, of course, perform the experiments with Lou Dorren discrete CD-4 system.

The Dorren system, incidentally, was the first to be tested in the current NQRC experiments at the station; no one wanted to go first among the five systems; Gabbert persuaded Dorren to put his system on the air first.

While Gabbert is an experimenter and willing to take technical chances, he's also willing to take programming chances.

"The reason the station came about in the first place was that I wanted to be a disk jockey and no one would hire me. The station was going to be a toy." Thus, once it started making money, he felt no compulsion to be cautious in programming and public service.

"Why does a longer playlist work? KIOI-FM is a radio station that's alive ... it makes you feel good to listen to it.

"Radio is an emotional experience and, in programming, you have to relate to people's emotions.

"But who says you can't be all over the road musically if you do it right? Does a Top 40 station have to stick to Top 40 records? Or an MOR station to MOR records? We'll find a good country record and stick it on the air. Most people like all kinds of music. If you could find a way to mesh it all together ... wouldn't it be exciting and hold your attention?"

Gabbert feels that KIOI-FM-AM is a unique format for AM radio. "It stands out because FM has caught the market and this is the first time an FM format is available on AM. It doesn't scream. We're only featuring eight commercials an hour. And we have 15-minute sweeps of music."

The result is that the station is "refreshingly different," says Gabbert. "It doesn't turn anyone off."

Another thing that's important, according to the Gabbert philosophy, is "identity in the market. You can be a jukebox or you can build fans. If you build fans, they're more likely to stay with you if you do something they don't like."

In the KIOI-FM record play pattern, no record can repeat itself within a three-hour span, but more than likely an air personality won't get around to playing that record again for about six hours. Oldies are not repeated within a three-day span.

Gabbert believes in believable air personalities. "The things that are likely to drive me up the wall—if I hear them—are lack of sincerity, lack of believability in an air personality. People are tired of getting ripped off."

A secret programming tool of KIOI-FM is its news and public affairs programming. Gabbert turns them into programming assets and ratings builders. "We use these to trigger a response. Our editorials are all very controversial ... like legalized prostitution always gets somebody mad if you do an editorial on

it. We slam away at something ... anything that will create talk."

And Gabbert is not above turning an irritation into a plus factor. Recently, a protest group threatened to strike against the license of any radio station in San Francisco if they didn't contribute to a fund to be used to produce so-called free speech programs which the stations were then expected to air free.

Gabbert was a lone voice in telling the group where they could go. But he liked the idea. Listeners needed a method of being heard ... and not just community leaders, but the common man. So, last week he was outfitting a mobile studio equipped with a stereo tape operation. About the time you read this, the mobile unit will be prowling through the communities of San Francisco taping comments from anyone who has something to say. The radio station will edit the comments and put them on the air.

Bubbling Under The HOT 100

- 101—EARLY MORNING LOVE, Sammy Johns, GRC 2021
- 102—IN MY LITTLE CORNER OF THE WORLD, Marie Osmond, MGM 14694
- 103—I WASH MY HANDS OF THE WHOLE DAMN DEAL, New Birth, RCA 10017
- 104—RIDE 'EM COWBOY, Paul Davis, Bang 712 (Web) (IV)
- 105—LOVE IS LIKE A BUTTERFLY, Dolly Parton, RCA 10031
- 106—WRITE ME A LETTER, De Franco Family Featuring Tony De Franco, 20th Century 2128
- 107—LOOK AWAY, Ozark Mountain Daredevils, A&M 1623
- 108—KUNG FU FIGHTING, Carl Douglas, 20th Century 2140
- 109—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011
- 110—TIME, Mighty Clouds Of Joy, ABC/Dunhill 15012

Bubbling Under The Top LP's

- 201—STATUS QUO, Quo, A&M SP 3649
- 202—HERBIE HANCOCK, Treasure Chest, Warner Bros. ZWS-2807
- 203—GENESIS, From Genesis To Revelation, London PS 643
- 204—BRYAN FERRY, These Foolish Things, Atlantic SD 7304
- 205—T. REX, Light Of Love, Casablanca NB 9006
- 206—HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram)
- 207—HYDRA, Capricorn CP 0130 (Warner Bros.)
- 208—ISIS, Buddah BDS 5605
- 209—UNDISPUTED TRUTH, Down To Earth, Gordy G6-968S1 (Motown)
- 210—MICHAEL DINNER, The great Pretender, Fantasy F-9454

OCTOBER 5, 1974, BILLBOARD



LASB photo

BROADCASTING SCHOOL—Don Tracy, president of the Los Angeles School of Broadcasting, left, talks with a student while the Friends of Distinction listen to uses of the mike. Ernie Oliver, instructor at the school, left, fields a question from a student in the photo at right.

Tracy Trains Blacks For Radio

By TODD OLIVER

LOS ANGELES—Determined several months ago to upgrade the role of the black in radio, Don Tracy, then an air personality on soul-formatted KGFJ-AM here,

launched a broadcasting school—the Los Angeles School of Broadcasting.

Broadcasting schools, in general, have a reputation of making fantastic promises, charging fantastic fees, and often being a fantastic ripoff. But few have come into being with the purpose—and the devotion—of Tracy's school. Few have given the black such personalized training.

"Our school is concerned about the black broadcaster, who, until recently, was almost nonexistent on a large scale." He tries to "cultivate a student's talent rather than merely cranking a graduate out," Tracy says.

"Our students are told to not cover up their own style of speaking, but rather to adjust—to control and modify their natural speaking voice so they can blend into any sort of format. It isn't necessary for them to become colorless, although they should be able to have control and be able to pick whichever kind of station format he or she wants to. If the student wants to work at a black music station, then it's fairly com-

mon practice to let their racial background show through in their speech. Well, it was until recently."

But recently a new form of black radio came into existence. This format features a mixture of Top 40 announcing styles and soul music ... therefore reaching a wider audience and, many times, allowing the air personality to come from any particular background, he says.

So, while the LASB stresses enrollment of minority students, it accents a wide spectrum of radio formats and Tracy aims to help students from various backgrounds and styles to come into the broadcasting field.

Tracy aims to also give all students a wide educational training program—giving them knowledge in all aspects of radio other than just on-air work. Courses range from newscasting to copywriting. The average class contains about 12 students to one instructor, thus more personalized training. All "on-air" training is taped and tapes are constantly critiqued.

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MCA-40301



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Produced by Snuff Garrett



Arranged by John Cacavas

MCA RECORDS

Arcade's Presley Pkg. Marks New Stage In TV-Pitch Product

LONDON—Arcade's forthcoming release of a 40-track double album by Elvis Presley marks a new stage in the development of TV-promoted records in this country by switching the focus on a single artist for the first time.

Although K-Tel last year embarked upon a limited promotion of a Sha Na Na LP, the campaign was never developed on a nationwide basis, and the "Elvis Presley 40 Greatest" collection marks the first move away from the traditional formula of multi-artists compilation albums. Arcade is looking to the Presley set to open up new sources of product in a fiercely competitive

market which can hardly generate new Top 50 hits sufficiently fast to keep pace with the requirements of the TV-merchandisers.

"Although there have been no approaches so far, we hope the success of the Presley set will cause people to think more about the potential of solo LPs. We are certainly interested, although it is doubtful whether there are many artists with the same kind of magic as Presley," comments Arcade sales director, Michael Levene.

The 40 tracks contain all Presley's classic recordings dating back to such early hits as Heartbreak Hotel, Jailhouse Rock and Hound Dog, and with 18 U.K. chart-topping ti-

ties included rates as possibly the definitive Presley collection.

Consistent with its sales potential, which Levene puts as high as 600,000 sets, Arcade is backing the release with heavier than usual promotion. In addition to the prime concentration of television, with a campaign costing \$750,000 at rate card prices, there will be more emphasis on field activities with pitches being made at local radio stations and discotheques. For point-of-sale use, Arcade has prepared a display kit based around a Presley cutout, five feet tall, and has 500 window displays already booked.

The TV campaign will begin Oct. 23 in the Midlands area and will roll across the country so that national coverage is effective from mid-November until Christmas Eve.

"I don't think the hit compilation concept is finished, provided you can come up with current product," says Levene. "But I think the novelty value which existed in the beginning has worn off and the customer still demands both quality and value for money.

"We think the package will appeal to two categories of record-buyers—the fans who will have the opportunity to own a definitive collection of Presley's finest recordings and to another market which may never have bought a Presley album ever before, but will go for this one because of its tremendous nostalgia value."

Brian Hall, marketing manager of RCA which has supplied the repertoire and will be handling pressing, comments, "The Arcade album and promotion will revive the whole Presley catalog and we expect to sell a lot of our own albums as well."

CBS Int'l Expands Creative Services

NEW YORK—CBS Records Int'l has instituted separate creative services and publicity/press departments in a move designed to provide additional promotional and marketing tools for the division and its overseas affiliates.

The formation of both departments is part of a restructuring of the division's U.S. Popular Product Dept., which will now be known as the Marketing Services Dept.

The creation of separate creative services and publicity/press departments will allow CBS Records Int'l to place increased emphasis on supplying overseas affiliates with the necessary sales and promotional tools, including artists films, radio interviews and merchandising materials, as well as a greater emphasis on the placement of divisional news in trade and consumer publications, stated Bunny Freidus, director, marketing services, CBS Records Int'l.

Ms. Freidus said that the move was prompted by CBS' continuing world-wide record sales growth, and the division's efforts to keep pace with various market needs of CBS subsidiaries.

In the area of creative services, Michael O'Mahony, formerly associate director, U.S. Pop Product, has been named associate director, creative services. O'Mahony will be responsible for the production of artist promotional films for eventual distribution overseas, as well as the coordination of artist photography sessions and the production and editing of radio interviews for broadcast on international radio.

In the area of press and publicity, Jim Melanson, formerly on the editorial staff of Billboard magazine, has been named to the newly created position of associate director, press and public information. He will be responsible for the gath-

ering and eventual placement of CBS Records Int'l news releases and the coordination of press and publicity efforts between CBS' home office and its subsidiaries.

In additional appointment changes, Peter Philbin, formerly a staff writer for the division, has been named publicist, CBS Records Int'l. Philbin, who will report directly to Melanson, is responsible for the division's weekly newsletter, "State-side News," and will maintain close relations with product managers and label artists for the purpose of gathering information for use by overseas press offices.

Gary Williams, previously coordinator, U.S. Pop Product, has been appointed coordinator, marketing services. He will continue to be responsible for the distribution of artist photographs, bios and various display materials to CBS affiliates. O'Mahony, Melanson and Williams report directly to Ms. Freidus.

Coral to Bow Low-Price Line

LONDON—EMI will launch a new MCA Coral low-price line this month. The initial release will be 12 albums including product by Bing Crosby, Bill Haley, Sammy Davis Jr., Judy Garland and Burl Ives and will be backed by major promotion.

The new line is to be called the MCA Coral Rainbow Series and will have a new label design. The albums will retail at \$3.70 with two-record sets at \$7.30. The first double album is a 33-track Buddy Holly compilation called "Legend," which includes four original stereo versions of Holly tracks.

Coral will also release "The Best Of Judy Garland" as a double album. Prize item in the new series is Bing Crosby—A Musical Autobiography, at \$18.30.

MCA label manager, Peter Robinson, said the majority of albums in the new series would have 14-16 tracks, and the intention was to add further titles to the range at regular intervals. "Many of the items which have proved good sellers on Coral or Ace Of Hearts in the past will be returning next year in a similar form," he added.

The launch will include extensive advertising in national weeklies, browser cards, window stickers and consumer leaflets.

Finnish Artists Exit Agency; Form Own Co.

HELSINKI—The previously sturdy foundations of the Finnish pop industry shifted restlessly recently when a number of Top Thirty artists left two leading booking agencies, D-Tuotanto and Viihdetaitelijat, to form their own co-operative enterprise, Viihde-Polar Oy.

Artists behind the "coup" include Jukka Juoppamaki, Pepe Willberg, Tapani Kansa, Petri (from Viihdetaitelijat), and Markku Aro, Kirka and Kisu (from D-Tuotanto). The new company is headed by Matti Lingman, a former sales director of D-Tuotanto, and noted lawyer Timo Riskala has been elected chairman of the board of directors.

Each artist has an interest in the company (initial share capital is \$6,300, equally divided between 12 founder members), and each has a big say in how the company will be run. Until now, most Finnish artists have worked on poor contractual agreements, some on nominal monthly salaries and so ineligible for tax deductions on professional expenses.

Despite the interest in the new

Juuranto Backs Cos.

HELSINKI—Kurt Juuranto, managing director of Lejos Oy, a company of many interests including foodstuff, chemicals, textiles, recording studios and a record pressing plant, is the key figure behind two new companies here.

The two organizations, Kuvalevy-Videodisk and Juvakasetti-Video-cassette, will be manufacturers and merchandisers of video-disks and video-cassettes, as well as making corresponding hardware.

Also listed as founders and shareholders of the companies are Leena Juuranto and Finnforum, the latter an art design setup founded by Kurt and Leena Juuranto. The new companies mark a logical expansion of Juuranto's earlier work on sound production, which started in 1966 with the opening of the Finnvox studios, and a modern plating, processing and pressing plant. Cassette duplication was started in 1972.

There is a fair amount of activity here in the local audio-visual field—companies particularly active include Finnvisuals and Mainos-TV-Reklam Ab, with years of experience to their credit, and Musiikki Fazer, who started preparing for the era of video earlier this year.

"democratic" company, it is unlikely there can be another organization, for the market is too small here and other star acts have vowed loyalty to their existing agencies.

But as Viihde-Polar started operations, the other two companies were left in an unhappy state. Viihdetaitelijat, having lost all its big names, is now just a name on notepaper. D-Tuotanto, formed by pop singer Danny in the late 1960's, still has a lot to offer, despite losing three current chart acts. It also has a record label, Delta—which has a first hit through Anna Babitsin, a 13-year-old Helsinki girl, on Long Haired Lover From Liverpool—she's a kid sister of star Kirka, now with Viihde-Polar.

British TV to Give Rock, Pop Increased Showing

LONDON—Rock and pop music on British television will be given a greater showing this fall than at any time in the past. A notable aspect of the increased coverage will be the larger allocation of small-screen time by the commercial network, in recent years never over-enthusiastic about the ratings appeal of rock.

The Manchester-based web, Granada, has a show tagged simply "45," previously screened on a limited regional basis, but now fully networked. Most of the nation will see the show, hosted by Radio Luxembourg DJ Kid Jensen, on Thursday evenings, but in London it will be screened on Saturday mornings, which has already become something of a music-orientated slot via London Weekend TV's pop segment during a "Saturday Scene" series of varied teen fare. The show will feature four artists weekly, with the accent on upcoming names and will be aimed at a teenage audience rather than juvenile viewers already catered for by a long-running pop-based series "Lift Off," also produced by Muriel Young and directed by Peter Walker. The show will be recorded before an audience and acts will be encouraged to play live music.

Rock and soul music will be heavily featured in a new series being produced in Newcastle by Tune Tees TV. Entitled "The Geordie Scene," it will comprise 13 half-hour shows and will be screened by eight of the commercial network's stations.

From its regular Thursday slot, BBC TV has switched Top of the Pops to Friday evening which could mean a more-closely related impact on sales at the retail level on Saturday mornings. On BBC-2, "The Old Grey Whistle Test" has resumed its Thursday evening showing, but apart from plans for a new series of "In Concert" showcases, still to be revealed, the BBC fall mix will largely focus on MOR acts, like Petula Clark who hosts a new series beginning Saturday (5).

