Big Guns Fire a Round At NARM

Airline ASCAP Fees To Double?

By IS HOROWITZ

NEW YORK - A substantial increase in performance revenue from the in-flight use of music will accrue to ASCAP if airlines accept a new licensing formula and rate schedule proposed by the society last week.

One airline music supplier estimates that the proposed schedule will double or even triple the monies now paid ASCAP for the use of protected music.

Total payments to ASCAP and BMI for in-flight music are thought to be about $250,000 annually (Billboard, March 8). About 60 percent of this goes to the senior performing rights organization.

ASCAP's new formula calls for a charge on each airline passenger actually exposed to music. Under the old plan, performance fees were charged according to total passenger capacity, regardless of the number of seats filled.

Fees now proposed by ASCAP would be 1 cent per passenger ticket sold where headsets are supplied at no charge. If a headrest charge is levied by the airline, the ASCAP fee would be 1 percent of headrest rental revenue.

Domestic headrest charges are normally $1 for children and $2 for adults. On international flights the charge is usually $2.50.

Airline entertainment suppliers of 14 airlines met with ASCAP executives at the society headquarters here Wednesday ($5) to hear the new proposal. They said they would have to go back to the airlines to gather statistical data that would accurately fix the total performance nut the formula would lead to.

A compromise was reached on ASCAP's bid to deal directly with the airlines rather than the music suppliers. It was agreed that ASCAP could collect from the carriers in the

(Continued on page 44)

Sound Fest To Hype Hi Fi

By RADCLIFFE JOE

NEW YORK — The recently formed N.Y. Chapter of the Society of Audio Consultants (SAC) will stage a Summer Audio Festival here this year as part of a broad plan to promote "Sound Advise," an ambitious program designed to proliferate consumer awareness of the advantages of hi fi equipment.

Highlight of the festival will be the donation, to youth-oriented charitable organizations, of all proceeds from the special sales of used and trade-in hi fi equipment by all participating dealers.

This plan, still in its formative stage, is an extension of SAC's highly successful MAD (music against drug abuse) program first initiated last August (Continued on page 44)

FCC Pounces On Illegal Usage Of Wireless Mikes

By BOB KIRSCH

LOS ANGELES: Wireless microphones, for several years a staple tool in Las Vegas showrooms and in motion picture and television production, as well as becoming a growing factor in rock concerts, may be running into trouble as a result of alleged infractions of certain Federal Communications Commission (FCC) regulations pertaining to their use.

According to one of the at least four major firms manufacturing wireless mikes, most of the major Las Vegas clubs have been cited for illegal use of such mikes by the FCC (generally for using TV channel frequencies) as have many Los Angeles film studios.

S. Mark Zilkoff, engineer in charge at the FCC in Los Angeles, (Continued on page 74)

NAROLID Votes Larger Survival War Chest

LOS ANGELES — The National Assn. of Independent Record Distributors (NAROLID) and their specialty label customers put their money where their mouths are and voted an operating fund to keep the organization growing.

The next conclude's site and date 

(Continued on page 75)
Record Club’s Books To Undergo a Probe

NEW YORK—Books of the Record Club of America are due for a thorough airing to determine the full extent of its financial difﬁculty.

Claims of some of the creditors were disputed by club executives at a hearing in Federal District Court here, Harrisburg, Pa., Feb. 27, to weigh the mail-order bid’s motion to work its way out of financial difﬁculties under Chapter XI provisions of the Bankruptcy Act.

As a result it appears a certainty that an outside auditor would be named by the court, over club objec-
tions, to check the books, which are now in limited operation under a re-
ceiver named by the court last month.

Largest claimant at the hearing was the Harry Fox Agency which charged that more than $3 million was due the mechanical royalty col-
lection agency. When an audit is completed, total club indebtedness may run as high as $7-10 million, some observer believe.

Thirty-four club ofﬁcers attended an earlier meeting in Phila-
delphia claimed just under $3 mil-
lion (Billboard). The present fiduciary, Sigmund Friedman, Record Club of America president, was a witness at the Harrisburg meeting and said that some of the club’s difﬁculties stemmed from the refusal by a few major manufacturers to supply product directly. This product had to be acquired elsewhere at higher prices, resulting in the inability of the club to cope with ris-
ning overhead.

Receiver named by the court is Er-
nest R. Weiss, a retired businessman from the York, Pa. area. He was ap-
pointed upon application of the Ampex Corp., a major trade creditor.

It was indicated that the club’s current business volume is at a rate of $2 million, and even for the year ended June 30, 1974, re-
ported gross was about $30 million.

George Tappan of Ampex is chairman of the club’s com-
mitee. Other committee members are James P. Morrisey of the AFM’s pension and welfare fund, Tom Ro-
mano (WEA), George Fishman (Kael Manufacturing), Julius Brown (Queens Litho), Robert Chambers (MCA Distributing), Al Fasstach (Superior Record Pressing), John Bonnevier (Phonogram), Sidney Shemel (United Artists), Harold Zahngringer (Western N.Y. Ofﬁce), and Louis Lerner (PRC Recording).

U.S. District judge Thomas C. Gibbons instructed the club to ﬁsh a
plan for settling the claims of unsecured Creditors by April 24.

Ex-PKES Exec Tirk Runs His Own Record Chain

LOS ANGELES—Veteran mar-
keting and distribution executive Shelly Tirk has left PKS Distribut-
ing, Cleveland independent with which he was associated for ﬁve years as general manager, to operate a chain of his own retail outlets.

Presently, Tirk is operating three stores in the Cleveland area: Wax Alley, Melody Lane and the Music Grotto, with a second Wax Alley to open late this month. Another store, Pearl Alley, is being planned for the Ohio State campus in Columbus.

Tirk, who held regional and ex-
ecutive positions at WB, ABC, and Smash labels, says his ﬁrst month in

75 LPs AVAILABLE

Cap Tees New Budget Line

LOS ANGELES—Capitol Rec-
ords is offering a line of 15 LPs records at a budget price similar to the move made by Columbia at the beginning of the year. The line includes 75 LPs and tapes available at retail prices of $3.98 and $4.98 respect-
ively.

The campaign is dubbed “Capitol Gives Value 75 Ways,” with mate-
rial broken down into 19 jazz LPs (including the 15 record jazz classics series), 17 country and/or gospel records, 5 comedy LPs, 35 easy listening albums and 9 rock LPs.

Artists represented in the LPs in-
clude Glen Campbell, Stoney Ed-
wards, Johnnie Ray, Porter Wagon-
ner, QuickSilver, Nat “King” Cole, Guy Lombardo, Tennessee Ernie Ford, Joe South, country and western, soul and R&B, two bebop songbooks (per-
formed by the Hollywood Strings).

More Late News

See Page 90

Capricorn Swings Into a Global Power

By CLAUDE HALL

Actually, Capricorn stepped out of the Deep South for talent when it signed Kitty Wells some months back. But its invasion of the country mu-
sic scene now extends to Kenny O’ Dell and Johnny Darrell.

Now, in one bold swoop, it has reached into England, New York and Los Angeles.

“We had to expand in talent or otherwise remain a regional label,” president Walden says.

Frankly, this aggressive, dynamic vice pres-
ident of the Georgia record com-
pay company, points out that there’s a lot of talent available today. “We listen to around 50 tapes a week. Well, a few years ago, you’d ﬁnd maybe one of those tapes that would be profes-
sional. Today, nearly all of them are professional in quality . . . good per-
formers, good songs, superb produc-
tion.”

Capricorn’s vice chairman, Warner Bros. Records, is undoubtedly one of the most successful small labels in the world. Walden says that last year the label billed $12 million “with substantially less overhead than the super-labels . . . and that was without a new album by the Allman Brothers.”

The Allman Brothers are cur-
rently on tour. (Continued on page 90)

WASHINGTON—No puns were

used in a communications-
copyright forum held here last week at the Federal Communications Commission. Broadcast and cable TV spokesmen blamed each other for the industry standoff impeding copyright law revision, and Regis-
tor of Copyrights Barbara Ringer said attention given “big money is-
sues” are “a hairy hand” on the for-
ward progress of copyright law.

Mr. Ringer warned all copyright interests that now use technologies—such as photocopying to satellite broadcasting—are the real “guilt” in issues of copyright revision, far more important than the cable fracas. “It would be immoral to let the revision languish for another generation because broadcast and cable TV inter-
est can’t spell a formula.”

Copyright is in a crisis situation because the new use technologies have literally engulfed the old copyright law, making it “inoperative” in large areas. Courts can no longer decide the day of ruling on the issue of author’s rights, because they cannot interpret or stretch the old law to ﬁt a technological revolution.

Under the old law, many authors’ rights are still governed by copyright. Congress can provide protection, with a fair deal for the creators, the users and the public, she pointed out. Only compulsory licensing ar-
rangements in a revised statute, can control proliferating and often in-
decisenable uses of authors’ works.

Block Bookings For New England Firmed

NEW YORK—Attempts to form a block-booking circuit of New Eng-
land clubs have proved successful, according to Phil Mayo, owner of the Great Riot Alley in Lenox, Mass. and prime mover of the scheme.

The circuit, which covers several states, and includes 11 clubs with a combined seating potential of 6,500 (13,000 with the customary two shows per night format), becomes a reality April 1 when Mutual Waters opens at Woody’s in Washington, Mass. He then travels on to the Uni-
form, lthaca, N.Y., the Last Chance, Poughkeepsie, N.Y. and the Rusty Nail, Amhurst, Mass.

While Waters will play only four of the 11 clubs, due to advance bookings at the other clubs, it is ex-
pected that circuit bookings in the future, probably sometime after

June, will include most, if not all, of the clubs.

Finalization of plans for the cir-
cuit came at a meeting between club owners and booking agents at the Shubert Club in Willimantic, Conn. March 3.

Mayo stressed that the owners, looking to boost attendance ﬁgures, would be offering artists work on an “equitable basis.”

March 15, 1975 BILLBOARD

AFM Pushes Piracy Wars

NEW YORK—The American Federation of Musicians is elevating the aid of its more than 600 local to look out for instances of tape piracy in their jurisdictions and to collaborate with the RIAA in stamping out the practice.

The union has estimated that more than $1 million in trust fund income is lost annually because of piracy.

In a letter to local union chiefs, AFM president Hal Davis urges them to help strengthen or seek enactment of state piracy laws, and to coordinate efforts with the RIAA’s piracy intelligence bureau.

Enclosed with the letter are copies of a new brochure prepared by the AFM and the RIAA which reviews the origin and extent of tape piracy and points out how spurious tapes may be identiﬁed.

It also provides a model statement for presentation to legislators.
WASHINGTON—Record retailer Ira Sabin deals a reported 400,000 units per year in his one-store operation here, which may not seem odd except for the fact that more than 75 percent of his total sales are directly accountable to jazz product.

Sabin has initiated a number of unique features in his store including an active display of new product, in-store play of any requested album before it is purchased, a factual, tabloid newspaper that is distributed internationally and explains jazz programming trends, and a well-known location in a predominately black section of this city.

Sabin, former jazz record-leaner of the Fox's Five, says his store has become so well known that many visiting musicians, as well as jazz collectors make it a point to check out the store when they are in town.

"More than 90 percent of our clientele is black and most of our customers are returnees, who trust us and know that they can talk jazz with us as well as hear the new product without being committed to purchase," he stated. "This in-store play policy has worked very well for us, especially since we regularly play about 500 black and white artists. It's almost getting much, any airplay." Sabin says the response to some of the featured programming is so overwhelming that it helps the manufacturer with his merchandising plans, and also gives him a chance to recognize an artist a chance for recognition.

Ira Sabin knows this feeling, back from the days when he mentored Wynton Marsalis was one of the most popular groups here, but generally unknown in the rest of the world.

"Washington has produced some of the finest jazz artists around and I feel that many of the near unknown players should have a chance to be heard, and oddly enough my sales figures have increased simply by pushing some of the lesser-known product," he says. "Still, it is my complete stock of new and old jazz sides that brings back customers time and again."

People are constantly searching for product that has been deleted in most stores, he says, but they know that Sabin usually has the particular record or be able to locate it.

Since his store is generally a mom-and-pop type operation, Sabin encourages his employees to be versed in all facets of music, instead of being confined to one specific area. He has been so successful in this respect, because several of his co-workers are area jazz musicians, who work for Sabin as a part-time basis, when they aren't performing.

Sabin's Music also has an interesting history, and was formed in 1962 at a location near the city's famed Howard Theater. Sabin was forced to move to his 1968 racial riots, when he was looted of his entire stock.

Forced into an emergency situation, he took the first "half-way decent" location, which is in the current shopping center, expanding downtown.

"We were lucky enough to move to one of the upstart locations, because this gives our store a very good reputation and traffic flow. We now have more than 3,000 square feet of space, but I still have space problems showcasing all of my current stock."

Because of his large inventory and Jazz is the name of the game at Sabin's Music in Washington as the window display emphasizes.

Aladdin Label Revived By Longtime Admirer In D.C.

WASHINGTON—Aladdin Records, popular r&b label of the fifties, has been reactivated by an admirer of its past history and artist roster. Harness area musician and avid r&b record collector, decided that this label that folded in 1958 deserved to live again, so he went through a series of discussions to acquire the old logo and official rights to the name.

Former owner Leo Mesner, now living in California, was contacted by Hancock and since the copyright had been abandoned, Mesner gave his blessing to this project.

Thus far, five singles by area blues and r&b-based bands have been released including Hancock's own group, Danny and the Fat Boys. The most recent reveal is a single by this city's The Nighthawks, and it features tunes by Elmo James and Jerry Ragavoy.

With this acquisition, Hancock owns the label logo and copyright, since all of the prior masters have been sold through the years to various companies. Among the artists featured on Aladdin in its heyday were Amos and Lee.

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For nearly two years, this man has been firmly entrenched on the charts.

Presenting Mac Davis' newest hit, "(If You Add) All the Love in the World"

From his album, "All the Love in the World"
On Columbia Records™ and NBC-TV.

Produced by Rick Hall
Associate Producer Gary Klein
NEW YORK—A preliminary in-
juction sought by Vanguard Records
guitarist Larry Cor-
yell, to prevent him from signing
with another label or publisher (Bill-
board, March 1), has been denied in
State Supreme Court here.

The case may prove to be far
reaching for the industry since the
validity of a standard contract sus-
ension clause, key to both parties’
arguments, is questioned in the
opinion written by Judge Nathaniel
Helman.

The suspension clause, allowing
labels to extend the life of a contract
because of an artist’s failure to work
because of illness, injury or refusal
to work, has long been a standard in-
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Defendant’s attorney argued that
Vanguard had failed to exercise a
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While Vanguard had already
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RIAA’s Board

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Remainder of the board includes:
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(Continued on page 90)

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(Continued on page 90)
The smash single from the album is
"Leona"
(CPS 0224)
Cash Box
74
Record World
75

"Hot since Robert E. Lee has the
South had no much to cheer about
... Dixie Rock is the culmination
of an impressive progression."
Bobby Abrams
Phonograph Record Magazine

"Gutty downhome music sung
and played from the heart... One
of the South's best live bands."
Gordon Fletcher
Rolling Stone

"The first time I saw Wet Willie
... I got excited as hell. And you best
believe it gave me chills."
Lester Bangs
Creem Magazine

We Couldn't Have Said It Better Ourselves.
Big Guns Fire a Round At the NARM

Capitol Profits In Sharp Drop; Tape Sales Off

Columbia’s Bruce Landvall defended the $1.29 list price on singles, saying it was too easily to judge what effect it had on the current 45 rpm slump, but a majority of convention attendees favor some rollback (Billboard, March 8).

Radio programming pioneer George Wilson reiterated the immediate need for record/tape industry representatives to huddle with radio men to solve the problem of simultaneous inventory backup through an area when a station adds a new single, especially one by a new artist.

Quad appears almost dormant as convention speakers consistently said 4-channel would not move until the industry universally chose one configuration.

Amon Heilicher, president of Pickwick, (Intersections), keynoting the opening day, spoke to most of the 1,300 delegates registered. Heilicher summed up the growing pains the industry is undergoing, recalling that in 1951, when Mercury, the first major indie really got hot, he had to do $1,000 monthly to break even.

"I have to do that every 20 minutes today to stay even," Heilicher said. In 1950, Heilicher claimed the independent recording industry didn’t match Pickwick’s volume in 1974. Heilicher stressed that every industry member must continually realize music is a major leisure time business. The Penn Central railroad got into trouble because they thought they were a railroad instead of being in the transportation business, he said.

Heilicher attacked industry evils at many levels. He cautioned distributors about unrealistic pricing and transhipping. He attributed some of this to unreasonable allocation of product by labels.

He asked recorders if their selling costs were realistic. "Are goods being displayed properly? Is the rack-stocked customer merely handling recorded music to create traffic? Do we have to do it in every mall?"

Heilicher zeroed in on Southern California’s epidemic of cutthroat discounting by retailer chains. He asked how many firms "would weather this storm?" Heilicher blamed the demands of the many artists that "they want more and more sales. You can’t make it on 50 cents over your cost. Don’t destroy the people who made this a volume business and not a specialty business."

Every bankruptcy injures everybody, he said. Heilicher predicts more and more record business failures because he noted yesterday’s teen record fan is now in her thirties and she, as a housewife, is more prone to visit a discount store to buy a variety of goods than going specifically to a record store.

