One-Stop, Racks Firm NARM

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

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

Convention chairman George Sotvali, Alta Distributing, Phoenix, will for the first time program a five-day convention at the Diplomat Hotel, Hollywood, Fla., which will run from Friday through Tuesday. (Continued on page 14)

Mid-Range LPs Move; Others Due

By JOHN SIPPEL

LOS ANGELES - Despite a falt-
tering start and several bad interim months, record-tape volume users nationally report generally being a little bit ahead of the same first six months of 1974 this year.

And they're backing up their optimis-
tic report during a basically reg-
trogressive national economy with solid 
store openings through the remainder of 1975.

Dave Rothfeld of Korvettes re-
ports record-tape and books were up for the chain, while audio hard-
ware and photographic supplies, all of which he admitts, were "flat," as compared to 1974. The 55-store discount chain will add five stores in suburban New York City before Jan. 1. Rothfeld admits he cons-
tantly promotes to maintain vol-
ume. His latest project is to nego-
tiate volume contracts for the gap.

(Continued on page 10)

Ascap bkgctes Independent Distributors...
IT'S AN ALMO!

IRVING/ALMO IS PROUD TO ANNOUNCE THE BIRTH OF ALMO PUBLICATIONS
... A STRONG NEW COMPANY DESIGNED TO CREATE, PRINT, MERCHANDISE
AND DISTRIBUTE SHEET MUSIC FOLIOS FOR THE MUSIC INDUSTRY. IF IT
LOOKS GOOD, FEELS GOOD, IS GOOD, YOU CAN BET IT'S AN ALMO!
L.A. Grand Jury Active, Silent

German Ariola Partnering New Lasker-Stark Label

Mobile One-Stop Branches Out into 17-State Area
4

2 Shot ‘Night Dream’ Musical Makes NBC Schedule

$450,000 In Talent For Milwaukee’s Summerfest

NEW YORK—Richard Nader’s “World’s Biggest Disco Dance Party” at the Monto Carlo June 20-21 will feature all-later gross figures of 7,000-plus persons and $42,600, respectively. On the other hand, the numbers less than half of what a full house would have produced.

Never really in the picture that he is pleased with his initial venture in the promotion of disco/concerts in particular.

Also in the works is a booking of the show into the Garden here. Dates are being tentatively held in August and September. Negotiations are underway with Madison Square Garden officials. Says Na
der, “Tagging it down will have to be done with a lot of finesse and security, with a total index of all the way to the Garden under $2,400 general and $1,395,650. Some more bookings may be in the works.

The figure represents an increase of 12.9 percent, or 28,192,000 marks ($12,257,390) on the previous year. GEMA collected from domestic and foreign countries a total of 261,584,000 marks, or $1,713,135, but German receipts for the record was small, representing only 10 percent of the total distribution.

However, GEMA receipts increased in all categories— particularly in Germany, by $1,516,000, and an increase of 20.6 percent from the German record industry, making the figure to $7,577,391.

Foreign Deals Firm

NEW YORK. Two foreign rights deals have been made for the Martin's London disc, “Man Was Made To Love Woman.” They are Decca Records for the United K. R. Eire, Scandinavia, Germany and Austria, and Barclay Records for France, Switzerland and Belgium countries.

In this Issue

CAMPUS

COUNTRY

INTERNATIONAL

JAZZ

JUKEBOX

LATIN

MARKETPLACE

RADIO

SOUND

TAPE / AUDIO / VIDEO

FEATURES

CHARTS

Best Sellers Under
Hot 100 / Top LPs
F 100
Top LPs
Soul LPs
Hot Country Singles
Hot Country Albums
Hot R&B LPs
Hi-Fidelity LPs
hits of the week
Top 50 Easy Listening
Rack Singles / LPs Best Sellers...

RECORD REVIEWS

 Singles Radio Action...

ABC Launches Its '20 Years' Promo

NEW YORK—ABC Record & Tape Company has launched a singles program, "20 Years Of Gold," Tuesday (15).

The program will feature 300 titles, most of which hit the top of the charts following their initial release. The program spans the years 1955 through 1974.

Each piece will be shrink-wrapped on a card which indicates the title, artist and year the record was a best seller.

BLACK CAUCUS INVOLVED

NATRA Will Seek Probe Of Industry’s Probers

NEW YORK—The National Assoc. of Radio and Television Announcers (NATRA) will seek to have the National Black Caucus spurn outside consultants of the regulatory agencies that washdow the music industry.

The motion is a direct reaction to last week’s charge by non-voting Washington Congressman, Walter Faunt

ory, that the charged black recording artists with unnecessary tax investigations, and the announcement that the Bureau had, during the last year, a wide range of alleged wrongdoing (Billboard, July 5).

NATRA will call for the investigation is being outlined in a letter to the chairman of the National Black Caucus, that a group of four probers, according to one establishment to determine whether the integ

ity of the regulatory bodies was not compromised in their investigations of alleged payola practices.

NATRA’s executives are basing their petition on the feeling that (1) the majority of the industry, in particular by the regulatory bodies is un-

just: (2) the regulatory agencies were prepared to name anybody as “fish at any cost” even the expanse of the small fry.

NATRA’s brass charge that in the grand jury investigations, “those at the bottom got jammed worse.”

ABC Records' 1975 Summerfest '75 boasting an overall live talent budget of $500,000. The event will run from July 13 until July 25 at the age, and will be oriented for children under 12. Several acts performed twice daily at the event, which is ranked as the third largest civic festival in the U.S.

stage area was budgeted at $250,000. Tickets for the event were scaled at $1.75 until July 2, $2.50 at the gate, and $3 for children under 12.

In fact, he continues, two halls, the Omni in Atlanta and the 5,000-seat “World’s Biggest Disco Dance Party” at the Monto Carlo, Atlanta are represented at the Montreal affair, have requested dates for the late summer.

By WOLFGANG SPAHR

MUNICH-GEMA distributed 246,700,000 marks ($450,000) in 1974, equivalent to $103,382,170. That was one important deal has been made for the

in the Sheraton Hotel here by GEMA managing director Dr. Erich Schell.

The figure represents an increase of 12.9 percent, or 28,192,000 marks ($12,257,390) on the previous year. GEMA collected from domestic and foreign countries a total of 261,584,000 marks, or $1,713,135. But German receipts for the record was small, representing only 10 percent of the total distribution.

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Also in the works is the bringing of the show into the Garden here. Dates are being tentatively held in August and September. Negotiations are underway with Madison Square Garden officials. Says Nader, “Tagging it down will have to be done with a lot of finesse and security, with a total index of all the way to the Garden under $2,400 general and $1,395,650. Some more bookings may be in the works.

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Show business has changed in the last 100 years. So has Wells Fargo.

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

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You’ve got the showmanship. We’ve got more than 100 years business experience as the oldest bank in the West. We’d like to put them together.

Entertainment Industries Division
Wells Fargo Bank

Joe Lipsher/Executive Director, Vice President, Bob O'Connell/Director,
9600 Santa Monica Boulevard, Beverly Hills, California 90210 • (213) 550-2295
CONTRACT B-3B
A FM Format Affects Live Gigs; NEC Asks Changes

BY JIM FISHEL

NEW YORK—Members of the NEC executive committee and officials of the American Federation of Musicians have been meeting to re- visit the controversial B-3B standard contract form which affects all live concert dates on and off cameras. There are three major revision changes being asked by NEC and one basic change in terminology throughout from employer to pur- chaser, the removal of a contract parameter that could possibly make a station responsible for paying damages for contract breach; and the implementa- tion of a patience that will protect the purchaser as well as the artists under the agreement.

The NEC executive committee has also been actively lori with other organizations in two different series of policy changes within the NEC.

Over the next few weeks, NEC executive director Dave Phillips and board chairman Tom Matthews flew here to meet with AFM officials concern- ing the revision of the B-3B contract. The B-3B took the place of the B-2B, after the latter was ruled illegal by the National Labor Relations Board in a New Jersey test case.

The NEC has complained bitterly to the AFM several times concerning certain clauses in the standard con- tract, which many member stations felt were unfair. Because of this con- strain, pressure, union officials agreed to meet with NEC representatives.

During many rounds of discussions, Phillips, Matthews and several other NEC officials reportedly in- tended to raise a number of provisos to the officials, and after sev-

(Continued on page 30)

STONE SOURS SURPASS BEATLES With 22 Top 10 LPs

LOS ANGELES—This week the Rolling Stones surpass the Beatles in the number of Top 10 Albums they've placed on the Billboard charts. The Stones' "Made In The Shade" and "Me- tanarch" brings the Stones' total to 22 compared to 21 for their onetime rivals.

It should be pointed out, though, that individually the Ex-Beatles have placed a total of 26 albums on the charts, 10 of which were released by Lennon and McCartney each with six.

All of the Stones have benefited from the five years since the Beatles' breakup. At this point in 1970, the Beatles had placed 29 Top 10 Albums, compared to only 13 for the Stones.

On the singles chart, The Captain and Tennille's "Love Will Keep Us Together" is the first hit to spend four weeks at No. 1 since "We're having a real party," notes M.J. Fincher, special agent in charge.

(Continued on page 62)

FORE Seminar To Explore Problems Facing Blacks

NEW YORK—Major problems confronting the black music business will be explored by Dick Pell, music specialist with the J. Walter Thompson Organization, July 16, when the New York Chap- ter of the NABE (Negro American Broadcast Executives) sponsors an ad semi- nar at the City Square Inn.

Pell, who heads FORE's operations here, the seminar is part of a continuing series of conferences in an effort to expand the membership of other minorities in the music business, and increase their overall prospects of success in an industry riddled with pitfalls.

FORE has also scheduled a fund raiser in August called "Dixie Binge" for July 14, and will funnel part of the proceeds from this venture into its PACE Scholarship Fund now in its second year.

The income from this fund will be used to promote the con- tinued promotion of workshops, seminars and other education- al programs for the benefit of the minority group.

An Emmy award-winning Van McCoy will be honored at the show.

WROBLEWSKI A GIANT Jazz Boiling In Poland; New Maxim Club Clinks

WARSAW—In Poland is going through a boom period, a time of exceptional activity.

Apart from regular features on radio and television programs, jazz groups are also performing, to the delight of fans of dozens and dozens ofjazz-related issues.

The latter phenomenon is a Polish custom which includes the cream of the country's top-line jazz artists. The leader, if he claims to have played to a sold-out house, says he's found it hard coping with the many demands.

(Continued on page 50)
“Power in the Music.”
The new album from
The Incredible Guess Who.
Sales Drop, Profits Rise in Hambleden Fiscal Year

DETROIT—Net income for Hambleden Co. was up nearly 77 percent for the fiscal year ended May 31, despite a slight 1 percent sales drop, board chairman and President David Hambleden announced.

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

Net income for fiscal 1975 was $3,852 million or 88 cents per share, compared with $2,177 million or 50 cents a share for the year ended April 30, 1974. Fiscal 1975 sales were $104,6 million, compared with $105.7 million for the prior fiscal year.

Although the company had testa-

tively offered the LIFO (last-in, first-out) method of inventory valuation in December 1974, Hambleden said net income was based on the FIFO (first-in, first-out) method for both years. A year-end review determined that because of the expectation of lower rates of inflation in the re-

corded music industry, and actu-

ated changes in the company's product mix, the retention of FIFO would lead to a more accurate matching of costs and revenues.

It was announced last month (June 14 issue) that the Hambleden Co. had entered preliminary ne-

gotiations with Stanton Broadcasting Co. for the acquisition of wholly owned subsidiary Le-Bo Products Co., manufacturer/distributor of record/tape accessories.

MORSE ELECTRO-PRODUCTS

Year to May 31

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
<th>Net income</th>
<th>Per share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>$4,127,000</td>
<td>$772,419</td>
<td>$1.36</td>
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Year to April 30

<table>
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<tr>
<th>Year</th>
<th>Sales</th>
<th>Net income</th>
<th>Per share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>$3,814,000</td>
<td>$433,500</td>
<td>$0.83</td>
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</tbody>
</table>

27% 12% ABC

3% 1% Automatic Radio

10% 5% Raymark

10% 5%Couldn't

4% 2% Compton, Inc.

5% 2% Compton

5% 2% Mountain

4% 2% Mustang

25% 10% 5%

12% 5% Sunburst

12% 5% Arnold Phillips

2% 1% Pickwick

12% 5% RCA

5% 2% Sony

5% 2% Superstar

5% 1% Tandy

12% 5% Transam

15% 5% Warner Commum

25% 10% Zenith

ASBG Inc. 0 3% 2% 2%

Game Langan 0 5% 2% 2%

Sears, Roebuck 0 5% 5% 2%

Russell 0 6% 5% 5%

Goody's 0 4% 3% 3%

Music City 0 4% 3% 3%

Murphy Inc. 0 5% 5% 5%

Katz Corp. 0 6% 5% 5%

Oncor 0 6% 5% 5%

M. Moten 0 6% 5% 5%

Over-the-counter prices shown are "bid" (as opposed to "asked") unless the bid nor the asked prices of unrated securities represent actual transactions. Rather, they are a guide to the range within which those securities could have been sold or bought at the time of compilation.

Auction for the premier 1225 Benedict Cullen Drive, Beverly Hills, California Sunday, July 27 Starting at 2:00 PM

An unusual opportunity for purchase as a private residence, with exceptional . potential for partial or complete real estate subdivision. The 15% Acre estate is ideally located in a most desirable area of Beverly Hills, less than one mile. North Sunset Boulevard and the Beverly Hills Hotel 12 Acres are within the City of Beverly Hills and 4 Acres: City of the Los Angeles.

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

Completed in 1929, the nunnery mansion perches on the crest of the wooded estate. The Olympian swimming pool, formal gardens, tennis court and greenhouse are open to the dominant box of wildflowers.

Tennis was played on well-lighted cement court. For summer evening parties, and film screenings, an impressive bandstand affords a commanding view of the lush formal gardens. To maintain the estate's exclusive, Hambleden's staff of fulltime gardeners.

Entry into the house with its 60-foot ceiling and its magnificent circular handcarved oak staircase gives a feeling of grandeur seldom found. A handsome paneled elevator gives additional access to the upper level. The living room accepts this feeling of elegance, with coffered ceiling of gold leaf. Behind a wall of curved wood columns is a complete 35-room projection booth. At the end of the living room is a 40-seat theater pipe organ. A magnificent fire-

place, one of seven in the house, dominates the large room. The master bedroom suite, the size of a small house, has two of the man's 26 bathrooms.

In the underground level, a visitor can get a good look at the 14" thick walls of the architectural masterpiece. A long marble passageway leads to a hidden downstairs gymnasium and bar.