Koroliov, Writer Artist, Is Dead

LENINGRAD—Vsevolod Koroliov, 35, songwriter, trumpeter and pianist, died here of a heart attack. He was the leader of the Leningrad Dixieland jazz band, since 1958 the most popular trad jazz band in Russia. Under Koroliov's direction, the band successfully took part in national and international festivals, recorded for Melodiya and Czech Supraphon. Koroliov leaves a wife and daughter.

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210 Registrants at Communications 9

By MARTIN MELHUIH

VANCOUVER — Communications Nine, the music industry convention organized by RPM weekly, a Canadian weekly trade paper, drew approximately 210 registrants from across Canada for the two-day meet Sept. 21 and 22 at the Bayshore Inn, Vancouver. The C Nine convention was held directly after the two-day Columbia Record of Canada Convention at the Hyatt Regency in Vancouver, and the C Nine registrants were invited to attend the showcase of some of Columbia's Canadian acts including Murray McLauchlan, Lick-n' Stick, Bond and Myles and Lenny to kick off their three-day stay in Vancouver.

The speaker's sessions at C Nine were opened with a welcoming speech by Walt Grealis, editor and publisher of RPM weekly, followed by John Mills, general manager of the Composers, Authors and Publishers Assn. of Canada. After a short break, during which most of the registrants retired to their rooms to watch the Russia-Canada hockey game, the speaker's sessions continued with addresses by Derner Don Binell, director of manufacturing for Attic Records; Bob Austin, publisher of Record World; Geoff Stirling of Apache International Corp. of Canada, and Paul Drew, the vice-president of RKO Radio. At the close of the day RPM hosted a cocktail party for registrants and their guests.

Sept. 22 was devoted to the visiting of hospitality suites that had been set up at the Bayshore Hotel by A&M Records of Canada, Columbia Records of Canada, Denali Records, GRT of Canada, Leo Records, London Records of Canada, Motown Records of Canada, Mushroom Records, Quality

Records, RPM Music Publications, Taylor, Pearson & Carson, United Artist Records and WVA Music of Canada. During that afternoon Motown hired a boat for a four-hour cruise of the Vancouver shoreline.

Grealis, in summoning up the usefulness of a convention of this type, stressed the isolation of western Canada in the past and the value of establishing a continuing rapport with that area of Canada. Explains Grealis, "Our first meet in Vancouver was an attempt to establish a rapport with the West. We felt that a great deal could be accomplished by getting the industry from across Canada to sit down and iron out their problems in a setting at the extreme end of Canada. The result of that meeting did bring forth many problems and although the meeting offered no answers the trade was better informed of the difficulties that existed within the industry.

"What do we use as a measuring stick of our success in the west? This is a question that I have often asked myself and I have no way of knowing what the answer can be. I think, in the final analysis, the west is best qualified to know if the gap has been shortened or can be eliminated completely someday."

'Viva Espana' Draws Tiff On Subpublishing Rights

LONDON—Subpublishing rights in the U.K. for "Y Viva Espana," one of the most successful songs of the year, are in dispute. It is alleged that certain points in the original contract with Sonet publishing were not fulfilled.

The original copyright of the song, a Belgian original by Leo

Marks, Jacks Enter Deal

NEW YORK—Joseph Auslander, of Edward B. Marks Music and Terry Jacks have consummated a deal for that firm to represent the Canadian artist's publishing companies exclusively throughout the world, excluding Canada.

The singer, who produces himself and a number of artists for his own Goldfish Records in Canada, and is represented by Bell Records elsewhere, has an extensive number of copyrights in his Gone Fishin' Co. In the U.S., he has tagged his BMI affiliate Rockfish Music.

Marks Music will handle administration, representation and print. Professional manager Dick Stone is preparing cover recordings of Terry Jacks' "Which Way You Goin' Billy," a multimillion seller for his Poppy Family several years ago.

Coming under the umbrella will be all the original material of Terry's Canadian family released on the Goldfish label—Chilliwak, Susan Jacks and Barry Greenfield. The latter's new album "Rainbow," Susan Jacks' single "You Don't Know What Love Is," and Chilliwak "Crazy Talk" have been released in the provinces.

Terry, who became the first Canadian ever to achieve platinum (150,000 sales) on a single, is preparing a new release for the Bell label.

Caerts, with lyrics by Leo Rozenstraen, is with Basart in Belgium.

Sonet managing director Rod Buckle, talking about the allegations, says as far as he was concerned Sonet had acted totally correctly over the matter. Basart general manager Alain Lelievre said there had been "difficulties in communication." The dispute has existed since February this year, after the song had been turned down by a number of U.K. publishers.

Yet "Y Viva Espana" has a remarkable international history. It was first recorded by Samantha in Belgium, and was a big hit there—26 weeks in the charts, and sales of 130,000. It was a chart success in Sweden, where it was published by Sweden Music.

In Germany, published by Melodie Der Welt, it was a big hit for Dutch girl Imca Marina—there was 56 cover versions in Germany, including one by James Last, and total sales there were in excess of 1,500,000 copies.

And in Spain, where it is published by Ducal, a division of Discophon, Samantha (this time with Spanish lyrics) had a big success, as was another version by Manolo Escobar of Belter Records—it has become a kind of "national anthem" there.

Sales in the U.K. via the Sonet version by Sylvia, total well over 200,000. But the royalties are in a state of suspension until the legal situation is sorted out.

hardware or auto tape is manufactured by the national industry, and stereo still constitutes a modest portion of the overall output of record/tape hardware. Retail price of a stereo unit is still prohibitive here as in Poland—a stereo Fonomaster WG-610F retails at about \$150.

However, the Polish industry has some success in the video field—there were two video recorders, an MTV 20 cassette unit and MTV 10 reel unit offered by Unitra for export sales. And there were wide ranges of solid-state radios, television sets and microphones at the exhibition.

Unlike the Russian situation, most Polish-made record/tape playback equipment is made under license from West European companies—Thomson, Grundig (tape recorders), AEG Telefunken (record players). Jukebox production is a big branch of Poland's electronic industry—Unitra is sole exporter of jukeboxes to Russia.

Latin Acts In Russia

MOSCOW—As usual, the fall is an important time for Latin talent to go on show in Russia. This year's roster of Latin acts, booked by Gosconcert to tour here, include the National Musical Theater of Cuba for performances in Moscow, Peruvian singer Mario Gensollen, a regular visitor, and Brazilian guitarist Darsi Villia Verde on a five-town tour schedule.

Los Baraguayos have also been annual visitors, but the biggest event this year was the arrival of Argentinian singer/actress Lolita Torres, a firm favorite here since the mid-1950's when she enjoyed great success through her films. She sold out at the box-office here and Melodiya plan releases of new material from the Latin-American star.



Canadian artist Terry Jacks meets with Joseph Auslander, left, Marks Music president, and Dick Stone, right, the firm's professional manager, to sign administration and promotion pact for world representation of his Gone Fishin' publishing catalog.

From the Music Capitals of the World

TORONTO

John Denver appeared in his first Canadian concert on Aug. 22 in Vancouver. RCA, in association with CHUM-FM Toronto and CKOC Hamilton, had winners of a contest flown to Vancouver for the concert which drew 15,000 people. After the show they were taken to see John Lee Hooker, who was playing at the Cave. In town for the event were Ed Preston, the national promotion director for RCA Canada, Jean DesJardins, RCA, Montreal, and Ken Clark, RCA Calgary as well as Uwe Schnack, and John Oord of RCA Vancouver. ... Eric Clapton returned to Canada for two dates at the beginning of October, at the Montreal Forum and at Maple Leaf Gardens in Toronto.

Axe Records is now distributed by GRT of Canada and affiliated distributors. Initial product from the label will be a new Gary & Dave single "I May Never See You Again"; and new Gary & Dave single "All in the Past"; and a new single and album by Thundermug promotion for the artist will continue to be handled by Greg Hambleton, president of Axe and Elsie Hetherman, the label's general manager. Gary & Dave and Jay Telfer, another of Axe's acts, set off on a 25-date western Canada tour Oct. 15, in Grand Prairie, Alberta. ... A Tommy Hunter single and album and George Hamilton IV "Back to Downey's Country" created by Gary Buck for production in a story by John Porteous in the Canadian Spotlight review (Billboard, Sept. 21, 1974), were actually produced by Jack Seeney, the manager of RCA studios in Toronto. Seeney also produces Dick Nolan, the Carlton Show Band and Roy Paynes. ... Anne Murray has just finished recording at Eastern Sound in Toronto and the taping of a "Today Show." She will be a presenter at the annual country music awards this year. ... John Allan Cameron has just returned from a working holiday in Europe, including stops in England and Scotland. Cameron, who is of Scottish decent, considers these trips "an annual pilgrimage to the old country." On his return, he taped the "Noel Harrison Show" in Halifax, and is preparing to tape spots on the "Cliff Edwards Show," in Montreal, the "Tommy Banks Show" in Edmonton and his own show for the CTV network here. ... Bruce Murray recently signed to Balmur Ltd., is working at Eastern Sound with Skip Beckwith, producer.

Copperpenny has just signed an

exclusive long-term recording contract with Capitol Records—EMI of Canada Ltd. The signing was made by Paul White, director of a&r. ... Irv Shore, formerly with CFRN Radio, has been hired by Denali Records, headed by Doug Hutton as sales manager. John Bennett the label's Toronto representative, will work out of the Edmonton office for the next few months, working on western Canada sales. ... John Hinnen, the former music director of CKLB, Oshawa, has moved on to CFTR Toronto, as sports announcer. Arnold Selsie formerly with CJMR, Mississauga, replaces Al Kingdom, who has joined CKF Inc. Toronto, as morning man on CKLB. ... Guy Bertrand's Sonatgram label has picked up the French folk label LeChant du Monde for distribution in Canada. Sonogram recently signed Frank Mills formerly contracted to Creative Artists Records. Bertrand has been appointed by K-Tel International to put together their first French LP.

Kot'ai Robert Midford is looking for a distributor in the U.S. for Ellen McIlwaine, who recently signed to the label. Her first single for Kot'ai will be "Let Me Be." Also signed to the label are Mahogany Rush, Morning Haze, Les Setuins, L'Infonie, and Craig Matthews. Midford indicates that Kot'ai will pick up the Dille Emard Blues Band after they complete one more album for London. Quality Records will distribute Larry Uttal's Private Stock Records in Canada. Initial release for the label in Canada is "Touch Too Much," by the Arrows. ... Brussel Sprout signed to MCA records of Canada. ... Record Retailer Sam Sniderman, rock journalist Ritchie Yorke, Attic Records president and Gordon Lightfoot's manager, Al Mair, and Mel Shaw president of the Canadian Independent Record Producers Assn., president of Music World Creations and manager of the Stampeders, were guests on a panel moderated by Billboard's Martin Melhuish at the Stereo 75 Show presented by Audio Scene at the Constellation Hotel in Toronto recently. The topic of discussion was record quality.

**BILLBOARD
IS BIG
INTERNATIONALLY**

Poles Show Electronics At Exhibit in Russia

MOSCOW—An exhibition of Polish electronic goods was presented here as part of Poland's national industrial exhibition—with many lines of televisions, radios, record and tape hardware and accessories introduced by Unitra.

In the tape department, only three models shown were cassettes (all under license from Thomson) out of a total of nine units, and only two were stereo.

It is obvious that, as in Russia, the cassette has not yet dominated the national market in Poland, or yet overtaken open reel. No cartridge

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EMI, U.S. Artists To Push Product

• Continued from page 1

Elektra-Asylum and EMI International.

The first artist will be Andy Kim followed near the end of this month or early November by the Righteous Brothers. Later in November Al Martino is expected to visit Britain.

Other artists who have visits and concerts planned are Glen Campbell and Grand Funk which will be making its third tour of the U.K. early next year and Helen Reddy, who has postponed her visit, originally scheduled for next month, until spring.

The success of Andy Kim on Capitol with his single hit, "Rock Me Gently," is viewed by the international division as a breakthrough for Capitol.

Says Colin Burn, marketing coordinator for U.S. product: "There's nothing like having a hit single. The next one should have that much more chance of success. Capitol is being made the first priority."

This month will see the release on Capitol of the British version of what was in the U.S. a two-record set, "Endless Summer," a compilation of Beach Boys material. The record has been reduced to one album for the U.K., but all 20 unedited tracks will be included and it will sell at the normal single album price.

Also scheduled for this month is the Righteous Brothers LP, "Give It To The People" and the Andy Kim album which will include his hit single.

Looking ahead to November, Capitol is planning "The Very Best Of Al Martino," a Frank Sinatra Christmas LP and product from Ann Murray, Tovaresh, Nancy Wilson, Lettermen, Tennessee Ernie Ford and John Stewart.

A similar push is being made on

MCA with a new Tony Christie single, "Happy Birthday Baby," Dobie Gray has a new album to come and a new single, "Hey Dixie."

It is now confirmed that Lynard Skynard is to come over on a tour. The Coral catalog is also to be relaunched under the title MCA Coral Rainbow series.

Motown, according to Burn, is going from strength to strength. "Chartbusters Vol. 9" will include 17 tracks and will be promoted on commercial radio and there will be store windows in November. Concentration will be on the Commodores and the new Diana Ross single. Syreeta is proving to be more successful than EMI imagined and the new Jackson Five LP, "Dancing Machine," scheduled for release late this month, will be given a considerable push.

A Stevie Wonder anthology is in preparation for release before Christmas.

Similar promotions are planned for Elektra/Asylum and EMI International itself. On this new label there is product by Trini Lopez and Vickie Lawrence and Burn says: "There will be an announcement of a fairly major act we will be acquiring in the next few weeks."

Disney, Pye 'Fly' Test

LONDON—Walt Disney Productions has linked with Pye Records to promote a \$50,000 competition called "You Can Fly." It runs from early this month to Dec. 31 and is open to all children under the age of 12.

The competition, which involves coloring in a dot-linked drawing and answering some questions about Disney characters and product, carries a first prize of a trip for a family of four to Disneyland in Los An-

gles, plus runner-up prizes of recording and camera equipment.

All Disney product, records or cassettes or cartridges, will be stickered with "You Can Fly" promotion material. The dealer, on a sale, removes the sticker and puts it on an entry form—incentive for the dealer is through a similar prize for a family of four if the eventual winner enters from his store.

Fred Marks, marketing manager of Walt Disney, says the competition would receive extensive consumer and trade advertising, plus 30-second spots on TV, and substantial point-of-sale promotional material. "It is, we feel, a very warm idea for a competition and blends in well with the image of Disney product. It's unusual for this market, and already we're sure of great consumer interest. End product should be some very happy people!"

As part of the restructuring and strengthening of its promotion activities the B&C/Charisma Group has created the new post of head of promotions. Steve Jukes who was recently appointed manager of the newly signed Sussex label will become head of the promotion department and Fraser Kennedy, who was previously area promotion manager for Scotland and the North East becomes field promotions manager. Changes have also been announced in the structure of the Mooncrest publishing company, which will now be jointly managed by Stephen Shane and Ian Warner who will in addition continue to run their own label, Cloud One Records.

Aries Management, a company formed by Dave Chapman former managing director of the Probe label, has signed its first act and has concluded a deal for representation of the French artist-producer Dick Rivers. First U.K. signing is Ferry, a four-man London based act which has an album and single completed. ... First single by John Lennon in almost a year is out through EMI on Friday (4), title is "Whatever Gets You Through the Night," coupled with "Beef Jerky." Apple's Bernard Brown said that a Lennon album of his own compositions would now be

(Continued on page 68)

International 20th Century Label In U.K.

LONDON—20th Century Records will have its own label identity in the U.K. under an extension of its original licensing agreement signed with Pye in January 1973.