Heilicher warned that with the dropping birthrate, the industry is dropping to the thirties buyer who is dangerous near the forties. "If you don’t stop this Southern California discounting, the sickness will spread inland," Heilicher cautioned. Heilicher forecast that 50 percent of the retail business will be in mall stores by 1980.

Label bosses Mike Maitland (MCA), Larry Teller (Private Stock), Ken Glancy (RCA), Al Teller (UA) and Columbia’s Bruce Landvall reported good performances of their current business. Mike Maitland, new president of ABC Records & Tape, backed off participating in a president’s panel because of his inexperience.

Rothfeld urged labels to make quad releases simultaneous with stereo. "Because we must sell the kids who want it now," RCA and Columbia reported that 1975 would see them releasing about 40 percent of their product in 4-channel.

Maitland backed up numerous convention statements about rising promotion costs. Utal pledged his support for indie distribution for the uptempo time, adding that in return he wanted a pledge of support from them. "The conglomerates are eventually going to drop the ball," Utal prophesied to a big hand from indie men present.

Dave Lieberman of Lieberman Enterprises reported January sales backed Heilicher’s blast against vicious discounting, adding: "If it continues, record industry is over the seventh floor on which nobody can find them." He advised that the percentage of new stock, available to record producers, is selloffing and "we must find heavier promotion penetration.”

Label executives agreed that budget product is now $4.98. Rothfeld asked for more 8 cent material at $4.98, stating that the mature buyer was more price conscious. He asked for product that sparks the pride of ownership, such as the book industry’s deluxe editions and sets which retail for $500.

Andy & Olivia

At RIAA Fete

NEW YORK—Andy Williams and Olivia Newton-John will top the entertainment bill at the RIAA’s cultural award fete on April 9 at the Washington Hilton, Washington, D.C. for the annual event which honors the contributions to the advancement of culture and entertainment as connected with the Federal government.


Market Quotes

As of closing, Thursday, March 6, 1975

WB Records Hit By Suit

LOS ANGELES—Inter-Globel Record Corp. (IRG), New York, is suing Warner Bros. Records here, seeking $40,197.60, allegedly owed it in royalties due producer Glyn Johns.

The superior court pleading claims IRG signed Johns to consecutive pacts on April 1969 and Jan. 1972. Control is called for Johns to exclusively produce for IRG or a party designated by IRG.

Complaint states that Bream Grove Ltd. and Gaff Masters contracted directly with Johns to produce Faces and from 20 percent of retail price of recorded product, less certain unascertained deductions.

Delmark Distrib

CHICAGO—Delmark Records broadens its coverage of the Southern market with the addition of Lee Record Distributing, Metairie, La., and Heritage Music Sales, Decatur, Ala., for a total of 21 distributors for the jazz label.

NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. Whether it was RCA Victor’s $500,000 CIN-A-ROCK was created. Our full-length Movie with special stop action, revolutionary comes. Our full-length Movie with special stop action, revolutionary comes.

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February 26, 1975

Dear Readers:

Perhaps this is not what one would call the "ol soft sell" type advertisement, but I thought I would try something a bit different.

My name is Marc Nathan and I work for Bearsville Records. I have spent three years doing promotion for this company and due to the fact that I was carefully studying, learning about my job in the industry, I maintained a rather low profile and my acquaintances. But there are some people who have "grown up" with me at the job and have watched me always try to do the best I could for a given situation. I have very important ideas about how a man should believe in his work and it is for that reason only, that I can sit here and write this letter.

One of our artists is a very highly controversial sort of being who through his records has built up an amazing legion of dedicated fanatics. His name is TODD RUNDGREN and his credentials are probably aware of most of his impressive past credentials. But this note is to call your attention to the present and the future. TODD has just recorded a new single entitled REAL MAN. It was previewed on "The Midnight Special" on February 14th. I have watched TODD perform this song in concert and I can only try to convey to you the type of feeling that the audiences helped to create. People understand that this was TODD's latest and perhaps most important message to the masses. The words are more than just lyrics, the audience to a RUNDGREN track, they are speaking to you, telling you to stand up for what you believe in.

I have been deeply affected by the message in this song and so have made a promise to myself that I will try as hard as I can to make sure that you too listen and understand. What I have learned from all of my friends and acquaintances in the music industry, I will try to utilize in making REAL MAN the most important and successful TODD RUNDGREN single to date.

Sincerely yours,

Marc Nathan

REAL MAN
(BSS 0304)
NARM Explores the 'One Giant Headache' Returns

LAKEWOOD, Ohio—Returns are one giant headache. And that was the theme of a session that gave various viewpoints on the subject emphasized this.

Bob Lewerke, vice president with Record Merchandising, who chaired the panel, spoke on his own plan to give dealers credit for their returns. He said that he was looking at higher pretaxes rather than having it shipped back through the pipeline only to be resold to a cut-out dealer.

One major headache is how to pay royalties to artists and publishers. Bill Dubey, a CPA with R.H. Macy, helps his clients provide clarification for the plan, offered a historical situation to augment Lewerke’s presentation.

If a manufacturer shipped 1,000 LPs—and disregarding any free goods—the retailer asked for a credit on 200 LPs, the number of LPs for which conditions apply could be reduced to 200 million units in 1966 to 660 million units in 1974, a 1,100 percent increase. He said that quandary ends a relationship.

Bob Elliott of A&M documented the industry gain recently, pointing out that perhaps 50 percent of tapes sold which were recorded werepirated, while today it’s 25 percent. The stiffening of federal penalties for illegal duplication, from $200 for the first offense to $50,000 for the first and $50,000 for the second offense plus lengthening the linked prison term from one to two years will also help cut unlicensed duplicating of post-Feb. 15, 1972 recorded music, he feels. Elliott urged that state laws be pushed hard for Oklahoma, Missouri, Kansas, Colorado, Wyoming, Idaho, Montana and Georgia, where pirates flourish. Improved distribution of legitimate tapes will scuttle illegal product, he says. He suggested labels come up with new distribution methods, such as supplying truck stops and gas stations with the sources of illicit tapes, through battery and oil distributors. He impressed the need for strong liaison with enforcement officials, from the FBI through local police.

“The Record Bar’s 64 stores do not do a third of their business in tape, even if you throw in blanks and accessories,” marketing director George Schnake said. “But we’ll try harder. We intend to pull dogs out of our inventory faster, replacing it with better moving items.”

Schnake said he is trying to train his personnel in the matter of inventory checking on a regular schedule. “Do you wish tape or record?” he says, as store personnel favor the LP. “He has to develop the salesperson to record about every LP. Record Bars have their tape inventory open in the open in a U-shaped area, the register where it is opened.

Putting tape behind transparent plastic, locked windows has hurt tape sales, R.A. Harlan, vice president of purchasing, ABC Record Company, Inc. “The great idea,” he feels, is to show the tapes which he serves wherein other small and larger items costing more and less than tape are sold. “The key to any successful LP store in the Northwest pointed out that profit on tape is low so you must watch the inventory closely that there will not be a backup where the markup can be double that of tape.

Harlan feels too that labels talk too much of LP sales, new LP releases and neglect mentioning tape in their regular calls and printed material to promote product. Harlan

Tape Sales Boom And Will Surge Even Higher, 4-Man Panel Agrees

LOS ANGELES—Retailers have long been skeptical about the statistic reporting one thing, recording music sales are in prerecorded tape. A four-man panel at NARM here did more to improve tape sales performance in 70 minutes than many previous conventions in the industry.

Chairman Herb Hershfeld of GRT, who admitted 95 percent of his business was tape, cited a 46 percent increase in sales from 60 million units in 1966 to 660 million units in 1974, a 1,100 percent increase. He said that quandary ends a relationship.

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(Continued on page 51)
Congratulations Marvin, Marilyn, Alan and Mac, and Mac again.

Congratulations Marvin Hamlisch and Marilyn and Alan Bergman for winning the Grammy Award for Song of the Year: "The Way We Were."

Congratulations Mac Davis for composing "In The Ghetto," the Grammy Award-winning Best Soul Gospel Performance of the Year, recorded by James Cleveland and the Southern California Community Choir.

And congratulations again, Mac, for winning the Country Music Association Award as the Entertainer of the Year.

Screen Gems-Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industries, Inc.
PACKAGING VITAL FOR TOP SALES, DISK MEN SPECIFY

By JEN WILLIAMS

LOS ANGELES—A person receives from several media, 2,300 advertising messages per day. Therefore, labels are obliged to create an environment that will stimulate sales through packaging and ads. The Mythical Group, managed by Barry Grieff, Warner Bros., said Grieff. "We are now in the process of computerizing a vast amount of information relating to all the various levels of the business such as the record accounts, the one-stop stations and stations, concert halls and the press. In that manner we can reach all levels of the music industry."

"In the past the problems involved with getting the merchandising displays to the accounts were tremendous. We are now aware of what a sales manager can and cannot do, and a direct mail system has eliminated many problems."

Barry has discovered that hanging displays, large banners, streamers and in-store play are effective methods of pushing merchandising. The P.O.P. (point of purchase) displays are designed with the retailer in mind, said Burnat, and in most cases, there are not adaptable to the rack accounts.

Burnat complained that often the hanging displays are not packed properly and upon receipt the displays are crush and unusable. He contends that the best p.o.p. display for the rack is the album cover, but they are still in the dark ages when utilizing the cover. The price stickers often block the title and/or faces of the artists. He proposes a universal space in the corner of the album specifically designed for the purpose of pricing as an improvement method.

Barry, dealing from the retail side, said stores must accentuate their promotion and add to the atmosphere of the store. They will feature new releases with special product. But the problems are with the manufacturer and the shipping of displays. They get lost, damaged or arrive late. Other inconveniences are with the space that the displays take up, and some look cheap. When you’re dealing with customers who frequent shopping malls, a display that is not attractive will not sell merchandising.

"In the past the problems involved with getting the displays must come together to complement each other."

Bergman suggests that the record companies get together on the timing and give advance notification of the p.o.p. that’s coming in so that the stores will be alert to how to use the material. Labels should also study retailing and produce materials that sell. And Bergman suggested that retailers produce their own p.o.p. material for their stores.

Industry's Goals & Directions Mapped By Harvard's Theo Levin

LOS ANGELES—"We don’t sell products, we buy customers," Prof. Theodore Levitt of Harvard Univ. Graduate School of Business emphasized as he wound up his post breakfast exposition on “The Leisure Time Business 1975" and segued into a spirited panel on “But Music Is Our Business: How To Broaden Its Base," moderated by Joel Friedman, WEA Corp.

Author of the widely acclaimed “Marketing Myopia" he addresses, Professor Levitt focused on needed goals and directions for the industry with the comment, "If you don’t know where you’re going, any road will take you there."

Noting that railroads became obsolete by not thinking of themselves in the transportation business, he pointed out that the record/tape industry can’t afford to make a similar mistake of talking about the "leisure" business. "Your purpose isn’t to make it for more, sell it for less, go bankrupt and start again," he observed. "It should be to get and keep a customer at some acceptable level of risk. You don’t necessarily have to grow, but you do have to change—and the biggest change is to realize how many older customers the industry is neglecting."

This concept of change pervaded the following panel, keyed by Friedman’s own observation that while no industry is recession proof, the music industry is less affected. "What we need," he emphasized, "is less jive in ’75!"

Expressing some candid opinions on their bullishness, singles and LP pricing, quad and d.b. actions, Bud Cox, Fred Meyer Dept. Stores, Barry Goodby, Sam Goody, Inc.; Russ Solomon, Tower Records; Ira Heilicher, J.L. Marsh, Ken Giles, Zayre’s, and Sam Weiss, Win Records, with CY Leslie, Pickwick International chairman of the entire session. Professor Levin also sat in on the panel, following his own presentation.

A cautious consensus of general bullishness on 1975 was shared by most of the panel, and all agreed that a broadening of the profit base to attract and keep the “older” customer was vital to continued growth—and in many competitive markets, even survival.

Solomon emphasized Tower’s total commitment to the business with heavy investment in all types of disks and tapes (now 27 percent of volume), books and posters (2,000 selections). "Why shouldn’t we see an ‘entertainment’ shopping mall with Tower as its anchor instead of a Bullock’s (department store)," he asked. Both Giles and Cox said they were willing to expand and broaden their product lines, with profitability the key factor. Coe reported a traffic stopper for the MOR customer with 99 cents for $2.99 center-aisle tables to reach "non-regulatrs."

Weiss noted his different position, more promotional-product oriented, which made him look overseas to broaden his base, very successfully. As far as pricing ourselves into diminishing sales, Weiss feels the climate is right at this point to re-examine the entire price structure, much as the auto industry is doing with rebates and post-rebate price cuts on selected products.

"We’re all looking forward to the entire future of the record business, and our job is to keep it going," Professor Levin concluded. Virtually the entire panel and audience agreed that the new $6.98 first line and $7.98 quad product is overpriced, with Heilicher relating, "M. Marsh’s own studies that show the multiple purchase is gone. The manufacturers create the demand, then boost list price," he noted, "but the wholesaler and retailer have to swallow much of the increase, depending on their own situation."

There was also general agreement of the overpricing of the $1.29 single, with unanimous observation that going over 99 cents was a psychological barrier to sales. Solomon was most bullish here, maintaining Tower is selling more singles at 99 cents than before at 79 cents, but is carrying a wider selection.

On the subject of a price vacuum between the budget $2.99 and first-line $6.99, now being filled by new $3.98 and $4.98 suggested list offerings from a growing number of labels, most agreed they “want more of it.” Giles noted that just like tape has never hurt disk sales, if mixes are reasonable, the $4.98 produced..." (Continued on page 16)
Congratulations
PAUL McCARTNEY & WINGS
for
BAND ON THE RUN

Winner of Two
1974 Grammy Awards
Best Pop Vocal Performance (Duo, Group or Chorus)
Paul McCartney & Wings
Best Engineered Recording (Non-Classical)
Geoff Emerick, Engineer

www.americanradiohistory.com
MOR, Jazz Marketing Elicits Variety of Paths

BY CLAUDE HALL

LOS ANGELES—Several fresh merchandising concepts were ventured during a NARM session including the use of coupons to stimulate in-store traffic and business. Sheldon Tirk, president of Super Management in Lakewood, Ohio, spoke from the audience and said that a coupon he distributed in February had been successful. Out of 5,000 given out, one of his five stores in Cleveland and Columbus got back 450 coupons. The coupons offered customers 50 cents off each album.

Russ Solomon, head of the Tower Records chain, said that separating the tape department from records has been extremely successful for his operation.

The main drive of the entire session, directed by Peter Munves, director of Red Seal and special projects for RCA Records, was devoted to the revitalization of MOR and jazz records. Munves pointed out that RCA was launching a $4.98 MOR line similar to the one recently launched by Columbia.

"It’s a whole new way to merchandise records to older people," he said, pointing to increases in sales on some artists of 500-700 percent. RCA’s $4.98 line will be shipping soon. He pointed out that Percy Faith and Ray Conniff and similar artists once accounted for "major billings" at record labels. The move to sell them at more reasonable prices, he felt, "foreclosed" their being cutout. Later, Solomon voiced the opinion that someone "is going to bomb the computer of the record companies that pulls records from the line."

Solomon and several others felt that much of the product being side-tracked by the record companies could be sold if merchandised properly and the general feeling was that it didn’t necessarily require low prices to do so.

Stan Snyder, vice president of national accounts, marketing, for CBS Records, said he’s found more MOR radio stations have changed. They are reluctant to play the more traditional music.

Honesty Is Rare, Karol Complains

LOS ANGELES—"I have to say it, but you can’t trust anybody," Ben Karol of King Karol Records, New York said during a NARM session on "The Training Of In-Store Personnel." Karol pointed out with George Schnake of The Record Bar and John Schairer of Tower Records, that John Cohren of Disc Records.

"Stealing is unbelievable," Karol said.

Cohren says that his stores keep a unit control count. This unit inventory is run constantly; it takes only an hour or less a day. This enables him to determine if he’s getting ripped off for $3.00 up to $5.00 or whatever figure. And if a discrepancy occurs, he sends in people to take a complete inventory of the store. He points out that "shrinkage is so insidious it can sneak up on you in a big way."

He told of a trusted warehouse employee who had been caught in a manipulation of product before it ever hit the store.

Herb Cohen, from the audience, said he makes use of the lie detector, but Karol pointed out that there is margin for error even with a lie detector. And he felt it "dehumanizes" store morale.

A good portion of the session was devoted to the type of store clerks today—specifically young clerks with long hair and beards. John Cohren pointed out that 100 percent of his stores were in malls and catered to Mr. And Mrs. America. "If people are frightened by beards and unkempt personnel," he didn’t intend to buck it, he said.

John Schairer pointed out that "people with beards might not appreciate your double-knot slacks."

Karol says that he felt youth was promoting against the older generation and he didn’t personally mind beards and long hair. But he was against sloppy appearances and the kids who were "in some cases dirty and stinky." Older people had gotten turned off on account of kids like these and were avoiding even entering record stores, he said. He added later that all stores had customers who were over 35 years old, but "we could all use more than 18 years."

NARM shoppers report that alert the RIAA investigative staff to potential pirate operations. "Nothing is more effective than local people badgering local officials to apply the necessary laws now on the books," he emphasized.

Progress in Maryland: where an antipiracy law is in effect, and New Jersey, where one is pending, was documented by two distributors Dick Greenwald, Interstate Record Distribution, explained how the entire industry worked with the Maryland State Police to get enforcement of the law, to the point where the once notorious Ocean City boardwalk area was virtually clear of pirate tapes this past summer. Joe Martin, Apex-Martin Distributing, reported that each FBI office patrol area is getting at least one a month and is offered a copyright squall available to aid in harassing pirate outlets until the pending law is passed. More important, a four-man N.J. FBI strike force will be in operation by May 1 to sweep the Jersey Shore boardwalk pirates this summer.