Ridiculous must prior to auction sale. Call for details and an elaborate brochure describing the property. The auction will be held by Michael S. Fink, President, Hambleden Co.

LLOYD'S ELECTRONICS

Year to May 31

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LLOYD'S ELECTRONICS

Compton, Calif., posted its first fiscal loss since the company went public in 1972. Lloyd's attributed the deficit to higher production costs and reduced sales.

For the year ended March 31, Lloyd's lost $2,960,900, or $1.57 a share, on sales of $346,800,000, com-

pared with earnings of $4,463,900, or $2.53 a share, on sales of $91,731,000 for 1974.

In the fourth quarter, the company lost $2,509,100, or $1.33 a share, on sales of $138,800,000, com-

pared with earnings of $506,600, or 23 cents a share, on sales of $137,320,000 for the same period a year ago.

UNIQUE PRODUCTS INC., De-

troit, manufacturer of cassette com-

ponents, is forming a new division to produce automatic cassette assembly-

machines.

Cassette Automation will be headquartered in Carson, Calif., and directed by William DeMucci, vice president. DeMucci had been senior vice president, manufacturing, of Audio Magnetics before joining Unique Products.

JEWELCOR Inc. has sold 210,000 common shares of Lafayette Radio Interchange Corp., a manufacturer of the open market at $7.75 a share. Jewell has purchased the stock for about $1,506,000.

The 210,000 shares represented 9 percent of Lafayette's total shares outstanding. Lafayette estimated that 85% of all the stock purchased by Jewell.

* * *

MAGNETIC TAPE ENGINEER-

ING CORP. (Metc), North Holly-

wood, Calif., tape duplicator, has 152,516, or 29 cents a share, on

sales of $4,852,509 for the year ended Dec. 31, compared with a loss of $179,743, or 33 cents a share, on sales of $2,169,153 for the year before.

OFF THE TOLLER

 russ Gallager & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.
Elton John’s new single is
"Someone Saved My Life Tonight"

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

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

It is available on MCA Records

MCA-40421
Record, Tape Sales Up Over a Year Ago

The over-35 School Kids retail group will be up over 35 percent in the second quarter over last year, according to Eric Brown, founder of the Athens, Ga., chain. "University students are buying the tapes in major university towns," Brown reports.

The Camelot chain will grow from 27 stores at the end of last year to 42 by October of this year, Philip Shannon, general manager of the North Dayton, Ohio, store, says. He admits the 10 percent increase was under projection, but feels the general economy is accounting for some of the growth.

Phil Lasky, franchiser of Budget Record & Tape stores out of Denver, reports that his stores are up 36 percent this year for most of his 36 stores that stretch to Seattle northwestward and down into Missouri.

Mid-Range LPs Moving Well; More Are Due Soon

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

The next night Sly came back and brought his friends.

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

The next night Sly came back and brought his friends.

by Barry White hitting a $14,40 top for his show at the Royal Albat.

The Frank Sinatra concerts at Al
bout a $72 top price offic
cally, but many tickets changed hands at a $240 ticket for up to $240, while the police authorities had a lot of problems over forged tickets.

The massive attendance figures reflect the appeal of a big-name ros
ter of artists in the London area, in
ccluding Led Zeppelin, Yes, the M
onsdale, Bay City Rollers and Status Quo, but full-house attendances have been the order of the day for theater and cinema performances by "lesser" names and artists, with
guals around the 3,000 mark.

Certainly this unusual flurry of (Continued on page 50)
Two major releases for the summer of ’75.

**MICHAEL O’GARA**

The poet of ’75.
...sings eight of his own superb compositions.

PS 660
Produced by Charles Greene

---

**GREEZY WHEELS**

A new Texas Legend is rolling in the West — from Austin, Texas — the already legendary Greezy Wheels with their debut album.

PS 657
Produced by Garrison Leykam & Peter Hay

Pulled from the LP, by airplay demand — their new single "(Whatever Happened To) Romance"

LON SN 222

New from **LONDON**

Also available on Ampex Tape
Two months ago Chepito of Santana and Jerry Martini of the Family Stone came to the Record Plant in Sausalito to see a sensational new band recording their first album. The next night they came back to play on the sessions.

Lasker says he hopes to hear about artists who are coming to the end of their contracts and doesn't believe in ridding a label for an act which is still under contract. Lasker says there are still several independent producers but there are no firm determinations as to how much each side can be expected by staff versus freelance men.

Lasker says there is no formula for determining whether an act will debut with a single or LP. "You have to treat each act as an individual jewel," he says. "People want to act as if two for one will save units for promotion only are crazy. You should be making money with them.

Lasker, Fox, points out, will bow with an LP while vocalist Dana will debut with a single.

"Over master minding what you do is deadly," he says. The Dana single will be re-issued to bring in a s/ciel guitar so it can grab the country and pop markets.

Ariola has not exercised any pressure on Lasker and Stark to release its artists in the U.S. Lasker claims. In fact, the constant returning of Dutch and German rock bands, the two American executives have asked Ariola to look around in the German and Dutch territories for bands which could stand a chance domestically.

"There is no releasing commitment on our part for anything from Ariola," Lasker adds.

Ariola’s move into the American market is the latest stab by a European company to help bankrupt an American company. EMI is financing Larry Urrutia’s Private Stock; EMI owner Capital Polygram owns Mercury-MGM-Polydor.

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

"If you want to be fired, you have to ask for it." ABC said we didn’t have the right image.

Radio Votes

*Continued from page 1*

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

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

Announcement of winners will be made exclusively by EMI, then published in the Aug. 23 issue of Billboard.

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

Only radio station employees are eligible to vote.

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

Registration is $155 per person, care of International Radio Programming Forum, Suite 1200, 800 Sunset Blvd., Los Angeles, Calif., 90069. Early registrants are entitled to special discounts at the Fairmont.
Baker Gurvitz Army
Blackmore’s Rainbow
Carmen
Deep Purple
Don Imus—
Imus in the Morning
Electric Light Orchestra
Pavlov’s Dog
The Sensational Alex Harvey Band
Roy Wood’s Wizard
Night after night Buddy Miles, Sly Stone, Lenny White of the Chick Corea band, Chepito and Mike Shreve of Santana, Greg Errico and Jerry Martini of the Family Stone went into the Record Plant to watch a sensational new band recording their first album.

Mark's, however, states that he doesn't think the Aiken decision should have a significant effect on Muzak's bid for lower rates. "The fact that someone pays a license fee under law, and another is exempt, has no relevance on the amount paid by the former," he argues. As precedent for this point of view, he points to the fact that jacketbox locations have yet to pay performance royalties, and licenses are out the street" using other sources of music have been required to pay.

If this analysis is borne out by subsequent developments, both major and independent ASCAP and Muzak may end up running the day they didn't seek an out-of-court settlement before allowing the ease to work its way through the appeals process. In some quarters it is felt that compromise was the intention all along, but that each party waited too long for the other to make the first conciliatory move.

The independent distributors' advisory committee, headed by Milton Sabline, MS & D Distributing, Chicago, met in emergency session in Chicago in April in a kind of pretense to the Kansas City or Chicago meeting coming up. I've sensed a growing amount of mutual backing on membership." Malamed states. "We've got to clean up our own problems and the bills in our industries. At the end of the day, every entity within our membership affects all of us. Either every member must work diligently. For instance, I expect strong endorsements for our rack meeting from men like our president, Jay Jacobs, Knuck Rack, Knoxville, and former president, Dave Lieberman, Lieberman Enterprises, both of who are in racks and one-stopping."

Heartsfield Tours

CHICAGO—Following release of its ninth Mercury album July 7 titled "Foolish Pleasures," Heartsfield will tour the Midwest with dates through October.

Racks Firm NARM Dates

The Independent distributors' advisory committee, headed by Milton Sabline, MS & D Distributing, Chicago, met in an emergency session in Chicago in April in a kind of pretense to the Kansas City or Chicago meeting coming up. I've sensed a growing amount of mutual backing on membership. I've stated, "We've got to clean up our own problems and the bills in our industries. At the end of the day, every entity within our membership affects all of us. Either every member must work diligently. For instance, I expect strong endorsements for our rack meeting from men like our president, Jay Jacobs, Knuck Rack, Knoxville, and former president, Dave Lieberman, Lieberman Enterprises, both of who are in racks and one-stopping."

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General News

Scott Hearings

Night after night Buddy Miles, Sly Stone, Lenny White of the Chick Corea band, Chepito and Mike Shreve of Santana, Greg Errico and Jerry Martini of the Family Stone went into the Record Plant to watch a sensational new band recording their first album.

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It's a sizzling summer for the Osmonds.

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

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

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by PHIL DAVIS (CI 106)
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"HER BRIDAL BOUQUET"
by JOY FORD (CI 107)
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"GEORGIA ON MY MIND"
by TOMMY WILLS (CI-708)
An artist you will never forget and we're proud he's with us

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

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- **WXJ** - Jacksonville, FL
- **WOC** - Dallas-Ft. Worth
- **WFLD** - Chicago
- **WCAU** - Philadelphia
- **WIOD** - Chicago
- **WLS** - Chicago
- **WOKY** - Milwaukee
- **WIBG** - Pittsburgh
- **WIVK** - Knoxville, TN
- **WXNL** - Baltimore

**GMCS** - Grand Rapids
- **WAKM** - Asheville, NC
- **WORL** - Pittsburgh
- **WAVY** - Norfolk, VA
- **WIVK** - Knoxville, TN
- **WXNL** - Baltimore
- **WFLD** - Chicago
- **WABC** - New York City
- **WXJ** - Jacksonville, FL
- **WOC** - Dallas-Ft. Worth

**PRIME MOVERS:**
- **BLUES**
- **CONCERTS**
- **DISCO**
- **JOE FRANK & REYNOLDS**
- **LIVE**
- **MATCHES**
- **MOVIES**
- **PICTURES**
- **SPORTS**
- **TV**

**BREAKOUTS:**
- **HAMILTON, JOE FRANK & REYNOLDS**
- **IAAN-At Seventeen**
- **IAN-At Seventeen (Columbia)**
- **IAN-At Seventeen Life (Atlantic)**
- **IAN-At Seventeen Ends (ABC)**
- **IAN-At Seventeen Sweet It Is (Atlantic)**
- **IAN-At Seventeen Days of '76 (Atlantic)**
- **IAN-At Seventeen What's Up (Atlantic)**

**Southwest Region**

**Top Add ons:**
- **KSL** - Salt Lake City
- **KQV** - San Antonio
- **KROQ** - Los Angeles
- **KZXR** - Austin
- **KSLD** - San Antonio
- **KESQ** - Palm Springs
- **KTBZ** - Austin
- **KIPA** - San Antonio
- **KNOD** - San Antonio
- **KNEB** - Omaha

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- **IAN-At Seventeen Days of '76 (Atlantic)**
- **IAN-At Seventeen What's Up (Atlantic)**

**Northeast Region**

**Top Add ons:**
- **WORL** - Pittsburgh
- **WFLD** - Chicago
- **WABC** - New York City
- **WXJ** - Jacksonville, FL
- **WOC** - Dallas-Ft. Worth
- **WFLD** - Chicago
- **WABC** - New York City
- **WXJ** - Jacksonville, FL
- **WOC** - Dallas-Ft. Worth
- **WFLD** - Chicago

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- **IAN-At Seventeen What's Up (Atlantic)**

**Mid-Atlantic Region**

**Top Add ons:**
- **WOLK** - Allentown, PA
- **WXLS** - Philadelphia
- **WOKY** - Milwaukee
- **WLS** - Chicago
- **WFLD** - Chicago
- **WABC** - New York City
- **WXJ** - Jacksonville, FL
- **WOC** - Dallas-Ft. Worth
- **WXLS** - Philadelphia
- **WOKY** - Milwaukee

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**West Region**

**Top Add ons:**
- **KSLD** - San Antonio
- **KESQ** - Palm Springs
- **KIPA** - San Antonio
- **KNOD** - San Antonio
- **KNEB** - Omaha
- **KQV** - San Antonio
- **KSL** - Salt Lake City
- **KROQ** - Los Angeles
- **KSLD** - San Antonio
- **KESQ** - Palm Springs

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Radio-TV Programming

A Jazz Renaissance Via WMWM

By ANNE DUSTON

LOS ANGELES—“American Top 40,” the syndicated weekly countdown of the best-selling singles as ranked by record sellers across the land. To celebrate, the “AT 40” producers reran their first show from the Fourth of July in 1970.

That show was taped in a Hollywood studio that is now a Pup ‘N Taco. It was first aired on July 4 on seven cities: Boston, St. Louis, San Antonio, Lubbock, San Bernardino, San Diego and Hollywood. According to Chuck Olsen, a salesman for the show’s distributor, Watermark, the show, given since then has been steady. “The number of stations carrying the show has never backslid. If one station dropped the show due to, say, changing formats to all-talk or all-country, another would pick it up. Even now a new station comes on nearly every week.”

The show is now aired more than 300 commercial outlets in every state of the union and a dozen foreign countries. In addition, it’s heard on over 400 affiliates of American Forces Radio and Television. Right now, these numbers represent networks, not simply stations, since Watermark gives exclusive use of the show to one station within each market. AT 40” producer Don Bustany traces the growth of the show to the “History Of Rock And Roll” package. That same year Bustany and Casey were turned on to the Watermark already formed K-B Productions, came up with the idea for the show.

“Casey and Don and I had met years before and we both knew that Don was eventually going to do a disk show. So, I said, ‘Why don’t you come and work for me? I think you will have a hit show here.’ He came on board and started doing the show. And it’s been a hit ever since.”

For his part, Rounds, the president of Watermark, remembers: “We launched ‘AT 40’ at a time when radio was the top music medium and more and more serious music was bringing about a shift from quantitative to qualitative. ‘AT 40’ was therefore the format that was seen as unorthodox, even campy. But we’ve seen that it’s viable. The show is enduring.”

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

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

Bustany cites a number of other reasons for the show’s success. “First of all, the least being the appeal of his part- nery Casey, the human element in the weekly number one radio right.”

Another reason Bustany gives for “AT 40’s” longevity is that the staff has kept the standards. “While there have been changes in the show over the last five years—a new disk to be played more, more interviews, more sophisticated tease—the basic quality is still there. We’ve never coasted or become complacent. Our interest and enthusiasm in doing the show is as high as when we started.”

Also, he feels that local radio doesn’t have the resources to effectively compete with the show. “It re- quires time and skills that are far too costly. Our staff includes leading producer Niki Wine, West Coast and East Coast radio industry veteran Sandy Stryer and Alan Kaltman, chart statistician Ben Marshall, writer Jude Hackett, producer En- bus and record coordinator Ann Strohecker.