First release under the new arrangement is Barry White's album "Can't Get Enough," followed by a single, "Gorilla Rock," and a "Greatest Hits" album by the Eleventh Hour, produced by Bob Crewe, and an LP, "Save The Last Dance For Me" by the de Franco Family.

In London to attend the Pye sales conference, Russ Regan, president of 20th Century Records, commented, "I have to thank Pye chairman Louis Benjamin for a great deal of our international success. He did a deal with us when nobody else seemed to care about the label. He was there when I needed him and our first year and a half together has been very successful."

Vogue jazz product will in the future be released through Pye under a new licensing deal. The Vogue label logo will be retained when a two-for-the-price-of-one campaign is launched this month. The double albums are by Willie The Lion Smith, Django Reinhardt, Louis Armstrong and Duke Ellington, John Surman, Count Basie and Gerry Mulligan.

gees, plus runner-up prizes of recording and camera equipment.

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Morgan to TRO

NEW YORK—Howard S. Richmond, president of TRO, in New York, announced the appointment of Eddie Morgan as director of New Projects. Morgan will headquarter in New York and will work directly with Howard Richmond and Al Brackman in the development of U.S.-originated projects in all areas of pop music. Morgan's activities will also include a close association with David Platz of the Essex Music Group of music publishing and production activities in London. Morgan will act as liaison in servicing U.S. record companies with new product originating out of England.

Morgan comes to TRO and RCA Records, New York. Prior to joining RCA, he was associated with SESAC for many years. Morgan said the Essex Music Group in London has been directly responsible for developing such artists and groups as Procol Harum, Joe Cocker, Black Sabbath, and T. Rex, who have attained top popularity in the U.S.A. His work will include working with all new talent programs in future, initiated in England or U.S.

Jet Label Formed; Will Have U.S. & U.K. Offices

LONDON—Following a prolonged period of industry speculation, complete details have now been announced of the new Jet Records label formed by ex-Warner Brothers general manager Des Brown and artist managers Don and David Arden.

The label will have offices in London at 44 Parkside, Wimbledon, and in Los Angeles at 8560 Sunset Blvd. Brown will be heading up the U.S. operation and will be moving to LA next week although he will be returning to the U.K. frequently, and Don Arden will look after the U.K. offices.

Jet will be working closely with the established Arden management firm which handles such artists as Wizzard, Electric Light Orchestra and Lynsey De Paul.

The company's first signing is Lynsey De Paul and a single will be out on October 4. Entitled "No Honestly," it is the theme tune of the new London Weekend Television series of the same name which stars husband and wife team John Alderton and Pauline Collins.

Distribution for this release will be through Polydor although Brown stresses that this is a one-off arrangement and Jet is still negotiating with a number of majors for an over-all distribution deal.

Both Jet offices will have a full complement of back-up staff although no personnel have yet been appointed. News of further artist signings is also understood to be imminent.

The initial launch statement adds that the strength of the label will be derived from the varying backgrounds of its directors and quotes them as saying, "We are able to offer artists on both sides of the Atlantic truly international support."

Polydor to Distribute Ringo Label

LONDON—Ringo Starr has entered into an agreement with Polydor for the launch of his own label, Ring-O' Records. Although no announcement has yet been made of signings to the label, product is expected to be available by the end of this year or early 1975.

Polydor a&r manager Wayne Bickerton said this week that the deal was worldwide, excluding the States and Canada. "Talks are going on at the moment about whether to launch the label in the later part of this year, or wait until January, but really it all depends on Ringo Starr," he comments.

Bickerton added that the new label would pursue an artistic policy along the same lines as Starr's own recording career, with commercial product being released, although there are no immediate plans for Starr to record for the label himself.

From the Music Capitals of the World

LONDON

Larry Page has signed a three-year deal with London Records of Canada for distribution of his Penny Farthing Records' product in Canada. First release will be Paul da Vinci's "Your Baby Ain't Your Baby Anymore." Also released through the same deal will be John Kincade's "Till I Kissed You," which has been in the German charts for the past seven months and is now out in the U.K. Page last week was in the U.S., sorting out a distribution deal for Penny Farthing.

A new product line called Combination Packs, comprising an LP and cassette or cartridge packaged together, is to be launched by Pye. Although the repertoire on the LP and the tape will be different in most cases it will feature the same artist. The marketing idea behind the project is that the packs will enable consumers to buy at a reduced price a record to play in the home and a similar type of tape to play in the car. Consequently, most of the material involved is easy-listening product.

John Entwistle, bassist with the Who, has compiled an album of previously unreleased tracks by the band which will be issued on the Track label on Friday (4). Of the 11 songs only "I'm The Face" has been heard before as the band's first single when they were called the High Numbers. Entitled "Odds and Sods" the album will be backed by

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Santana/Alice Coltrane—Illuminations—Columbia PC 32900
Barkays—Cold Blooded—Volt 9504
Herbie Hancock—Thrust—Columbia PC 32965

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From the Music Capitals of the World

• Continued from page 67

released prior to his album of rock and roll evergreens. ... A benefit concert is to be held on Oct. 27 at the London Palladium for **Colin Charman** former producer of Top of the Pops who died at the age of 37 in August. The concert has been organized to raise money to pay off the mortgage on his home. ... London director of MGM **Rod Buckle** resigned from the position this week after three years. He will however continue to be available for MGM matters until Oct. 31. He intends joining Sonet Records, where he has been a director since 1968, on a full-time basis. **Brian Dockery**, formerly manager of the international sales division at EMI in the U.K. has taken up the post of resident group representative in Japan. He succeeds **Richard Ascott**, whose new appointment will be announced in due course. ... **Nick Mobbs**, former Harvest label manager, has been appointed EMI a&r manager in place of **Joop Visser** who recently left the company. ... **Nigel Steffens** has been appointed supervisor of the RCA creative services department reporting to creative services manager **John Dyer**. ... First series of Gold Badge of Merit presentations from the Songwriters' Guild of Great Britain were made by Guild president **David Heneker** at a lunch sponsored by the Music Publishers' Assn. in London. Among the 12 recipients were **Mickie Most**, managing director of Rak Records, **Vera Lynn**, **Victor Knight** and publisher **Sydney Bron**. ... GTO Records has signed Irish singer **Dana**. Her first single will be "Please Tell Him That I Said Hello." ... Radio One's autumn output disclosed this week by station chief **Douglas Muggeridge** will include a number of programmes devoted to some of the bigger stars in the rock galaxy and their contributions to music. Most extensive coverage is given to the **Who** in a four-show series entitled **The Who-Who's Who**. Each one-hour programme will be built around a single member of the group talking about himself and the act's ten years together. Following on Nov. 2 will be **All American Heroes**, an eight programme series featuring artists such as **Stevie Wonder**, **Carole King**, **Marvin Gaye** and **Neil Diamond**.

CHRIS WHITE

TOKYO

Four concert dates, two in this

music capital Oct. 31-Nov. 1 and two in Osaka Nov. 5-6, have been fixed for **Eric Clapton**, says **Seiji Udo**, president of Udo Artists, who is bringing the U.K. rock vocalist/guitarist into Japan. Tickets went on sale Sept. 15. Also, 18 concerts have been arranged from Nov. 6 through Nov. 25 for **Nancy Wilson** and the **Buddy Rich Orchestra** by the same Japanese promoter. ... A "rock village" has been set up in the mountains of northern Japan by a group of amateur musicians. **Rikio Saito**, leader of the group, says it's the perfect place to practice without disturbing others. The "rock village" is open to all amateur musicians at the annual membership fee of 10,000 yen a group. ... The Sharp "Optonica" system stereo set is being endorsed by the **Three Degrees** ("Ah! Gutsy sound") in ads placed by the Osaka-based manufacturer. ... Tokuma Musical Industries' **Daniel Nenishkis** has introduced the **Mother Trucker** "women's lib" rock group to Japan with the release of a single ("Tonight") on the Ember label.

Toho became the No. 1 Japanese manufacturer of singles with music of international origin in the second week of this month with the best-selling soundtrack theme from "Fist of Fury" on its Tam label. ... King Records has cut out 615 music tapes from a total of 1,751 listed in its dealer's catalog between Aug. 1 and Sept. 10. ... "Yukio Hashi in U.S.A." is scheduled for release here Oct. 25 by Victor Musical Industries in CD-4. The discrete 4-channel album is a recording of his live performance at the Shrine in Los Angeles last July. **HIDEO EGUCHI**

SYDNEY

James McKay and **Roy Morgan Research** have formed a company to gauge the popularity of pop personalities by computer. McKay states that for years promoters have gambled hundreds of thousands of dollars on the popularity of concert artists.

Recently this company, **Concert Data**, released the findings of a survey conducted on the popularity of **Neil Diamond**. One: Of the total population in Australia, 73 percent heard of Neil Diamond. This figure constitutes 74.7 percent of capital city dwellers and a surprisingly high 69.8 percent of all country dwellers. Two: Of the 73 percent who knew of

him, a massive 12.8 percent said they would be very likely to see him perform in Australia. This is equivalent to 1,150,000 persons. A further 9.8 percent indicated that they would be fairly likely to see him perform (879,000), creating a total potential market of around 2 million. Three: Disregarding the fairly likeliest and concentrating on the very likeliest only the capital city potentials are Sydney 274,000, Melbourne 211,000, Perth 108,000, Brisbane 103,000, Adelaide 74,000 and Hobart 51,000 with a total of 821,000. An associated point of interest was the high additional number of country people (add approximately 40 percent to city figures) who indicated that they would be very likely to see him perform. This would suggest possible successes in the charter tour area.

Apologies to **Kevin Jacobsen** and **Bobby Weiss** for the incorrect statement I made in Sept. 7 edition. In fact, all ATA recordings will be issued on GRC in America and GRC acquired world rights, excluding Australia and New Zealand, to all of ATA masters. ... **Ron Blackmore** of **Paul Dainty Organization** reports success of his tour with **Barry White and Love Unlimited**. ... Two Australian records hold the top place in Canberra at present. **Alderman Jade Hurley** is having tremendous success with his single "Down In The Riverina" and **Bernard Bolan** is on top with his double A side "Rose Bay Ferry And Toorak Tram." ... **Chris Gilbey** reports that Albert's artist **Stevie Wright** has made a worldwide recording deal through Atlantic Records in U.S. and Phonogram in Europe. Also their **William Shakespeare** has been signed to **Mickey Dallon's** label Youngblood. ... **Ray Mortimer**, Financial Director of WEA Records, reports the signing of the Bronze Label to their fold. ... **Gordon Lightfoot** is touring Australia for **Bill McColl** and **Paul Turner**, head man of WEA, hosted a reception for him here on Sept. 20. **JOHN BUMELL**

MOSCOW

The Music And Fashions show organized here by Poland's **Telimena Company**, and part of the Polish national industrial exhibition, featured top Polish acts **No To Co** (So What), a rock group; singer **Boguslaw Mec**; jazz pianist **Adam Makowicz**; and bossa nova guitar duo **Henryk Alber** and **Janusz Sztrobel**. ... USSR Radio Balalaika orchestra has visited Portugal and Spain for the first time.

Argentinian actress and pop singer **Lolita Torres** did a five-town tour of Russia—she was first popular here in the mid-50's after her starring role in the film *La Edad del Amor*. ... And currently touring Russia are Yugoslavian acts **Academic** (rock band), **Collegium Musicum** (girl choir) and singer **Ivita Sefrezi**. ... Russia's **Kalinka** group back from a first tour of Czechoslovakia and East Germany.

Melodiya here has released a four-record set of Brahms' First and Second Symphonies, performed by the Moscow Philharmonic, conducted by **Kirill Kondrashin**. ... Bulgarian stars **Lili Ivanova**, **Biser Kirov**

Semenoff to Russia

MOSCOW—Walter P. Semenoff, President of Automatic Radio International, Melrose, Mass., visits Moscow this month to continue negotiations with the Soviet Automotive Industry executives on his project of supplying ARI car stereo players for equipping Russian-built cars. This is his second visit to Russia this year.



ANCHOR AFLOAT—The first sales meeting of the new U.K. company Anchor Records Ltd. was held in Burcot, Oxfordshire, and attended by Anchor's EMI licensees from Germany, France, Holland, Ireland and Scandinavia.

and the **Objectif** rock band are all touring Russia for the next few months, while **Emil Gilels** and **Igor Oistrakh** played concerts in Finland and Austria.

Also from Melodiya: the 1942 recording of Shostakovitch's Seventh Symphony, recorded in Radio City, New York, under **Arturo Toscanini** ... and the company's **Melodiy Jazz Band**, led by **Gheorgi Gharanyan** represents Russia at the Prague international jazz festival at the end of October.

Romance Of Lovers is the title of a film, with music by **Alexander Gradskii**, Moscow-based rock singer, composer and musician, which won first prize at the international film festival in Karlovy Vary recently—Melodiya to release stereo albums of Gradskii's score for the movie. ... Soviet singers **Sergei Zakharov** and **Sophia Rotaru** did well in the Sopot International Song Festival in Poland.

Melodiya's main classical release now is of Brahms' two concertos, performed by pianist **Emil Gilels** and the Berlin Symphony orchestra under **E. Johum**. ... Latin team **Los Paraguayos** here for their annual concert tour.

VADIM YURCHENKOV

HELSINKI

Despite bad weather, the Ruisrock Festival here, an annual event since 1970, attracted 15,000 fans—among the main acts were **Jussi and the Boys** (the only Finnish band); **Horselmat**, a Swedish band with star names **Jan Schaffer** and **Bjorn Lindh**; Hungarian band **Locomotive GT**, who have done well in the US; and two British bands, **Procol Harum** and **Nazareth**, with **Strawbs** not appearing because of the illness of their bassist. ... Though the event

BPI Is Urged to Act On Off-the-Air Copying Ads

• Continued from page 3

BPI director **Geoffrey Bridge** stressed the need for quick reporting of any signs of illegally manufactured records and tapes being sold by retailers.

He said that the best form of intelligence were sales forces and he stressed that information could be supplied in confidence to the BPI. He added that the BPI's investigator was available to make a presentation to salesmen on methods of detecting piracy.

He added that he was hopeful that ultimately there would be a law introduced legalizing homecopying as in Germany where a percentage of the cost of equipment is utilized to compensate record companies.

Kelly noted that recent TV advertising featuring a mother supposedly recording just the voice of her DJ son during a broadcast. It was "nonsense," he suggested, that only the voice would be recorded.

suffered a loss of \$15,000, the deficit will be paid by the City of Turku, and it is hoped to make the festival a three-day event in 1975.

Pasavallan Presidentti, the Finnish "supergroup" who tried hard for an international breakthrough, has folded—the news breaking only a few months after a successful tour of the UK and Scandinavia and release of their product in the US through Chess/Janus ... main reasons given are unwillingness of members to undertake long tour and lack of big venues in Finland ... **Jukka Tolonen**, the group's lead guitarist, is to go for a solo career.

Columbia artist **Marion** has won first prize at the annual Sopot Festival in Poland—her winning entries were "I Believe In Music," by **Mac Davis**, and "That Was A World Of Old Fashion," a Polish song. She had a recent television special here built around the songs of **Paul McCartney** and **John Lennon**.

Harry Orvomaa, managing director of Scandia-Musiikki and a member of the Teosto-sponsored Committee of Music Publishing, said at the Jyväskylä Summer Festival that there just wouldn't be any Finnish hit songs soon unless the state offered grants to the publishing industry ... recently it has been increasingly popular to make Finnish cover versions of foreign hits because it is a cheaper way to make a record ... and Scandia's current top-selling single is a local cover of *Seasons In The Sun*!