Jo Walker of CMA reported progress concerning legislation in Missouri, Oklahoma and Alabama, disappointment in rules committee's holding up the New Virginia legislation, and less an optimistic outlook for legal statutes in Kansas and South Carolina. "The recapitulated how country music stars were aiding the pirate battle by educating their fans," he said, and introduced the CMA piracy question/answer sheet to any interested retailer for use in their own stores.

Leonard Feist, executive vice president of National Music Publishers Assn., dated his group’s first involvement in the piracy battle to the Jolly Roger case in 1952, and NMPA’s activity in four key Circuit Court cases that led to the filing of the U.S. Solicitor General of an amicus brief. In effect it says a compulsory license is not available for copying of recordings made by others — which is the "legal piracy" claims of those dupliciters who got the bright idea of paying publisher royalties.

Responding to a question on the capability of tape duplicator equipment manufacturers or blank tape suppliers to pirates, Brief emphasized that they were all accountable as contributory infringers. He was joined by Silverman in praising the efforts of the RIAA investigative staff spearheaded by special counsel Jules Yarnell, and introduced the newest addition to the team, West Coast investigator Bud Richardson.
Arista Announces A New Album From

ERIC ANDERSEN

BE TRUE TO YOU is Eric Andersen's first album in almost 3 years. And with the help of some very good friends like Joni Mitchell, Jackson Browne and Tom Scott it will be his biggest ever.

There's always something special about an Eric Andersen album. Be True To You proves it.

ARISTA
The New Record Company
www.americanradiohistory.com
Equal Rights Thorny Problem in Industry

LOS ANGELES—The music industry as well as the rest of the business community has been struggling with the "equal rights" revolution of the '70s that has far more potent conse-
quences for the civil rights revolution of the '60s and '70s. In what should have been the most well-
tended of the current trends, A.M. Allen Sex-
gel of Arent, Fox, Kintner, Pollin & Kahn, and Jim Minor, J.L. Manh personnel director, gave a heavy run-
down of the power of the U.S. Equal Employment Opportunity Commission (EEOC) in literally changing how any company can run its busi-
ness.

Noting that the EEOC rulings had "created a whole new dimension in blackmail," they urged NARM to come up with a unified "employee application form that would be usable as the basis for discriminatory accusations, as well as a suggested "affirmative action program." any manufacturer, whole-
saler of Caesars, cut into practice to demonstrate positive compli-
ance with EEOC, as the best defense against the EEOC.

Intent is completely irrelevant, they note, and the simplest questions about an applicant's perfor-
mance record application have been ruled discriminatory in EEOC rulings, vir-
tually all of which have gone against the employer, such as:

- Age or date of birth—Violation of Age Discrimination Act of 1967
- Have you ever been arrested? Discriminatory on basis of race since blacks have been arrested in disproportionate numbers in some cases.
- Have you ever been convicted? Even here, EEOC has ruled that general statements alleging convictions apply, in some cases.
- Available to work on Saturday or Sunday? Discriminatory on basis of religion, and advertisement for such help is prosecution exhibit No. 27.
- Lower salary you will accept? Husband's occupation? Young chil-
dren care? Women have all been ruled most serious sex dis-
 crimination, heavy evidence of male chauvinism.
- Have you ever been married? A married woman with young children is not the prime breadwinner, and salesmen are available and will work for lower salary.

As a graphic example of EEOC power to punish any company not found in compliance with regu-
lations, Siegel related how American Tobacco Co. was forced to pay over $300,000 legal fees (its own and plaintiff's) and fines, had to hire a special woman personnel director at a cost andacky of any kind, and had to con-
tinue hiring women and minorities to a level that exceeded quota with sta-
tistical quotas in its area.

A comment from the audience was that EEOC was not "under the U.S. legal system you're innocent until proven guilty, except by the IRS or the EEOC."
Miss lunch.
Miss America.
Miss Ogynist...but don't miss
Mel Brooks' YOUNG FRANKENSTEIN.

Dialogue & Music From Original Soundtrack of "Young Frankenstein"

YES!
Now you can see YOUNG FRANKENSTEIN in your own home... without the pictures. Not only do you get the funny music, but you get the serious dialogue as well in its original cast.

THE ALBUM: Young Frankenstein (ABCD-870) THE SINGLE: Theme from "Young Frankenstein" by Rhythm Heritage (ABC-12063)
Winner of 5 Grammies in 1974

Album of the year
(Grammies to the Artist and Producer)
Best pop vocal performance: male
Best R&B vocal performance: male
Best R&B song
Corporation Congratulating Wonder Bull Music, Inc. auctions Inc. on the achievement in Grammy Awards!

Winner of 5 Grammies in 1975

Album of the year
(Grammies to the Artist and Producer)
Best pop vocal performance: male
Best R&B vocal performance: male
Best R&B song
KFXM—Pacific

**TOP ADD-ONS—NATIONAL**

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

JOE COCKER—You Are So Beautiful (A&M)

**PRIME MOVIE NATIONALS**

Minnie Riperton—Lovin’ You (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**BREAKOUTS—NATIONAL**

**Pacific Southwest Region**

KXSC—San Francisco

**TOP ADD-ONS:**

TOM ORLANDO & DANNY—He Don’t Love You (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**PRIME MOVIE NATIVE SEASON**

Minnie Riperton—Lovin’ You (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**BREAKOUTS:**

**Pacific Northwest Region**

KVRM—Seattle

**TOP ADD-ONS:**

BARRY WHITE—What Am I Gonna Do With You? (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**PRIME MOVIE NATIVE SEASON**

Minnie Riperton—Lovin’ You (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**BREAKOUTS:**

**Midwest Region**

KMOD—Minneapolis

**TOP ADD-ONS:**

BARRY WHITE—What Am I Gonna Do With You? (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**PRIME MOVIE NATIONALS**

Minnie Riperton—Lovin’ You (Epic)

ELTON JOHN BAND—Philadelphia Freedom (MCA)

BARRY WHITE—What Am I Gonna Do With You? (Epic)

**BREAKOUTS:**
The new single
STAND BY ME
(from the
"ROCK 'N' ROLL"
album (SK-34/19)

You Should'a Been There...

apple Records
from Capitol Records

www.americanradiohistory.com
You'll feel it as well as hear it!

The house on Telegraph Hill

the new single by Bo Donaldson and The Heywoods

Writtten by Lambert & Potter
Produced by Steve Barri

abc Records
ANNOUNCING A NEW RECORD ONE-STOP SERVICE

ONE WAY RECORD SERVICE OF OHIO

CHOOSE FROM A 5 MILLION DOLLAR INVENTORY

One Way Records Of Ohio Is One Of A Group Of Companies Which Comprise The Largest Volume, Privately Owned Record Distribution Services In The U.S. One Way Records Of Ohio Is Located In Cleveland, And Is Serviced By All Major Truck Lines, Air Lines, Bus Lines And Affords You, The Customer, Fast And Efficient Service In All Directions.

BLOCK BUSTERS OF THE WEEK—LP'S

BT EXPRESS OHIO PLAYERS FANNY JIMMY DURANTE CHARLIE DANIELS BARRY WHITE LINDA RONSTADT BARRY MANILOW KOOL AND THE GANG

LED ZEPPELIN—PHYSICAL GRAFFITI

An Evening with John Denver MFR List 12.98

SAME DAY SERVICE—OUT OF TOWN CALL COLLECT (216) 361-2655

THOUSANDS OF BUDGET AND CUTOUTS TO CHOOSE FROM

We Will Ship Any Quantity, Any Label At Fantastic Low Prices For More Information Write or Call Collect

ONE WAY RECORDS 216-361-2655 1801 E. 40TH, CLEVELAND, OHIO 44103

ANNOUNCING A NEW RECORD ONE-STOP SERVICE

ONE WAY

1801 East 40th Street Cleveland, Ohio 44103 (216) 361-2655

RECORD SERVICE OF OHIO

Monty Alexander, Maynard Ferguson and Billy Hart have visited Sabin’s Music in search of some old and obscure titles. One of the talented Sabin lodges concerns the lack of help he receives from some record companies. A recent in-store display, of which there are always many, is imitated and usually carried out by Sabin and his staff.

Don’t do it on Tuesday, Wednesday, Thursday, Friday or Saturday, and never on Sunday but....
Discipline, says Neil Hubbard, has been good for KOKOMO. Certainly, five months in the Studio has made a great album

Method and the one-take band

I MAY not be an economist, but I know that if you don't have the discipline, you don't have the good. Neil Hubbard knows this.
NEW YORK—To trim the evening of March 1 the night that made America famous (with apologies to Harry Chapin) is no understatement. For it describes quite vividly the 18th Annual Academy of Recording Arts and Sciences Grammy gala held both at the Americana Hotel and, on television, at the Uris Theater.

Hosted by Andy Williams, the 110-minute television show attracted both top recording stars as performers, winners and presenters, and the leaders of the industry for its audience. In all, some 2,000 turned out to honor its own in an evening full of stars, stories and colors.

A total of 47 awards were presented, with Stevie Wonder and Marvin Hamlisch taking four each. Wonder won for Album of the Year, Best Pop Vocal Performance, Best R&B Vocal Performance—Male, and for Best Record of the Year. Wonder’s album, which featured a mix of funk and soul, was the most popular release of the year. Hamlisch won for Best Country Vocal Performance by a Duo or Group, Best Country Vocal Performance by a Group, Best Country Vocal Performance by a Duo or Group, and Best Country Instrumental Performance.


The evening also featured tribute performances for artists such as John Lennon, who was honored with a special award for his contributions to music. The evening was filled with highlights, including a surprise appearance by Bob Dylan, who performed “Like a Rolling Stone” for the audience.

The event was a celebration of the music industry and its achievements, with performances by some of the biggest names in the business. The evening was a testament to the power of music to bring people together and make the world a better place.

www.americanradiohistory.com
snif snif BY POPULAR achoo hack achoo
DEMAND snif honk achoo hack "ACHOO"
IS A SMASH BY snif snif SPARKS cough
snif hack honk cough snif snif achoo achoo!

Single: IS 023 From The Hit Album "Propaganda"
Block Booking For New England Firmed

• Continued from page 3

Talent

BASS Gets Graham Concerts

SAN FRANCISCO—Jerry Selzer's Bay Area Seating Service went into direct competition with Ticketron in this region last month and has won the Bill Graham concert account of some 500,000 annual tickets.

Selzer was not a big fan of Ticketron when he headed the Roller Derby. Setting up his own computer ticket service for the San Francisco area cost $500,000, largely for use of a central computer, a standby and 25 field terminals.

BASS is in the black this month with some 5,000 daily ticket sales. The break even point was 3,500 tickets daily.

This new company Ticketron's first direct challenge although, as reported in Billboard March 8, New York-based rock promoter Howard Stein is now distributing his concert tickets independently, due to disputes with Ticketron over losses in a series of Eric Clapton dates it co-produced with him.

Stein says concert ticketing is in-deed community service. He issues a publicity newsletter of coming attractions, arranges tee-in-advertising and has recruited new computer ticket clients such as the Boarding House minority and the local edition of Laserium planetarium light shows.

An example of BASS tie-ins is a Pacific Stereo ad that included a plug for an upcoming concert and ticket availability at all the store locations, thus attracting more potential stereo buyers into the stores for tickets.

Morris bought out his former partner, Denver-based concert promoter Barry Fey. He spent January and February living at Weston's home in West Hollywood.

Morris says, "I'm finding it much easier to book talent for my club out of Los Angeles. I'll probably open half of each month here. I can do because I have excellent associates running Eagles for me on a day to day basis, manager Lefty Colorado and my assistant Jane Covner.

Weston will not put any act into the Denver nighter without Morris's approval. The Troubadour founder sees the Denver partnership as first phase in a western club circuit with himself coordinating the artist booking.

I want to go into partnership with a club in San Francisco and possibly one in San Diego," says Weston. "I think it's a good idea for artists and record labels as well as clubs should be obvious, with a unified talent buying office for the basic Western club route." Weston's "school" is also open to other club owners.

As for Morris's optimism about his new thousand-mile partnership, he says, "I thought I knew a lot about running clubs in the six years since I left Univ. of Colorado grad school. But Doug's 18 years in the business have given him a knowledge edge far beyond anything I imagined possible. My time with him has been invaluable to me as a nightclub man; my whole operation is at least 50 percent more efficient already." (Continued on page 33)

Italian Rock Groups Face Problems Unknown in U.S.

LOS ANGELES—American rockers who think they've got problems breaking in to taste their luck in the U.S. or not Italian, according to Italy's first internationally successful group, Premiata Forneria Marconi.

"Rock just isn't programmed on Italian radio or television, which is all state-owned," says vocalist- and flautist Mauro Pagni, who is one of PFM's main English speakers along with keyboardist Flavio Premoli. "It's almost impossible for a new Italian band to get a hearing. Clubs can't risk booking groups without any track records because their operating margins are so tight."

"The media's don't care about rock," says Premoli. "We did a free concert for 50,000 in Milan that weekend and the Italian newspapers wrote about was that seven kids were busted for drugs!

Premoli, originally from Marconi's Famous Bakery and is generally simply referred to as PFM. The core of the group got together in 1968 and had some b bolaggia record success under the title of Quindici.

Then they became the biggest pop session band in Milan's studio, decided they wanted to be a progressive album act and assembled their present five members.

For two years, PFM was the opening act for practically every major foreign rock star who toured Italy. They were billed with Jethro Tull, Chicago, Deep Purple, Yes and the Faces, among others. This exposure was what broke the Italian rock bottleneck and shot PFM's first album in the U.S. at No. 2, with topping charts in 90,000 sales 15 days after release.

Signed to Emerson, Lake & Palmer's Mantra label for U.S. release, the first PFM stateside album did a respectable 45,000 without a tour, considerable for a writer-producer-Songer-Premoli-Steven-Feldman provides the English lyrics.

Flavio Premoli says the U.S. has three of the band's tracks on the Philadelphia label.

Now they have completed their first U.S. tour with glowing notices overall for their Basically influenced avant-garde rock. They're already huge successful Italian group that outdrew Paul Revere & the Raiders in the Bay Area.

"There are lots of fine young Italian rock groups, too," says Premoli. (Continued on page 14)
WHEN THEY OPEN THEIR MOUTHS, THE PEOPLE LISTEN.

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ASCAP We've Always Had The Greats

Rod Stewart has called this American tour a "turning point for the Faces." It was difficult to tell, Feb. 24, whether any corners have been turned, but Stewart and Faces played to a full house and put on a long and exciting show with very few flaws. First of all there was Stewart tall and slender in a yellow satin suit, strutting across stage swinging the microphone over and around his head and, of course, the raspy voice. It's not a voice with great range or shading, but it works just fine for him. Stewart has the ability to take practically anyone's song and turn it into one of his own. His treatment of two Sam Cooke numbers, "Bring It On Home To Me" and "You Send Me," the latter featuring a live string section, came off very successfully.

There was also the rich and powerful guitar of Ron Wood, the man who really makes Faces work musically. He is such a dynamo that he frequently blows the other Faces out of the picture. Faces standards such as "Stay With Me," "The Last Waltz," "Glitter Band," "Maggie May" were performed, as well a two cuts from Rod Wood's 35th album. More noteworthy, how- ever, were the two songs from "F "Tell The World," a hit for Faces, "The Temptation," "Living Fear," and the tremendous show-closer, another Cooke number, "Twisting the Night Away." The only real disappointment of the evening was Faces' fail- ure to do an encore, but in light of a show that lasted over an hour and a half, I suppose that they can be forgiven.

Opening the show was the Blue Oyster Cult, another in a long line of black leather/heavy metal groups. Cult did not come up with anything new, but they did their job adequately and had a great birking finale.

Average White Band

The Average White Band which came into New York for its first major gig has a headline attraction with a new name, AWB, a new drum- mer (Steve Ferrone), and a new maturity. The reason for the new name is obvious as the band is no longer all white (Ferrone is black) and judging from the March 5 performance they can hardly be considered average.

Unlike many other groups, maturity and suc- cess have come to AWB at exactly the same time. The band members are now sure, steady per- formers who evade the confidence that comes with acceptance. The addition of Ferrone is an obvious plus as he shows a great deal of style in his solid funky drumming. Also standing out was the alto sax of Roger Ball which can only be described as phenomenal.

The band was consistently fine and funky and totally devoid of flash or hype. The highlight of the evening came when AWB performed an encore with the master of soul drumming, Ber- nard Purdie.

AWB is a group that has come of age at just the right time and hopefully it can maintain this peak and provide the world with more good mu- sic for some time to come.

Revelation is four-man vocal group that was added to the show at the last minute. They had to those together a band but any band that in- cludes the aforementioned Mr. Purdie can't be all bad. Fortunately Revelation was more than worthy of such fine support. All four group mem- bers have strong voices and they create very dif- ferent types of harmonies. Perhaps the most re- freshing characteristic of the group is that they manage to sing their progressive soul tunes without the elaborate choreography and ward- robe that most of their contemporaries find nec- essary. This alone makes Revelation unique.