“Local radio stations have been beaten down by heavy competition for ad dollars in most markets. There aren’t scores of local newspapers or TV stations competing in one mar- ket. Yet newspaper chains and television networks have, however, allowed the media to benefit from syndication for years.”

Rounds says, “Some radio stations are willing to feed that what syndication is all about, can work in radio too. It’s not at all a cop-out on the part of local radio to carry syndicated programming.”

Casey agrees. “It’s not easy to put someone on the floor and out of town on your radio station. For a PD to recognize something he didn’t create as being worth whatever it’s pretty bright guy. He’s learned how to handle his ego.”

Now that Watermark is firmly entrenched with “AT 40,” it is moving on to other parts of America. Country Countdown,” hosted by Don Bowman and produced by Bob Kingley, to begin in October, 1973, and is now heard in more than 100 markets. “The Elvis Presley Story,” the 1971 best-seller that comprised a million dollars at in more than 200 markets, was

When Answering Ads . . .

Say You Saw It in Billboard

CHRICO—The only FM station serving a full-time jazz format to the area, WMWM in affluent suburban Arlington Heights, has been successful- ly filling a void left by the mostly upperclass white listening area since the format was introduced Jan. 2. According to the station’s general manager Bob Williams.

The renaissance of jazz, as Wil- liams terms it, is evident in the num- ber of college bookings and the for- mation of jazz groups in both high schools and college. WMWM has included some of these local groups, like the New Trier West Recording Jazz Ensemble, the Northern Illi- nos University Band on jazz, and so forth. Several of the air personalities are delayed with requests to guest con- certs.

WMWM offers 19 hours of jazz on weekdays, and 22 on Saturdays, with daytime programming done from taped album cuts prepared by the station with careful attention to music flow and time of day, from a library of between 4,000 and 5,000 albums.

The cuts are chosen by informal meetings with morning man Sean Matthews. Jack Stokton (10) and former program director for WBBM, free-wheeling night man Joe McClurg (7-1) and Williams. Other air personalities are Ellen (3- 7) a former all-night gal on WGV in Schenectady, and on Sundays, John Sibley and Stan Adams. Starting in June, Chuck Schaden will do two hours of old radio reruns, like “LIFE With the Little Pierrots School” (37), Harry James (44), Frank Sin- nata and The Andrews Sisters (45), and radio shows like Glenn Miller from the ‘30s, ‘40s, and ‘50s.

For a programming stereo station presents a problem of the old jazz tunes that were recorded in mono, and Williams limits them to no more than one per hour, ordi- narily. The jazz diet blends tradi- tional with other jazz forms, includ- ing some easy-listening shows (e.g., A March 19 playlist names artists like Quincy Jones, Frank Sinatra, Sonny Stitt, Bobby Hackett, June

Christy, Ahmad Jamal, Wes Mont- gomery, Johnny Dankworth, Oscar Peterson, Count Basie, Maynard Ferguson, Stan Kenton and Woody Herman.

The playlist mentions 13 songs per hour in the first four-hour slot, 16 tunes in the next slot, and 13 tunes per hour again. Vocals show up on an average of four per hour, and are planned to follow a female/male/ group sequence. New jazz releases may be heard on the air the same day the station receives them, but the same song is never repeated on the same day. It could show up again in a different slot several days later. “This is the opposite of Top 40 programming, which exists on repete- tion.” Williams comments.

While the daytime delays can in- vert requests and fast-advance the tape, night man Joe McClurg works from dossiers and relies heavily on requests from the completely catalogued library. His cuts could run as long as 20 minutes, versus a six- minute limit on daytime. He also in- cludes more avant-garde styles, and will interview artists when they are in town. Recent interviews were with Maynard Ferguson, Woody Her- man, and Billy Wallrus and the Manhattan Wildlife Refuge.

McClurg might devote all six hours to a single artist, if the artist has considerable stature and there is some unusual circumstance. For ex- ample, recent birthday presentations included special programs for Duke Ellington and his music, Stan Kenton, and Mabel Mercer.

Williams sees more and more awareness of jazz, not only in the over-35 age group that remembers the big bands and who are begin- ning to appreciate the newer jazz sounds, but especially among the high school and college crowds. “There has always been a hard core of fans, but the young people are catching on to it without any specific promotion of the music form. We see

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‘Rock Around World’ Rocketing

BY JIM LYMANSON

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

ming ballgame, has now upped its station affiliation list to 55 and hopes to zero in on the 100-station mark shortly. (For KTLR, the show’s producer and one of its origi-
nal creators, Krizter places the program’s growth rate for the first three months in 1973 at some 15 stations added per month.)

The program, featuring a wide va-

nety of songs from around the world, uses an hour-long format, broken down between six minutes of commercial time (three local and three national), an 8-12 minute in-

terview with an artist, a “small amount” of announcer talk (John Brody of WBCN handles the job) and mostly product airplay.

Krizter says that records are cul-

led from markets on every continent (Billboard’s Hit-Of-The-Week chart is also used) with an eye on in-

troducing songs to the American lis-

tening with strong potential of ev-

tually being released here.

Each of the shows ties in the rec-

ords with an overall theme. Those to use, continues Krizter, have been such subjects as “Ladies Of Rock,” “Dueling Guitars From Around The World,” and “Oldies ‘F’ and Rock special.”

A good deal of the show’s slow-

start, says Krizter, was due to an original plan to direct it solely at the college markets. When Boston’s WBCN bore the brunt of that, it sig-

naled a turnaround in marketing techniques and an aiming at solely commercial stations. That plan is now handled 98 percent by FM out-

lets, says Krizter.

Nearly all the buy-ins for the program have included such labels as Island (the first), RCA, A.B.C., Electra/Asylum, MCA, Polydor, B.A.S.T. and Gen.

Krizter says that records are cul-

led from markets on every continent works out of Boston’s Music Desig-

ner Studio. Two of the studio’s prin-
cipals, Dave Flaiman and Jeff Gil-

man, have interests in the program.

Also on the “Rock Around The World” staff is program director Jim Kozlowski.

SINGAPORE—Australia—More

and more, I realize that radio—both na-
tional markets on every continent, which has a much stronger focus point. This becomes increas-
ingly clear at this moment, as I write this some fifteen days before speakers.

Radio Station 2SM is conduct-

ing a meeting here of record and ra-

dio men. The meeting—Radio “76” is the

branchhead of Kevin O’Donohue, general manager of 2SM. Almost 200 people were here, some flying in from New Zealand.

SYDNEY—Australia—More

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VOX JOKES

BY CLAIDE HALL

SPECIAL OFFER

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plus the original book shown here

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202—Maureen McGovern, Academy Award Performances 1927-1973

203—Robert Klein, New York, Live 45355

204—Manhattan Transfer, Tales of the Century

205—The Best of Mandrell, Polydor 7501

206—Discotheque #2, Mala 1201

207—Mystic Woods, Erogenous, Soundtrack

208—Lil’ Jack Ryan, Kalb 221

209—The Best of the New Rhythm, RCA 12071

210—Paul Cruise, A&M 4529

Bubbling Under The Hot 100

Last night, there was a dinner. John Smith, president of Warner Bros. Records, had told me about the pay-

ing of record-industry indifference (as shown right before he left the states to fly down here to speak.)

Later, Jack Thayer, president of NBC Radio, asks us if I know that Bill Hennes is out of C.K.L.W in De-

troit.

"Why? Bill was doing a good job.”

"Bad book," says Jack, meaning that, unfortu-

nate that radio stations make such a fragile life on such a small budget.

In Los Angeles, Jimmy Rabbitt's musical explorations into progres-

sive country music were lambasted by the last rating board.

The ratings dictate a change, Rabbitt will play less country; the “extreme left will now be his extreme right,” David Moorehead, the sta-
tion’s general manager, tells me dur-

ing the day.

We are all enjoying our visit.

Bubbling Under The Top LPs

By the end of April, the station’s terms with its program supplier are due to expire.

We're telling them that we will talk things over on a day-by-day basis.

Bubbling Under The Top LPs

201—Rusty Weir, Don’t Make It Wanna Dance

202—Maureen McGovern, Academy Award Performances 1927-1973

203—Robert Klein, New York, Live 45355

204—Manhattan Transfer, Tales of the Century

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We are all enjoying our visit.
A FEW HUNDRED YEARS AGO a benevo-
le nt British monarch had graciously
allowed a number of Huguenots, fleeing
French persecution, to settle in England
and become British subjects. Thus it was
that from Normandy in 1600 came the
family of Barraud. Eventually they
became the owners of the London print
shop, and the brother of the printer
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a trade mark was created that was to become not just one firm’s slogan but the symbol of an entire industry…

HIS MASTER’S VOICE…registered in the United States Patent Office by

EMILE BERLINER
20 MAY 1851 – 3 AUGUST 1929

inventor of the

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

MILESTONES IN YOUR INDUSTRY’S HISTORY

1851 • Emile Berliner is born in Hanover, Germany.
1870 • The Hammonia arrives in New York harbor carrying Mr. Berliner.
1875 • Emile Berliner invents the microphone, which passed the limits of scientific credibility at the time.
1877 • On April 14 Mr. Berliner files his caveat in the patent office for the battery-operated loose-contact microphone, still used in every telephone in the world today. Being penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness.
  * T. A. Watson, representing Dr. Alexander Graham Bell, tells Mr. Berliner, “We will want that; you will hear from us in a few days,” signalling the acquisition of the Berliner microphone by the Bell Telephone Company.
1879 • Francis Blake develops carbon button microphone improvement but is unable to make it perform properly. Bell System calls Emile Berliner who succeeds in making it commercially reliable. Today’s telephones use Bell-Berliner-Blake system…telephone’s “Three B’s”.
1879 • Then — powerful Western Union Telegraph Co., relying on a worthless Edison microphone and patent, concedes validity of flegding

Bell-Berliner patents and abandons its telephone activities, paving the way for the Bell System’s becoming the world’s largest corporation.
1887 • Emile Berliner invents the disc record and coins the word, gramophone. He invents the disc player and the method of mass producing records from metal stamper. Our disc record business is born.
1890 • Germany’s Dr. Werner von Siemens, Excellence Heinrich von Helmholtz, Berlin Electro-Technical Society, Imperial Patent Office salute Emile Berliner and declare the gramophone superior to Edison’s cylinder phonograph, as published in the New York World newspaper on February 8th.
1897 • United States Supreme Court, Mr. Justice Brewer presiding, sweeps aside patent interferences and declares the former immigrant boy the true and sole inventor of the microphone.
1898 • Mr. Berliner forms the now-giant Deutsche Grammophon Gesellschaft mbH (Polydor).
1900 • Emile Berliner registers painters Francis Barraud’s design of his dog, “Nipper,” listening to “His Master’s Voice” on a Berliner gramophone. It later becomes world’s second most famous trade mark.
  * Thomas Edison sues Emile Berliner for phonograph patent infringement. Court rules gramophone and disc infringe, opposed to cylinder “phonograph” and does not infringe. Emile Berliner, though vindicated, is financially ruined. Eldridge Johnson acquires Berliner Gramophone Company and renames his firm the Victor Talking Machine Co. in recognition of Mr. Berliner’s court victory.
1902 • The great Enrico Caruso agrees to make disc records and all other name artists follow. The doom of the cylinder is sealed. Discs become the leading home entertainment medium.
1907 • Mr. Berliner brings pure-milk laws to Washington, D.C.
1913 • Franklin Institute, Philadelphia, awards its highest honor, the Elliott Cresson gold Medal, to Emile Berliner in May, exactly 25 years after the disc’s birth.
1918 • AT&T president Theodore N. Vail (and in 1926 president H.B. Thayer) proclaims that the Bell System recognizes only Emile Berliner as the inventor of the telephone transmitter. The Berliner name actually appears on many German and French telephones.
1929 • Radio Corporation of America acquires Victor.
  * Emile Berliner passes.

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

1967 Roland Gelatt
1968 AT&T (Bell System)
1971 NABAS
1972 Dr. Ray Dolby
1984 Goddard-Leiberson
1987 Audio Magazine
1973 National Library of Canada
1975 GE
1975 Victor Company of Japan
1955 Dr. H. F. Olson
1968 A&M and Radio
1971 Gernard Engineering
1974 Edgar Villchur

MAKER OF THE MICROPHONE AWARD • OLIVER BERLINER, Director • BOX 921 • BEVERLY HILLS, CALIFORNIA 90213
"His Master's Voice" to announce the founding of the Recording Industry Museum

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

Bell & Tainter ✧ Emile Berliner ✧ Charles Cros
Thomas Edison ✧ Valdemar Poulsen ✧ Leon Scott

and the many others whose discoveries created the recording industry

PLUS

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

AND FEATURING

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

E. Berliner's Gramophone ✧ Deutsche Grammophon
Gramophone Company, Ltd. ✧ Victor Talking Machine Company
Columbia Graphophone Co. ✧ Thomas A. Edison, Inc.
His Master's Voice - Canada, Ltd. ✧ Pathé ✧ Brunswick ✧ Vitaphone etc.

WHAT YOU WILL SEE

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

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

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

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

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

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

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

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

Lastly we return to the gift shoppe and restaurant, decorated in homage to the recording greats, past and present. Those desiring to revisit the Library, Workshop and Great Hall may receive special permission to do so.
Oliver Berliner, grandson of the inventor, with 1939 Berliner Model II gramophone, forerunner to the famous “His Master’s Voice” trade mark model whose clockwork motor minimized distortion.

* Continued from page 21*

A young Nova Scotian, one Alexander Graham Bell, pro-

Oliver Berliner holds tiny replicas made to function as salt and pepper shakers (Nipper) for the RCA Victor Tower at Camden, N.J.

fessor of laws and speech, was exhibiting his creation, a crude device which he called the telephone, to visitors at the Phila-

delphia Exposition. Although the telephone patent, no. 174,465, was soon to be declared the most valuable patent ever issued, the judges of the inventions at the centennial, tired, hot and bothered, were in no mood to give Dr. Bell’s de-

vice the attention it obviously deserved.

But fate played a hand, for the centennial’s most augus-

Professor Joseph Henry (the Henry is the electrical designa-

tion for inductance) and Sir William Thomson (who acquired

lifeline (degrees Kelvin temperature) which powered

He

The first three-dimensional replicas of Nipper, the “His Master’s Voice” dog, were made by us in the mid-thirties under contract with RCA Victor. This was the period when the North and South American rights to the trade mark. During World War II, few, if any, Nipper were manufac-

tured.