More concerts than ever at this time of the year in Helsinki, with visiting stars including **Tim Hardin**, **Status Quo**, **Frank Zappa**, **Suzi Quatro**, **Roger Whittaker**, **Sweet**, **Benny Goodman**, **Count Basie**, **Demis Roussos**, **Abba** and **Ivan Rebroff**. **KARI HELOPALTIO**



Columbia Records photo

PUB DEAL—Walter Yetnikoff, center, president of CBS Records International, signs Lander-Roberts songwriters **Albert Hammond**, left, and **Mike Hazelwood** to an exclusive, long-term sub-publishing agreement for all countries outside the U.S. and Canada. Hammond, who is one of CBS International's top selling artists, is releasing his third album this fall.

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Chart Bound

I FEEL A SONG (In My Heart) - Gladys Knight & The Pips... ROCKIN' SOUL - Huey Corporation... YOU GOT THE LOVE - Rufus Featuring Chaka Kahn... SEE TOP SINGLE PICKS REVIEWS, page 80

Main Billboard Hot 100 chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and an unlabeled column for chart position.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licensee)

A-Z index table for the Hot 100 chart, listing song titles and their respective publisher/licensee.

POP POWER.

TRAPEZE



"The Final Swing"

Featuring Glenn Hughes. Some of the very best of Trapeze. Like "You Are The Music," "Medusa," and "Coast To Coast." And, some powerful, unreleased Trapeze.
THS 11

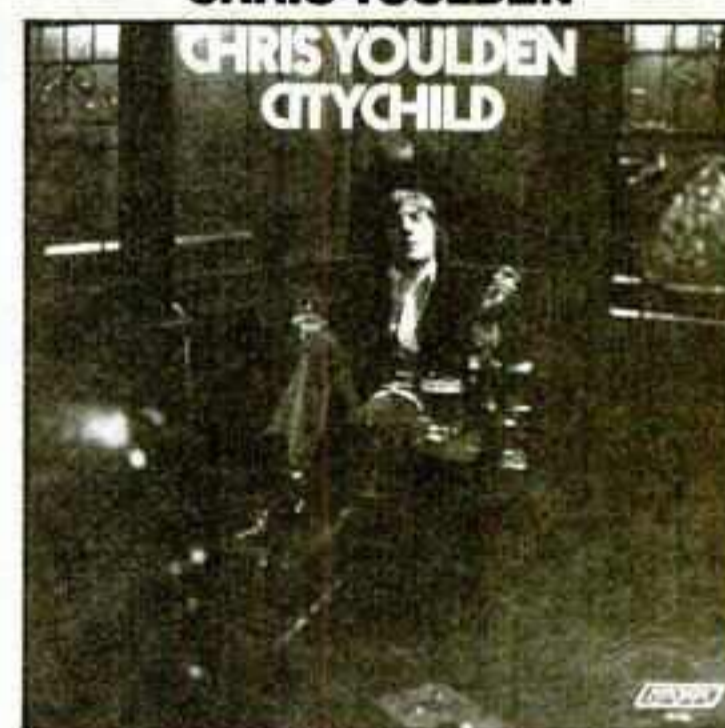
BARRY MILES and Silverlight



BARRY MILES and Silverlight

Debut album featuring the keyboard wizardry of jazz/pop genius Barry Miles.
PS 651

CHRIS YOULDEN



"Citychild"

10 original new songs by one of England's best known singers.
PS 642

J. R. BAILEY



"Just Me 'N You"

His mellowrock 'n' soul debut album. You'll already know "Everything I Want I See In You," "I'll Always Be Your Lover," and "Love, Love, Love."
MAM 9

ACE CANNON



"That Music City Feeling"

Funky sax gone deeper into the country.
SHL 32086

SYL JOHNSON



"Diamond In The Rough"

The soul of Chicago together again with the magic of Memphis. Excellent Syl Johnson/Willie Mitchell collaboration.
SHL 32085

ETHEL MERMAN



"Ethel's Ridin' High"

On the heels of her recent London Palladium triumph. Includes nine songs never before sung by Ethel. Magnificent in Phase 4 Stereo.
PS 909

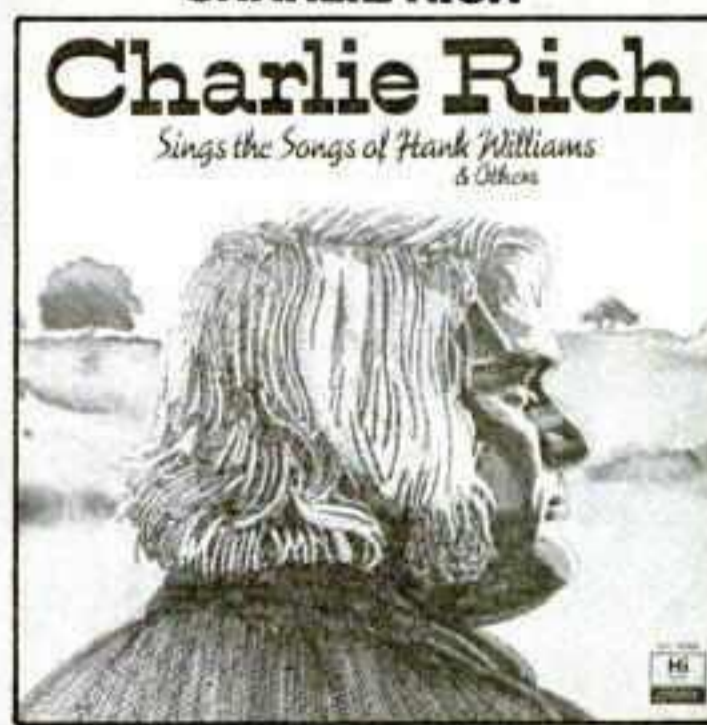
THEM



"Backtrackin'"

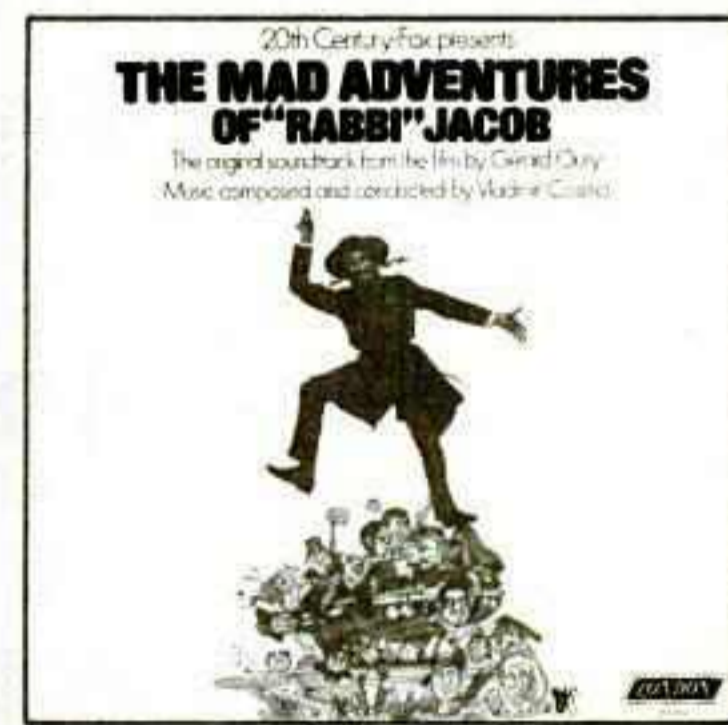
Not only never-before-released material, but B-sides to be re-discovered.
PS 639

CHARLIE RICH



"Songs of Hank Williams & Others"

Rich interpretation of these now-pop/country-classics.
SHL 32084



"The Mad Adventures of 'Rabbi' Jacob"

The original soundtrack recording of the season's new comedy motion picture hit.
PS 652

The new releases from London Records.

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Walls and John Lennon's Latest "Whatever Gets You

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U.S. of A. Words & Music by DONNA FARGO

I worked in your fields this morning
 I travelled your highways today
 Used a creek and a rainbow for a road map
 And a tree for a chapel to pray
 I'm so proud to sing your praises
 And to live in the land of the free
 I'm just one
 Of your children who loves you
 You're home sweet home to me
 United States of America
 Where I can be
 Whatever I can be
 Free to think as I choose
 Right or wrong
 Win or lose
 Where my only limitation is me
 United States of America
 I believe in the red white and blue
 And I thank you for all you've done for me
 And I'll do
 My best for you
 United States of America
 Hallelujah, we love you

And, as a citizen of my country,
 I believe it is my duty
 To obey your laws.
 To try to be a worthy individual, a positive example,
 and a productive and responsible citizen.
 To be informed and concerned about our nation's affairs
 and to voice my beliefs constructively.
 To practice diligently an attitude of brotherly love and
 hold no hatred against anyone, and, when one of my
 brothers makes a mistake, be he peasant or president, I
 will try to treat him as I would want to be treated, with
 compassion and understanding.
 And, I will continue to be proud to pay taxes for the
 opportunity to live in the greatest nation in the world,
 a nation born out of faith in God and sustained only if
 that faith and the support of the American people remain
 strong.
 United States of America
 Hallelujah, we love you

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 NEW SINGLE**
 FROM **DOA-17523**



A Stan Silver Production for Prima Donna Entertainment Corp. String Arrangement: Hank Levine Basic Arrangement: David Briggs

CLOSE YOUR EYES AND SEE THE SEX SYMBOL.

PB-10060



CPL1/CPS1/CPK1-0672

**It's the new single
from the new album
of movie themes by the
master of movie music.
Henry Mancini.
"Hangin' Out!"**

**More than 45 million people had their eyes open to hear
The Sex Symbol on ABC-TV's "Movie of the Week."**

RCA Records and Tapes

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Pop

JACKSON BROWNE—*Late For The Sky*, Asylum 7E-1017 (Elektra/Asylum). Possibly the best thing this long time successful writer and, over the past few years, successful singer has come up with. Mixing in a few rock tunes with his always sensitive and skillfully handled ballads, Browne offers a bit of something for everyone. While the rock material is good, it is on the ballads that he excels. The lyrics are meaningful and come as close to poetry as any one else making music today, the music is well handled and the vocals improve with every album. Several cuts here that are possible single hits, but this album really transcends any categorization, which is one of the highest compliments that can be paid an artist.

Best cuts: "Late For The Sky," "The Late Show," "For A Danger," "Before The Deluge," "The Road And The Sky."

Dealers: Browne has a loyal following and the beautiful cover art makes for perfect display.

ELECTRIC LIGHT ORCHESTRA—*Eldorado*, United Artists UA-LA339-G. One of the first bands to successfully combine the rock instrument/classical format formula is back again with another fine effort, this one a symphony penned by leader Jeff Lynne. ELO's strong point has always been the ability to match rock and classical without oversteering either one. Taste has always been their forte, and here, with a soft, melodic sound reminiscent of some of the best of the Sgt. Pepper Beatles period, they have come up with what is probably the finest set of their careers. Vocals and instrumentals fit perfectly together, and the songs may be enjoyed equally as separate entities or as part of a total concept. Watch for immediate FM response.

Best cuts: "Can't Get It Out Of My Head," "Laredo Tornado," "Mister Kingdom," "Illusions In G Major."

Dealers: Group has strong following and tour constantly.

DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE—*Illuminations*, Columbia PC 32900. This is a totally cosmic record, and the first meeting of these two musical innovators. Joined by some of the world's greatest sidemen including Dave Holland, Jack DeJohnette and Armando Peraza, this album should turn a lot of people onto this form of music. Many people will buy the record expecting Santana and will be hopefully turned on to the sounds within.

Best cuts: "Angel of Water," "Angel of Sunlight," "Bliss: The Eternal Now."

Dealers: Display prominently throughout the store.

REDBONE—*Beaded Dreams Through Turquoise Eyes*, Epic KE 33053. (CBS). A blend of contrasts highlights this fine LP from a group that seems equally at home with hard rockers, what used to be called "Blue-eyed soul" or well handled ballads. Adept at using a single lead voice with backup chorus or working with harmony vocals, Redbone have put together an exceptionally commercial set here with virtually every cut showing single possibility. Use of strings aids rather than hinders the material on the few cuts where they are offered and the production of Pat and Lolly Vegas is superb.

Best cuts: "Suzi Girl," "Blood, Sweat And Tears," "Cookin' With D'Redbone," "(Beaded Dreams Through) Turquoise Eyes," "Interstate Highway 101."

Dealers: Group scores constantly with singles and cover is a colorful shot for good display.

THE ROCKY HORROR SHOW—*Ode SP 77026 (A&M)*. Original cast recording of the British musical which has been playing in Los Angeles for close to a year (this is the L.A. cast) and is ready to move to New York and London shortly proves a highly entertaining piece capable of standing on its own whether one has seen the play or not. Mix here is of good theatrical music and good rock, a difficult combination indeed but one that succeeds here. Tim Curry and Jamie Donnelly are fine singers and the rest of the cast is excellent as well. Basically, a good, well done fun LP and possibly the best rock original cast recording since "Hair." Not a bad cut on the LP and lots fit for radio play.

Best cuts: "Science Fiction/Double Feature," "Time Warp," "Toucha, Toucha Touch Me," "Rose Tint My World."

Dealers: Deluxe package should attract attention and remember, this show will get lots of publicity when it hits the road.

GENTLE GIANT—*the Power And The Glory*, Capitol ST-11377. Group has been on the scene for a number of years and have had several LPs released in this country, but this is the first for Capitol. What we find here is a rather strong mix of rock and classical instrumentals, but in a much softer vein than what we are used to from bands such as ELP and Yes. Highlights, on this "kind of concept" LP are the keyboards, cello work and the fine vocals of Derek Shulman. Strong point is that neither the rock or classical parts are overdone and each finds its place easily. LP should find its way onto FM formats quickly. Reminiscent in parts of some of the quieter instrumentals handled by Flash a few years back.

Best cuts: "Aspirations," "Playing The Game," "No God's A Man," "The Face."

Dealers: Even while the band did not have a recording contract here, they kept legion of fans through steady flow of imports.



Spotlight



GENE CLARK—*No Other*, Asylum 7E-1016 (Elektra). Gene Clark has long been somewhat of a legend among music fans as well as those in the business, following his stints as an original Byrd, a member of the Dillard & Clark Expedition and several excellent solo efforts. Now he's back with his usual superb mix of country and rock tunes, his melodic vocals and his beautiful set of songs. The complaint has long been that Clark was not commercial. Perhaps he was just a bit ahead of his time, for with the growing popularity of country-like material and the move by many artists from the long, often boring "concept" and "intellectual" material of recent years to simpler things, Clark seems in the forefront rather than on the fringes. A magnificent effort.

Best cuts: "Life's Greatest Pool," "Silver Raven," "From A Silver Phial," "Some Misunderstanding," "Lady Of The North."

Dealers: Clark has a hard core of fans, so let them know he's back.

LINDISFARNE—*Happy Daze*, Elektra 7E-1018. British folk-rock band have been on the verge of a major success here for some time, and with this, their most commercial effort to date, they may find that success. LP is the usual delightful mix of rock instrumentals and strong vocals with touches of mandolins and recorders to soften things a bit. With several singers capable of handling lead and fine harmony singing throughout, the group shows an appeal that should reach rock FM listeners and some possibility for AM play. As good as this band is when it comes to rock, their strong point is still the excellent folk material they handle so well.

Best cuts: "In Year Head," "Dealer's Choice," "The Man Down There," "Tomorrow."

Dealers: Group has core of fans and will tour with Traffic this winter.

MICHAL URBANIAK'S FUSION—*Atma*, Columbia KC33184.