Merle Haggard

Hag's Place, Los Angeles

"Hag's place" is located in Los Angeles, but at times he seems to coast somewhat, running through his material stiffly but not over-en- thusiastically. This seemed to be the case open- ing night, as the artist moved through a variety of hit-country hits as well as indulging in some excellent Bob Wills type country swing. Haggard may not have played in a reasonably small club like this one for some time, and this may have been one reason for his rather quiet presenta- tion. Still, it is difficult to find real fault with anyone who is obviously good as is Haggard. The main fact that everyone expects him to be outstanding every time is a hard reputation to live up to, and when he is good rather than great, it appears that he has given a subpar per- formance. That is not the inference made here, for Haggard is one of the true superstars of mu- sic today.

The Strangers, Haggard's line band, sounded as light as they ever have, particularly on the swing numbers. With at least four strong vocalists, the group is a show in itself. Silvercreek opened the evening with a pleasant country rock set. The group will be the house band. As for the club itself, there is a steady lineup of talent set and it looks as if it will be around for some time.

Goodtime Charley

Palace Theater, New York

A musical about Joan of Arc has an inborn quality of vitality. The heroine dies at the stake, it's a burden to overcome, especially if the

(Continued on page 34)
A special thanks to
NARAS,
Jerry Wexler,
Bill Eaton,
The Original Sweet Inspirations,
Musicians
for
"Ain't Nothin' Like The Real Thing"
Best R&B Performance, Female Vocalist

"Love"

ARETHA
Entwistle: Cat Who May Be Hyperactive

By BOB KIRSCH

LOS ANGELES—What super-group member is currently on the road singing original versions of '50s-flavored rock, has a personal goal of making bass guitar acceptable as a lead instrument, is working on four careers at the same time and credits his family and horror comics for his famous black sense of humor? The answer to all of the above is John Entwistle, bass player of the Who, generally recognized as one of the three or four most successful rock bands in the world.

All of the members have worked on various solo projects over the years, but Entwistle has been most prolific (four LPs) and is the first to tour as a solo. "The Who have never worked enough for me," he says. "I like playing concerts. I like going on the road and I like to be able to play a lot of my own material."

"What I'm doing with these oldie types of songs," he continues, "is basically playing the music. I never got to play. In England you start working in pubs and you do the top 20 of the day, or quite close to it. So I never got to play the old rock."

Entwistle's first two LPs were more in the contemporary rock vein, but with his third LP, "Rigor Mortis," he began penning tunes centered around old rock and mixing them with standards. The current set, "Ox," is all original and is considered by Entwistle a mix of tributes and parodies, the music being the tribute and the words and parody. "I'd never be so pretentious as to say 'I'm writing serious words,'" he says. "I like funny words.

"The whole oldies thing is a kind of experiment," he adds. "I thought I'd take myself back in time and imagine I was writing in the '50s. Then I'd try to update it as I went along, album by album, and work my way back to the present. The band is getting so much better, though, that the next LP will be a bit more up-to-date."

Entwistle admits the tour has enjoined a kind of built-in acceptance because of that, it's what the Who did. "We didn't exactly have to fight our way to the top," he smiles, "but again, people still think of me as the Who's bassist and they really don't know what to expect. They seem to like it anyway, even though they're not getting 'Magic Bus.'"

While the current album is selling well, Entwistle is also working on what he calls his real solo LP, a set without Ox behind him. He's also writing a book, getting set to go back in the studio with the Who (who will tour again as soon as an LP is finished) and is playing bass on friends' sessions.

"Doing things on our own has probably helped the group stay together," he says. "In the early days, the only obvious way to do your own thing seemed to leave the band. I think I did it the hard way, by staying with the group and still going out on my own and I think that sort of precedent is all of us. The Who still comes first, but we're all free to do other things."

Entwistle is concentrating on oldies at the moment "because I play a lot of old rock records at home and there's never enough. I get frustrated, and I feel other people must, too. As for the humor in the songs, my family has a very sick sort of English sense of humor and I've always read horror comics. I now have a complete set of Creepy Comics." On the musical situation in England at the moment, Entwistle says he doesn't like it "because you're not selling a group now, you're selling a song. In England they find a hit formula and stick to it. All the songs make the charts but they all sound alike. Unless the best musicians begin changing completely, I don't see anything new coming."

Entwistle says his big goal now is "to get the bass accepted as a lead instrument. I take leads on stage, and it can be done well. I've always played bass, unlike many bassists who start with guitar. I used to go to the guitar shop when I was younger and I realize there weren't many bass players around, so I'd stand a better chance with that."

As for the future, Entwistle will go into the studios with the Who again soon and will be doing "some writing with the Who rather than myself in mind. There's no conflict with Pete (Townshend). He writes solely for the band and I write mainly for myself."

And he will continue to stand like a statue on stage. "I always thought we'd look like lunatics if we all jumped around," he says, and besides, someone has to play. But I once got very paranoid because the kids weren't screaming my name. One night I had a few drinks and came onstage moving and they started screaming my name. So I thought, Okay, I'll go back to standing still. They scream at anything that moves."
Sounding a bit like a cross between the Eagles and the Average White Band, Ace looks like it is about to repeat its huge British chart success with "How Long." Sated on the soulful rock quintet got together in 1973 and soon achieved popularity far beyond their original modest goal of success on the pub circuit. Each member is solidly experienced in a number of previous English groups.

"How Long" is from their first recording session for Lou Blatt's new U.K. label, Anchor. The song combines sweet acoustic-style vocal harmonies with the finger-popping syncopations of the new English adaptation of soul disco. Brian Lane Management is their London manager. Stateside booking is by Premier Talent and John Morris of the Palisades N.Y. Red Barn is U.S. management rep.

**Weston Partner in Denver**

In immediate practical terms, Ebets Field is now getting from each headliner one option for a return appearance at the club or a Denver concert. And the standard Ebets headliner gate percentage has been dropped from 60 percent to 50 percent.

"Chuck needed that extra percentage to stay alive and the agents will just have to understand how serious the situation was," says Weston. "The Ebets operating margin was far too tight, leaving very little profit even in a sold-out week."

In the future, the partners hope to move the club to a larger facility that will hold up to double the current Ebets Field 250 capacity.

**San Francisco—** Leonard Cohen, who in the 60s delineated in his novels, poems and songs the mystical edge of revolutionary consciousness, is back out on the road after a layoff of almost four years, accompanied mostly by musicians who played on his new Columbia album. "New Skin For The Old Ceremony." The include arranger-producer John Lissauer on keyboards and horns. Jeff Layton on various string instruments, John Miller on bass, and vocalists Emily Bindfinger and Erin Dickens.

Cohen has already done 38 dates in Europe, including a mammoth festival date in Paris. He then did Eastern U.S. dates, taking a week off before attacking the Western swing which bring him through Berkeley, Los Angeles, San Diego, Albuquerque and other sites.

There is still an audience out there, it seems, for Cohen's somber delivery and the passionate and difficult metaphysics of his lines. He reports that the concerts, generally in halls of 3,000-3,500, "have pretty well sold out," although the album is not making any dent in the charts.

"I don't know why it's not selling as well here," said Cohen. "It's a big chart album in Europe. But then my U.S. sales have always been horizontal rather than vertical, stretching out over long periods of time."

He did cite packaging as a possible problem. The European cover is a 16th Century drawing of two crowned and naked angels embracing as they lie suspended in the clouds. It was thought too racy for these shores and the initial shipment from Columbia carried a rather dour pose of Cohen on the front. Now it has been decided to use the European cover here for the follow-up shipments, which have already begun.

Cohen said that his motivation for going back out was that "I had some new songs and a new band to play them with." But then he continued, "When you discuss these things you threaten their existence. For a performer it's extremely risky, extremely bad luck to talk about those mechanisms of why he performs. It would be like if I asked you very carefully about how you make love."

Cohen lives in his native Montreal although he also maintains a home on the Greek island of Hydra, where has spent lots of time in the past. Cohen some years ago had claimed to have had "something in common with the beatniks, even more things with the hippies. The next thing may be even closer to where I am." He thinks it has turned out that way.

"Nothing at all succeeded the hippies," he says. That's what's beautiful about it. There are no definitions possible now.

"It's a condition I find easier to operate in. When people really don't know who they are, they start getting in touch with more elements of their nature and are easier to approach."
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Going on tour without it is like walking all the way.

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Please send me The Book of the Road, so I can know all about the Joys and Dangers of touring the United States.

Signed

NAT FREEDLAND

Italian Groups

Continued from page 38

San groups struggling to survive at home;

one group in particular the world

look more to Italy for international-

quality talent.

NAT FREEDLAND

www.americanradiohistory.com
Bruce Wendell, Capitol Records' national promotion director, began his musical career in the mail room of KDKD in New York in 1958. Since then he has been music director of the station, music director of KDAY and KBLA in Los Angeles, and worked with Charlie Koppleman's production firm before moving to Capitol, Bob Kirsch trailed Wendell through a tall apartment, from his apartment to his various activities in the Capitol Towers.

From 6 a.m. when he begins calling staff members around the country, through a day punctuated by visits from artists, calls to more staff members and meetings with other executives to 6 p.m., when he meets several members of a leading publication for dinner, Bruce Wendell is a man on the go. A typical Friday starts at 6 a.m. when he awakes and tunes in Robert W. Morgan on KIQQ FM, reads the sports pages for five minutes ("My fantasy, something that gets the callletters out of my head for a few minutes") and picks up his telephone.

The initial call, as always, goes to Bob Edson in New York, Capitol's national field director of promotion and a&r. After 30 minutes the pair run down what product is on what stations, what needs to be on what stations and what records are being scored. Even the seemingly obvious hit artists, the Helen Reddys, Janis Lundy, Paul McCartney, Grand Funks are carefully scanned. "You can't take anything for granted." Wendell tells a visitor. It's the major point of his Detroit promotion man, (Capitol senior vice president, a&r/promotion) taught.

Sales problems are discussed. The need to make Wendell was aware of what's re- ceiving airplay is reiterated, the pair go over stat sheets (the game plan as Wendell calls them) and looking and peaks points on stations and trade listings.

"Every programmer has a different page." Wendell says. "For example, a station in Seattle writes a Takoma station. Cincinnati watches Seattle, while Detroit looks at Cincin- nati. It's back at the source. Olympia watches Takoma. You've got to know who you're talking to and communicate with them. You're talking to radio and the trades don't want bull, they want specifics.

After several more calls, Wendell leaves his apartment and drives to the Capitol Towers, arriving at 9 a.m.

He calls Edson again. "The Blue Swede record is cracking wide open," he says ex- citedly. "We're three stations away from a real scooper and we really haven't started on that one yet.

"Number one next week," he says, repeat- ing Edson's question, "will probably be Ronstadt. Of the live possibilities we've got two, Linda and Grand Funk. Oh, he adds; "I've been asked to be a speaker at a radio seminar in Atlanta. I'm going to talk around and we've got you a suite there. Make whatever travel arrange- ments you want.

Returning to his office, Wendell takes a call from Mike Seibert, Capitol's St. Louis/Kansas City promotion man.

"Are all the station add ons in for the week," Wendell asks? "No! Okay, did anyone give you any indications on the Martinos record? Did Helen (Reddy) go on any of your stations? Well, I'd say we picked up around 20 stations on her this week. And we had the highest new entry in the trades with the record ('Emotion'). We're definitely in the batter's box with her (Wendell tends to be somewhat sports oriented in much of his record discussion, feeling that nothing in sports, like the record business, can or should be taken for granted).

"You know that we've switched sides on McCartney," Wendell adds. (From 'Junior's Farm' to 'Sally G'.) "We've asked the trades and the stations to treat it like a separate record and drop 'Junior's Farm.' Now in the case of the new Ringos, we're asking everyone to treat it like two new records immediately. Well let the individuals choose which side they want to go with.

Wendell then asks Seibert to go through the charts of some of the local stations. "Let me go through WHB's numbers, Lennon is at eight? Good. Ronstadt moves from 11 to four. That's a number one record when you get jumps like that. How do they feel about 'No Song'? (one side of the new Ringo record, which, though anti-drug, mentions several drugs prominently in the lyrics.) And are you all set up with a place to live?" In the back- ground a siren starts roaring, and Wendell tells Seibert it's an earthquake warning.

The two finish their conversation by going through several more stations, and Wendell emphasizes to Seibert that "It's getting tighter and tighter. They're adding one record a week at the George Wilson stations, and Grand Funk be the record next week.

Wendell hangs up, flicks the radio on to Humble Harv's show on KJKD and seconds later takes a call from Harv, the first of sev- eral that will come in that morning. "Start playing some of my records," Wendell kid- dingly tells him. "Why bother to play an Elton John?"

The two minute break ends, however, with the arrival of Janis Lundy, who brings the good news that the Helen Reddy and Al Mar- tino albums are beginning to pick up strong action around the country. "The new single is going to pull that Reddy LP right back up the charts," Wendell says, "and Martino is going to have a huge LP thanks to his single."

Another call comes in from the East Coast, and Wendell is again busily trying the new Blue Swede single. "It's taking off without a blit," he says. "Three more stations and we're on the charts with it. The add ons next week will do it."

Brown Meggs, executive vice president and chief operations officer calls, and Wendell visits its office quietly, showing him stat sheets, flinging him in on the biggest movers for that week and the expected big jumps for the fol- lowing week.

On his way back he bumps into Dave Rothstein, visiting Detroit promoter man. "Take a look at the stats," he says. "Janis has them."

Sondra Hill, Wendell's secretary, brings him a pair of Joeocker LP's. "They must be from Jerry Moss (a&m president)."

Wendell laughs. "I saw him the other night and told him that the Cocker single was a sure number one. I've known Jerry since I got to Los An- geles. He, Sonny Bono, Herb Alpert, Russ Re- gan and I used to hang out together."

Again Wendell's break is interrupted by the phone-ringing, the call coming this time from East Coast promotion man Bruce Ravid. Again it's the information and pep talk on Ronstadt and Blue Sweed, with the pep end off things backed by solid facts. "Lennon is moving," he asks. "Good. And listen, make sure you get yourself an answering service. And please talk to Marge about Lennon. Menon that WABC added the record."

At Coury is the next visitor. "I've got to go up and see Menon," (Capitol president he says, "but I wanted to tell you that I played some things for Dennis Lambert this morning at the house that would be perfect for Gone Redding."

('Redding records on Lambert's Haven Records, distributed by Capitol.

"Andy Kim's coming in with his new single later on," Wendell says.

"Good," Coury answers. "Ask him if he can stick around for a little while, I'd like to hear it as soon as I'm done with the meeting."

The pair quickly run through that morn- ing's figures and Coury heads for Menon's meeting. He bundles into Brian Panella, man-ager of Redding and Tavares, on his way out the door and quickly sets up a meeting for that afternoon. Panella and Wendell briefly discuss the two acts and Larkin Arnold, vice president in charge of the soul division, sticks his head in the door.

"I hear we're getting some pop play on Ta- vares," says Arnold. "Is that true?" Wendell glances quickly through his sheets. "Yeah, in the Detroit area. We could end up with an- other crossover hit for them."


Andy Kim arrives next, carrying a dub of one of the possible singles for next single; He and Wendell listen to the cut, turning the phonograph up full blast.

"What do you think? Kim asks? "I wanted you and AL to hear it before I went any fur- ther."

"Good record," Wendell smokes. "Good and commercial. But I'd still like to hear the other.

Wendell goes over weekly stat sheets with Capitol executive vice president and chief op- erating officer Brown Meggs.

A day in the life of . . .

BRUCE WENDELL

Billboard photos by Bonnie Tegar

Bruce Wendell starts his day by working at home. He calls N.Y., reads a bio on a new artist and juggles coffee with phone conversation.

Good reaction from Andy Kim and Wendell af- ter hearing Kim's new single.

one. I want us all to be sure before we start playing it for anyone. I just don't like the idea of playing more than one side for radio people. It looks like we're not sure of our own product. I don't want to say any indeci-

"Well," says Kim, "you're right. I'll be in the studio tomorrow finishing up the other one, so stop by if you want."

"I'll be home all day," Wendell says, "so give me a call. I'd like to come down."

"Detroit promotion man Ken Benson calls. "Are we getting any more pop action on Ta- vares? Good. Listen, Ringo seems to have the hottest new thing in the country, so let's keep pushing on that. Anyway, I've got Andy Kim in here so I'd better get going. Talk to you over the weekend."

As soon as he hangs up, however, the phone rings again. This time it's Philadelphia promotion man Arthur Fields. "Marino's still doing well for you," Wendell asks? "Great. How many work records can you think of that have kicked up as many big markets as he has in the past few months. And it's going to Boston next week. What about WFL?"

Wendell smirks. "The station reported the record as its number two record last night," he says. "Only Frankie Valli came in ahead of it, and the other top record that Private Stock did a great job on that came in ahead of it."

Wendell quickly make a quick exit for lunch, attempting to escape the record busi- ness for a little while. Talk soon returns, how- ever, after Kim's new single and the possibility of a tour.

Returning to the office, Wendell makes a few quick calls. Kim gives his meeting with Coury and Wendell starts packing up his papers.

Friday is a bit slower than usual in the of- fice," he says. "But I've still got about two hours of paperwork at home and then dinner."

"I'm going home," he tells Sondra Hill. "Call me if I'm needed."
**Pacific Jazz Fest Draws 4 Acts & 1,600 Amateurs**

**BERKELEY, Calif.**—The second annual Berkeley Colleigate Jazz Festival at the University of Calif. here April 4-5 will attract four re-known jazz ensembles to perform in Zellerbach Auditorium.