Early in 1947 RCA placed a large order for the dogs, which

to be said much such cast rubber. Later we con-

cepted to the present polyethylene to achieve optimum quan-

ty in mass production. There are presently three sizes of Nip-

pers. The standard, which is the “official” trade mark size and

matches the Berliner gramophone, is 18 in. high, then there

is the small 10” Nipper and finally the giant 34” high dog.

We’ve also made Nipper plates and even a 10¼” bronze

Nipper on marble base which RCA awarded to various artists

for outstanding achievement, as well as to distributors and

dealers. Due to renewed interest in the HMV trade mark, pos-

sibly occasioned by the current nostalgia craze and the recent

anniversary days of the gramophone (and after once and for-

all Bell’s National Gramophone (EMI), Ltd., to say nothing of Nipper’s 75th birthday, we hope to expand our production of dogs and possibly to secure a stamp or coin to mark Nipper’s 75th birthday, Nipper R.L. Thompson Pres. Old King Cole Co.

Thomas Edison, furious over the advent of Berliner’s disk record which all but destroyed Edison’s cylinder machine’s doom, patented and sold his own phonograph and recording machines to the highest bidder. Dr. Berliner et al. had to fight a $100,000,000 lawsuit against the lessees of the company, and who made voice and music broadcasting possible.

RCA Victor Tower at Camden, N.J. A new tower for the plant was for decades the area’s principal tourist attraction.

success and incorporated the Victor Talking-Machine Co. on

which he had been involved, into the RCA Victor Company and

in 1929 the company was sold to General Electric, which

founded General Electric and Westinghouse. The Radio Corpo-

rations and who made voice and music broadcasting possible.

F RANK ANDREWS, A MACHINIST BY TRADE, a

quiet and modest man, lives in London. His great

love is collecting old records and old record players,

a subject on which he is an authority. Per-

haps not unlike Ed Berliner, Frank Andrews’ imagination and business were not limited to

the scientific.

Time after time he had pondered the question, “Did there exist a reproduction of the original Barraud painting prior to the cover up of the cylinder machine?”

Frank advises that he first searched the old Trade Marks Journals... in vain. So, on Oct. 17, 1962, he visited the Public Records Office, London, and obtained a temporary reader’s ticket. Unfortunately, old copyright applications were not stored there, and it was necessary for Frank to return the following Saturday, by which time the requested materials would have been brought over for his perusal. At last the time came. To his dismay, the boxes had been misplaced, but with the aid of the supervisor they were found in the Long Room.

It took some time to carefully put aside the other materials in the box, all of which had been stacked carefully in the order received, some seven decades earlier. Would it be there? it was.

Imagine, Andrews had done it... the first man in modern times to see the photo of the original art which led to the world’s second most famous trade mark... something no one else had thought of and no one had seen since February 11, 1939.

“The photograph of the original painting had lain in a box without disturbance for 74 years and that I was the one to bring it to the light of day once more, has been one of the most satisfying events of my life,” said Andrews.
The painting that started a revolution

'His Master's Voice'. From the original painting of 1899 by Francis Barraud, which now hangs in the boardroom of EMI Limited in London. It was this painting, depicting the Barraud family dog *Nipper*, which inspired the famous HMV trademark.
Ben Karol is one of Broadway's best-known retailers and one of its top movers of product. Billboard's Robert Sobel, who spends quite a lot of time himself on Broadway, spent a day with Karol to observe this retailing dynamo in his own environment. This is his report:

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

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

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

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

Meanwhile, Karol has examined the number of credit cards used. From this he has determined whether the customer is from the New York area or from out of town. More bits of evidence for Karol, compiled to give him a complete picture of the store's activities—even down to demographics. Business more than usual by these out-of-town buyers means better than usual volume during that particular period of time.

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

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

The legwork is over now. The phones are ringing. Karol's jacket comes off. He wears no tie. The area he works in is narrow, part of a large "office" where there is hardly enough room for walking. It's anything but plush but it's been Karol's headquarters for a long time—through lean and fat years. Karol has no office for himself; instead he works at a long desk used by King and the office staff. It's in this space that activity and a certain beat are maintained throughout the day. Envelopes are unsealed, orders for records are separated as are bills from checks. Karol is handed a checkbook. His signature is required. He signs his name almost automatically, hardly looking up. His partner's signature will follow. These are both men looking more like accountants than major dealers, wrestling with clerical work as a matter of necessity, not desire. Leaving their opinions about what to buy and how to buy out of the picture for the time being.

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

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

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

Karol makes a call to the mail-order department (sales from this area are some 2,000 to 3,000 records daily, he says), another daily routine that pays off in terms of an instant watch on activity. "What happened with the mail?" he asks. "MONTY PYTHON?" "That's unbelievable. We have two Pythons, which one is it?"

The intention is to keep the label informed that the advertisement pulled buyers. "Call Arista, too," he adds, "It might be good to have a Python window, Morris. And maybe Arista will run the ad again."

The phone rings. A store has recently hired a clerk. "See how he works out," Karol says. "And, look, you have to impress on him to keep busy all the time."

As Karol hands up, Weissman draws Karol's attention to a mistake by a label in billing. The mathematics are wrong and add up to an error of $100 in favor of the label.

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

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

Slater assures Karol the product will be accompanied by a letter documenting that Rumbleseat has secured the rights.

Karol: "All right, you send me the letter and give me the right price and we'll sell it. What's the list?" Slater replies. "$6.98." Karol asks, "How much for me?" Slater says, Karol: "That's a good price, I won't argue."

He shows the four records to Larry Parker, the firm's manager. "What's the biggest?" Karol asks. "Buddy Clark," Parker says. "And Buddy and 50 each of the others," Karol says. "How about delivery?" Slater: "Three weeks from today."

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

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

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

where the booking dice can
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Continued

VILLA 6735

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fields was the smash business
prises was the smash business

FATHER & SONS

A Dynasty Building
For Mexico’s Leons

by Mary Fisher

A Dynasty Building
For Mexico’s Leons

by Mary Fisher

It hasn’t been an easy climb for them—father Pepe and sons Rene, 12, and Jose Luis, who have
rolled with the punches of losers and winners, sometimes in the percentages in favor of the
debate, plus big loss, with increased pressure of rising
government taxes to make it all possible
from the get-go.

Despite some of the negative factors, they have
nevertheless forged ahead in a market which could be
frisky from, besides the legalities, a standpoint of how the unpredic-
table Mexican public will respond or

Army Blamed For Sparse Crowd at Fort Campbell

Cleveland—Crack II Productions president Jack Craccum III said the blame for the minuscul
4,000 turning out at Fort Campbell’s ex-

perimental May 22 rock festival squarely at the door of the Army high command.

According to Craccum, the original concept for the festival as accepted by the Army high com-
mander was that controlled ticket sales to the public would bring to
government a bigger profit than on a special channel in an unsupervised event. But then the Pentagon ruled that only those members and dependent who worked at the Army base could purchase tickets for the show starring Rufus, Joe Cocker and three other bands.

The Dept. of the Army is investigating its entertainment policies in view of the problems encountered selling the Fort Campbell Festival.
CAT STEVENS
GREATEST HITS

PEACE TRAIN / MOONSHADOW / WILD WORLD
FATHER & SON / MORNING HAS BROKEN
ANOTHER SATURDAY NIGHT / SITTING
HARD HEADED WOMAN / CAN'T KEEP IT IN
OH VERY YOUNG / READY

and his latest single, previously unreleased,
TWO FINE PEOPLE

ON A&M RECORDS AND TAPES

Produced by Cat Stevens and Paul Samwell-Smith
**Philly Capsule**

- **Philadelphia Boosts Gospel**
  - Philadelphia—The city's Dept. of Recreation, which sponsors classical, rock, pop and dance concerts throughout the summer, recently announced schedules for its various playgrounds and recreation centers throughout the city. The free "Gospel Palooza," to feature both contemporary and traditional gospel style, is divided into 25 member Voices of Fellowship, directed by Carter, organist LeRoy Young and the Philadelphia Community Choir; the Voices of Today, John Howard's Gospel Caravan, the Victory Choral Ensemble directed by Joe Thornton, the Trinity Singers, the Gabriel Hardemann Delegation, the Bully Ensemble, the Dandyride Ensemble, Gloria and her Ladies of Song, and the Inner City Fellowship Choir.

- **Jefferson Street West**
  - "A week ago the executive board had its yearly summer meeting and decided on a number of policy changes, most of which are awaiting acceptance by the membership schools and they include implementation of new Civics classes. (Because of the difficulty of going into grievance procedures when membership schools are properly instructed), a newly devised procedural set-up to settle grievances: the initiation of a journal, tentatively titled "The Journal of Student Activities Programming," the initiation of a new county level "A" and "B" teams that will break the United States into 12 or 13 regions, rather than units broken down by counties, and college evaluation form that will be used by artists, talent agencies, etc., to rate the students, which ratings, that will be used as a turnabout to the school rating forms; and several other actions.

- **Hail Ira Gershwin**
  - Los Angeles—Frank Sinatra, Tony Bennett, Lisa Minnelli, Ethel Merman, and Roberta Garrett are among the many names who will perform at the Reva-Davis Child Study Center. The show will benefit the Reva-Davis Child Study Center.
The Pointer Sisters are steppin' into the spotlight with their new single "How Long" (Betcha' Got A Chick On The Side). It's from "Steppin" their fourth album on Blue Thumb.
The most famous album never released.
On Columbia Records and Tapes.
LOS ANGELES — At Sound Ideas Studio in New York, studio manager Bob Schaffner reports that the 24-track Studio C has been filled to capacity since mid-January. Sound engineer James Brown has been working on his next LP, while Fred Wesley & the New J.B.'s and Lynn Collins, all from the Brown organization, were working on various singles and albums.

Felix Cavaliere (who headed the Raiders during their making hit-making years) came to record and mix his second solo effort. Producer John Lennon is working in Lennon's Rockford Files on a film score. Rick Rowe was the engineer, as he was on the recent Janis Ian project. Dan Gilmore stepped up to do his next LP, as did Tina Kaplan. Geoff Duking handled engineering on the Kaplan effort. Larry Coryell is in Sound Studio C shortly, while awaiting the upcoming final Sound Studio A is also on the calendar. Studio A has also been busy, with the Foreign Theater in with producer John Simon and engineer Dave Stone. The Brecker Brothers and Welden Irvine also cut LPs, while Hidden Strength cut an LP with George Khan engineering. A number of commercialss have also been handled to the studio.

At Wally Heider's in San Francisco, Heartfield has been working on an album with David Robinson producing and Fred Carter at the controls. In another activity, Norman Conners wrapped up an LP with Skip Drinkwater producing on the music side; Graham Central Station just finished an album, producing themselves with Malvory Earl and Steve Malcolm engineering. Bill Green is doing some production with Bunny Sigler's band, with Ken Hopkins working the controls; Jefferson Starship is working on a quad mix with Harry Ross engineering and Pat Iker handling coordination; Herbie Hancock came by to lay down some tracks; and the Sons of Champlin finished an LP with Hopkins at the board.

At the House Of Music in West Orange, N.J., Stephen Gallaf and Charlie Conrad report the completion of 21 songs, "an electronic operation by La Tour and Conrad. Copying up next is an LP for John Tropea, producing himself on an LP with help from such notables as Eumir Deodato, David Spinato and Rick Malaczi. Deodato is also working on John's effort; Jeff Kavalka is handling the engineering for both the Tropea and Malaczi productions. The Good Rats, who haven't been heard from in a while, wrapped up an LP. The production is almost complete; work still going on at the studio as well.

Up at the Sound 80 Studio in Minneapolis, Straight is cutting tracks with producer Norman Ratner. And in another news from the studio, an LP for Gene Gomelsky has been filled by to lay down some tracks, and the Sons of Champlin finished an LP with Hopkins at the board.

In notes from around the country, producer George Tobin, who has had his Music Mache Studio in Las Vegas for the past 18 months, is back in Studio City, Calif. Tobin working with the Commodores' "I Feel Sanctified," his 16-track facility has recently played host to producers and managers of various recording artists. At Clover Studios in Los Angeles, the Manhattan Transfer did a few hours worth of live broadcasting over KSWT-FM. Future concerts are a definite possibility, Steve Cooper is producing Bruce Ficher at the studio, while Redbone was in with Pat & Lolly Vegan's Crackin' recently did some work at the Record Plant in Sausalito, and those who dropped by to listen or help out included the Band. For Crackin', their LP was produced by John Gue."
JON HENDRICKS

By ELIO TIEGEL

JON HENDRICKS recently announced his intention of resuming his career as a singing jazz star. Mr. tying for two reasons: firstly, he feels that his voice is still in excellent condition and he is eager to work again; secondly, he had a desire to return to the stage where he first made his name.

LOS ANGELES—Jon Hendricks' first American recording in 10 years, "Tell Me The Truth" on Astra, is out and the jazz singer is back on the personal appearance circuit. He is scheduled to play the Bottom Line July 10-13 on a bill with Esther Phillips and plans using daughter Michela, Beverley Getz (Stan Getz's daughter) and wife Judith as his associate voices. Hendricks also adds forming a three-piece band again to rekindle memories of Lambert-Hendricks-Ross, the distinctive vocal trio which functioned in the sixties and recorded for Columbia. The LP is the first step in Hendricks' formal return to American show business after living in England five years (1966-72) and working as a critic for the San Francisco Chronicle for several years. Hendricks' last recorded effort as an American company was for RCA with the Lambert-Hendricks-Ross. Oscar Peterson's "In the Mood" trio which produced three LPs and then faded. While in England he cut four LPs for Philips with one, "Times Of Love," an all-ballad interpretation with strings being used by Rod McKuen's "Starry label" and scheduled for release next month. Hendricks says he stopped recording for the American market when he choose to become a single and needed time to develop his new stance. Then for personal reasons he moved away from Mill Valley, Calif., to London and discovered he was a renowned star, with subsequent bookings in concert clubs, on TV and in films. He has, originally called CBS when he returned in 1972 but CBS was going through an internal investigation following the firing of several executives. He joined CBS because Clive Davis, one of those departed from CBS, was in charge. The LP is a strange potpourri of stylings, from flashing scat singing to rompers and a pretty ballad. The Pointer Sisters who sang his lyrics for "Cloudburden" on their first Blue Thumb LP, back him on one tune. He also performs "Blues For Pablo," a Gil Evans composition with Miles Davis noted "Miles Ahead." Hendricks says he plans recording all of the tunes in that Davis ever gave, creating his own unique lyrics for Davis' solos. Several of these Davis tunes are already in the can and will appear on his second Astria LP.