Polish violinist-saxophonist, Urbaniak has a real blockbuster here. His group is right behind him throughout and the brilliant vocals of his wife Urszula Dudziak are perfect for the innovative sound he's developed. While the music cannot be categorized as either jazz, rock or anything else, it fits somewhere in between. Urbaniak is bound to make a real smash with this effort and it would be advisable to push this one toward campus stations.

Best cuts: "Mazurka," "Ilex," "New York Batsa," "Kama."

Dealers: Urbaniak is climbing very quickly in this country and this album should be placed in the jazz and rock sections.

SHUGGIE OTIS—*Inspiration Information*, Epic KE 3305 (CBS). Otis has turned into a soul star in the period since his last release. He plays all of the rhythm instruments and on many tracks he leans toward the percussion box popularized by Timmy Thomas. For some unknown reason he has steered away from the blues and the closest he comes to this musical idiom is on several instrumentals.

Best cuts: "Inspiration Information," "Sparkle City," "Aht Uh Mi Hed," "Not Available."

Dealers: Otis has a loyal following.

CASHMAN & WEST—*Lifesong*, Dunhill DSD-50179 (ABC). Talented writer and production team come up with another fine album, spotlighted by songs ranging from the most humorous to the most tender ballads. Absolutely beautiful harmony and solo vocals from the pair, combined with superb instrumentation and magnificent arrangements. The duo have been recording for some time, but the excellence and commerciality of this LP could well move them to the same heights as artists that they have already reached as writers and producers.

Best cuts: "Lifesong," "Tuna Fish Song," "Maury," "The Dutchman."

Dealers: Play this one in store.

JOHN LENNON—*Walls And Bridges*, Apple SW-3416 (Capitol). There has never been any question concerning the magnitude of John Lennon's talent, and here he serves up what may well be his most versatile and musically excellent album yet. Lennon offers his usual dose of good, healthy basic rock, a format he has always been master of and which is lacking in so many other LPs today. At the same time, he gives the listener a selection of marvelously handled ballads, a standard and a great oldie, all done in a skillfully professional style. Superb production throughout, using strings in the most tasteful manner possible, woodwinds that blend rather than distract, and the rock is just that, good solid rock. The vocals are almost haunting in places but are magnificent throughout. In all cases, this undoubtedly is the best solo project Lennon has come up with, perfect for AM or FM play and chock full of potential singles.

Best cuts: "Whatever Gets You Through The Night," "Bless You," "#9 Dream," "Steel And Glass," "Ya Ya."

Dealers: The John Lennon name is all you need.



Soul

AL WILSON—*La La Peace Song*, Rocky Road PR 3700 (Bell). Wilson is currently on the charts with the title cut of this set, and the rest shows that he has lost none of the touch that brought him several huge hits a year or so ago. With three topnotch producers (Johnny Bristol, Jerry Fuller and Steve Cropper) helping him along on this one, he proves himself one of the finest soul singers in the field. Strong backup instrumentals help, but it is Wilson's powerful vocals that steal the show here. LP is basically one full of potential singles, which is the way an LP should be. Material is ideal for AM pop formats as well as soul.

Best cuts: "La La Peace Song," "Passport," "I'm A Weak Man," "The Longer We Stay Together," "Willoughby Brook."

Dealers: Wilson is going up charts with title tune and has established following in soul and pop.

MANHATTANS—*That's How Much I Love You*, Columbia KC 33064. Absolutely stunning set from one of the most talented harmonizing units in soul music today. Whether they are moving through raucous rockers, smooth ballads or mid-tempo material, there is little if anything this group can do wrong. Highlights are the unrefined yet skillful lead vocals which avoid the high tenor sound so common in soul today bounced against a chorus that sounds like another set of instruments. Good mix of standards and new tunes, and there is no reason why this group should not cross over into pop almost immediately. Certainly one of the strongest soul acts of today, combining musical ability and commerciality.

Best cuts: "Summertime In The City," "Save Our Good-byes," "That's How Much I Love You," "A Change Is Gonna Come," "Fever."

Dealers: Place this one in soul and pop.

CHAIRMEN OF THE BOARD—*Skin I'm In*, Invictus KZ 32526 (CBS). This soulful trio is back with a real blockbuster and they are becoming a rock and soul band in the tradition of the O'Jays. Much of their material is very fresh and a number of them could be pushed as singles. This is very vibrant soul and the group has definitely changed since their last hit.

Best cuts: "Everybody Party All Night," "Skin I'm In," "Let's Have Some Fun," "Finder's Keepers."

Dealers: The cover photo is an eye-catcher.

MARY MCCREARY—*Jezebel*, Shelter SR-2110 (MCA). Second effort from this talented songstress proves a large step up from the first, both quality wise and commercially. Using her powerful vocals to the maximum effect, she belts out a series of original tunes and songs from the likes of Elton John. Each song features the distinctive style of Ms. McCreary, top-notch production from Denny Cordell and Leon Russell, strong but not overpowering backup voices from stars such as Merry Clayton and a host of top musicians. The most refreshing soul set from a female vocalist in some time. Watch for strong soul response as well as FM and Top 40 play.

Best cuts: "Singing The Blues (Reggae)," "Mighty Clouds Of Joy," "Jezebel," "Levon," "Brother."

Dealers: Probably the best cover the Shelter label has yet come up with. Use to advantage.

CHARLES WRIGHT—*Ninety Day Cycle People*, Dunhill DSD-50187 (ABC). Veteran singer comes up with smoothly handled effort with a lot of good, funky, dance tunes featuring tight instrumentation and his usual strong singing. More commercial than some of the artist's past efforts, but he manages to retain his own style. Several very strong ballads here work well against the more uptempo material, and Wright also varies the cuts by double tracking his vocals on some tracks and handling others alone. Could cross into pop with this one. Strong jazz feel also.

Best cuts: "Ninety Day Cycle People," "Is It Real?" "Comment," "Gimmie That Sammich."

Dealers: Wright has strong following. Place in pop areas as well as soul.



Jazz

STANLEY TURRENTINE—*Pieces of Dreams*, Fantasy F-9465. This is more romantic, dreamy music than it is hard hitting jazz. But that's fine because the saxophonist leader plays beautifully and is augmented by some gossamer strings and some sweet arrangements by Gene Page. This is a step out of the ordinary for Turrentine, but he retains his grasp of his roots playing on "I Know It's You" and "Midnight And You." The intention of producing a potpourri kind of situation has been accomplished. There's sweet, soul and organized floating jazz.

Best cuts: "Midnight And You," "Deep In Love."

Dealers: Turrentine is a powerhouse name in the jazz sax field. This LP can be used for in-store play.

JOE FARRELL—*Upon This Rock*, CTI 6042 S1 (Motown). Saxophonist-flautist Farrell has a field day blowing light and airy improvisations within a warm and cohesive small group format. The music is uplifting when it has to be and as a stark contrast, it rocks heavily. The latter feeling is achieved on the opening cut, "Weathervane" and is built around driving passages by guitarist Joe Beck and drummer Jim Madison. "I Won't Be Back" allows the ensemble a vehicle with which to produce a magnificently swinging feeling. Incidentally, Herbie Hancock plays regular piano on this cut. Farrell and Beck really cook together on the title tune which has a finger snappin' quality.

Best cuts: "Upon This Rock," "I Won't Be Back."

Dealers: Farrell needs in-store exposure to help make your customers aware of his presence.

HANK CRAWFORD—*Don't You Worry Bout A Thing*, Kudu KU-19S1 (Motown). Alto saxophonist Crawford has a sweet sounding package here and the arrangements by Bob James are flawless. This album is exemplary of the sounds Crawford is capable of making and the production of Creed Taylor has developed this jazzman into one of the best. While several of the tunes are contemporary classics by Stevie Wonder, Crawford treats them to exciting and new treatments.

Best cuts: "Jana," "Don't You Worry Bout A Thing," "Groove Junction," "All In Love Is Fair."

Dealers: In-store play and display are suggested.



Country

JOHNNY CASH—*The Junkie And The Juicehead (Minus Me)*, Columbia KC 33086. This album could have been entitled "A Family Affair" since Johnny, June and three of June's daughters participate. Quite a mixture of material from the old "Slewfoot" to Kristofferson's "Junkie and Juicehead" to religion, and one tune dealing with the generation gap between father and daughter.

Best cuts: "The Junkie and The Juicehead (Minus Me)," "Crystal Chandeliers And Burgundy" and "Lay Back With My Woman."

Dealers: Interesting family portraits on cover.

SUSAN RAYE—*Singing*, Capitol ST 11333. Mostly songs done by others but with Susan's usual smooth harmony and complimented with good string arrangements.

Best cuts: "Woman's Kind Of Man," "Love's Ups And Downs" and "I Give You Mine."

Dealers: Good picture on front cover will attract attention.

JOHNNY RODRIGUEZ—*Songs About Ladies And Love*, Mercury SRM 1-1012. Probably the best yet from Rodriguez, a great selection of material, from some of the best writers around, several of his own and a couple of standards and even a little Spanish here and there.

Best cuts: "I'm Not That Good At Goodbye," "I Was Born A Travelin' Man" and "It Feels Like Love."

Dealers: Rodriguez is really hot and album has great front cover. Display prominently.

JOHNNY CARVER—*Please Don't Tell (That Sweet Ole Lady Of Mine)*, ABC ABCD-843. By the same title and featuring his current single, written especially for him by the writers of "Yellow Ribbon," it's a great album, well produced and with Carver's easy, smooth delivery. Mostly up tempo songs but all easy listening.

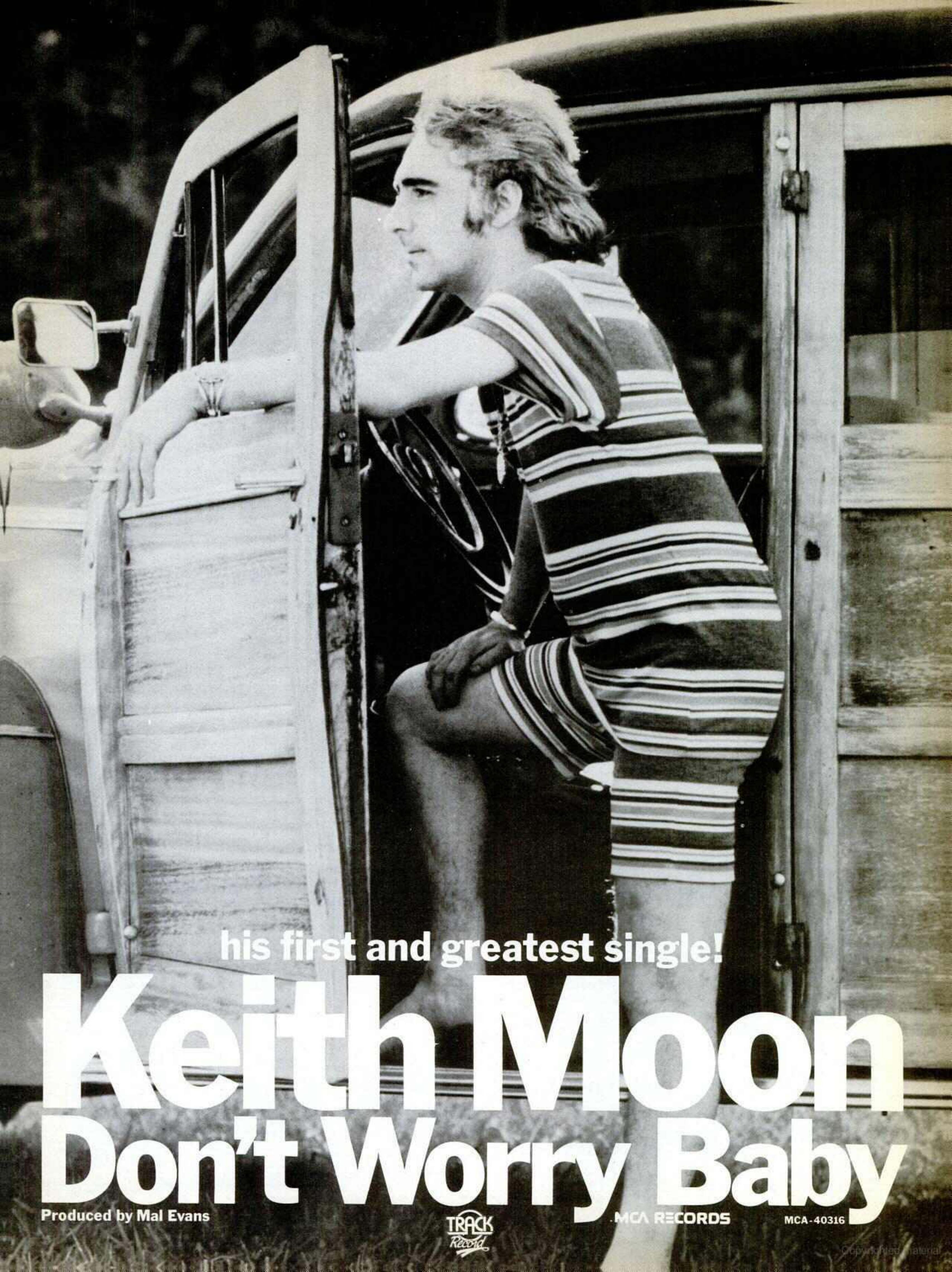
Best cuts: "I Think I'm Falling In Love" and "(The Likes Of) Louise."

Dealers: Lots of singles potential.

REX ALLEN, JR.—*Another Goodbye Song*, Warner Bros. BS2821. Label has really gone all out on this first album on young Rex, Jr. Great batch of tunes, featuring three of his latest singles and utilizing some of the best musicians around.

(Continued on page 80)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.



his first and greatest single!

Keith Moon Don't Worry Baby

Produced by Mal Evans



MCA RECORDS

MCA-40316

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Top Single Picks

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NEIL DIAMOND—*Longfellow Serenade* (3:22); producer: Tom Catalano; writer: Neil Diamond; publisher: Stonebridge, ASCAP. Columbia 3-10043. Soft rocker from one of America's major stars has already jumped on the charts, and this return to the type of material that has propelled him to the top so many times should do the same again. Ideal for virtually all types of radio formats, with the distinctive Diamond vocal and writing styles as standouts as always.

GLADYS KNIGHT & THE PIPS—*I Feel A Song (In My Heart)* (2:48); producer: Tony Camillo; writers: Tony Camillo-Mary Sawyer; publishers: Etude/Kama Sutra, BMI. Buddah 433-N. It's unlikely that Gladys Knight could make a bad record, and this one, with her usual superb vocally stylized backing by the masterful harmonizing of the Pips is one of her best. This mid tempo cut features Gladys mixing soft and throaty vocals, complicated musical changes and should add up to another across the board hit for these veteran hit makers.

THE HUES CORPORATION—*Rockin' Soul* (2:59); producers: Tom Sellers & Wally Holmes; writer: W. Holmes; publisher: Jimi Lane, BMI. RCA JH-10066. Coming off their number one smash of "Rock The Boat," the Hues Corp. hits the hit formula again with their soft voiced, melodic vocals standing out against the fine mix of funk and strings. Harmony vocals with the lead jumping out from time to time works perfectly. Should be another monster hit for the trio.

RUFUS featuring **Chaka Khan**—*You Got The Love* (2:54); producers: Bob Monaco & Rufus; writers: C. Khan-R. Parker; publisher: American Broadcasting, ASCAP. ABC 12032. Rufus follows their top five "Tell Me Something Good" with another funky rocker which should hit pop and soul air formats and be another instant disco hit. Strong vocals, basic but exceptionally well handled instrumentals, and anyone who liked the last disk should find this one equally compelling.