Sonny Rollins, Freddie Hubbard, Lalo Schifrin and Elvin Jones are all booked to appear in person. Dr. David W. Tucker’s UC Jazz Ensemble will back the Lommi.

Approximately 60 universities and colleges will be represented in the four-hour Sunday performances which will start performing at dawn Friday and conclude at midnight Saturday under a tent on the 14,000-student campus. All jazz ensembles, jazz clubs, jazz bands, and jazz orchestra, are welcome to the Berkeley Jazz Festival, a star all-star high school group, also.

The panel of judges will include Herb Wong, KJAZ radio announcer and former student at UC Berkeley, and music director for student groups at U.C., Berkeley; Pete Magidson, author of the book “The Jazz Band” at Janis Auer, producer of jazz; Bob Soder, pianist and composer; Lyle Mays, member of the University of Cali- fornia State Univ., Northridge, and Larry McVey, head director from Mt. Hood College, Oregon.

The Pacific Coast Collegiate Jazz Festival was held at Cal State, Northridge, and San Fernando State College) before coming to Berkeley in 1974. It is the largest of five such regional festivals in the country according to Tucker.

“The college jazz of study the basic American art form is growing by leaps and bounds as a serious part of the curriculum,” Tucker said. “It is even a major field of study at most major institutions.

“It is not only a matter of reading music on a printed page. The biggest growth is in teaching improvisation.”

**The FCC Defied By Church Collegiates**

**LINCOLN, Neb.**— Lincoln Christian College here says it will shut down its radio station rather than obey a Federal Communications Commission order to stop the hiring of persons of any religious faith.

The station requires all employees to be members of the Churches of Christ.

School spokesman Richard Jorgensen says that the station was closed Feb. 28, “It becomes a matter of religious freedom to continue operation. Can we, as a principle of religious freedom set up a school to prepare students for the government telling us who we can hire.

FCC complaints and compliance chief in Washington William B. Ray says FCC statutes require “no person shall be discriminated against in em- ployment, because of race, color, re- ligion, national origin or sex.”

**NYU’s Radio Staff Without Phone Lines**

**NEW YORK**—The staff of WNYU at New York University here used its ingenuity in large doses to overcome a major problem. A massive fire at the telephone line building knocked the station off the air and those improvements that will not be returned for a minimum of two weeks, staff members had back on the air.

After the fire, station operations director Jay Schneider discussed with station personnel the steps of keeping the station on the air, as well as the option of leaving it off.

“We feel a strong obligation to our listeners to provide regular program- ming,” Schneider said. “It was not just staying off was out of the question,” Schneider said. “The only practical solution to the problem was to go to a temporary studio at the transmitter site.

So, through a concerted effort, station personnel brought essential equipment to the temporary site. Included were a control board, tape deck, microphone and other bare necessities.

No turntables were available, thus the music programs featured prere- corded music.

The process of gathering the necessary equipment and assembling it into even a makeshift studio was time-consuming and WNYU was forced to remain out of service Thursday. Periodic auto trips were made that day bringing equipment and station members to the Bronx, site of the transmitter.

Two station members made regular trips to the studio for engineer- ing personnel and pre-recorded pro- grams to the new studio, and station manager Ron Rabinowitz, who worked at WFLV, also in the Bronx, which offered the use of its news gathering facilities. “They, they, too, had to be brought to the transmitter site.”

The regular programming sched- ule was restored Feb. 28 and station general manager Richard Roth says it will continue until the situation ends.

“Emergency has pushed many of us to limit, as we have to do twice the normal amount of work at the station, in addition to classes and other jobs,” he states. “We’re not paid for this work, but it’s very rewarding, and we hope our listen- ers appreciate.”

**St. Joe’s Firms Folksong Fest**

**PHILADELPHIA**—Philadelphia Folksong Fest will be held April 7-9 in the annual Philadelphia Folk Festi- val each August a mammoth farm property near here, will sponsor for the first time Philadelphia Folksong Fest at St. Joseph’s College. Like the summer- fest which takes a three-day week- end, the Folksong Fest will also be a three-day event, April 18-20.

Like the large summer show, there will be name performers at the Fri- day and Saturday evening concerts held in the campus fieldhouse. Workshops will be held Saturday and Sunday mornings. However, unlike the farm location, there will be no camping facilities or be- accommodation available.

**Villanova’s WKVU In 110-Hr. Grind**

VILLANOVA, Pa.—WKVU, the student-operated station at VILLA- nova Univ. here, is conducting a two-week drive to raise $650,000 for music- dustry Chopin begins Wednesday (12) at 1:00 p.m. and continuing through Thursday, April 7, 2:00 p.m.

Station general manager Ed Gal- lagher will be the on-air personality to keep the station going to preserve for the duration of it.

Many area performers and per- sons interested in the radio services, but the service which also services Cabrin and Rose- mery is still looking for other helpers.

**GE Sells Agency**

LOS ANGELES—General Elec- tric Co., the country’s largest appliance manufacturer, has sold its four-magazine chain to a group of investors, according to an FTC source. The sale was the first of its kind in the industry.

**Hearing Loss in the Classroom**

By JOE KIRSCH

At Sigma Sound Studios in Phila- delphia, some folks are hard at work overworking and mixing- ing up coming material from the Three Degrees and the O’Jays. JohnnyAK, who has worked with some of the previous acts, and John Munn, who has worked with some of the previous artists, are also in some mixings going on.

Johnny AK, who has worked with some of the previous artists, is also in some mixings going on.

In MIDDY, LicE Studios, the latest project is the release of a new album, produced by P.T. M. A. and M. T. M. for the recording of a new album. The album is produced by Mark Eichner, who is also working on the project.

In BERKELEY, Calif., the M. T. M. A. is also working on the project. The album is produced by Mark Eichner, who is also working on the project.

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Supercharts!

Not a little of our being regarded as the Bible of the Music Industry has to do with our charts being the most accurate, comprehensive and consistent in the business. As well they might be: We’ve been doing them since 1937. In those 38 years, we have constantly come up with new ways to improve them—not only as an aid to radio programming, but also to help dealers, one-stops and rack jobbers in their buying. Of our latest innovations, we might mention our Disco Action and Rack Jobbers charts. The sampling we consult is both the largest and the most representative—our Hot 100 Chart contains input from over 120 key radio stations, and sales information representing thousands of dealers around the country. Over 1,000 products are checked weekly. Thus, we’re uniquely well-equipped to spot both national and regional breakouts, in our exemplary Singles Action feature. Our Country, Soul and Pop charts information is all obtained by telephone, making them the most current in the industry. We don’t rely on mailback information, as the charts would be so dated as to be useless for radio programming and buying. Our LP Chart is the only LP chart in the business that lists all available configurations and reflects suggested list price information on charted product—along with every other conceivable item of information. Only we chart Classical LPs. Only we have an MOR chart. Billboard is the only trade publication that has a completely auditable history of individual sales input from dealers/one-stops/rack jobbers and from radio stations’ playlists, maintained in a permanent file. Only Billboard has such Market Research services as our Chart Success Analysis Reports, Programming Aids Packages, Singles Research Reports and Album Research Reports. From the moment a record of any type gets stamped on vinyl, Billboard can tell you most about its progress. In an era when most record labels have sophisticated tracking methods for their product, Billboard has kept pace with its Supercharts and Market Research.

We Helped
Build An Industry—Our Sleeves Are Still Rolled Up.
Savage Communications, S And B Programming Firms Founded In Cali.

LOS ANGELES—Savage Communications, S, a radio站 that was operating out of Beverly Hills, has been launched by George L. Savage, along with J. McMichael Salling. Savage Communications, S will also be operating under the same name, with Savage Communications, S and B Programming, a division devoted to the production and syndication of radio and television programming services. Les Beigel, owner of Underdog Recording Studios in Hollywood, is vice president of the latter division and will direct all production; he is a former air personality.

Savage and B Programming will soon have three separate radio projects available, Savage says. These include a six-hour local programming service and two weekly radio programs, one for MOR stations and one for country stations.

Savage Communications will be involved in record productions, music publishing and advertising. Initial programming currently in association with Los Angeles Television Marketing, Los Angeles is hosted by Fred Lenz.

Savage, until recently, was general manager of American Radio Programming, a firm that had purchased the rights to syndicate the syndicated program "Munson & Munson: "Music Scene USA."" It was then syndicated coast to coast. Savage was involved in radio syndication almost from the first of its present boom period, working as marketing director of WMWM and later of KGKB, where he was in charge of the Kasmen's "America's Top 40" weekly show. He later worked as marketing director for Eddy Reid Broadcasting, appearing on ARP. Prior to his association with Watermark, he was in the advertising department of ABC, working in New York, Chicago and Los Angeles, including five years with Leo Burnett in Detroit.

The RABBIT—And he's called that for more than one reason! For a while, then the show was heard under the name of "K-POP." Someone had used it to do an experimental show. That somebody had used it to do a local promotion. So I put over to do it, but I had said it hadn't been around there for a while, but had to do the show. The guy says: What a voice you have! Why don't you quit selling shoes? So, I didn't make anything from $120 to $130 a week selling shoes and went to work for $55 a week playing rock and roll.

H: Who was the program director, that was KOTK, wasn't it?
R: Charlie Brown was the program director.
H: The same one doing the all-night show on WWL in New Orleans...
R: I'm thinking about... R: The original Charlie Brown...

New Country Doc In Can

LOS ANGELES—A new 14-hour country music radio special titled "The Golden Hits of the Country Crooners" has been finished by Drake-Chenuet, local radio syndication firm. The ra- dio program is distributed by Drake-Chenuet's subsidiary, Kingsley, who also distributes Drake-Chenuet's "Great American Country" program. The program features a 60-minute hour coverage of 20 big-name country and western stars for each of the 14 hours.

The new documentary features interviews with such country and western stars as Johnny Cash, Eddy Arnold, Merle Haggard, and Willie Nelson. The show will be followed by a 15-minute special program that highlights the best of the show.

Sunday, November 11, 1973

Radio TV Programming

The Hippy-Hop Start Of Jimmy Rabbit

EDITOR'S NOTE: Jimmy Rabbit, currently the 6:10 p.m. air personality of radio station KRLA in Los Angeles, is a former member of the Los Angeles progressive station, and holds the distinction of working on more radio stations in that city than any other station air personality. He has even worked at some stations twice, having been fired the first time and then hired back later.

The least, Rabbit doesn't fit any known norm when it comes to being an air personality. He's ingenious when it comes to devising an excuse for playing a country record by Loretta Lynn or Kenny Wells on his show; a distinct feat since the record may have to blend with a following disk by Cream or T. Bone Walker. He often says the wrong things on the air, but his ever-growing audience must think he's saying the right things on the wrong days.

When he was first fired from Top 40 radio, but even then was unique. This interview, the last in a series with the nation's leading contributors to radio, was conducted by Cecil Hall, Billboard's Radio-TV Editor.

HALL: Jimmy, how many radio stations have you worked for in Los Angeles? Do you remember the call letters?

RABBIT: Nine. Of course, some of them changed call letters on me— but I worked at KRLA, KABC, FM, KMAC-FM, KGGB-FM, KJCR, KGRR, KQAM, KROSS, KQIO. I've also done work on some of the other stations that I wouldn't care to mention. Just voice work. And they wouldn't care for me to mention them either.

H: When did you start in radio?
R: Well, I was in college in 1959. Worked on the college station. We played a little Richard Reed record and got thrown off the station. Then I got a job working for Dick Susman, disk jockey on WMAE in Washing- ton.

H: I thought your first radio job was in Tyler, Tex.
R: It was. My first real job. I was just a gofer for Dick Susman. But I learned how to be a brainsy crook. He was a real arrogant and he got everything he wanted. Then I went into the Ma- rine Corps. Nothing happened there. So, I got out of the Marine Corps, and when I got out, you know, they give you a ticket home when you get out. I sold shoes for a while there was a Charlie Brown at KLIF in Dallas. I can't talk too good with the Dallas people. H: Then it wasn't Dogma, who's doing the all-night gig now at WABC.
R: No. And the station was KGGB. Len Colle was his real name. He worked in Washington for some time, but he played something like that. He was the guy who gave me the shot. Took me out of the Marine Corps, got me out of poverty.
H: Made you a star.
R: Yeah. You can tell, huh? I got through that, but I could have been somebody else. I could have made money,
H: How long were you in Tyler on radio then, and what was it, and that you worked for Bill Young at one time.
R: The first station I worked for in Tyler was KGGB. We were against Bill Young. Bill Young had his age young jocks that all talked alike, as they were wearing the same shirts on their noses, and we worked against them for a while. And I brought in Long John Baldry, the blues producer.
R: From New Orleans. Because he wanted to get a Texas divorce. So got fired, went to do nothing, and we set the town on fire and Bill Young went crazy. Didn't know what to do. The corporate people fired him, and he was waiting for FCC approval to shut the station down. The station was silent. He wanted to get the air on the air . . . and five years later I returned.

H: And you're back.
R: And I'm back. And the earphones and the records were still where I left them. There is a station that took the call letters, but the old KGKB didn't. There will never be another real KGKB . . . unless some- body in Atlanta wants to take it up.

So, then Young hired me. He was going to teach me how to be a disk jockey, you know! So, I went over to his place and he was playing Top 40 records and I went in at noon and talked with Frank Sinatra records, and he said, 'He'll tell you the truth. I did everything wrong . . . everything wrong, man!' He was one with the radio light, and I went and got some housewives playing crazy Sinatra records. Playing Tom Jones, and I said, 'All those who bought that.' They bought it. I worked it, I worked it, I worked it. I have been out on the street. Young actually taught me a whole lot . . . probably more than anybody next to Ken Dove.

But even then . . . well, the other night I played a tape of me back there to Mary Turner (the KMET air personality) . . . it was a little hokey, but the station was cooking. We could have been in Los Angeles . . . that station. Because of Bill Young. He got those airchecks . . . I didn't think a thing, and he listened to everything.

H: Listening to those old air- checks, do you think you'd be like what you were doing then?
R: Hai. It, oh, I was good . . . for the time. That's why I didn't look at tapes, I collect ratings surveys. And I'll get a survey and compare it with a Wink Marnell and then say: Hey.

(Continued on page 46)
because Roy Clark hosts abc-tv’s In Concert friday night

you’re gonna love yourself saturday morning

EVERYBODY’S FAVORITE HOST, ROY CLARK, RETURNS TO ABC-TV’S IN CONCERT ON FRIDAY, MARCH 14, WITH HIS VERY SPECIAL GUEST STARS: MINNIE PEARL AND JOHNNY RODRIGUEZ AND THE SPURRROWS AND MEL TILLIS AND DIANA TRASK AND BUCK TRENT AND TANYA TUCKER AND FREDDY WELLER.

IT’S WORTH SEVERAL GALLONS OF SATURDAY MORNING COFFEE.

Hear Roy’s hit new single “You’re gonna love yourself (in the morning)” on ABC-Dot Records.
Radio-Television Programming
Arrogant Debut In Tyler

Cont. from page 38

I was all right. Compared to Today, Top 10, well, compared to 10 years from today, we'll all think we're much better than now.

H: How long were you before you left Tyler and how did it happen?

R: I was there about a year... little over a year... and Johnny Borders, who ran through Tyler... he's from Waco and he was going to Waco and he heard this crazy fool on the air, and he was. Just being crazier than hell on the air. A Saturday afternoon. So, he called Young and said, "Hey, do you want to go to Texas?"

Bill said, "Do you mind if I hire this guy?"

Bill said, "Yeah, I do. So, they took a little bit. Bill had said. I mean, you just said, "Hey, you got a call from Johnny Borders; do you want to send out there?"

I think he said, "As I wouldn't."

And my heart's going, certainly... I'll send him a tape... so to go with. A crazy man, you say. Certainly... I'll do anything! So, I sent a tape... and something happened on it. The tape was great... you liked it... so, we called back... and, actually, I went there... I didn't want to go to Dallas. I was secure in Tyler. H: Was Borders in Dallas then?

R: John had back Borders was at KLIF. He was the program director. And Young was program director at K TOK in Tyler where I worked. But sometimes... you know? What was the general feeling was like $175 a week and... and he got the job... and I was. But... I'll never forget their promise that... from that day forward I could come back... you know. Let me come back. If I don't like it, they're in Dallas, let me come back. I've always done that. When I left KLIF, I made Ken, Owe his name, a promise. I had an old Cadillac packed up when I came to California. I stopped and said, "Ken, if you can't come back... I mean, you come back? Ken said: You can always come back. You can feel good about it.

H: When you went to KLIF what year was that?

R: I was back KLIF with the Beatles. We had a "thing" in Tyler... I can remember the time because "I Want To Hold Your Hand" came out. And I had real long hair. I was singing around town anyway... and I had long hair like Elvis had.

H: Were you singing rock then? Or country?

R: A little bit of both. We'd do "Ah Abah The Arab" and... we'd do anything... the like of "Ask Of What." What do you want me to do? We'd do Roy Head. We'd do anything. So, I had real long hair and I played "I Want To Hold Your Hand" on the air one day in Tyler and Young came in and said: Eh... hah... and made some comment. And I tell you what, I'll wear my hair like theirs for a month if that record doesn't become No. 1. You know, you can make me do that. H: I tell you what, I'll wear my hair like theirs for a month if it does. He said: Aw, it'll never do. So, they made a big deal... I had, I mean, that is the style, man. If I come across any other time, I would have bobbled out. But I hit Dallas with what then was long hair... even longer than the Beatles. Because, when that hair

stylist cut my hair, I looked more like a rock singer than anything else. And I didn't want to cut it because I was wanting to comb it back when the trend was over.