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

"I can only think in terms of what I love," he says. "I can't perform only what is considered marketable. I regard myself as a cultural artist and I'm singing American jazz music." Hendricks says the reason the Europeans revere jazz in contrast to the disdain often shown in America for the art form, is because "in Europe they never owned us, so they can love us.' He says the young rock players "respectfully went to the blues and they respected the musicians. The children reminded their parents they had been bigoted and prejudiced."

"The kids brought it out front. Okay, so they put us out of work for 10 years. That's all right. But in fact there is a renaissance of jazz. It happens every 20 years. We don't go anywhere. They went away.

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

He finds a lot of today's jazz dishonest. These players want to make money, he asserts, "so they water down their art." The fusion of jazz with rock in an "honest attempt" by young players to create a communications vehicle, Hendricks says. There are a lot of young players who are good, like Grover Washington, Jr., Tom Scott and Chuck Man guess, in Hendricks' opinion. "As they mature they'll mellow," he feels and "develop an intelligent understanding that the past is what makes the future."
MEXICO CITY

One of the biggest interpreters of ranchera songs, Vicente Fernandez, left one of his biggest tours ever of Europe—21 dates in Spain, two in Italy, two in France and one in West Germany. All will be on the gala style, with accompanying be prepared by Marichael Azteca, Angelica Maria, Gerardo Reyes, Be- linfa, Felipa Arriesta, Jua buena and a host of others helped KOCOR. San Antonio, in its big anniversary celebration June 15 right in the downtown of Alamo City. Olga Brooks, returned from some film- making and a personal appearance at the Caribe Hilton, Puerto Rico. She’s handled on the island by Felix Luis Alegria. Unofficial reports are that promotion and publicity manager of Victory provided with German-style, Germany.

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Azucarita Y Su Orquesta
Salsa Melao

AZUCA RICA EXCLUSIVE

RCA Mexican photo

RCA Mexicana exclusive

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Orfeon's Expansion

Continued from page 1

Dallas, Sergio Mendes & Brasil

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Los Angeles—Roy Sampson, who is national music director of Sheraton Broadcasting, which includes S.D. Boston, WAMO, Pittsburgh and WUFO, Buffalo, plus being program director at WUFO, has announced that his Buffalo radio pop, gospel and R&B within its soul format.

The reason: his audience is more educated and upscale only since then and before appreciates these forms of expression.

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

"The hits are rotated, with LP cuts and all extra records played upon request, and we take requests throughout the day," Sampson says. "A large number of pop records are aired," he continues. "I have found that throughout our market, does not matter if the artist is black or white; its only concern is to like the record.

"If you are the artist, you'll serve our listeners, therefore, we must play what they want to hear. However, we need not follow our own market is quite different. For the past, they want to hear music only by black artists.

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

Gospel is also on the upswing. Although it is only played on Sunday, WUFO has undertaken to play gospel playlists during the week.

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

The growth of discoteques has given the station an idea for a remote disc. The initial even will be held this month in the parking lot of the station.

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

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

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

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

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

"I have found that Canadians are interested in black history, therefore, I have included in the format as second epics on black history aired four times daily.

The air personalities serving on the summer sunset station are: Al Parker 6 a.m.-10 a.m.; Ron Sampson 10 a.m.-1 p.m.; Dave Hamilton 1 p.m.-4 p.m.; and Don Allen 4 p.m.-9 p.m.
General News

‘I Plan More,’ Says Seidenberg

Outside PR firms are also used for Seidenberg artists. “My theory is to use outside people. I can’t profess to know what other PR firms all over the country, I use outside booking agencies, attorneys and tax consultants. But everything is coordinated through me.”

“The publicity is done on a no-cost basis. I just rebid the acts for a commission. I use an international approach to PR. For instance, I employ Rogers and Cowan in Beverly Hills, but rely heavily on their London office.”

“When I had a campaign on Ol’ Glad and the Pips during the first year and a half, they did 34 TV appearances. I say that if an act gets this kind of attention, it can come into its own in six months.”

Seidenberg feels that no act can manage itself. He says, “Being a manager is a full-time job, and if the artist is performing then he does not have the time to also be a manager. A good manager does not have to be on the road with his act,” he continues, “but only when goes he that it’s necessary. A manager is an administrator, and he can’t manage to manage a group from the road. I am on the phone eight hours a day, coordinating through the office, and managers should remember that.”

Seidenberg has a transportation division incorporated into his firm. He states that many managers buy into a travel agency because of their vast travel expenses. “I will not do that because I want to be able to press the agency when I want action, and if I am not a part of the company, I couldn’t do that,” he explains.

He speaks of the error managers tend to make in oversaturating their roster of acts. “I originally had nine acts out of my Los Angeles office. I realized that to do an effective job, I had to cut down. I cut down to three and closed the L.A. office,” he says. (He now maintains an office in New York.)

“I have built a new organization in which I have been able to get, but got smaller. I am now seven or eight persons working on three acts instead of five and I am not getting enough of the money that’s with me gets triple the attention and more of my personal time,” he adds.

“If a manager functions in this way, the acts must get the benefits,” he continues. “But managers must realize that they can’t control the world. They must know their limitations.”

Sampson Menu: A Wide Mix

Gino Barmore, program and music director for WXVH, says, “Gino, Las Vegas News, agrees with Sampson that jazz is on the uprising. He says that younger people are now recognizing jazz play the records and they are not really aware that’s it’s jazz, they just know that they like the sound. They are requesting music by artists such as Bobbi Humphrey, Roy Ayers, Stanley Turrentine and Donald Byrd,” he adds.

KVOF has an R&B format, but jazz is played daily, one record each hour. Barmore admits that Hender- son is not a gospel town. However, like jazz, it is aired daily.

He says that programming for the Las Vegas audience is a little different than programming for a non-re- sort area.

“Our theory is that we get across this section of people, we must cater to their different cultural tastes,” says Barmore.

“We play standards, pop and oldies throughout the day. Two oldies from the late 50’s-early 60’s are aired each hour,” he continues. “Standards by artists such as Nancy Wilson or Johnny Mathis are played 20 minutes to the hour,” he adds.

Barmore explains that four new records are aired each hour along with seven current R&B hits.

Because of the tremendous impact that discothecues have had on the industry, the station has adopted the slogan “Disco-Tainer,” with disco music being aired throughout the day.

KVOF, a daytime station, is operated by three air personalities. Paul Daws, a 6 a.m. to 9 a.m. co-host, and farm reports, the label is pressing 1,000,000 of “It Only Takes A Minute” by Ta-

This version will be distributed to discothecues across the country. The re- tail rendition is 3.3.

Ed Wright, president of Edward Windsor Recording Corp., says in the past two weeks he has retained to represent De Re-Life recording artists Kool & The Gang, The Kay- Gees, on Gang Records (the label owned by Kool & The Gang). The group, consisting of Linda Lewis, Arista; Charles Whitehead, Island and Oli Scott-Heron and the Mid- night Band, Arista.

Margie Joseph and Blue Magic have completed their first single together for Atlantic titled “What’s Come Over Me” originally per- formed on Blue Magic’s first album. The tune was written by Ted Mills, leader of the group.

Casablanca Records has changed its original concept of promoting “Chocolate City” by the Parliament in album form only. Due to radio station telephone request response, and the demands of retail record customers, the label is forced to re- lease “Chocolate City” as a single, says Cici Holm, vice president of the label. “Today, Torpea, formerly lead guitarist for Deodato with whom he has recorded live albums, has decided to go solo as a vocalist with a new album on TK’s Martin label.”

Deodato is providing the orchest-ration for one of the tracks on the LP.

Torpea also worked with such art- ists as James Brown, Frankie Valli, The Main Ingredient, Bob Crewe, Brooks Arthur, Astrud Gilberto and others.

Remembe... we’re in communications, so let’s communicate.

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FAIR TRADE DILEMMA

It’s Pioneer Vs. Arrow

By RADCLIFFE JOE

NEW YORK — U.S. Pioneer Electronics Corp., which announced the release of its new line of hi-fi equipment, and the phasor of cut-rate price deals in the New York/New Jersey con-

necticut area, is faced with the vex- ing dilemma of maintaining sug-

gested list prices and profit margins, and coping with dealers who are chafing at the bit to start discounting the line.

Pioneer had what could probably be a taste of things to come last week when the 11-city Arrow Audio-Video chain based here announced it was breaking toad real prices on in-line Pioneer products, with discounts as high as 46 percent off list.

Obviously caught by surprise in the Arrow action, Ken Kai, Pio-

neer’s sales group marketing, ad-
mits that Arrow had caught his company “on a technicality.” He adds there is little they can do about it be-

cause of the nearness of the deadline for the abolition of fair trade in New York. (The law prohibiting price fi-

xing by manufacturers went into ef-

fect July 1).

However, the Pioneer executive remains hopeful that the flexibility offered by the new pricing statutes will not be abused. He says: “We ex-

pect some more price cutting in the weeks immediately following the end of fair trade, but we do not be-

lieve that wholesale price cutting will be sus-

ained.”

SAN CARLOS, Calif.— profes- 

sional and OEM suppliers who can di- 

versify can offset the number of tape duplicator equipment sales, according to execu- 

tives at Otari Corp. and Recorec.

Both are expanding and diversi-

fying.

Otari Corp. says marketing direc-

tor Mike Murry has been exhibiting in various industry shows, in- 

cluding its first ever participation at a National Association of Music Merchants (NAMM) event.

Other recent exhibitions have been at the Audio Engineering Society (AES), National Assn. of Broad-

casters (NAB), and Consumer Elec-

tronics Show (CES). In several, Ori-

MOR—Title cut from “Journey to the End of the World,” Columbia, ZC 34589.

Jazz—“Ballad For A Child” from “Attica Blues,” Archie Shepp, Imp- 

ress, AS 9222.

Soul—“Take Over Chicago” from “Chicken Hearts.” Mighty Joe Youn, Ovation, OQVD 1437.

Instrumental—“To Pick A Rose” from “Fiddler OnThe Roof,” 101 Strings, Audio Spectrum, QS 1.5.

MOR—“I’ll Be Loving You” from “Down In The Valley.” The O’Jays, Philly Intl., (Columbia), ZQ 32048.

Classical—Act II conclusion from Massenet’s “Le Navarrase.” An- 

tonio de Almeida and London Symphony, Columbia, ZQ 33606. Recorec—“I’ll Be Loving You” from “Sly’s Greatest Hits.” Sly & The 

Family Stone, Epic, EO 30325.

Phono Sales Up For May

WASHINGTON—Sales to deal-

ers of portable, compact and com- 

ponent phonograph systems for May were up 40 percent from a year ago, continuing their solid gains for the year, according to the Electronic In-

dustries Assn. (EIA) marketing serv-

ice department.

Portable and table units, in- 

cluding compact and component sys-

tems, were up nearly 52 percent, more than offsetting a 14 percent de-

crease in console sales. For the first

21 weeks of 1975, portable/table compact/component systems sales were nearly 1.18 million, up almost 34 percent from a year ago, while the to- 

tal of 171,000 console units was a 34 percent drop from 1974.

Radio sales to dealers, in- 

cluding combination cassette or 8 track units, continue to reflect the drop in new car sales. Five- month total of 3.34 million units is mor-

than 19 percent behind the 1974

sales pace.

Car Show CB Big At Muntz Canada

CHICAGO—Citizens Band (CB) units are doing extremely well at the 150 franchised Muntz Canada stores. “As fast as you can get the pro- 

duct, it goes,” according to Ian Paisley, accessory product manager.

Installing the recent Consumer Elec-

tronics Show here.

Carson (still Muntz in Canada) au-

tosound is also doing well, along with the J.I.L line carried by the outlets, and Paisley was impressed with the J.I.L. CB-cassette unit which will probably be added soon.

Chain is also handling the exclusive Royce CB outlet in the Dominion.

Headquartered in Burlington, Ont., Toronto, Muntz Canada was the first to Dolyzize 8-tracks to back up its extensive car stereo business, announcing several labels, including Columbia and UA, that is was the in- 

vestment, Paisley notes.

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

The chain has weathered some fi-

nancial difficulties to date, due mainly to local manufacture of re-

ceivers, speakers and quad units, new being shifted to Japan. The popular quad system has a built-in 8-track, simple matrix and plug-in plugs, with 20 watts RMS per channel. Volume for the 150 stores, carrying both pure and mixed lines, approached slightly $12 million last year, according to Pais- 

ley, with a generally bullish outlook for 1975.

DELIVERIES BEGIN

Fisher $230 Dolby Deck

NEW YORK—Fisher Radio has

begun delivering its new $239.95

Dolbyized cassette deck which is

scheduled to be unveiled at the Con- 

tinental Plaza Hotel in Chicago during the summer CES.

The unit represents all of Fisher dealers, (Continued on page 4)

Duplicators Urged To Diversify

BY CARL LEWIS

WINNEBA, N.Y. — Duplicators are being urged to diversify in order to offset the loss of the major phonograph company’s sales, says some industry sources.

“Among the reasons is the fact that Columbia, which also has an extensive car stereo business, will be unveiling their new pricing statutes is not to be abused. We expect some more price cutting in the weeks immediately following the end of fair trade, but we do not believe that wholesale price cutting will be sustained,” said Ken Kai, Pioneer’s sales group marketing.

However, the Pioneer executive remains hopeful that the flexibility offered by the new pricing statutes will not be abused. He says: “We expect some more price cutting in the weeks immediately following the end of fair trade, but we do not believe that wholesale price cutting will be sustained.”

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry journals and Billboard Review indicates that all type of music, demo cut, LP title, artist, label, “Q” code number.

CD-4 Discrete 4-Channel

Soul—“Tell Me What It’s Worth” from “Graham Central Station.” Graham Central Station, WB, BS4-2763.

Soft Rock—“Down By The Sea” from “Out On Mon Dei,” Harry Nilsson, RCA, AP1L-0187.

Jazz—“Swingin’ Shepherd Blues” from “Reggae,” Herbie Mann, At-

QD 1659.


MOR—Title cut from “Cold On The Shoulder.” Gordon Lightfoot, JAPAN-OD 24-006.

Folk Rock—“Sister Golden Hair” from “Hearts,” America, WB, BS4-2692.

Matrix Quadrophonic

Contemporary—“Tell Me Something Good,” from “Rags To Riches,” ABC Command, CDQ 40026.

Soft Rock—“I Have” from “Heaven & Earth,” Heaven & Earth, Ova-

tion, OQVD 1428.


Soul—“Take Over Chicago” from “Chicken Hearts.” Mighty Joe Youn, Ovation, OQVD 1437.

Instrumental—“To Pick A Rose” from “Fiddler On The Roof,” 101 Strings, Audio Spectrum, QS 1.5.

MOR—“I’ll Be Loving You” from “Down In The Valley.” The O’Jays, Philly Intl., (Columbia), ZQ 32048.