NILSSON—*Subterranean Homesick Blues* (3:15); producer: John Lennon; writer: B. Dylan; publisher: Warner Bros., ASCAP. RCA JB-10078. Kind of a long shot here, but Nilsson's unique interpretation of the classic Bob Dylan song could propel him to the top of the charts. Working well with John Lennon's production, Nilsson serves up a dose of hard rock that is refreshing enough to catch on at both the AM and FM radio levels. Flip: Mucho Mungo/Mt. Elga (3:43); producer: same; writer: Lennon/Nilsson-Adpt.; publishers: Lennon/ATV, BMI; ATV/Blackwood, BMI.

recommended

TIM MOORE—*Charmer* (2:51); producer: Nick Jameson; writer: Tim Moore; publisher: Burlington/Andustin, ASCAP. Asylum 45214. (Elektra/Asylum).

JOE COCKER—*I Can Stand A Little Rain* (3:32); producer: Jim Price; writer: Jim Price; publisher: WB Music/Extreme, ASCAP. A&M 1626.

REUBEN HOWELL—*Constant Disappointment* (2:54); producer: Clayton Ivey & Terry Woodford; writer: L. Jacobs; publishers: Beechwood & Neostat, BMI. Motown 1325F.

CLIFF DeYOUNG—*It Hurts A Little Even Now* (3:13); producer: Al Capps; writer: John Reid; publisher: House Of God, BMI. MCA 40294.



BLUE MAGIC—*Three Ring Circus* (3:20); producers: Baker-Harris-Young; writers: B. Eli-V. Barrett; publishers: W.M.O.T., Friday's Child, Mighty Three, BMI. Atlantic 45-7004. Absolutely beautiful cut featuring strong ballad harmonizing, superb string arrangements and a pretty song that should reach the pop markets almost simultaneously with the soul areas. The singing is the standout here.

BOBBY WOMACK—*I Don't Know* (3:14); producer: Bobby Womack; writer: B. Womack; publisher: Unart/Bobby Womack, BMI. United Artists XW561-X. Almost talking into moving quickly into powerful singing highlights this latest Womack effort. Artist's rough but controlled vocals stand out as always on this rocker which shows strong cross-over potential. Good dance record as well. Title acts as effective hook.

BILLY PAUL—*Be Truthful To Me* (3:08); producers: Gamble-Huff; writers: K. Gamble-L. Huff-J. Whitehead-G. McFadden; publisher: Mighty Three, BMI. Philadelphia International ZS8 3551. (CBS). Taken from an older LP, this cut could be the most commercial thing Paul has come up with since "Me And Mrs. Jones." Catchy uptempo melody, fine female backup vocals and good mix of strings and horns in the instrumentals. Should move him right back into strong chart contention.

recommended

MASTER FLEET—*Let Love Stand* (2:58); producers: J. Briggs, E. McCaskill; writer: Linus Ceph; publisher: Interior, BMI. Sussex 625.

PERCY SLEDGE—*I'll Be Your Everything* (3:20); producer: Quin Ivy; writer: George Soule; publisher: Muscle Shoals Sound, BMI. Capricorn 0209. (Warner Bros.).

BOTTOM & COMPANY—*Spread The News* (2:24); producers: Clayton Ivey & Terry Woodford; writer: F. Johnson; publisher: Short Bone, BMI. Motown 1309F.

TOMMIE YOUNG—*You Came Just In Time* (2:37); producer: B. Patterson; writers: Strickland-Patterson; publisher: SuMa/Rogan, BMI. Soul Power 118. (Jewel).

MAJOR LANCE—*Um, Um, Um, Um, Um* (3:03); producer: Major Lance; writer: Curtis Mayfield; publishers: Jalyne/Curtom, BMI. Playboy 6017.

CASH McCALL—*Junkie For Your Love* (3:51); producers: Cash McCall, Chuck Colbert; writer: S. Joseph; publisher: Pollyday, BMI. Paula 404. (Jewel).

LAWRENCE PAYTON—*Tell Me You Love Me (Love Sounds)* (3:19); producers: Steve Barri, Dennis Lambert, Brian Potter; writers: L. Payton-A. Cleveland; publishers: ABC/Dunhill & Rall, BMI. ABC/Dunhill 15014.

LITTLE ANTHONY AND THE IMPERIALS—*I Don't Have Time to Worry* (3:20); producer: Thom Bell; writer: Bruce Hawes; publisher: Mighty Three, BMI. Avco 4645.



HELL STORM—*Give Me Your Pain* (3:17); producers: Harvey Fuqua & Earl R. Sutton; writer: Teddy Rabb; publishers: Muffington/Dunbar/Rutri, BMI. RCA JH-10079. Smooth, well handled soul ballad highlighted by excellent vocals. Kind of cut that could easily prove a crossover.

KRISTINE SPARKLE—*It's In His Kiss* (2:26); producers: David MacKay & Barrie Guard; writer: Rudy Clark; publisher: Hudson Bay, BMI. London 5N-1057. The old Doris Troy soul hit is given powerful pop treatment by this big voiced songstress. Ideal for AM airplay.

GENE COTTON—*Sunshine Roses* (3:04); producer: Charlie Tallent; writer: Gene Cotton; publisher: Monya, ASCAP. Myrrh 136. (Word). Song tends to sound a bit like "American Pie" in spots, but singer shows a good, pop oriented voice which could gain him AM play.

ROBBY BENSON—*Hey Everybody* (3:48); producer: Joe Brooks; writer: J. Brooks; publisher: Big Hill, ASCAP. Bell 45,611. Good ballad material which could garner pop and soul airplay. Artist has excellent, well controlled voice.

DISCO TEX & THE SEX-O-LETES—*Get Dancin'* (3:56); producer: Bob Crewe; writers: Bob Crewe-Kenny Nolan; publishers: Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP. Fun filled, frenetic dance tune which has already caught on in the New York discos.

SCOTT JACOBY—*(Hey Girl) Act Like A Woman*; producer: Lee Pockriss; writers: L. Pockriss-A. Kenneth; publishers: Midsong & Emily, ASCAP. Midland International JH-10057. (RCA). Good soft vocalizing from young actor. AM oriented material in this quiet ballad style cut.



RED STEAGALL—*Someone Cares For You* (2:45); producer: Glenn Sutton; writers: Red Steagall, Glenn Sutton; Pala Duro/Rodeo Cowboy (BMI); Capitol 3965. One of the fine cuts from his latest album. Red sings this fine ballad with excellent production. The best he has had to date. Flip: no info available.

Billboard LPs

Continued from page 78

He also does songs of others like Johnny Nash, John Denver and Anne Murray, proving that he can handle anything. Producer brings out maturity and professionalism not often found in one as young as he.

Best cuts: "The Same Old Way" and "Yes, We Have Love."
Dealers: Display up front, it merits it.



PUCCINI: LA BOHEME—Domingo/Caballe/Milnes/Blegen/Raimondi/London Philharmonic Orch. (Solti), RCA ARL2-0371. It's a toss-up whether cast or conductor will provide the strongest sales impetus. But the combination is not to be denied, and the 2-record set will stimulate solid buyer action for a long time to come. To Solti must go the credit for the dramatic unity of the performance, and projection of the poignant story without descending into bathos. But all the soloists contribute at the highest level as well, and the recording is first class.

Dealers: It's a winner. Stock it, display it. Even the dull cover art will be overcome.

IVES: SYMPHONY NO. 4—London Philharmonic (Serebrier), RCA ARL1-0589. Finally a serious competitor to the Stokowski version on Columbia which had much to do with the revival of interest in Ives some years back. Serebrier, who assisted Sto-

kowski in the earlier recording, seems thoroughly comfortable in tracing the complex multi-layers of the dense score. And the almost clinical and somewhat dry recorded sound works to help the inquisitive ear separate and follow clashing lines and rhythms.

Dealers: Ives is in today. And even more attention will be paid this unique American as the bicentennial year approaches.



AMERICAN TEARS—Branded Bad, Columbia KC 33038. Powerfully commercial set from new trio characterized by strong rock work and good keyboard sound. Basic enough to be welcome on AM as well as FM playlists. Vocals have a touch of soul to them and the material is the type that is original enough and refreshing enough to catch on should sufficient exposure be offered. Band is equally capable of rockers or ballads. If one were to make a comparison between this band and existing units, one would have to say that they strike a note of originality along the lines of Steely Dan.

Best cuts: "Sweet Changes," "Crooked Is Quicker," "Pauline," "Lock And Chain," "Slidin' Home."
Dealers: Band will tour with Alvin Lee later this year.

THE IMAGINATIONS, 20th Century T-453. Good, versatile mix featuring a variety of background instrumentals from highly orchestrated numbers to more funky material. Several lead vocalists also work well and add to the variety here. Exceptionally sophisticated for a first effort, packed with a number of potential singles. Best material is the more orchestrated cuts which offer the singers a chance to show their best. Should hit the soul stations immediately.

Best cuts: "Talk About The World," "There's Another On Your Mind," "God Bless Your Love," "Searchin'."
Dealers: Place in soul and new artists.

JOSE "CHEPITO" AREAS, Columbia KC 33062. Santana percussionist Areas strikes out on his own and returns to his Latin musical roots. He has touched all musical bases and could have success on the pop, jazz and Latin charts. Most of the musicians he uses are Latin, but several Santana members also played on it. Overall, this is an incredibly good first effort by a musician who has stood in the shadows for too long.

Best cuts: "Cuarafeo," "Funky Folsom," "Morning Star," "Buscando La Gente."
Dealers: Emphasize he's from Santana.

JAY DEE—*Come On In Love*, Warner Bros. BS 2820. Good set of vocals, somewhat in the Barry White tradition (except in a different vocal range) which is not surprising considering White produced the set and wrote most of the material. Still, Dee stands on his own with this mix of ballads and disco style material. Lots of good orchestration here and lots of potential AM play cuts.

BONNIE GUITAR—*From This Moment On* (3:26); producer: Joe Johnson; writer: Bonnie Guitar; 4-Star (BMI); MCA 40306. The title is familiar, but the song is new, and Bonnie is singing as of old. It's a beautiful rendition of a fine song, with a country tune on one side, a pop release on the other. Flip: "Shine (And We've Got To Have It)"; producer: same; writers: Sun Child, Crystal Lady, Elma; Little Elmo (BMI).

JOHNNY RODRIGUEZ—*We're Over* (2:18); producer: Jerry Kennedy; writers: C. Weil, B. Mann; Screen Gems Columbia/Summerhill (BMI); Mercury 73621. A strong Pig Robbins piano accompaniment to this song, which is considerably different from his past releases. It's out of his hit album. Flip: no info available.

GARY STEWART—*Out Of Hand* (2:47); producer: Roy Dea; writers: Tom Jans, Jeff Barry; Alma (ASCAP)/Broadsound (BMI); RCA 10061. The musician-turned singer shows he is multi-talented with this excellent song, and it should help establish his career as an artist. Flip: no info available.

JERRY LEE LEWIS—*He Can't Fill My Shoes* (2:30); producer: Stan Kessler; writers: L. Kingston, F. Dycus; Window (BMI); Mercury 73618. Another cut from an album, and it's in the traditional Lewis style, which is pretty strong. Flip: "Tomorrow's Taking Baby Away"; producer: same; writer: B.E. Taylor; Jerry Lee Lewis (BMI).

DONNA FARGO—*U.S. Of A.* (3:40); producer: Stan Silver; writer: Donna Fargo; Prima-Donna (BMI); Dot 17523. You have to be ready for this one. It's fired with patriotic fervor, including a lengthy closing recitation. It's not the sort of Donna Fargo record you're used to, but it should have broad appeal. Flip: no info available.

LLOYD GREEN—*Canadian Sunset* (2:43); producer: Chip Young; writers: E. Heywood, N. Gimbel; Govue (BMI); Monument 8624.

RONNIE MACK—*Rednecks Need Lovin' Too* (2:37); producer: Jim Vienneau; writer: Ronal McCown; Sawgrass (BMI); 20th Century 2127.

MIKE KIRBY—*Boone And Alice* (3:08); producer: George Cooper III; writer: Roger Murrain; Wits End/Red Ribbon (BMI); TEM 1501.

GLENN BARBER—*You're Gettin' Heavy On My Mind* (2:07); producer: Wesley Rose; writer: Dallas Frazier; Acuff-Rose (BMI); Hickory 333.

BOBBIE ROY—*Till The Feeling Goes Away* (2:37); producers: Buddy Killen & Tommy Allsup; writers: Buddy Killen, Jan Crutchfield; Tree (BMI); Dial 1151.

RED LANE—*Little Scatterbrain* (2:50); producer: Buddy Killen; writer: Red Lane; Tree (BMI); Dial 1150.

HANK LOCKLIN—*Send Me Your Coffee Cup* (2:37); producer: Mel Tillis; writer: Hank Locklin; Sawgrass (BMI); MGM 14752.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Best cuts: "I Can Feel Your Love Slipping Away," "Come On In Love," "I Can't Let You Go," "You're All I Need."
Dealers: Place in soul and new artists.

pop

TOM WAITS—*The Heart Of Saturday Night*, Asylum 7E-1015 (Elektra/Asylum). Fine mix of folksy, bluesy rock highlights second effort from talented singer songwriter. Best material is the rocky tunes with the contrasting folksy backups. **Best cuts:** "Shiver Me Timbers," "The Heart Of Saturday Night."

URUBAMA, Columbia KC 32896. Excellent South American sound from band that toured with Paul Simon a year ago and one high critical praise. Superb instrumentation throughout. Perfect catalog item. **Best cuts:** "Kacharpari," "Una."

PEGGY LEE—*Let's Love*, Atlantic SD 18108. Peggy Lee is back on a new label, with new material and a definite new outlook on life. Songs by Melissa Manchester, Alan O'Day, Paul McCartney and many others are given exceptional treatment and this lady has a real flair for singing contemporary tunes. **Best cuts:** "Let's Love," "He Is The One."

STARDRIVE—*Stardrive*, Columbia KC 33047. This group has amazing potential as it is the first rock band to exclusively feature a synthesizer as lead instrument. The musician who handles this chore is Robert Mason and he could quickly establish himself as one of the best. **Best cuts:** "Funkascensions," "Jupiterjump."

The Original
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SHE'S GONE (3957)

by
TAVIARES



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and Becoming a Pop Smash!

from the album, *Hard Core Poetry* (ST-11316)



Produced by Dennis Lambert and Brian Potter

NARM's State Chairmen

• Continued from page 3

prises, 9549 Penn Ave. South, Minneapolis, Minn. 55431. (612) 888-5521; Ohio: John Cohen, Disc Records, 653 Alpha Drive, Suite 16, Highland Heights 44143. (216) 461-6620; Washington, D. C.: James Schwartz, District Records, Inc., 2146 24th Place N.E., Washington 20018. (202) 832-3600.

The RIAA, through the offices of its president, Stanley M. Gortikov, 9200 Sunset Blvd., Los Angeles, Calif. 90069, has the responsibility for Alaska, Delaware, Idaho, New Jersey, Rhode Island, Vermont and Wisconsin.

The CMA, through the office of Jo Walker, director, 700 16th Ave. South, Nashville, Tenn. 37203, has

the responsibility for Alabama, Colorado, Georgia, Kansas, Montana, Oklahoma, S. Carolina, West Virginia and Wyoming.

A letter informing NARM members of its action urges that the persons listed be contacted and be offered help. The letter also states that a handbook is being prepared specifically for state law enforcement people. The handbook will be distributed by local members of the three organizations to the enforcement officials. The RIAA had distributed a similar handbook to Federal law enforcement agencies.