H: What time slot did you do in Dallas?

R: I did 7 midnight.

H: When you got there, your name was still Edgar Payne, right?

R: Yeah. We had a big talk about it.

H: But what happened?

R: They had used Rabbit. It was my nickname. Because I used to run track... and I just had always had the Rabbit. So, when I got to KLIF, Borders said: What name?

And I said: Rabbit. He said: You mean, like Johny Rabbit. I didn't know any Johny Rabbit. He said, "But I could be I said: I don't know. He said: You can still play a tape. I sat in this room and listened and told him, no, I couldn't be like that. He said: Okay, we're still use the name of Rabbit. How about Freddie Rabbit? I said no. He said: to come over and down the hall to a big ol' restaurant and had a big ol' meal and two or three drinks... and he talked to me while he was going on the air. And he's going: Have another drink. I say: But I've got to go on the Air! "I like the name of Freddie Rabbit. He's nothing. He's nothing, he's nothing. I call it the name of Rabbit. I say no and we thought and thought some more... for a while we talked, didn't talk about it. All names we conjured up. But anyhow, the name Jimmy Rabbit came up. I always wanted to be called Jimmy because of Jimmie Rodgers. But he wouldn't let me spell it like that. So, I became Jimmy Rabbit. And I had to pass this big sign over the control board so I could remember my name.

R: What do you think is a傷 further troubles of that name. You legalized it.

R: I do. But I don't know if we should get into that. But I wanted to make sure that when the axe fell... the axe fell frequently around McLendon. I wanted to make sure that when the axe fell on me they look. But when you say McLendon, it never appeared on the air. I know... and this used to be a fact... there was no McLendon going on. But the jump in ratings that I did for McLendon was so phenomenal that he was on a national scale. No more points. But I wouldn't say ill of McLendon. We had trouble over the name. But I think you have to go over McLendon was always on my side. They stuck me in the middle of a McLendon name. I would have to be a top actress in a theater... in a glass booth. H: What did you do out there? R: I looked weird. It's real great to be on the air, because they don't know what you are. I can just look weird. See, that booth was designed to make me clean up. And I didn't. I said: I should have cleaned up... got a black shirt and all that. People are arrogant anyway... I mean, to be a glass booth, you're a monkey. There's no doubt about it. Gordon McLendon made me a star in Dallas. And they called me that well. In my whole life, I'll never have as much money in my pockets as I had. None. Not that paid me well. But he made sure that I was well taken care of.

H: Personal appearances and things like that?

R: Oh yeah. Because he loves ar- rogant people... and loves people that step out. I mean, he hates those "hey, you guys" jocks. He knows I wasn't that kind of jock and he was always good to me. And God bless the old man . . . G.R. McLendon. Because I'd make jokes about Gordon on the

(Continued on page 42)
Radio-TV Programming

Rackers Also Seared By Wilson For Tardy Delivery Of Product

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came slowly. Gavin said certain stations like KJ.R, Seattle, and WOKY continued to break records and maintain leadership with up to 40 records weekly.

Programs today just want to be very sure they are on the right records. Wilson said he added oldies at WOKY because he couldn't get backup inventory on ads in Milwaukee. He said he depends on housewife facers to bring in the dollars. He said he can't keep a Top 40 station up in ratings with just the 5 percent who buy records. He declared disks like "Don't Drink The Yellow Snow" by Frank Zappa, saying they hurt both radio and record industry prestige.

Jerry Moss of A&M urged racks to program their accounts on more than one radio station's play. This precipitated much debate both days. Wilson agreed about how San Diego racks are programmed on Los Angeles' KFI, 120 miles away. He claimed his own KCBQ there was the top station and should be utilized in the selection of singles for racks there. The following day, Jerry Peterson, KFI program director, agreed KCBQ should be considered in picking records for San Diego. Lenby Bank of Record World said that KQV, Pittsburgh, was followed for that city's racks, when the station was no longer top power there. Wilson noted that KOK was the pattern for St. Louis, where two or three other stations there had the record selling power.

Paul Smith of Columbia's regional staff backed Wilson's contention that one-sheets back early sales of new adds. He charged radio stations, in some cases, were not refilling their store call lists, using old singles accounts that had deteriorated. Lou Lavinthal, president of ABC Record & Tape Sales, recalled how 15 years ago Pat O'Day had come to KJR from a small station in Yakima. He immediately contacted all Seattle distributors with whom he had maintained a close relationship, thus keeping radio and records strong in that area.

Peterson said that the research people at KFI knew that some stores called just read back the KFI list. Eddie Rosenbliat of WB Records said "we are trying to educate the industry to San Diego, but we get the tenure from KFI"

Wilson said he wished Peterson, KFI program director, agreed KCBQ should be considered in picking records for San Diego. Lenby Bank of Record World said that KQV, Pittsburgh, was followed for that city's racks, when the station was no longer top power there. Wilson noted that KOK was the pattern for St. Louis, where two or three other stations there had the record selling power.

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Radio programming and advertising pioneer Chuck Blore illustrated methods to integrate a breaking record right into the programming. He played a recent Flash Cadillac single, which the group recut, doing it for over 100 stations and personalities over the music track of the single. Blore and Dennis Lavinthal, ABC vice president, agreed that contexts, when cleverly assembled, get a five share of programming. Blore showed how he helped turn Paul Rever's rock appeal to Mark Lindsay's MOR image by creating a special song aimed at good music outlets. Blore advised labels to hire an experienced producer to make spots and not to let them become the plaything of some favored station personality.

Jim Tyrrell, Columbia vice president, said more record stores should continually pipe the town's best stations into their store to promote permanent store sales. Ira Heilisher of J.L. Marsh admitted that store-personnel often don't value the research call from a station and must be educated to cooperate more vitally.

Radio consultant Buzz Bennett forecaim "the single record is quickly coming to an end." He said too many people "crawl in on their hands and knees." He urged they acquire themselves more with the basics of radio programming. Wilson said promotion must use radio as a bonus. New promotions must be found. He cited the cigarette industry which lost radio advertising but did not decrease its sales pace because of the loss.

Ron Alexenburg, vice president of Epic and CBS custom labels, asked radio to treat promo people with respect, noting that so many of them waited hours for 15 minutes with a programmer.
Kathryn Grayson Tees New Syndicated Radio Series

Los Angeles—International Broadcast Syndications here will launch a radio syndication series of interviews with leading show business personalities and movie actress and singer Kathryn Grayson will host the daily vignettes—"The Kathryn Grayson Show."

Rip Foster, president of IBS, says that the interviews will be done in hour segments and edited into vignettes; there is a strong possibility that the longer and more complete shows will be carried in the future. For the time being, however, radio stations subscribing to the new series will be able to use five to six minute segments that will be dropped in each program.

"Record Report—Newly Founded By IBS Company"

Los Angeles—International Broadcast Syndications here has unveiled a new syndicated radio news feature called "Record Report." The daily two or three quarter minute feature will be hosted by Robert W. Morgan, morning air personality on KIQQ here, according to president Rolle. Grayson will handle research and production of the show which will highlight news, feature stories, gossip and interviews with recording artists covering their music, records and concerns.

The report will be sold on an exclusive market basis. first come, first served and, according to Foster, fitter visits to any radio format, as a division of American Entertainment Industries.

Arrogant Debut in Tyler

*Continued from page 40* air, I'd even sell my copy rights and sell the tapes up and talk to him on the air. That would make Gordon mad, but Bob would do it for me. Then Mr. Stone referred to the book and I came to Los Angeles. But I didn't want to go to Houston. I never went to Houston. I had the program on a "barker" in town and there was no paying the rent. I was living in a penthouse together. Every morning after I left for the show business I would go to the record business and I would go to the留声机 business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would go to the record business and I would
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www.americanradiohistory.com
LOS ANGELES—I was waiting for Phil Walden and Frank Fenter of Capricorn Records in the Polo Lounge at the Beverly Hills Hotel, when Buzz Arno and Don Kelly, his manager, came by. They said they were going up to see Olle Davis, who was going to interview Buzz for a new book, perhaps? Lineup at WNYU in Newburgh, N.Y., includes Bob Krieger 6-10 a.m., program-director Jeff Topp 10 a.m.-3 p.m., and Thom Williams until signoff. The station features an uptempo MOR format with oldies each weekend. Even during the week, the station plays two-to-one oldies and Topp's points out that record service is deplorable. Well, the reason is Jeffery, that your station is not exposing new product. Playing oldies doesn't exactly help a label sell product it needs to sell in order to survive and be able to give you free records. Joye Allen does weekends on Q 105.

* * *

Jim Davenport, owner of WFOM in Marietta, Ga., is launching a new record promotion firm in Atlanta; it'll be separate from the radio station. The "D. Demento Show" syndicated by Gordon/Casy Inc. now has a national phone request line 213-480-7778. First week of operation, the show pulled more than 2,500 phone calls...KYAC-FM in Seattle is now broadcacing in Sannsu QS marks a quid, according to Robert Scott. 

* * *

The lineup at WQDR in Raleigh, N.C., has Mike Koster 6-10 a.m., associate program-director Bill Hard 9-noon, operations manager Frank Laster noon-2 p.m., Steve Mitchell 2-5 p.m., Keith Wilson 5-9 p.m., music director Cris Miller 9 p.m.-1 a.m., and Sean Scott 1-6 a.m. Chick Watkins is the new program director at WQAR in Cleveland; he'd been assistant program director and promotion director of the station. Art Caruso is the new general manager of the station and, of course, my old buddy Richard Janssen is now general manager of radio operations for Nationwide Communications, which owns the station.

* * *

China Smith, 213-245-5985, is looking for a permanent gig. He's been working swing shift and whatever at KMLI in Los Angeles. As most of you will recall, China was caught up in that KROQ situation. A lot of the guys really got burned in that deal...At WCTW is the finest, most comprehensive music. The Great American Birthday Party program syndicated by the Chicago Radio Syndicate, Chicago, is now on about 60 stations, including WCOL in Columbus, WNEE in Indianapolis, and WELC in Tampa, Fla. You can get a free demo tape by calling Dick Orkin at 213-322-3222. Making nonsense. If you'd like a demo on that, talk to Sandy Orkin at 213-444-5112.

* * *

The lineup at WBKC, an MOR station in Chardon, Ohio, includes program director Chris Johnson, who sign-on to 10 a.m., general manager Al Kip until 1 p.m., and Carl Joseph Ignatoff. Dick Davis, formerly the manager at WMAQ in Chicago, has joined Gordon McLendon and Ralph Stachon in creating and marketing "The McCready Collection," a complete format of beautiful music for automated stations. Included with the package are the consulting services of all three men. The note I got also says that Davis is looking for a radio station to buy, but Lee never sent me his address, so I don't know how to reach him at the moment. You could always track him down through Ralph Stachon & Associates in Dallas.

* * *

The morning personality at KVET, country music station in Austin, Tex., operates a discotheque show on the side: sort of a mobile operation that spins country and rock oldies. He heads his own P.O. Box 1503, Austin 78767. Right now, he's working six nights a week at a new club called "Cheese & Biscuits."...Kimber Reed Curry, program director at KTSC at Southern Colorado Radio State of Colorado, Colo., and working at KKM in town, wants Ron O'Brien to contact him. O'Brien had been at KXLL in Denver. Curry adds: "KTSC has been getting bad service from Mercury Records. Because we are a learning tool, we have Top 40, MOR, progressive and country music programs during our broadcast day. We just received a construction permit to boost our power to 10,000 watts, which means more of an audience, hopefully.

* * *

While Allan Hoties moved in to program KNBR in San Francisco, Don Sherwood was moved out as program director of KSIO in the same city. Sherwood will keep his morning show but obviously the station needs beefing up some. Russ Roberts at WJMA in Orange, Va., says that if anyone wants information about operating a fund-raising marathon, he'll be glad to tell you. WMAF here the other day..."KFRAN in Brownwood, Tex., is now on the air around the clock, according to program director Ron Cox. The lineup at the country music station includes Dall Seaberg, mid-night 5 a.m., Kery Cru 6-9 a.m., Dave Mitchell 9-11 a.m., and Sam Roberts 2-4 a.m., with part-timers Jerry Sharp, Steve Jones, Don Howard, Bert Williams and Jim Abbey.

* * *

Dick Starr has been named vice-president and general manager of Century 21 Productions, Dallas. Great! Can't happen to a nicer guy. Starr developed the "nostroop" radio concept and promotion package and I understand it's now on more than 60 stations including WCOL in Columbus, WNEE in Indianapolis, and WELC in Tampa, Fla. You can get a free demo tape by calling Dick Orkin at 213-322-3222. Making nonsense. If you'd like a demo on that, talk to Sandy Orkin at 213-444-5112.

* * *

"We heard it once...and bought it immediately. It's by far the best available! Hilarious material, yet not disrespectful..."

Phil Sheridan, General Manager, WNCI RADIO, Columbus, Ohio

"The whole package is great...highly saleable...super music." Gene Rump, Program Director, KAKE RADIO, Wichita

"I'd hate to have program against it." Diek Lamb, Program Director, WTAR RADIO, Norfolk, Va.

"Everyone agrees that it's the finest, most comprehensive bicentennial package available." Hank Goldman, General Manager, WISZ RADIO, Baltimore

"We've been swamped with bicentennial programs, but yours is the most complete, flexible and by far the most original!"

Dean Tyler, Program Director, WIP RADIO, Philadelphia

GREAT AMERICAN 215 BIRTHDAY PARTY
THE CHICAGO RADIO SYNDICATE
2 East Oak Street, Chicago, Illinois 60611

For demo, rate and details, call collect or write immediately for exclusivity. (312) 944-7724
Deprive Pirates Of Supply, Murphy Says

● Continued from page 1

right panel at the ITA seminar last week, Murphy, chief of the Government regulations section, criminal division, explained the recent decision authorizing the FBI to seize unauthorized musical recordings without respect to class (Billboard, March 8), noted that he isn’t asking suppliers not to sell, but to give Justice access to information on customers and artists. “People in this business have to recognize there is a certain risk in dealing with record companies,” he said, “especially two-videotape, was cautious “who could be considered ‘shippers or ‘belchers’ in any criminal action. We’d much rather have your continuing and increased cooperation, and we look forward to a happy marriage of the legitimate tape business and law enforcement. It’s the end result that counts, and the industry still has to do its part in helping us win the battle against piracy.”

Other highlights of the ITA seminar, which drew more than 400 suppliers, users, exhibitors and their spouses to Bratfisch Place and the Tucson Community Center March 27:

● Videodisks—MCA Disco-Vision President John Findlater announced that MCA & Philips would have an invitation-only showing March 17-21 at New York’s Hotel Seville with a prototype player to show the interchangeability of both the MCA “flexy” and Philips rigid videodisks. Gordon Bricker of RCA confirmed that a permanent Select-A-Vision videodisk showcase will be set up shortly at the 60th Street (manu- cal) player in a booklet dated Nov. 19 when it first showed in the system in Tokyo.

● Tape duplicators—Panasonic demonstrated its VHT high-speed master recorder and the compact printer for 1/8-inch EIAJ videocassettes first shown in New York this January. CESTC bowed in with its C-500, an automatic high-speed in-cassette duplicator that automatically re-winds the blank cassettes and records simultaneously in mono or stereo. Re-winds and ejects, with a 15-cassette load, in one minute. The unit also features an auxiliary cassette tape loader to keep up to 30 top-loaded cassettes a day in permanent continuity, at $8,890. Recorect reports a number of orders for its just introduced Automatic Cassette Feeder System, for $3,850.

(Continued on page 50)

LOS ANGELES—The purchase of hi-fi equipment for the home or automobile is so close to the customer’s lifestyle that reps here at the Jack Berman Co. hold highly intensive exhibitions and demonstrations. Just added are exercises on body language of people shopping for audio.

Internationally known for his innovative and controversial sales techniques, Berman is the target of friendly jibs mainly for his “F.S.Q.S.—i.e., friendly, silent, questioning stare. Though a few salespeople kid about the technique of eliciting a response from a customer via F.S.Q.S., Berman continues to stress it. As one audio salesman puts it: “Did you hear about the customer who got the F.S.Q.S.? He asked the salesman and said, ‘What the hell is it?’. In the classroom, Berman pairs off retail salespeople and asks that one make kept questions and comments while the other remains absolutely silent. It is difficult.

Berman prides on surreal what they feel are salient points. He says everyone has a tendency not to listen. People cook from an intense desire to listen to and partly it comes from not wanting what could be a confirming comment from a customer—he can get the same amplifier for a lot less down the street.”

Salespeople are asked questions answerable yes or no and keep going with “What kind of music do you listen to? How many questions do you get? No one is more interested in getting people to open up than are psychologists and psychiatrists. They will write or ask about Southern Californian audio salespeople that he attends lectures and seminars of all kinds all the time and he recently attended one with psychologists and came up with what they use—key guiding cues. “No one is more positively interested in getting people to open up than are psychologists and psychiatrists. They will write and ask questions.”

Tokyo—Concerning quad, two problems may be mentioned. The first is the problem of standardization. The second is the demand on the side of software producers for more hardware coupled with the demand on the side of hardware manufacturers for more software. On standardization, little can be said at the present moment. It can be said, however, that there is now a new wave of confusion in Japan, created by the appearance of UD-4. Technical development means

Stolen Amp On Mart In April

CHICAGO—The Sherwood SEL-400 stereo integrated amplifier, the prototype of which was introduced last year and which will be reissued this year, will be available to the market in April, Rus Zigler, national service manager, announced.