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Asio radio sales to dealers, in-

cluding combination cassette or 8 

track units, continue to reflect the drop in new car sales. Five-month total of 3.34 million units is more than 19 percent behind the 1974

sales pace.
Memorex ‘Positioning’ With Move Into Disk Accessories

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

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

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

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

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

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

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

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

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

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

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

WHAT DOES FOUR-CHANNEL MEAN TO YOU?

(A multiple choice)

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

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

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

LOS ANGELES:
Steve LaPinn/Joe Fleischman
Harvey Gellier
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 373-7040

NEW YORK:
Ron Willman/Ron Carpenter
Norm Berkowitz
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

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

NASHVILLE:
John McCarty
1717 West End Ave., # 700
Nashville, Tenn. 37203
(615) 329-3025

ISSUE DATE: August 9  AD DEADLINE: July 25
Tape/Audio/Video

Rep Rap

Among highlights of the recent CES was the birthday party thrown by Enhance, Inc., for John Lowe, president. In honor of his 25 years in the electronics rep. Now grow to a 27-member organization, the firm began with clients H.N. Scott, Switchcraft, Jarden Electron- ics and Thordon Electronics. It has handled more than 100 lines since the industry grew.

** * * *

First reps named by Fuji Photo Film audio- video marketing manager George Siedler include:


Kai Communications, Inc., 1701 Blvd Ridge Blvd., Burnsville, Minn. 55377.

Pro Sound, Inc., St. Louis, Tex., 75103, for Arkansas.


World video Sales Co., 1975 N. 16th St., N. Miami, Fla. 33161, for Florida.

** * * *

IT'S PIONEER vs. ARROW!

Kai adds: "Ours is a bread and butter line for retailers; it would be foolish for them to cut us too much."

Bernie Mitchell, the firm's presi- dent is even more optimistic. He does not see Arrow Audio as a "po- tent enough force in the hi-fi indus- try to dictate price margins." He fur- ther adds that there is little to be gained by retailers following Pion- eer or any other line on an ex- tended basis.

He continues: "Some may try to match Arrow's price points, while others will only try to better them, but we are confident that they will quickly discover that it is not in their best interest to sell Arrow, and a reversing trend toward stabilization is already evident."

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

Meanwhile Mitchell and the rest of the Pioneer executive staff are keeping their fingers crossed that their predictions on footballing are borne out. The new line, unveiled at the summer CES in Chicago, is in the process of being shipped to deal- ers, and there is nervousness that those products may also fail victim to the distributor's scalpel.

The product in that newly-re- leased line include a front-loading Dolby transistor cassette deck at under $200; a model CT-1911 cassette deck, also with front load and Dolby, as well as two independent drive motors, tape memory rewind control, automatic replay and record and three-digit tape counter, with a $499.95 list.

There are three integrated ampli- fiers among the new products. They include the SA-7500 with selectable turnover tone controls, and a continuous power output of 40 watts RMS per channel, 23.2 percent THD, $599.95 without cabinet, which costs $34.95 extra.

Model SA-850 has dual twin tone controls which, according to Pioneer engineers, allow nearly 4/100 individual precision tonal set- tings. Power output is 60 watts RMS per channel, list price is $399.95 without the cabinet.

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

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

** * * *

FISHER DELIVERS

Continued from page 42

Fisher's new Studio Standard line of separates include a pair of matched amp/pre-amp units, three integrated amplifiers and three AM/FM tuners.

New additional to the Fisher line of receivers include units ranging in wattage and price from 15 watts RMS per channel at $299.95, to 40 watts RMS per channel at $449.95.

The Fisher model MC3010 is an integrated amplifier with stereo/ record changer, AM/FM stereo radio, 8- track recorder and two speakers. It lists for $299.95. Model MC3000, with playback only features in the 8-track system, lists for $249.95.

Amplified in the new Studio Standard products from Fisher is a line of two and three-way speaker systems for which list prices are yet to be established.

CHICAGO- Zenith-brand stereo hi-fi equipment is the most popular among Chicago area consumers. Sears is the store that most buyers frequent for hi-fi equipment, according- to the Chicago Sun-Times and The Chicago Daily New by Carl J. Nelson Re- search.

The report shows that Zenith leads other brands with 10.5 percent of two-way equipment owned by an audited 2,507 homes in the metro- politan and outer suburban Chicago area. Magnavox follows with 10.3 percent and Panasonic is third with 9.2 percent.

Other brands represented are Sears (8.8), General Electric (7.6), Garrard (4.1), RCA (3.9), Motorola (3.8), Ward's 5-Line (3.1), Admiral (3.0), Sony (2.8), and Electrophonic (2.3).

Brands not mentioned repre- sent less than 2 percent in homes.

The survey shows that 56.4 per- cent of the homes contacted owned stereo equipment, with 83 percent having bought it in the last three years.

Over a five-year period, the report indicates that Zenith tends to remain in place, with Panasonic rising from fourth position. In the stores, the market share is shown to be Magnavox which moved from third place to fourth place, from 12 to 11.

Sears dropped from second to fourth place, Motorola from fourth to eighth place, RCA from sixth to seventh place with 10th place to 11th place and Philco disappeared altogether.

New brands mentioned include Garrard, Electrophonic and Sony. Which do not have stereo equipment.

The report indicates that the typical buyer has an income of $15,000 or more, produced lives in this process in less than five years, lives in the suburbs, has children in the 6-12 age bracket, has at least one to three years of college education, is em- ployed in crafts and skills, owns his own home, and has one employed adult in a household of three to five people.

In households with female head the age of the buyer is 35 to 49.

Fish is a magnificent as...
UPDATE FROM ASIA

Continued from page 44

A portable typewriter" design by Mario Bellini. The Yamaha TB-1X prototype was introduced to the public last November at the 22nd Japan Audio Fair. Competing against more than 20 other brands of cassette decks at several importers, including Adat, Beocord, Harman-Kardon, J&J, Schaub-Lorenz (ITT), Tannoy, Uber and Wolfenspiek. The Power, international manager of Inovonics, purchased an Aiwa port-

e AM/FM/AM-FM stereo cassette recorder upon his arrival in Tokyo on October 19. The latest portable 200 from Matsushita boasts a rhythm machine. The 12-pound deck of the FM/AM set offers eight different rhythm patterns and four different rhythmic sounds. The model RF-

200 went on sale in Japan on June 1 at 46,900 yen (or $1,300 retail). An automatic changer designed to accept 12 TED videotapes at a time for demonstration at the 1975 Fillin Radio/TV Show opening in Japan. It was demonstrated at the 1975 Fillin Radio/TV Show opening on May 29, according to AEG-Tele-

k's liaison office in Tokyo. As usual, the NTSC version of the 10 videotape player is being dem-

onstrated at the Tokyo office, but no Japanese licensees have been made as of press time.

NORTHERN U.S.

Continued from page 42

quipment steadily and is just into both tape units. One of Recorte's favori-

te companies against ebb and flow of time is job out many elements of fabrications with Laws, adding at he has a second and even third supplier on tap for a sudden flux.

Otar Corp., a subsidiary of Japa-

ese tape duplicating equipment manufacturer Pioneer, now has reps in Brussels, London, Australia and Mexico.

The firms respectively: S.A. Fay-

ton Electronics N.V., Brussels. In-

ternal Tape Applications, Camden, N.J. London, Klarion Enterprises oprietary Ltd., South Melbourne, V essco Manufacturing Co., To-

n.
DENVER—The 17th annual Colorado Country Music Festival and Trade Convention here gave out more than 100 awards in all segments of the industry, a record number for the organization.

And while the convention entertainment drew massive crowds and the seminars were well-attended, the trade aspect of the gathering was a disappointment, with little interest displayed by labels.

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

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

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

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

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

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

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

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

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

Again Ms. Hart was the subject of lavish praise for her activities in behalf of country music. She has, over the years, created a situation in which there is more country music exposure per capita than any other place in America.

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

B.C. Young Wins 'Opry' Regional

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

Brian Pickering, who is blind, was selected by the judges from among 14 contestants to be the first "Junior Opry Star." He will, over the next 12 months, appear in the finals to be held here in October.

The next regional competition will be held in Omaha July 12.

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

The upcoming Missouri competition, six states and Alberta, Can., will be represented by the following artists: Nebraska, Montana, Minnesota, Iowa, Utah and Idaho.

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

UA in Pact With Lone Star Diskery

NASHVILLE—Agreement has been reached between Lone Star Records, owned by Billie Nelson, and United Artists, for manufacture and distribution of Lone Star product.

That product includes some Nelson singles and at least one LP of all gospel music, cut in the interim between his contract expiration at Atlantic and his signing with CBS. All of his future songs, however, will be on Columbia.

Artists currently under contract to Lone Star include Milton Carroll, Billy "C," Jimmy Day and Hank Cochran. It is expected that others will be added.

Plenty Of Directors For 1976 South Dakota Event

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

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

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

Co-producers of the event are Bill Boyd, Marty Horstein and Bill Bard. More than 90 percent of all executive positions have been filled, including such posts as director of hair and makeup artists, director or choreographer, and costume designer.

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

Stax Refutes Rumor It Is Dropping Country Efforts

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

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

Earlier, a spokesman of the public company, which is the production and distribution side of Stax, denied that any personnel had been laid off.

The biggest artist in the Stax country field is McClintock, who on Enterprise. On that same label are the Cornstalk, whose Masterpieces, Johnnie and Paul Caffrey.

Despite the denials, Bill Hickerson, national coordinator of country product for Stax Records, has left the firm.

FENDER FETED—Freddy Fender, left, whose hit song "Before the Next Te Drop Falls" brought him the Golden Mike Award, is shown with those responsible for his country success. They are Jim Foglesong, president of ABC-D holding plaque; publisher Shirley Singleton, and producer Hues Meaux.

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

By COLLEEN CLARK

Arla Kerr is returning to RCA. Chet Atkins is producing and an album is scheduled in the near future. RCA has also signed Jack Ruby, Johnny Cash's son-in-law. He will also be produced by Atkins. Billy Walker was featured at the 1975 Kiwanis Watermelon Festival in Forest Park, Ga, last week. The Festival drew nearly 50,000 this year. The Oak Ridge Boys received their 1974 Grammy Award through the mail for their song, "The Ballad Of Jesse Taylor" and five out of the eight were broken. However, they returned the NASCARs, and they are being replaced. The Virginia Folk Music Assn held a "Mothers Mother Car Day" last week. Diana Lynn in Nashville recording under the direction of Mike Curb. Barbi Benton and Mickey Gilley have teamed up and recorded a duet with Eddie Rabbitt producing. Barbi also has a new single coming out in a couple of weeks.

Jeannie C. Riley is booked solid throughout the balance of the year. Tandy Rice, Cowper's personal manager, says this is the second year this has happened... "Jeanie's new husband and, Hank Cochran, recently purchased a customized 50-foot

(Continued on page 48)
WARNER COUNTRY

GALLICO

NASHVILLE—Vancouver, B.C., is the site of the third quarterly Country Music Assn. Board of Directors meeting for the current year. It will be held July 15-16 at the Bayshore Inn.

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

WARNER COUNTRY

a is going

NORRO WILSON

“Little Debi is going to be a monster” AL GALLICO

CMA BOARD TO CANADA

ANOTHER REASON TO THINK WARNER COUNTRY

“What Keeps Sayin’ Is a Lie” DEBI HAWKINS

Another Reason to Think Warner Country

“Something to Think Warner Country” DEBI HAWKINS

WARNER COUNTRY

WARNER COUNTRY

ANOTHER REASON TO THINK WARNER COUNTRY

“Sheer Dynamite” NORRO WILSON

WARNER COUNTRY

WARNER COUNTRY

Continued from page 47

yacht called “The Legend II.” The boat is equipped with three decks, four staterooms, washer and dryer and radar range. A maiden voyage is scheduled for Alaska's next month.

Debbie Campbell, Playboy recording artist, has signed with the Jim Halsey Agency. Danny Davis and the Nashville Brass will headline the Ottawa Fair in Holland, Mich. July 25. Roy Clark barely made it through the Jerry Lewis, Roy Clark Expedition Show held in Nashville last week. He was hospitalized immediately following the show with pneumonia.

Roy Head has signed an exclusive booking contract with the William Morris Agency. Freddy Weller made his debut on “Dinah” at Television City in L.A.

Titman Franks, personal manager of David Houston, hospitalized for surgery on injured disk. Dottie West has had her share of bad luck lately. While on the way to a date in Canada, her bus broke down and she missed the date, the first time she’s ever missed one. The bus cost $3,000 to repair. Following that she had to play a string of dates in Iowa without husband/drummer Byron Merch, who was hospitalized with the flu. However, they are back in Nashville now and Byron is recovering.

Producers Saul Iton and Ernie Chambers, of the Tony Orlando and Dawn Show, were so impressed with Mel Tillis’ performance on the show that they are developing a situation comedy series on star. Tillis. CBS has asked for a script and pending approval, a pilot will be shot this fall for a possible 1976 starting date. Actor/director Fred Williamson wants Gunilla Hutton for a major role in his upcoming film. “Blues For a Hundred Years.” Williamson, a former Chiefs football star, plans to shoot the picture in Kansas this winter.

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

Jeanie C. Riley was among the guests of honor at the 25th annual National Awards of the Religious Heritage of America program. She joined Pat Boone and Dale Evans Rogers in receiving the honor.

THE WEEK ENDED 7/12/75

RCA & Kay Jewelry In Tie

NEW YORK—RCA Records and the 68 Kay Jewelry stores east of the Mississippi are collaborating in an extensive radio campaign this month to boost Henry Manase's soundtrack LP, “Return Of The Pink Panther.” Radio spots offer a free album for each customer purchasing $50 in merchandise at participating stores.
PARIS—According to reports reaching Paris, the European Commission is set to launch an antitrust action, presumably before the Community Court, against Radio Luxembourg, which is accused of abusing Community statutes through its special association with certain record companies.

This appears to be part of the great "cruise" against all the radio and television companies that are accused of abusing of the relations with Community but, and this is of the greatest importance, not with the large record-producing companies, but with the smallest.

Jean Loup Tournier, the chairman of France's copyright union, SACEM—Societe des Auteurs, Compositeurs et Editeurs de Musique—has now joined in the dispute. So has Jacques Souplet, of CBS, and they are on the same side.

According to Tournier, French television and radio producers concentrate not only on a handful of artists but, because of this, on a handful of writers, since each artist generally sings the compositions of one writer, if he does not write his own material for records.

The result is that creative music has become a kind of closed shop, or at least that one is side of the argument goes. Those who argue the chosen few are out for good and do not stand a chance of exposure.