To date, 26 states have passed anti-piracy laws which affect the illegal duplication of sound recordings made prior to Feb. 15, 1972. After that date the Federal bill takes over.

Laursen: Angel's Angel

• Continued from page 4

well start a revival that's long overdue."

Organist Erwin was recorded by Patti last spring on a gigantic Wurlitzer which for many years was housed at the Fox-Capitol Theater in Washington, D.C. A musician and organ buff, Richard Kline, bought the instrument when the theater was demolished in 1963 and re-assembled it at his home in rural Maryland.

Patti supervised the sessions which produced "Rosebud," an album featuring marches and rags by

Joplin, and another titled "The Sound of Silents" which offers mainly original music for the movies, composed by Erwin, before "talkies" took over in 1927.

"It is music," says Patti, "that is an integral part of American musical history. It should be preserved."

Guitarist Parkening, 25, is soon to record an LP of 20th Century impressionist music. He's a consistent top Angel seller. Patti rates him, as do many critics, as the most gifted young guitarist in the world today and the logical successor to the elderly Spanish master, Andres Segovia.



WOMBLE GREETINGS—As part of their whirlwind promotional tour of New York City recently, Columbia Records group the Wombles and WNBC-AM disk jockey Bruce Morrow visit with workers on Wall Street during lunch hour. The campaign, which took the group to several parts of the city throughout the week, was geared to promote the recently released Wombles' LP and single.

Columbia Returns Concerts

NEW YORK—A student organization at Columbia University here is beginning a new concert series Oct. 26 after a one-year entertainment void on the campus.

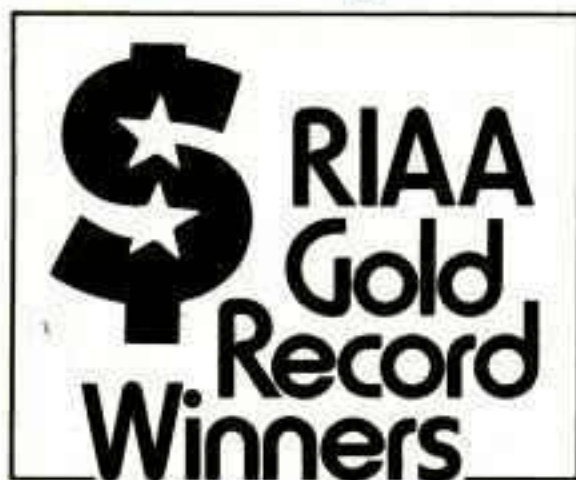
Ben Hawkins, president of special projects by academic community for enlightened services (SPACES), says that there was only one student concert presented last year, Harry Chapin.

"We are trying to present a concert series at the 1,100-seat McMillan Hall, so that when the new gym on campus is opened we will have it established," he says. "Most of the groups we are presenting are representative cross-sections from the music world."

Hawkins says there are more than 40,000 students at the school and they are all looking for something to attend on campus.

The Oct. 26 kick-off concert still lacks a headliner, but future concerts include Albert King on Nov. 16, Chick Corea on Dec. 7 and David Bromberg on Jan. 17.

"SPACES plans to present jazz, blues, folk and rock, as well as comedians and magicians, because the hall has an informal setting," he says. "With a lot of student support and some help from the record industry, we expect the monthly concert series to be a complete success."



Singles

Souther, Hillman, Furay's "The Souther Hillman Furay Band" on Asylum; disk is the group's first.

Albums

The Eagles' "Desperado" on Asylum; disk is the group's third gold LP for the label.

Robin Trower's "Bridge Of Sighs" on Chrysalis.

Inside Track

Elektra-Asylum moving a number of key New York personnel and maybe some entire departments to president David Geffen's Los Angeles bastion, now that merger with Atlantic is off.

United Artists staffers sitting uneasy during first weeks on job of new president Al Teller. Former Columbia merchandising vice president Teller is expected to bring in his own team, particularly in areas of promotion and sales. . . UA's biggest push since Paul Anka's No. 1 "Having My Baby" single is Lea Roberts' "Laughter In The Rain." Disk was England hit in version by its writer Neil Sedaka, and has been released in U.S. following Sedaka's signing with Elton John's Rocket label.

Average White Band drummer Robbie McIntosh died suddenly Sept. 23 after Atlantic Act closed gig at Troubadour on their impressive debut U.S. tour.

Orrin Keepnews, Fantasy's a&r director, is recuperating from recent heart attack at Kaiser Permanente Hospital in San Francisco. . . Contrary to a recent report, Kathy Dalton is not affiliated with DiscReet Records although her current single, "Boogie Bands And One Night Stands" is out on that label. She is currently represented by her producer Greg Dempsey, not Zach Glickman.

Doris Day is thinking about returning to singing and son Terry Melcher is looking for material. Doris was last on Columbia but that pact expired several years ago. She'll have a CBS-TV special in December.

The Sinatra Show truly a family affair both at Harrah's-Tahoe and Caesars Palace, Las Vegas. Mrs. Nancy Sinatra cooking for her ex-husband at Tahoe and, along with his mother Dolly, attended every show at Caesars Palace. . . Engelbert Humperdinck arrived at the Riviera Hotel, Las Vegas with his wife, four children, a nurse and his valet. The family rented a home on the golf course, plan to buy a ranch in the valley.

Randy Newman taping an in-concert program for "Soundstage," PBS network program debuting November on 240 stations. The taping is at WTTW studios in Chicago.

The sound of munching, sipping and big band jazz will rock the New York Coliseum this month at the International Wine and Cheese Festival. Among artists invited to appear are Dizzy Gillespie, Lionel Hampton, Stan Getz, Dakota Staton and Johnny Hartman. The Jazz Adventures Orchestra will perform daily and there will be a jazz vocalist competition.

The Descendants of Mike and Phoebe, a group composed of the multi-talented Lee family, will debut at New York's Town Hall Oct. 19. . . New Audiences opened another concert series in New York and in coming weeks they will present Muddy Waters, Willie Dixon, Luther Allison, Jerry Jeff Walker, Doug Sahm, the Earl Scruggs Review, Sonny Terry and Brownie McGee and Weather Report. . . The Mutual Black Network received a National Tenants Organization Distinguished Service Award.

The offices of Crystal Ball Records were broken into during the staff's absence on Rosh Hashona and label chief Bobby Helb reports a loss of several thousand dollars worth of audio equipment and office supplies. . . Songwriter Stan Zabka wrote music for upcoming NBC special about the devastating Xenia, Ohio, tornado and entitled "Xenia Theme: Gone."

The Tommy Dorsey and Tito Puente orchestras will provide the music for Nov. 2 UJA music division dinner-dance at which Al Massler will be honored. . . Randy Richards makes his New York debut at Max's Kansas City, Wednesday (2). . . The upcoming 5th Anniversary of Richard Nader's Original Rock & Roll Revival spectacular switched its radio emphasis on advertising from AM to FM stations. . . Garry Sherman composed score for Gilbert Cates' television production of Arthur Miller's world famous play "After the Fall."

Johnny Nash will be official music industry representative of the 1975 Heart Fund. . . A new entertainment room in New York will open Wednesday (2), Le Cabaret Upstairs at Les Champs. . . The second Country concert in New York featured Willie Nelson, Billy "Crash" Craddock and the Carter Family.

Atlantic Records is presenting a new quad release featuring Mike Oldfield, Eric Clapton, Aretha Franklin, Gil Evans, George Flynn, Duke Ellington and Bill Wyman. . . Upcoming tours by Lou Reed, Jefferson Starship, Blood, Sweat & Tears and Focus. . . Blues artist Robert

Jr. Lockwood is scheduled to play the upcoming Berlin Jazz Festival, as well as a ten-day tour of Japan. . . A CBS special on the health hazards of vinyl chloride, used in the pressing of records, will be shown Oct. 19.

John Mayall awaiting Polydor decision on whether single from his "Latest Edition" LP is to be "Pusher Man" or same tune with cleaned-up lyric, "Let Me Give." . . Chet Hanson of Denver's Athena agency flying his Sweet Mama group to Los Angeles for record deal showcasing at Troubadour hoot night.

Linda Hopkins making West Coast debut of her one woman show portraying Bessie Smith at Music Center, joining cast of Curtis Mayfield-Al Green rock film "Mimi." . . Gary Glitter waiting to find if he can still sing after difficult throat operation.

Jimmy Smith touring his jazz organ trio to Israel. . . Woody Herman on nine-city tour with Frank Sinatra. . . Hollywood's Starwood Club returns to more active rock booking of recording acts with dates by Ballin' Jack and Hollywood Stars.

Isis, nine-woman Buddah act, had their first imposter. Fake was caught signing tabs in lead singer Carol MacDonald's name at Continental Hyatt house during Isis Whisky booking.

"Odd Couple" TV series going in for guest stars from recording world. Set for future segments are Roy Clark and Paul Williams. Meantime, Williams married Katie Clinton, his lady of three years, at Harrah's Reno. . . And the Paul Williams rock film based on "Phantom Of The Opera" may have started a trend. Dick Clark is producing film for ABC-TV, "The Werewolf Of Woodstock."

Henry Mancini's first music teacher will attend his Pittsburgh Symphony date. Hank will also be spokesman for KBIG-FM promotion campaign in Los Angeles. . . Humble Pie added top London session man Tim Hinkley on keyboards.

Gregg Allman due with two-disk live album of his spring solo tour with horns and strings. . . Kiss videotapes all rehearsals.

Procol Harum taping TV special in London with symphony orchestra. . . Jethro Tull touring England after year long layoff broken by Far East tour last month. . . David Essex's new single "America" sold 250,000 to beat out Simon & Garfunkel's "El Condor Pasa" for Columbia's top-selling 45 in France.

Jimmie Haskell scoring Lutheran TV animated special, "The City That Forgot Christmas." . . Barry White had Los Angeles reception for his recent marriage to Glodean James of Love Unlimited. . . Herb Alpert headlines benefit gala hosted by Princess Grace of Monaco.

Grand Funk Railroad to tape 60-minute TV special produced by Burt Sugarman. . . Chunky Novi & Ernie, WB artists, at Pasadena Youth Free Concert. . . Richard Pryor's "That Nigger's Crazy" went gold in time for his N.Y. Philharmonic Hall debut.

Elvis News: Presley bought five Lincoln Mark Fours on visit to Memphis salesroom and has new RCA all-talk album "Having Fun With Elvis On Stage" with Presley ad libs taped during shows.

Jerry Hopkins, author of Elvis biography seeking to sell his motor home customized from school bus. . . Osmonds have two singles in England's top five. . . Randy Newman hosted "Midnight Special" coinciding with his Troubadour three days and new "Good Old Boys" LP.

Chicago and Doobie Bros. set attendance record of 27,500 at St. Paul's Midway Stadium. . . Donald Byrd scoring "Hit The Open Man" film. . . Ethel Merman's first Southern California concerts Oct. 29-30 at Los Angeles Music Center.

Modern Jazz Quartet final TV appearance before breakup on CBS "Camera Three." . . Hoyt Axton starting his second decade with BMI. Lambert and Potter's Haven Records to Kramer & Reiss Publicity.

Charlie Daniels Band touring with Bachman-Turner Overdrive. . . "Don Kirshner's Rock Concert" taped 29 acts at Long Beach Auditorium.

Laserium renewed at Los Angeles Griffith Planetarium. . . Sparks touring England. . . Merle Haggard's Tally-MCA label to Karon Shearer Communications. . . Ralph Graham, Sussex artist, sang National Anthem at televised World Football League game of the week. . . "Jesus Christ Superstar" film debuted in 70mm wide screen and multi-channel stereo for re-run at Los Angeles Cinerama Dome.

New Companies

Newly-formed Quad-ett Records, Los Angeles, headed by Hank Waring set the Jan Davis Guitar for initial release.

★ ★ ★

Happy Tuesday Music, an ASCAP firm, has been formed by Garrett Music Enterprises and Blue

Monday Productions in Los Angeles. ★ ★ ★

Betty Ferrell, Sol Hurok West Coast office publicist for the past eight years, has resigned to form her own publicity and management firm in Los Angeles. She traveled widely for the late impresario's dance and classical artists.

N.E. Illinois U.

• Continued from page 4

Media." In a session on regionalism and popular culture.

The conference covers all aspects of pop culture, including books, movies, music, photography, politics, magazines, dance, natural health, comic books, children's literature, television, ethnicity and heroes.

It's not "puzzling" to anyone who knows what's happening in Oklahoma and our November 9 issue will let everyone know!

Down

There's a whole lot of music being made in Oklahoma — all kinds — and our Oklahoma Spotlight issue will cover it all. All the people, places, facilities and companies that are helping to make Oklahoma a new American music capital.

Featured in our Oklahoma Spotlight will be:

- The country music scene
- The new rock explosion
- Religious music
- The management/booking/promotion complexes
- Recording facilities
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- The college concert scene, concert facilities and much more!

Billboard Spotlights one of the Music Industry's most exciting new Growth Centers...

Across

From Tulsa to Oklahoma City and points all around the state, reports of this fascinating, dynamic music scene are coming in—and they're all coming together in our November 9 issue.

If you're involved in the Oklahoma music explosion, make sure our international readership is made aware of that involvement. The ad deadline for our Oklahoma Spotlight is October 11.

See "Our Man in Oklahoma" (Bill Moran) this week to reserve your ad space in this most important issue of the year for Oklahomans.

September 23-25 September 26-28
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Issue Date: November 9
Ad deadline: October 11

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October 5, 1974 • \$1.25

ASCAP Will Raise Performance Pacts

By JOHN SIPPEL

LOS ANGELES—With ASCAP's 1974 income up but below its 1973 increase, the performing society's leadership is diligently seeking and negotiating new and higher per-

formance pacts with major hotel talent users, varied symphonic orchestra classifications and background music users.

Writer and executive board member Arthur Hamilton told a membership meeting here Thursday (19) that the board, in reviewing its recent contracts with hotels, feels strongly that major talent-using hostilities, such as those in Las Vegas,

(Continued on page 10)

EMI Promos U.S. Acts

LONDON—EMI International is planning to bring in an artist a month to promote American product on the Capitol label.

This is part of a major push by EMI on all U.S. product including that from Capitol, MCA, Motown,

(Continued on page 67)

Dealers Find Sales Stay Up by 20%

LOS ANGELES—Despite early negative reaction on the part of some record/tape customers to the recent surge of LP and single price raises, 1974 retailing continues at about 20 percent ahead of the first nine months of 1973 (Billboard, Aug. 17).

All major retailers surveyed indicate a total unit sale decrease in comparison with the first two quar-

(Continued on page 10)

House Group OKs Antipiracy Action

By MILDRED HALL

WASHINGTON—The House Judiciary Committee last week approved the antipiracy bill, H.R. 1364, with the milder prison terms of one and two years maximum for first and repeated offenses respectively. The bill carries maximum fines of \$25,000 for a first offender and \$50,000 for repeaters.

At the same time, Rep. Robert W. Kastenmeier (D., Wis.), author of the bill and chairman of the House Copyrights Subcommittee, has promised that this and all other aspects of the functioning of the record industry under the copyright law—

(Continued on page 10)

'Bug' Will Slow Thefts

By STEPHEN TRAIMAN

NEW YORK—A new anti-theft device based on a successful fashion merchandise application promises to give record/tape dealers a new deterrent against shortages, while boosting prerecorded sales with a return to "open" merchandising.