The amplifier was rebuilt “from scratch” and has eight watts at eight ohms on a 20,000,000 ohm range.

The unit also features 4-channel matrixing circuitry, capability of listening to individual channels and 10-Watts of New York auxiliary inputs and outputs, and carries a three-year warranty on the chassis. Amp Labor. It will list for $399.95.

(Continued on page 50)

Japan’s 4-Channel Backers in Standardization Class

By HIDEO EGUCHI

Tokyo—Concerning quad, two problems may be mentioned. The first is the problem of standardization. The second is the demand on the side of software producers for more hardware coupled with the demand on the side of hardware manufacturers for more software. On standardization, little can be said at the present moment. It can be said, however, that there is now a new wave of confusion in Japan, created by the appearance of UD-4. Technical development means...
Los Angeles Metro Sound Defies Economic Slump

LOS ANGELES—No one at Metro Sound is bothered about new car sales slumps or a choked-up consumer market. The 18-year-old, privately owned, West Coast car stereo manufacturer is in a different league. Last year, it sold a record 850 units, with an 85% growing rate of sales. It averaged a sales figure of $51,500 a month.

It's also been the largest firm to increase its sales in the car stereo industry. All the other manufacturers have slumped, or are told so.

But Jerin, president of Metro Sound, is pleased with his company's increase in sales. Jerin has been in the car stereo business for 31 years. He started his career as a car dealer, and later moved to Los Angeles to open a car stereo business.

Jerin says that Metro Sound has been able to maintain its market share and increase its sales because it focuses on quality products and excellent customer service. The company is also well-known for its dedication to research and development, which has allowed it to stay ahead of the competition.

Jerin believes that the key to success in the car stereo market is to offer a wide range of products that meet the needs of different customers. The company offers a variety of car stereos, including in-dash, under-dash, and free-standing units, as well as a range of accessories.

Jerin also says that the company's commitment to quality and customer service is what sets it apart from its competitors. The company has a team of experts who are always available to answer questions and provide support to customers.

Jerin says that the company's focus on quality and customer service has allowed it to grow during a time when many other companies have struggled. He believes that the company's success is a testament to the hard work and dedication of the team, and he looks forward to continued growth and success in the future.

We're playing your song. More money.

We believe you can make more money on The Music Tape by Capitol — unit for unit — than on Scotch, TDK, BASF, Maxell, or any other. Compare dealer margins yourself.

Many tape manufacturers offer a lower priced product. But they offer little else. None offer the margins, the advertising, trade incentives and product quality of The Music Tape. No one else can do it like Metro Sound can. The Music Tape has been designed with you in mind.

We're supporting them with the industry's most effective advertising program. The Music Tape message is going out right now — that young, affluent buyer of blank tape. Our ads appear in the magazines he reads, Playboy, Oui, Rolling Stone, Stereo Review and others.

When they record ordinary things, sell them an ordinary tape. But when they record music, sell them the music tape.

If you're surprised to hear Jerin talking about world markets, don't be. He claims there are only two really prominent brands in South America — Muntz and Metro Sound. Yes, Muntz, even though Clarion took over the brand, because Jerin says in South America it's still branded

Muntz. Metro Sound does a third of its volume in Western Hemisphere export, Jerin claims. Next greatest item for car stereo dealers, including traditional ones and not just radio specialists, will be CB. But Jerin, like Lauren Davies at Craig (Billboard, Mar. 8) thinks CB cannot be married with tape. "We're going to let J.J.L. and Xal work on that." The combined CB Tape is too big and too expensive, he says. Metro Sound's 23-channel will be $149.95 listed.

Basically, Metro Sound has adopted a philosophy that it must assume full responsibility for the dependability of its line. It is not a manufacturer, designing here and having the equipment made in Japan. But once the factory exercises our letter of credit we might just as well be the manufacturers, we have to stand behind it," Metro Sound offers a year warranty on parts and labor, he says, claiming that it means back up its motto "The Name That Quality Built."
August 1, 1975

SUPERTRAMP

Hollywood - A&M Records proudly announced today that the breathtaking album "Crime Of The Century" from the phenomenal English group Supertramp is "gold."

This honor comes directly on the heels of their smash introductory U.S. tour and firmly establishes them as one of the world's premier attractions.
GOES GOLD!

Supertramp

CRIME OF THE CENTURY

Produced by Ken Scott and Supertramp
Everything the recording industry can produce
...we can protect in the miniature version.
LONDON—Economic uncertainty has been blamed for the postponement next month of the major audio exhibition, Sonex, now in its sixth year.

However, Brian Stealey-Clarke, financial director of British Audio Promotions, the sponsoring organization, denies that the cancellation of this year’s plans are in any way due to the refusal Fidelity 75 audio exhibition, also due to be staged at Heathrow in April.

He says: “The reason is quite simple: The present economic climate is unfavorable to audio companies and, unless we are able to present a first-class show, then we think it best to postpone plans until things improve.” Since last year, Sonex has lost four exhibitions through bankruptcies, and the number of exhibitors this year is down.

This year’s Sonex show was scheduled for April 23 and 24, for the trade and press, and April 25 and 27 for the public. As in previous years it was to be held at the Post House Hotel, Heathrow two weeks after the second High Fidelity audio exhibition, scheduled for the nearby Heathrow Hotel.

High Fidelity was last year as a breakaway rival group to Sonex, and its organizers have reported that 35 major audio firms and 50 brand names will be exhibiting this year. This figure doubles those of last year’s show.

One organizer, Don Quillen, says: “The deep involvement of the audio industry in High Fidelity proves that it is not only extremely attractive as a medium for useful contact with the dealers, press and public, but also that the industry is refusing to be disturbed by depressing economic forecasts.”

Steeley-Clarke replied: “It should be remembered that Sonex is the most profitable making show which has built up a good international reputation. We get trade representatives from all over the world attending the exhibition and we don’t think it fair to invite them to a show with only about 35 audio firms exhibiting. We refuse to put on a show that lets the industry down. “Sonex has been postponed until we can do a really first-class show. We’re investigating prospects for an autumn exhibition.”

The preparation of a standard list of all significant specifications and performance characteristics, plus a set of uniform test procedures, for each of a variety of types of audio visual equipment, is being undertaken by a special committee of the Audio-Visual Equipment Manufacturers Council, sponsored by the National Audio-Visual Assn.

Choose one: 1.4 cubic feet or 12 cubic feet

Interface: A or Sentry III. Systems with different names and substantially different appearances. Yet both issue from a common technology and what we believe to be the important performance criteria.

Flat frequency response, uniform total acoustic output, extended bass without lumps, low distortion...these goals are reflected in the actual performance of the Sentry and Interface: A.

What, then, is gained from the large size of the Sentry III? Higher efficiency and larger dynamic range. The Sentry III offers 5 dB more efficiency and an additional 3 dB power handling capacity. Not that the Interface: A is any slouch; a pair can produce a sound pressure level of 107 dB (very loud) in an average living room. It’s just that the Sentry III can reach 116 dB.

The Interface: A is a vented, equalized system with a low-frequency limit of 32 Hz. The vented Sentry III reaches 40 Hz; the optional equalizer extends its low-frequency limit to 28 Hz.

Interface: A is a home system finding professional application. Sentry III is a studio monitor well suited to home use. Either way, you will find incorporated the latest technology and outstanding performance. Let us send you full information on these systems, plus a list of dealers where they may be auditioned.
Deprive Tape Pirates Of Supply

The Sensible Alternative MX-7300-8

You'll find what you need

Teaches F.S.Q.S. Technique

Low Noise — High Output Quality 8 track Blanks at a very sensibly low price. Four color labels that are exclusively designed for: Rock, Country, Easy Listening.

Call or Write for Free Samples Now!

MICHELE AUDIO CORP. P.O. BOX 586
Massena, New York 13662
(315) 769-2448
Dealer's Welcome! Buy Direct and Save

10¢

That's right, that's what a letter costs to find out how you can save hundreds, even thousands of DOLLARS off Prices you are now paying!

Don't wait, write today!

#54

#HUL-8

The Sensible Alternative MX-7300-8

- Under $7.300 — save 24 to 52% - Compatible one-inch/eight-track format - Motion sense logic prevents tape damage - Optional remote synchronous-reproduce on all channels - Professional type 600 ohm + 4dB outputs and XL connectors - 7½/15 or 15/30 ips.

Otari Corporation 981 Industrial Road San Carlos, Calif. 94070 (415) 593-1648 TWX: 910-376-4890 In Canada: Noresco

You'll find what you need

...for Tape Mastering, or Studio Recording

( mono-1/4" to 8-track-1" or any combination) in the ES 505 Pro Recorder line from

Audiomatic Corporation

Distributor of the Americas

New York, N.Y. 10010 Phone: 212-689-1810

Overseas Office: 44-48 Fulham Road Chelsea, London SW 3 7NP France: 33 30-90-89-100 24/7 Cables: AUDIOMATIC TELX 8-3480

Low noise — high output Quality 8 track Blanks at a very sensibly low price. Four color labels that are exclusively designed for: Rock, Country, Easy Listening.

Call or Write for Free Samples Now!

Michele Audio Corp. P.O. Box 586
Massena, NY 13662
(315) 769-2448

Dealer’s Welcome! Buy Direct and Save

10$c

That’s right, that’s what a letter costs to find out how you can save hundreds, even thousands of DOLLARS off Prices you are now paying!

Don’t wait, write today!

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www.americanradiohistory.com
4-Man Tape Panel Agrees

- Continued from page 10
- asked the industry to review whether it is now necessary to change $1 more
- tape than LP. Artist and album title should be on both ends of the
- package instead of just one end. He pointed out, for easier
- selection and inventorying on the
- shelf.
- Tape must receive more recognition in advertising about recorded
- product, Jack Woodman of GRT
- feels. He feels record/tape advertis-
- ing must be upgraded. He feels a
- professional must create more ad-
- thus, rather than some "drabbing
- just cut and paste up reduced
- LPs." When ads are run, dealers
- must play that product in-store,
- back it up with sufficient inventory
- and, for goodness sake, run the
- store. Advertising results must be
- carefully studied at the register
- through sales tickets.

---

Monaco Shows Its Remote Unit

DENVER, Colo.—Louis Davis,
former New Yorker who "retired"
from Denver and opened his own manufac-
turing firm, Monaco Enterprises,
Inc., has introduced a remote unit
for amplifying cassette audio
through an existing speaker system
in either car radio or home systems.

Available for either AM or FM
frequency bands, the unit has a
nine-volt battery and do not require
wiring to the receiver.

The CR-AM retails for $14.95,
and the CR-FM model is listed at
$19.95. Davis plans to show the units
at NEWCOM in May, and at the
Summer CES. Marketing is through
electronic reps and is aimed at the
mass merchandiser and discount
chains.

---

NEW YORK—Sansui Electronics
is providing the technology and
equipment for the revolutionary
"Quartaphonic" 5-channel sound,
that will be heard on the soundtrack
of the new "Tommy" movie, sched-
uled for release in New York March 17.

Quartaphonic Sound is being
made possible by the fact that the
Movie film incorporates three mag-
netic stripes for three separate audio
tracks.

Sansui will use two of these tracks
to encode its QS 4-channel sound,
thereby getting a quadraphonic ef-
fet. The third track will carry an
independent channel of information.

For replay purposes, four speak-
ers will be placed in the four corners
of the movie house, with the fifth
speaker located behind the screen.

Special Sansui QS decoders and
amplifiers will be used to decode the
encoded information.

Sansui has contracted to outfit
24 cinemas across the country
with the decoders, amplifiers and
some speakers. JBL and Cerwin-
vega are also among the companies
contracted to supply speakers.

The "Tommy" movie features El-
ton John, Eric Clapton, Ann-Marg-
ret, Peter Townshend, Tina Turner,
and The Who, who wrote and per-
formed in the original Broadway
production. Soundtrack tapes from
the movie are being released by Polydor
Records in conventional stereo.

---

The Best Buy At Wash., D.C. Hi-Fi Show

3-Way Air Suspension Speaker System

SYSTEM FEATURES: 17 high-compliance woofer; acoustically safe
mid-range (4" flare done tweeter); Air light glass blown without vinyl c
in front, handles the 2½" silk - cloth (limited edition) tweeter; metal inc-
speakers connecting cable with each speaker.

Frequency Response: 120-16000 Hz

MINIMUM POWER: 5 Watts.

Price: $99.9

Comparable fall trade price $99.9

---

Saxitone TAPE SALES

1776 COLUMBIA ROAD, N.W., WASHINGTON, D.C. 20009

We've got the "Spirit." The prices and the address to prove it.
Credit the Bugaboo Of Little Guy

By JEAN WILLIAMS

LOS ANGELES—Bob Catton, new owner of Bob Ugly's Bob's one-stop and a chain of retail record outlets in Memphis with plans in progress for six more shops by 1978, reveals how the major record companies can make or break a small businessman.

Starting in business four years ago with $80 worth of records, Catton says distributors would not give him the credit needed to survive. Without companies like Motown, Columbia and ABC extending credit, his business would have been destroyed in less than a year.

"At that time Motown and Columbia and a few others were in command of the major hit records. Some distributors felt that the mortality rate among small record outlets was too high, therefore, they would extend credit for one month when I needed at least three. Or they would not give credit at all.

"Motown would send display material on their artists and supply me with the release dates on future records. That in turn would give me the advantage over other shops and put me in a position to inform my customers in advance of new records to be released. That kind of information will keep them coming back to your shop," says Catton.

"Columbia has a fantastic distribution set-up, and I receive my merchandise when it is due. ABC has been extremely helpful, and their advertising program in conjunction with the stores has been beneficial to me," he says.

Catton, formerly a disc jockey on WLOK and WDJA in Memphis, maintains a close association with both stations. Through this association he is able to stay abreast of all new records that are selling in the Memphis area. "The station operators will call and give me a list of what they are playing and what records are to be released to the play lists. That permits me to buy in advance and have the merchandise on hand," says Catton.

Now that he has proven to be a successful businessman, the boards of most record companies and distributors are open to him.

When opening a record outlet it is important to stock all of the hit records, he advises. "We have based our business around heavy rock and blues and that has been successful for us."

"There are problems with personnel when operating record shops. It is difficult to maintain a steady force. The turnover is tremendous because it is hard to find people who have knowledge in several areas of music. Most personnel who are employed to sell records are familiar with the music that they like, consequently, they do not sell the music that they will try to sell. It just doesn't work that way."

"I try to teach my employees that if a customer wants a record, he does not want to hear you play hard rock, even if we do not happen to have the particular record that he may be seeking. You will generally lose a customer by telling him that you are out of a record, however, you may lose him if you try to sell him something that he does not want."

(Continued on page 54)
Curtom comes to Warner Bros.
...and breaks out with a BANG!

Current Soul Chart Listings

Leroy Hutson
"All Because of You"
(CMS-0100)
71-Billboard
51-Cash Box
49-Record World

The Natural Four
"Heaven Right Here on Earth"
(CMS-0101)
90-Billboard
61-Cash Box
71-Record World

Available now on Curtom Records, distributed by Warner Bros.
LOS ANGELES— Epic artist Joe Bataan has injected a new positive energy into the r&b field by incorporating the saucy Latin heat with a driving soul rhythm for a powerful disc sound.

For several years Bataan, formerly on the West Coast, has been considered a Latin musician. He says that as difficult for a Latin artist to break into the r&b market as it is for the r&b artist to find renown in the pop area.

“I have found it necessary to relocate with a label that is known to have soul acts,” says Bataan.

“With 13 albums to my credit on Latin-oriented labels, even with r&b tunes dominating the albums, the stations would still deal with me as a Latin artist, and my records would not be aired properly.”

He has a new single and album on Epic with the single “In The Bottle” gaining a favorable position on the r&b charts.

Bataan feels that he is rather unique in his position by employing the percussion instruments generally identified with the Latin soul sound and the congas, timbals and bongos to complete his package.

“The market for my type of music has opened on the East Coast, but because of the limited air play on the West Coast, my album was still relatively closed. I feel that if the disc jockeys would deal with my music, and not consider the album, my records would get more radio exposure,” he says.

Bataan finds that his executive position with S Capitol has given him an insight into the record industry that he would not have received as an artist alone.

“In being inside has taught me how to promote my own records without actually being in the studio promoting. An artist should realize that he is promoting his records with everything that he does in his daily rou-tine. When people see you offstage, they want to know that you want to be seen, then you smile. It means talking when you want to rest, then you talk. I could not learn that lesson without the help of working behind the scenes and seeing exactly what is expected of me.”

2 Buffs Revive the Blues Along Memphis’ Beale St.

MEMPHIS—The strains of the blues are sounding once again on a regular basis in this city where W.C. Handy wrote the “Memphis Blues,” generally considered the first published blues song.

Dock Fisher, who operates the Public Eye restaurant, and Harry Godwin, the resident expert of the blues era, have combined forces to open the Jubilee Jazz Hall to spotlight the city’s blues heritage.

The hall is next door to the side room of Fisher’s restaurant, and is decorated with memorabilia from Godwin’s personal collection. Godwin also takes care of booking talent for the shows.

The hall opened several months ago on a Saturday-only basis, but soon scheduled Friday night shows as well.