Tournier, however, points out that this is between the program producers and the record companies concern the general organization. The latter produce around 30,000 new disks each year, half of which sell no more than 500 and some sell them less than 10,000, and this shows that investment in research for new talent is enormous.

Accusations made by the French Artists Syndicate that the big record companies are responsible are discounted here, and in any case at this moment the French are preparing a case against radio and television for the payment of royalties.

Jacques Souplet's view is that the record companies are opposed to the policies of radio and television, which fall in their duty to promote new talent and give the public the chance of judging the value of new talent.

"As far as we are concerned," he says, "we sign a considerable number of contracts with young talent in which we have faith. We are disappointments, but this is not shared and that apparently no time can be found to expose our efforts on radio and television."

And Souplet defies the fact that his efforts are made in vain. He says record companies have tried hard to come to terms with radio and television but so far with little success.

Charisma Plans Ambitious & 'Charismatic' Program

LONDON—Notwithstanding the financial collapse of the B&C operation, which may leave the Charisma label a creditor for upwards of $500,000, managing director Tony Stratton Smith is laying ambitious plans for his company.

Under the new production-distribution deals with Phonogram, Charisma is surging back with a package of singles, plus a 14-album release schedule for three months from September.

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

He referred to problems besetting the B&C company together with Trojan, which had lost an estimated deficiency of $2 million.

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

"It doesn't make me happy to have been involved in the predicating factors. It has been a chastening and expensive business."

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

"I know the public is ready to see out and support new acts, but the industry has in a way a abdicated its role of leadership and is just playing safe."

The first album release under the Charisma-Phonogram deal is the Montreux Fest: "Captain Marvel" is Marvelous

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

The 7rpm Needle award, honoring the best record by a musician new to the world, went to the Pablo. 13 rec. set, "Solo Masterpieces" by Art Tatum (Pablo 2625 703).

Honorable mentions were accord to the Mulligan-Piazzolla LP on Festival and to the repertoire of the Danish independent jazzlabel Steeplechase.

In the blues/gospel/soul category, the Diamond prize went to "Back Door Wolf" by Howlin' Wolf on Bellaphon and there were honorable mentions for two French albums on Musidisc; "Professor Longhair" (Blue Star), "The Stars of Future Jazz" by Black & White. "Nightbirds" by Labelle (Epic) and for the Delaware, Ernest and Pres Rip. The Diamond award for the best pop release in Switzerland went to "The Impossible Dream" by the Alex Harvey Band on Vertigo, with an honorable mention for Led Zeppelin's "Physical Graffiti."

Rickerby reports to pop marketing and promotions manager John McCready, and reporting to him will be tape promotions manager Gary Mann and Eric Lotinga, who handle tape product and co-ordination.

Roger Watson, formerly A&R coordinator at the Cherryhis London office, has moved to the company's Los Angeles office, leaving a vacancy which managing director D.D. O'Tay is trying to fill. Watson is to initiate an American A&R division as part of the company's expansion into the U.S. market. He is to link closely with the London office.

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

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

International Turntable

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

At McKinley he rejoins Ivan Alper, who has been "caretaker" in the industry and, says Hadley: "It's quite clearly we shall be forming music publishing and property development companies in the near future."

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

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

(U.K.)

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Under the direction of P. Levinson.
Pop Attendance In London Is Swell And At Swelling Point

Continued from page 10 Early summer activity in the live show field has been particularly strong with Mel Bush’s promotion of the day-long long-bill at Wembley Stadium, topped by Elton John, Beach Boys, Rufus, Joe Walsh and the Eagles. With so many gatecrashers over the official 72,000 limit it was difficult to prevent 225,000 people from passing through the national paper put as high as 120,000. At any rate, total receipts were $3.6 million.

This stadium, usually the venue for international sporting events, has a football cup final limit of 100,000. Access of European tours for Purcell is normally unused in the summer, are staging pop concerts, one at North- career, Huddersfield Nightingale, a 30,000 figure for a bill topped by Queen.

In the London area, just a few weeks ago, a Saturday concert by Yes, with U.S. duo Seals and Crofts on the bill with back—U.K. hunch, attracted a crowd of 23,000 to Queen’s Park Rangers Football Club headquarters—suburban West London. If Wembley pulled the biggest single concert of the summer, Led Zeppelin at the huge Earls Court stadium over five performances, they had agreed again all tickets were sold well in advance. Earls Court was also the venue for two shows by the Monkees, who attracted 43,000, $20.50 per ticket and concerts at an average $4.80 per ticket. A special promo for these shows, however, suggests owners were to be accompanied by an adult. Another big debut show was for three performances by the Bay City Rollers at the nearby Odeon Hammersmith, with a total of 40,000 at $5.50 each.

Status Quo ended a tour to commemorate their 13th year together as a group with two sold-out concerts at Wembley Pool, a total of 16,000. Those shows were preceded by three shows at the M & K Met, opening the tour, turning out a 2,000 crowd, who presented, on the Odra River Festival, at Wroclaw, in March; the Jazz Janitor, in the Netherlands on August 3, in Germany on August 9, in Sweden and August 10, the Jazz Singers’ Competition, in Lublin; and the Trad Jazz Festival, held each January in Warsaw.

Polish jazz artists also tour abroad extensively. The Jazz Carrier gives concerts in Sweden, Poland and featuring guest vocalist Anita O’Day and the Ossian group, which specializes in music from the German Democratic Republic and the Federal Republic of Germany in May and June.

The Polish Radio Orchestra is now led by one of Poland’s foremost concert pianists, Lech and pianist Andrzej Trzaskowski, who has enlisted the services of many leading musicians. He is also interested in cooperating with foreign arrangers, composers and instrumentalists who might like to put Poland and make guest appearances with the orchestra. And there are already prospects of tours to other countries, as well as concert tours for such augmented groups.

Thematic programming of special interest and recent international jazz artists are invited each year to the big festivals in Poland, in collaboration with various radio stations, and recently Polish jazz enthusiasts have been hosts for U.K. jazz groups. Many Polish radio receptions of cooperation with outside musicians are also included by Polish music organizations, the Jazz Studio of the Polish Radio. There are questions in inviting international musicians to Poland, and there are also conditions if they wish to have their fees paid by tour organizers. Of course, absolutely no problems if the foreign artist agrees to be paid in Polish currency.

Any jazz musician or composer interested in making contact should write to the Redakcja Muzyka (Music Section) of the Polish Radio, Program Krajowy, addressing letters to Andrzej Trzaskowski, P.O. Box 66, 00-952, Warsaw, Poland.

Tickets for Wakeman’s extravaganza ranged from $3.50 and though not sold out on two of the shows, they attracted a total of 20,000. "It’s a good crowd," said Wakeman, "It’s all the way up."

He says: "When I booked myself in for dates in May at Wembley Pool, the calendar was clear of rival attractions. By the time the shows came along, it seemed everybody else was up in—Stairs in St－

On July 25, Milt Jackson, in a new solo group with drummer Elvin Jones, will be in London, oiling the band with blues and jazz and the Round Table.

Sims, will be a trio, and they are planning the Perfect, who presented, on the Os－

As is clear by now, the major feature of the music scene is the mounting wave of jazz and pop concerts, and there is a good chance that the70,000 tickets for the Wembley, topped the $3.6 million total. The estimate has put the figure at $3.6 million. Barry White’s Vegetable Orchestra was a great success here, and they have been gradually building up a strong following. He has played clubs in the German Democratic Republic and the Federal Republic of Germany in May and June.

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Jazz in London Booming

Continued from page 6

The constant demand for concert appearances and has to reject many of these requests.

There is no doubt that the Polish jazz boom has been greatly helped by the support of the Concert Agencies, the organizing arm of the Polish Jazz Society. This agency organizes many jazz festivals and concerts, among them the International Jazz Jamboree held each year in Warsaw in October, the Jazz In the London Booming.

Pablo Jam Session At Montreux

MONTREUX—A Pablo jam session follows on July 16 and the following evening will feature Ella Fitzgerald, Joe Pass and Oscar Pe－

The jazz events open July 15 with a program of Swing jazz, the Pablo session follows on July 16 and the following evening will feature Ella Fitzgerald, Joe Pass and Oscar Pe－

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**BTO Canadian Tour Set**

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

The dates, which will be promoted by Jerry Libbin in the west and Donald Taitson of Donald Dore Productions in the east and coordinated by Don Fox of the New Orleans-based Beaver Productions are the Exhibition Grounds, Regina, July 28; Halifax Forum, Aug. 11; Moncton Coliseum, Aug. 13; Lord Beaverbrook, Aug. 14; Ottawa Sun; Aug. 15; Montreal Forum, Aug. 16; Sudbury Arena, Aug. 17; Canadian National Exhibition Grandstand Memorial Arena, Aug. 26; McMahon Stadium, Calgary, Aug. 29; Edmonton Coliseum, Aug. 30; and the Winnipeg Arena, Sept. 1.

With all four of the band's albums being certified platinum in Canada, it is expected that BTO will establish new concert-gross records for a Canadian band in the venues across the country.

The Charlie Daniels Band and Bob Seges will accompany BTO on the western dates and Bob Seges will open the shows in the Maritimes. Bruce Allen, the manager of BTO indicates that he is not sure who they will use in Ontario in Quebec though there is some indication that it will be the Hans Stuyver Band from Vancouver.

**From The Music Capitals Of The World**

**TORONTO**

Ann Murray's new producer is Tom Caplan. An August recording date is set for her album with a release date of September. Peter Shurman, a former sales executive for CajaD, Toronto, has been appointed station manager of CFM4, Montreal, following the resignation of Paul Foulker. The appointment was made by Donald Harrington, vice president of Standard Broadcasting Corporation. Joe Summers, head of sales for A&M Records of Canada has appointed Bill Meenan to the position of Ontario branch manager for A&M Canada. Meehan had formerly worked with Decca, United Artists, Polydor and Handelman out of Detroit in a promotional capacity. At A&M Canada, Meehan will oversee activities in sales and promotion for Ontario and will supervise warehouse and computer operations. He'll work out of the distribution office at 116 Regent Street in Toronto. Stanley Scott, A&M Records, the company's representative in the Maritimes, Bruce Allen, the manager of BTO indicates that he is not sure who they will use in Ontario in Quebec though there is some indication that it will be the Hans Stuyver Band from Vancouver.

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**Ms. Murray Honored By Broadcasters**

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

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

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

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

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

**Canada Col Tape Price Up**

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

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

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

A number of Columbia and Epic LP's featuring such artists as Bob Dylan, Blood, Sweat & Tears, Charlie Rich, Santana and others are being re-re-re-catalogued at a suggested list price of $7.98 up from the current suggested list at $7.29.

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

Recently, to tie-in with the release of Edgar Winter's "Jasmine Nightdreams" album, Columbia Record Distributors of Canada offered the complete catalogs of Edgar Winter, Johnny Winter and Rick Derringer at a special discount of 10 percent.

**Three Hats, RCA In Tie**

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

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

Upcoming singles include "That Go Bump In The Night" which debuts Morrison's recording artist. That single will be followed up by "Pistolero" also performed by Morrison, who actually wrote all four singles.

"When The Last Dance Is Danced" and "Pistolero" were co-produced by Mark Smith, Bachman-Turner Overdrive's engineer. George Semkew handled the mixing at the Phase One Studios in Toronto.

Publishing on the material is administered by Ample Parking (CAPAC), a division of TPH. Three Hats Productions will go back into the studio shortly to produce one of their new signings, Lydia Taylor.
BRITAIN

[43] YOU DON’T KNOW WHAT YOU’VE GOT (Till You Lose It) (Sweet) (CBS)
[44] NEEDLE IN A HAYSTACK (The Hollies) (Epic)

ITALY

[51] IL PECORELLO (Valentino Librati) (CBS)

SOUTH AFRICA


JULY 12, 1975 BILLBOARD

BRAZIL

[11] MEU EXCELSIOR (Francisco de Freitas) (SAPTE)

BELGIUM

[6] JE VOUS AMO SUPÉRIEUR (Jerry Lee Lewis) (CBS)

JUPITER IN INTI MOVES

MUNICH—Jupiter Records here is expanding its international catalog.

A contact between the company and John Craig, of British Liam Music, guarantees Jupiter long-term distribution rights in most European territories for new products.

The English-South African rock band has already built a big following in its home country and now plans to release its last album "Get Your Dog Off Me," on Vettigo, a chart entry. The single title is "Yes, Ma’am, You’re The Best." The group chart, too.

Greatest's latest album is "Sasquatch," and the single from it is "Nothing To Lose," which is also a chart prospect.

Then, following discussions at this year's MIDEM, Ralph Siegel and Clemmowe have a deal with William Ficks, vice-president of Record Jupiter, for the distribution of this label's product. The owner of Pride, Michael Vivier, is also the co-producer of organist Jimmy Smith, still recovering in the list of worldwide jazz-busters.

The Pride catalog includes, apart from Smith, the Incredible Bongo Band, New Cessation, Dianne Steinberg and others, and is distributed in the U.S. by Atlantic and in the U.K. by the Dick James Organization and will in future be distributed on Jupiter through Ariola-Eurodisc in Germany and Austria.

Latest Jimmy Smith album is "Blackmanskull," in May. First album from the Incredible Bongo Band is a hit-compilation album called "The Best Of The Incredible Bongo Band." The group Silver Convention has, incidentally, risen from obscurity to being listed in nearly every European chart with a debut single "Stone Family," which was first noted at MIDEM when its first record was one of the most sought-after products being played during the week.

Deals were made for the release of this year's INXS recordings in different countries and since then the hopes of Michael Kunze, the group producer, and company head, have been realized, and Jupiter Records have been released.

The group has now finished its first album, "Silver Convention,” and it’s set for release in the immediate future, says Jupiter marketing manager Heinz Kunze.
During the '60s, Lesley Gore and her producer Quincy Jones gave you hits like "It's My Party," "Judy's Turn To Cry" and "You Don't Own Me."

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

The explosive

LESLEY GORE

and her new single

"IMMORTALITY"

(Im-im-im-im-More-more-more-more-Tality)

HER DEBUT ON A&M RECORDS

Produced by Quincy Jones and Tom Bahler
JJEFFERSON STARSHIP—Red Octopus; Grant BFL—1999 (RCA). The renamed Starship duplicates the power and energy of the original Airplane here while still bringing fresh elements to the mix. Marty Balin returns as a full-time member with the title. Dick Farney, the only other original, is stronger and she sounds more interesting than he has in several years and the harmonies worked through by Balin, Dick and Paul Kantner sound uncannily like the Airplane at its best. The rest of the band (lead-keyboard work provided by Pete Sears, vocalist Papa John Deuch, drummer John Barbata, lead guitarist Gary Graur) sound as if they have been together for years. Although the keyboard work particularly outstanding. Good balance between rockers and ballads, but upbeat instrumental work and vocal interchanges between Balin and Starship are high points. LP is a fine example of the ability to recapitulate the style and the feelings of the past without looking backwards.