Sensomatic Electronics Corp., based in Hollywood, Fla., has developed a "bugged" reusable browser box that sets off an alarm or flashing

(Continued on page 51)

Col's Irwin Segelstein Talks Music, Pages 14-15

British Seek Ways to Curtail U.S. Cutouts

MCA & Philips Join in Vidisk

By BOB KIRSCH

LOS ANGELES—In what may be the most significant move yet toward making videodisk a viable concept for home use, MCA and Philips NV will join together to make hardware and software.

Subject to agreement by the boards of both companies, the hardware, to be dubbed Philips/MCA optical video disc player, will be developed by Philips while MCA will manufacture the software programming.

In a separate move, Philips has been swiftly buying up the shares of

(Continued on page 51)

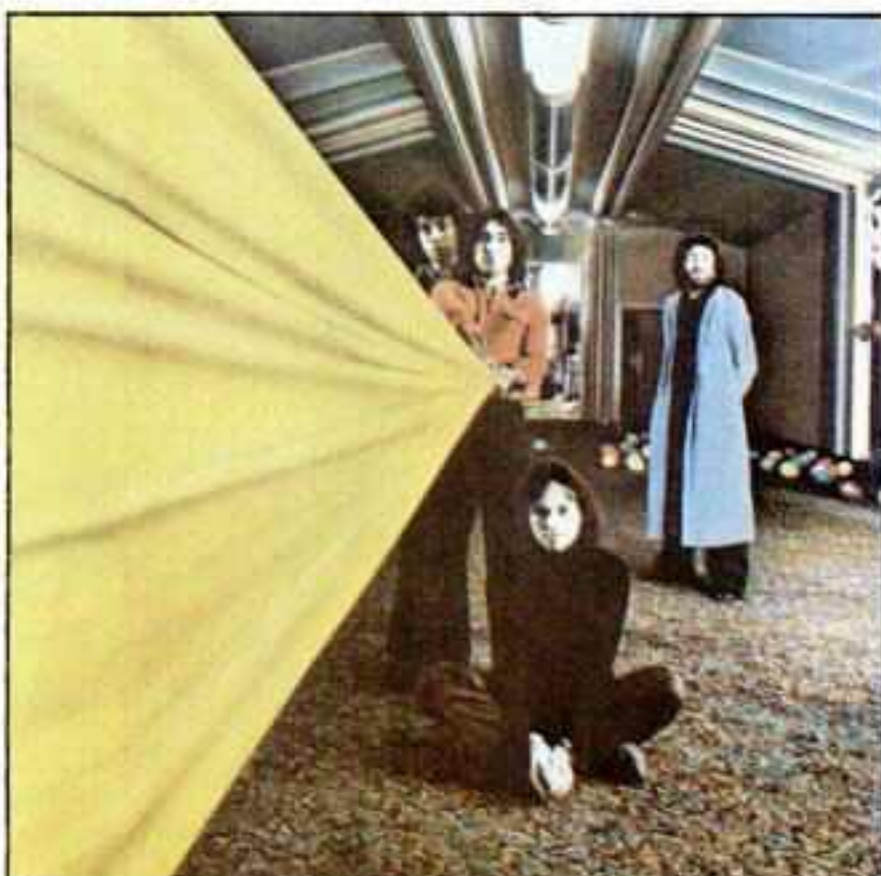
By IS HOROWITZ

NEW YORK—American record companies will be asked to give manufacturers in the United Kingdom first refusal rights on the purchase of their deleted overstock featuring British artists in an attempt to inhibit the growing U.K. traffic in American cutouts.

This unique proposal is being prepared by Geoffrey Bridge, director of the British Phonographic Industry. He expects to discuss it this week with Stanley Gortikov, president of the RIAA.

Cutouts are not yet a major marketing problem in his country, says Bridge, currently on a visit here. But he sees the practice growing, with the distress merchandise largely im-

(Continued on page 12)



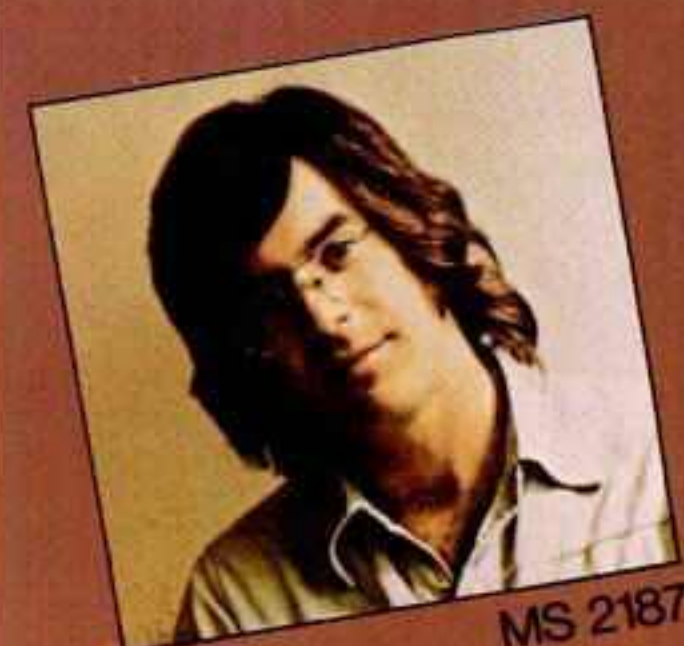
10 c.c. well on their way to being the band of the seventies. Radio and press have unanimously hailed their talent as sheer genius. Their current single "WALL STREET SHUFFLE" is on the threshold of exploding. And it's only one of the 10 outstanding cuts on their latest album "SHEET MUSIC." 10 c.c. on U.K. Records distributed by London Records.

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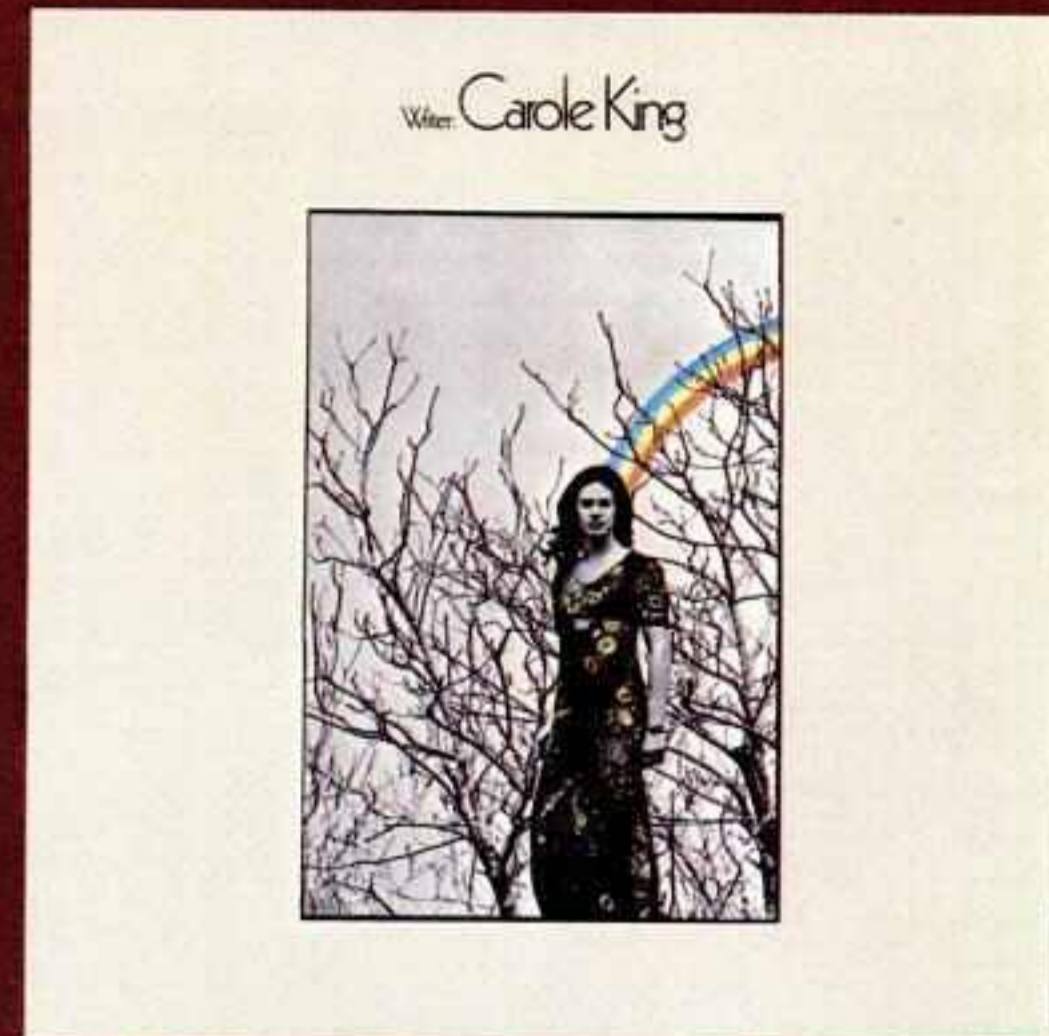
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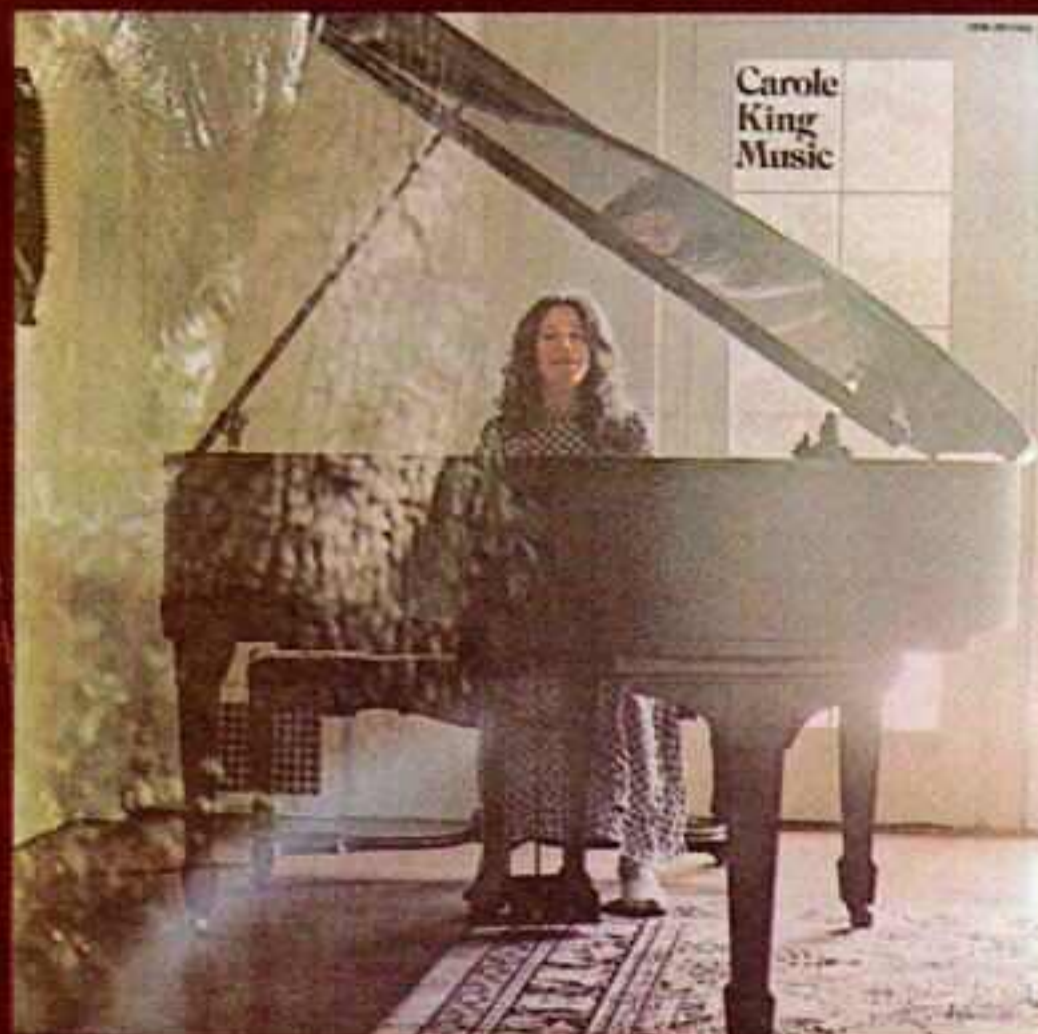
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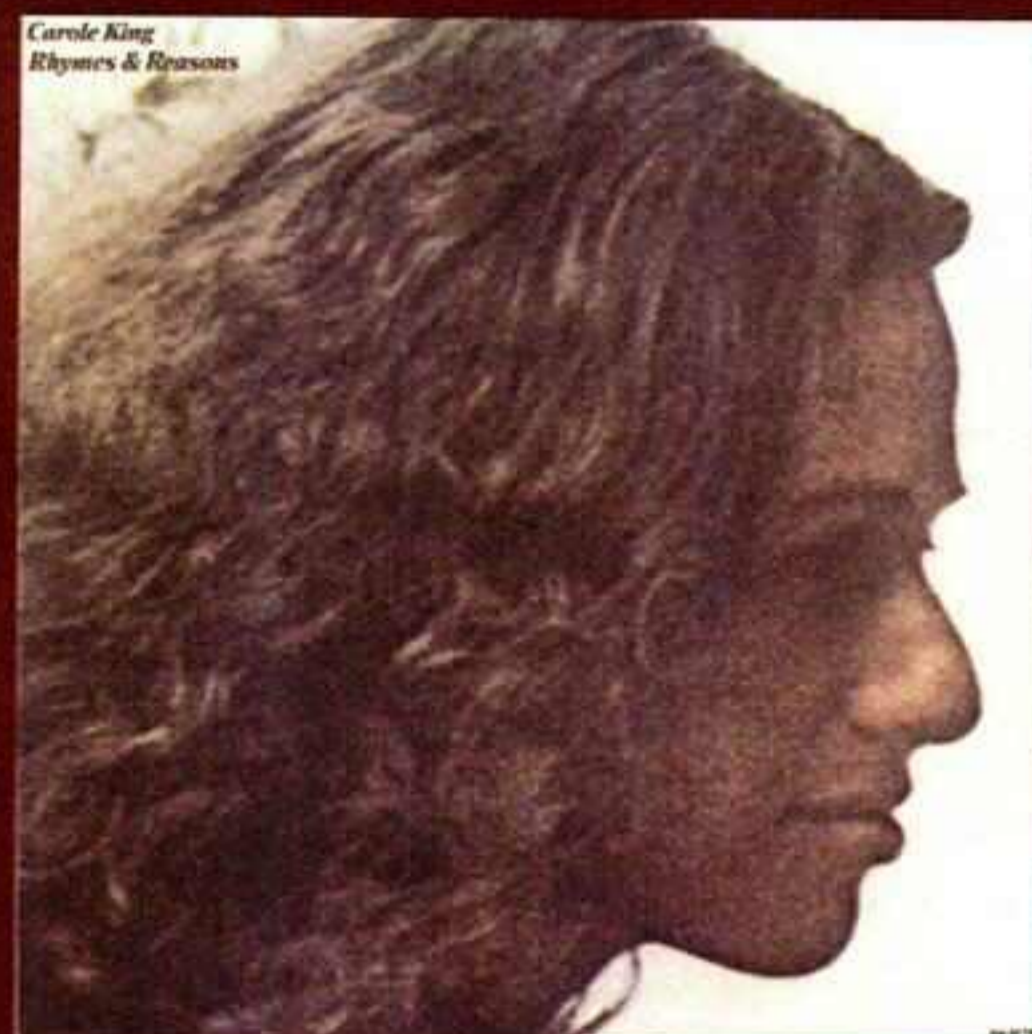
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