Recommended.

CSW (RCA; 1977). A unique entry in this year's Top Singles competition was the 1937 Dixieland jazz version of "That's My Desire," by the Alvin Youngblood Hawke Trio, last heard as a recording, on a November 26, 1937, broadcast of the "Harry Richman Show." It turns out to be very listenable, with Hawke's tenor sax work, balanced by a good rhythm section, being as strong as the vocals. LP is a nice addition to the Dixieland repertoire.

Best cuts: "One Good Night Together," "Fellow Ship," "When You Look Down the Road," "Long Road" and "You?"

CranEMERSON—Leviathan & Temptation, ABC/AOL-5545. Carter has not been among the chart-toppers LP were over the past several years, but this excellent blend of rural bland, smoooth soul, funny but not flashy material and dance drones a la Bob Dylan should move him back into the top 3. Writing within simple yet effective guitar, harp and horn arrangements, Carter uses his expressive, gravel vocal, all of the material, with the strong, jubilant qualities of the laid-back songs and the story cuts. The raps will also work. Refreshing to hear a soul not strictly aimed at the pop market. On the whole, good, funny no-holds barred soul that reminds one of the early Joe Tex and the Clarence Carter of the late 60s.


Deals: Play it and let people know Carter is back in full form.

SYLVIA SMITH—"Old Midtown Mama (2:59); producers: Steve Bari & Michael Omartyan; writer: Michael Creemer; publisher: Marathon, ASCAP 12:17. Refreshing to hear something off former member of the Glass House. Powerful vocals are the standard. LP is a real winner.

MAIDEN-HEY MAYA (2:12); producer: Bob Estock; writer: J. Trust; publisher: Silver Cloud, United Artists 16585. Good rocker that reminds one of the OTU school of rock. Good balance between instrumental breakups and vocals and solid AM sound.

THE RICHIE FAMILY—"Bleak (2:14); producer: J. Morak; writer: J. Morak; publisher: Peer (BMI) 88th Century. Simple song worked up into a discove fever a listen. Should fit the Radio and NO to the TV.

MICHAELEY-MORNING (2:38); producer: Edward Germaine; writer: Michael Kennedy; publisher: Catalogue/Mayberry, BMI 13:30. Easy to love, desire her. Should garner pop and MOR activity. Big orchestra works well against soft voiced singer.

THE INNERBASE—"Let Me Live Today (2:39); producer: Tom Naser; writer: A.G. Robinson; publisher: Group 5 & ASCAP 5 5104 (World). Pleasant soul sound which works as disc one record or as a disc listening. Excellent, low key lead and harmony vocals.

Recommended.

DOROTHY JAGEMAN (2:32); writer: Steve B Nearman; publisher: Rose Music (ASCAP) 9:10. A little bit better singer anywhere in any field, and, along from an album produced by Joe Johnson, he comes across, with something so smooth people will stop to listen to. LP is a little bit more serious—maybe for Bob, and, Dorothy knows what to do with him. No info.

JERRY JERKEL—Wanted Man (2:33); writer: Joe John- son; writer: A. David; publisher: Four Tops (Loma) 9:10. There is no better that singer anywhere in any field, and, along from an album produced by Joe Johnson, he comes across, with something so smooth people will stop to listen to. LP is a little bit more serious—maybe for Bob, and, Dorothy knows what to do with him. No info.

JUPITER FIRST POP (2:38); writer: Steve B Nearman; publisher: Rose Music (ASCAP) 9:10. A little bit better singer anywhere in any field, and, along from an album produced by Joe Johnson, he comes across, with something so smooth people will stop to listen to. LP is a little bit more serious—maybe for Bob, and, Dorothy knows what to do with him. No info.

RECOMMENDED.

BILLBOARD’s Top Singles of 1977'

Number of LPs reviewed this week: 1000. Last week: 1009.

Soul

JOE SIMON—Get Down, Spring SPV 6706 (Polydor). Once again Simon comes up with a well-written and well-per- formed song, an idea which the success of his hit song "Get Down" moves into the disco bag. The break with the past so off complete because the singer does include a few cuts more in the ballad vein. The mixture works well and the dance songs earmark Simon for some strong reception at the club level. Radio should also be pleased with several of the selections. Arrangements are full, but not overly.

Best cuts: "Get Down" (the hit single), "Music In My Body," "Fire Burning," "I Want To Believe In You," "Stop Me In The Name Of Your Love."

Deals: Art concept on cover deserves more than token dismissal. If you have special disco bag, this is LP to space.

WILLIE JACKSON—Still Caught Up, Spring SPV 668 (Poly- yed). One of soul's best sellers comes up with another set of mid-tempo rockers, ballads and some fairly well done street raps. Ms. Jackson has one of the most distinctive voices in music today, throaty, deep and still able to put across a fines- nesse quality. The signing works well, but some of the things are LP on the are the raps. Raps are one of the most dif- cial songs to put into successively, but Ms. Jackson handles them convincingly, he may be humorous or serious. A true sty- and, a controlled screamer. Material from Tom Jones, Jack Mac, and a dozen of originals—all cut at Muscle Shoals.


Deals: Ms. Jackson is one of soul's most consistent artist.

THE HUES CORPORATION—Love Corporation, RCA APL-0989. The lead vocalist says he is one of the highest paid in the field, and that's with an average recording effort. The material is well suited for radio and disco play and production and air play are not often missed. The vocalists Mr. Jackson and Mr. Light and Guda has added her vocals for the single. Singer has missed too 10 his last three tours.

CARL BY WATER—"Waterfall (2:22); writer: Carl Simms, publisher: Carl, ASCAP 9063. Another soft rocker from Carle, also sharing the title over and over as an effective song and strong backup vocals as back-up. Expect strong MOR as well as pop. After The Storm (2:43); info in same categories.

ZZ TOP—"Tush (2:14); producer: Bill Ham, writer: not listed; publisher: Hamasuk, BMI 55:20. Strong FM play already on this straight rocker as the BTO vane about a guy treading down In search of a little bit of "Tush." One of ZZ's best in recent years, this LP is currently on tour.


Smokey—"If You Think You Know How To Love Me (2:23); producer: Mike Chapman & Nicky Chinn; writers: N. Chris, M. Chapman, publisher: Chrysalis, BMI 40:129. After several major stints around the country, single "For Those Who WasOLed" vocal singer works against an acoustic back- ground that builds to a chorus arrangement when the title is repeated. Perfect FM oriented, summer type disc.

MIKE BERRY—"Don't Be Cruel (2:25); producer: Mike Old- win; writer: Blackwater-Presley, publishers: Treasure-Olwin Pres- ley, BMI 40:143. Britisher comes up with arrangement of the old Presley hit that is strikingly similar to that used by Bucky Swan—slowed down to about half the pace of the hit of two decades ago. Takes a listen or two, but the slow, haunting sound is one that could catch or big.

Recommended.
HOT SINGLE From a HOT ALBUM

"LIFE
and
DEATH
in
G&A"
Roulette 7172

"Out Among 'Em"
Roulette SR3016

Love Childs Afro Cuban Blues Band

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

17 West 60 Street N.Y.
It's worth going downtown for.

TUSH

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

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

Mike Harrison, RADIO & RECORDS

“TUSH” is a tremendous rock’n’roll cut. Pulling strong phones.

Kal Rudman, THE FRIDAY FRIDAY MORNING QUARTERBACK

“TUSH”. Reported to THE GAVIN REPORT for 4 consecutive weeks as the most popular cut on “Fandango.”
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**Notes:**
- Prices are in dollars and cents.
- The chart lists the top 40 songs of the week as of July 12, 1975.
The Summer of '75

CTI SUMMER JAZZ

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

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

A Get Down Production
(206) 682-1414

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

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


For further information on CD-4 custom mastering and manufacturing, contact: RCA Custom Sales, 1133 Avenue of the Americas, New York, N.Y. 10036 (212) 598-5900. or JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 467-1166

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

**Continued from page 4**
about 1,000 persons attended the country performance at the 2,500-capacity convention facility.

Although disappointed by the outcome of the NLRB's decision, Stardust officials and Double Or Nothing Productions promoters are planning a second attempt Aug. 2 with The Electric Light Orchestra.

"We're happy with this test run show," says John Bales, director of Stardust operations for Argent Inc. "It was a question of whether the 'kids', he adds. Bales expects future success with bookings such as Blood, Sweat and Tears, National Bluebirds, KLUC disk jockey Ken Moutary, who helped promote the rock show, expressed disappointment with the low attendance since the hotel gave out 1,000 tickets. He blames hasty planning and a five-day promotion campaign for the low turnout.

Reports Moutary, "It was a little less than a disaster. A flop, but the hotel is definitely getting into the concert scene." He adds 66 percent of the tickets were sold in the Stardust's 4,200-capacity Space Center since fall of '73.

Leonard Berg, Stardust entertainment director, has long believed in rock 'n' roll and pioneered shows with such performers as Frank Sinatra, Jr. and The Sty & The Family Stone, Average White Band, Ohio Players, KISS and The Who.

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

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

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

At 800, 100-mile radius of advertising was employed by Jay through radio, TV and local newspapers for the Jackson's first show and performance at the Flamingo Hilton was in February.

Meanwhile, the Golden Nugget downtown continues with country stars Judy Lynn and Wendel Adkins and The 59's Landmarks show "Country Music USA" in its main showroom.

Maurice White Eyes Own Production Co.

**LOS ANGELES**—Declaring that his "outside" activities will in no way affect his work for KNOC and producer for Earth, Wind & Fire, Maurice White is launching his own record company, a subsidiary here.

White's creative efforts helped Earth, Wind & Fire go platinum with its "That's The Way Of The World" LP and he also produced Ramsey Lewis' recent gold album, "Sun Goddess." He will work with "whatever label cares to make a deal with me," he says.

Burdon Slues To Close Far Out

**LOS ANGELES**—Eric Burdon, one-time front man of Far Out Productions which produces and manages war, has filed in Superior Court a suit against the corporation under a receivership.

Burdon, who currently records for Capital Records, is charged fellow-stockholders Steve Gold and Jerry Goldstein in his lawsuit with 20 claims, including breach of duty of care, abuse of authority and unfairness.

War was originally Burdon's back-up band until a substantial label for MGM, as UA artists War has sold some 22 million albums worldwide.

Burdon's suit claims he has been "dropped from the payroll" of Far Out and "restrained and prohibited from participating actively in corporate business.

Ramada's Experiment

**In Jazz Gets Results**

**Continued from page 6**
Miss Jansen will work the Culver City facility for four weeks starting July 16.

There is a possibility the San Francisco Inn will book jazz acts this summer, according to Miss Jansen.

"The Rochester program is really cooking," Miss Cockrill says. noting that a former hotel employee who was a follower of Charlie Parker will follow Cannonball Adderley August 5-31.

"The hotel will open the second September and you won't just be playing to jazz buffs," Miss Cockrill says. "We're getting younger people in here to see Dizzy. People seem to be getting a little more eclectic in their musical taste.

Of Ramada Inn's 160 company-owned location, talent is booked by Dunham into 60 Innos.

FLORIDIAN'S TEE LABEL, COMPLEX

**LOS ANGELES**—A new label. Artists of America, is a project of a multimillion-dollar entertainment complex to be developed by land developer Jimmy Hatchett.

Panama City, Fla.

Hatchett, lawyer, song-writer/producer last with MGM and Mike Curb's Scaffold Productions, is president of Artists of America, with Bud Fraser, veteran marketing executive last with MGM and label executive with his own label, as general manager. Both are on the board and stockholder of America's Entertainment Corp.

Hatchett has purchased a large island in the Bahama Islands. The half-interest of Panama City Beach frontage which will house a multi-purpose live entertainment complex with an outdoor amphitheater, a 5,000-seat arena, 3,000-seat night club, a recording studio and a luxury hotel. The ninety opening this summer and is expected to play top names. The arena and studio opened in early 1976.

LANDOVER, Md.—With over 57 million from one million plus fans at 69 concerts, Linda Ronstadt and the Country Capital Centre is laying claim as the largest grossing pop concert hall in the U.S. in less than two years of operation.

Built by Abe Pollin, owner of the Washington Bullets, Capital Centre, the Center "helps fill a booking void," explains Jack Boyle, Pollin's vice president. "Before, the Washington area would miss most of the big shows as there aren't any large indoor buildings in the area large enough."

With a house top scaled at 18,787, Capital Centre obtained competition with such halls as Madison Square Garden (excluding the smaller Felix Forman, Inglewood (Calif.) Forum and Nassau (N.Y.) Coliseum, among others, Boyle notes.

More than one-third of the shows were sellouts (26), with top ticket price generally in the $8.50-$9.50 range. Seven of the 69 concerts led by John Denver ($497.00), two by George Harrison ($340.00), Elton John ($320.00), Billy Joel & Joint Fire ($298.00) and Eric Clapton ($250.00), who did only so in an encore less than three months later. So low SRO dates were chalked up by groups who "injected a bit of a political return date last month, as did the O'Jays in January," Boyle adds.

Five specials were the Rolling Stones "It's Only Rock & Roll," The Who, "The Other End," Meatloaf, and the Bee Gees, the last with 8,787 persons in attendance.

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Built by Abe Pollin, owner of the Washington Bullets, Capital Centre, the Center "helps fill a booking void," explains Jack Boyle, Pollin's vice president. "Before, the Washington area would miss most of the big shows as there aren't any large indoor buildings in the area large enough."

With a house top scaled at 18,787, Capital Centre obtained competition with such halls as Madison Square Garden (excluding the smaller Felix Forman, Inglewood (Calif.) Forum and Nassau (N.Y.) Coliseum, among others, Boyle notes.

More than one-third of the shows were sellouts (26), with top ticket price generally in the $8.50-$9.50 range. Seven of the 69 concerts led by John Denver ($497.00), two by George Harrison ($340.00), Elton John ($320.00), Billy Joel & Joint Fire ($298.00) and Eric Clapton ($250.00), who did only so in an encore less than three months later. So low SRO dates were chalked up by groups who "injected a bit of a political return date last month, as did the O'Jays in January," Boyle adds.

Five specials were the Rolling Stones "It's Only Rock & Roll," The Who, "The Other End," Meatloaf, and the Bee Gees, the last with 8,787 persons in attendance.
Joel Whitburn announces the release of his new Easy Listening Book and the 1974 Record Research Supplements.

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