Despite the extensive linkage to the history of blues, from Handy and Beale Street to B.B. King and Bobby “Blue” Bland in the 1950s, the Jubilee Jazz Hall is the first attempt to provide a regular outlet for local residents and tourists to hear the sounds that first put the city on the musical map.

Among the performers featured thus far have been Furry Lewis, Sleepy John Estes, Charlie Banks and his Real Deal Oragnization, Mr. Ramey II (who traveled in shows with the original Mr. Ramey), Little Laura Dukes, Big Sam Clark and the Blue Boys. Moe Vinson and Sonny Blake.

Dealer Bugaboos

Continued from page 52

Catron maintains a 24-hour open policy on his largest outlet. He says that this method has never been tried in his market, but has been successful and he is contemplating opening the other stores on a 24-hour basis in the areas where there is a demand for that service.

Catron’s plans include opening retail outlets in West Memphis, Ark., Little Rock, Ark., Jackson, Tenn., Jackson, Miss., and Mobile, Ala.

Chris Chalm has been appointed to music director of KATZ, and Roshon Vance, formerly of WWKO, Columbus, Ohio, has been placed the 12-6 a.m. slot, time with Jay DuBard, also a new personality from WOOK, Woll, moving into 8-12 a.m. position.

I hear that the Fifth Dimension will be signing with ABC/Dunhill and they are involved in negotiations of recording contracts, with plans to record albums individually while maintaining the group.

Chuck Offutt, a member of the three-man team which recently formed Prodigous Records, reports that they have initiated a policy of utilizing stars from the 50’s era along with new talent.

Gary U.S. Bonds has a new record “Grandma’s Washington Board” on Prodigul that is receiving much attention across the country, and Shirley Alston, formerly of the Shirelles has also signed with the label.

Remember— we’re in communications, so let’s communicate.

Will Fete Pompadour

NEW YORK— Mr. Pompadour, president of ABC Leisure Group 1, has been named man of the year by the music division of the United Jewish Appeal.

The honor will be conferred at the division’s 10th annual dinner Nov. 1 at the New York Hilton.
Jukebox Programming
Experts Set At N. Dame

CHICAGO—Operators attending the MOA third annual regional seminar at North Dame Jan. 26 will receive expert advice on improving profit and performance in their businesses. The annual seminar and business administration confer with the Central Atlantic Conference.

Dr. John R. Malone, associate dean for graduate study in the College of Business Administration, with a background that includes practical business experience, will discuss developing a game plan for precise control of inventory, route planning and time, salesmen productivity, expenses, equipment acquisition and maintenance, and buying practices.

Dr. David Appel, chairman of the department of marketing at North Dame, will speak on the background in retailing and marketing research, attacks the problem of evaluating new locations, expanding existing locations that are not meeting profit patterns, and planning out older locations.

MOA Reveals State Meetings

CHICAGO—State association meetings of the Music Operators of America, scheduled for this year, include:

April 5-10, Ohio Music & Amusement Assn., Hilton Inn, Columbus, O.
April 12-17, Wisconsin Music Merchants Assn., Midway Motor Lodge and Hoffman House, La Crosse, Wis.
May 3-4, Music Operators of Texas, Royal Inn, Dallas, Tex.
June 5-10, Montana Coin Machines Operators Assn., Outlaw Inn, Kalispell, Mont.

Machines 'Best Bets' For Homes

By MAURICE ODERKEN

PHILADELPHIA—A combination of the energy crisis plus the mounting costs of air conditioners has sent home entertainment in high focus once again. And as many amusement machine operators currently own operated machines and especially pinball and music machines, known as "best bets" for home sales.

"More with more people finding it more expedient to remain at home," says Harry Rosen, of Dada Rosen Assn., "a vacation to home—whether it be for the weekend or just for the evening—looks big once again in family togetherness."

Rosen is buying pinball machines and jukeboxes, according to Albert Rodstein, president of Ban- nee Specialty. "We've been selling closed-circuit video games that sell for as much as $1,400. They're hot. And people who have not played one before find that even before the energy crisis, people were spending more time with games. People have been bored about the same streets like in the old days: they're tired of TV fare and they're taking to family games as a pastime."

Jukebox operators say that the dem- and is growing for both old-type jukeboxes and the new machines. The new machines, styled like per- fume bottles, as the title suggests, in every type of home. And on removing the com- partments, becomes an attractive piece of furniture for the home. The old ma- chines, regardless of condition as long as they play, are sought out for home dens and recreation rooms.

April 4, Music & Amusement Assn., Hilton Inn, Columbus, Ohio.
April 5-10, Music Operators of Michigan, Weber's Inn, Ann Arbor, Mich.
April 12-17, Wisconsin Music Merchants Assn., Midway Motor Lodge and Hoffman House, La Crosse, Wis.
May 3-4, Music Operators of Texas, Royal Inn, Dallas, Texas.
June 5-10, Montana Coin Machines Operators Assn., Outlaw Inn, Kalispell, Mont.

'Art' Bimbo KAPP

TENNESSEE

Carlos Guzman, Falcon recording star, was in Mexico City recently working on plans to launch a new phase of his career. Guzman will be backed by the Mariachi Mexico De Pepe Villa in his next album. While in Mexico City, he assisted in the aspect of Antonio Villaga, head of Falcon's International department. Currently in semi-retirement, Guzman still appears on the Fanfarria Falcon TV show but has cut down on personal appearances.

Los Jovenes, who have backed Carlos on several of his albums, will soon be coming out with material of their own. They are directed by Ser- gio Munoz.

Freddie Records executive Lee Martinez and Studio Engineer Jim West are currently supervising the installation of new facilities at Freddie Martinez' Studio B in Corpus Christi, Texas. Lado a recording star for Freddie, Guzman will be backed by the Spanish language version of "The Way We Were." The Spanish title is "Loca Sin Amor." and appears to be hit bound. Los Angeles radio station KALL-AM has the song-cycle for its national promotions.

MIAMI

Centro Español lining up top acts to follow up recent hit released by Bianca Rosa Gil (Fanta Intl.), such as Nelson Ned (RCA), Luisa Maria (Columbia), and Isabel Pantoja. The new LP by Wilton Colon (Fania) has reorganized his band means a booking theater. The never before opening of the up-tempo dance music (salsa) report an upsurge in business. The most recent chart-topper, Tica-Alegre, Velvet and Caytronics sales indicate selling well over last year's figures.

Climo's long awaited LP (Gema) due out soon has been released first. WQBA-AM is presenting superstar Camilo Sesto in concert at Miami Beach Auditorium on April 4.

The Celia Cruz-Johnny Pacheco LP is out and the LP is the parent company Fania has ever sold for one LP in Miami, and awards of the year's music and entertainment industry were presented to the radio stations that helped break the record. A second Celia & Johnny LP is in the works for the fourth generation (1975-1980) has a hit with "Tu Eres," and the same label Tony Escudero has a cover of "Kung Fu Fighter in Spanish, Ello Roca's "Contigo Y Aqui" doing well in N.Y., Texas and L.A., and Danny Rivera in the LP of "Por El Amor De Una Mujer" was in town to promote his new LP.

Los Bidia Azules is currently with a new LP "El Cavallan," and on the same label Carlos LP is doing well with the hit single "Nuestra Historia De Un Amor." Sound Triangle shows are busy once again and recording projects are going well. Week to week, a new Wild Wind and Jovenes del Herrerio and the release of Orlando Vandel's "Amor Eterno," his first single "Los Marijopas Locas.

Enrique Gonzalez has opened a new Fram & Bar featuring Orch. Broadway (Coco) & Fajardo (Coco) is leaving his long stand at Numero Uno.

ART "ARTURO" KAPP

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Jeanne Pruett To Appear With Jones At Wembley's

NASHVILLE—George Jones will appear at the seventh annual International Festival of Country Music at Wembley's Empire Pool near London, without Tammy Wynette. And MCA artist, Jeanne Pruett, who was part of the show last year, will move into that void and perform again.

Both Jones and Miss Wynette were scheduled to appear last year, but had to cancel out at the last moment when Jones' mother died in Texas. Since then, the artists have split as an act, and are in the divorce process.

Mervyn Conn, impresario of the event, announced the full schedule of activity for the Easter weekend and noted that BBC television again will cover the evening concerts and two specials will be transmitted from the Festival.

Since the evening stage shows will be the longest ever, show time has been advanced to 6:30 p.m. As noted earlier, George Hamilton IV will serve as master of ceremonies.


Sunday's lineup includes George Jones, Jeanne Pruett, Wanda Jackson, Melba Montgomery, Barbara Mandrell, Jimmy Payne, Red Sovine, Lefty Frizzell, Larry Cunningham, and Margo & Frisco. Added to each evening's bill is Jon Derek's Country Fever.

Ember Film Distributors, owned by Conn, has arranged a pair of special late night film shows to coincide with the Festival. On March 28, the movies "From Nashville With Music" and "Road To Nashville" will play at the Wembley ABC theater. On the following day, the same pair of features will show at the Broadway ABC Theater.

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'Broad Ole Opry' Bucks Sold Out Up to December

NASHVILLE—For the first time in its 50 years of operation, all reserved seats for the Friday and Saturday performances of the "Grand Ole Opry" have been sold out through November. Some quarter-million tickets are gone already, and the summer matinee tickets have not yet even gone on sale. This sale covers the two performances on each Friday and Saturday night, which now is a year-round situation.

For each show, the "Opry" sells 3,019 reserved seats and 1,405 general admissions. The latter go on sale to the public first come basis the week of the shows.

Even this early in the season, and despite the energy problems and the weather, recent weeks have been self-outs of both reserved seats and general admission.

Betty Moore of the ticket office says that a good many of the self-outs are due to "tour begging," that is, organized tours by radio stations and other units, which includes a total package.

With the Opryland park opening last month, attendance is expected to swell even more, with the likelihood of going to mainstage performances early in the season. These are all exclusive of the free country music shows featuring "Opry" artists which are given at the park throughout the summer season.

Last year, for the first time in history, the show sold more than half a million tickets, and doubts will surpass that number this year.

Davis Introduces Male Vocal Group

NASHVILLE—Innovator Danny Davis, who returned the sound of brass to country music some 10 years ago, has formed the Danny Davis Singers, a male vocal group with a new concept.

Their first RCA album ships in mid-March. The group also will make live appearance under Davis' direction, and, just as the Nashville Brass, will be booked by Buddy Lee.

A single release is being shipped immediately, taken from the album. All of the material is country with a contemporary sound.

The group consists of eight young men, all of whom worked shows at Opryland USA, and they are backed by the famous Nashville rhythm section.

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Gospel Outreach—Rose Lee and Joe Maphis sign with newly formed Outreach Records while Filbert Martocci and Eddie Miller, two of corporate owners look on.

\[www.americanradiohistory.com\]
George Jones' new single is "These Days (I Barely Get By)."
Mellow country music is what makes Mel Tillis and the Statesiders famous. They sing with the kind of good old-fangled feeling that makes hits. Mel’s current chart single: “Best Way I Know How” is one reason to love this album. “Dear Love” and “The Woman In The Back Of My Mind” are two more. “Mel Tillis and the Statesiders.” Roar.

THE ALBUM:
“Mel Tillis and the Statesiders”
M3G 4987/8-Track: M8H 4987

THE SINGLE:
“Best Way I Know How”
M 14782
Pine In The Eye
For Diana Trask

Elvis
Airlines?

Mel Tillis
Has Another
Chestnut

Nashville Scene

By COLLEEN CLARK

Buck Owens on Fair East tour during month of March. Roy Head has signed exclusive booking con-
tract with the Joe Taylor Agency. Anthony Armstrong Jones has signed with Homa Records in Oklahoma City. Carol Channing has a new country release out on GT Records. Johnny Paycheck & the Lovers make home following three-week tour of the Western states. Johnny Dot has signed recording contract with Warner Bros. and is being booked by the Swifty-Laverner Agency.

Jim Glaser appearing all week at the Captain's Table in Printer's Alley in Nashville. Joe Stamps is back on the road again after a three-month vacation. Tammy Wynette set to appear at Disneyland in California March 23. Jeanne Pruett, George Jones & The Jones Boys are latest additions to Wembley Show. Bobby Borcher has first single out on new label, ABC. Roy Clark plays a salesman for a nudist camp on the Mac Davis Show March 20.

Johnny Tillotson will crown Miss Southern Nevada Youth Fair winner for the second year, then does two weeks at the Golden Nugget. LeGarde Twin set for a return engagement at the Amaretto Hilton in Amarillo, Texas. Bobby Bare has formed his own four-piece band and a complete sound system along with a new customized travel-home which will carry wife Jeannie and their three children who will be performing with Bare frequently throughout the summer. Paul's Records of Shreveport, L.A., has signed John Reeves and Larry Quin-
tin, both of Texas. Danny Davis & The Nashville Grass tapes "Din-
ski" Show this week.

Freddy Weller is busy in Atlanta composing new songs for his upcoming first session with ABC/DO. Billy "Crash" Craddock has formed a six-piece band called "Dream Lover." He's also bought a new Silver Eagle bus for traveling, with two color TVs, two separate sound systems with a recorder, bar and red leather upholstery. Craddock played his hometown of Greensboro, N.C., for the first time recently and drew 6,700, the largest crowd since Charlie Rich played there.

Roy Clark has recorded the title song for "Enchantment" for the ABC-TV special, "Huckleberry Finn," to be aired March 25. Red Lane has penned several songs and will play on the Gate Mouth Brown session coming up in Bogalusa, La., at Studio in The Country. Barbara Mandrell has not yet signed with any label, as reported earlier. Since obtaining her release from CBS, she has been negotiating with various companies, but is still a free agent. Jerry Clower has been retained to promote the Ditch Witch line of underground construction equipment. Bobby G. Rice and The Country Cavaliers drew a capacity crowd for the Leukemia Society of America in Cleveland. Hank Levine to do the musical arrangements for Mickey Newbury's appearances on the Tonight show, March 11, and the Dinah Shore Show, March 12.

Barrel Records has retained International Record Distributing to handle its catalog. "I Have You Now." The...
"Still Thinkin' 'Bout You"

Billy "Crash" Craddock

ABC-12068

HUBERT LONG AGENCY
1613 HAWKINS STREET
NASHVILLE, TENN. 37203
PHONE: 615/244-9950

EXCLUSIVELY ON ABC RECORDS

www.americanradiohistory.com

Thanks for my number one in a row!

Crash
Two Sites Used For Osmond Country LP

NASHVILLE—The current Marie Osmond LP, produced by Sonny James, was recorded here and in Provo, Utah, with the vocal tracks added in the western city at a 24-track studio.

Previously, all of her songs had been done here totally.

James also disclosed how he and Miss Osmond got together to record initially, and how he made the transition from a leading recording artist to producer, without sacrificing in either field.

They were brought together by Mike Carb, then president of MGM, and Don Owens, who since has moved to Capitol. They suggested the teaming, since James had enjoyed unusual success at the top of the country chart, and Miss Osmond obviously was geared toward country singing. James’ introduction to her was an acetate of a Dolly Parton tune, “Court Of Mary Color,” and he began to select simple songs, working on her phrasing. This way, he explained, he could help her establish a style.

Her first recording, “Paper Roses,” sold more than a million copies. She has had three hit albums, and her second single release, “Who’s Sorry Now,” an old pop song, is selling well in all fields.

James arranged and produced all of these.

Figlio Augments Music City Label

NASHVILLE—Former Columbia engineer Mike Figlio has expanded his Music City Workshop label and is diversifying into other music fields.

The first released product on his new label was that by Sherry Pond, a tune which was reserved because of continued radio activity. Coming up is a contemporary release by Frankie Lee and a country rock cut by the Voice, a group which backs Elvis Presley.

Figlio does his own production and is working with Deonne Purcell to extend his capabilities in various directions.

New Mexico Man Shares Formula

ALBUQUERQUE—A country nightclub owner here has an unusual approach to presenting entertainment that has offered to share his success formula with others.

Bill Smith, owner of the Caravan East, in the Mile-High Post, all located here, has followed a pattern of presenting traveling bands on weekends, when the costs of solo artists are high, and people are interested in dancing, and in using his major artists on weekday nights to draw crowds.

For example, at the Caravan East, Smith is featuring such bands as the Curly Cook Show, the Larry Trider Show, Delta, featuring Hank Parker; Vero Thompson; Swamp Roots, the Ewen Brothers; Bill Hallock & Cactus Country.

In that same venue, guest artists who will make or have just made personal appearances include Susan Raye, Johnny Paycheck, David Rogers, Faron Young, Diana Trask, Los Costes and Tokyo Matsu.

Smith also provides a good sound system and modern lighting effects, and has 23 years of successful operation behind him.

Outreach Label Acquires Miller For Prod. Chief

NASHVILLE—Songwriter-producer Eddie Miller has been named head of production for the newly formed Outreach Records, which was set up basically for country artists to record gospel songs.

The company, headed by attorney David Meade, also has a strong distribution setup, details of which will be released later.

Other corporate officers of the new label are Normal Elliott, vice president, of Gaylord, Kan., and Filbert Marocco, of Nashville.

Miller and Meade indicated the roster of recording artists would grow, since many want to become involved in the country-gospel aspect of the business.

Shaped Notes

WQIV-FM will present a special documentary show on Latin music. The first of a series of programs will be heard March 23. Pablo (Yoruba) Guzman will produce and host. . . . Jean Montenegro, formerly with Latin Explosion WEDC, Chicago, is off the air. The popular and only Latin youth-oriented program was abruptly canceled. No explanation was issued.

Night breeze from Rivero at the Chateau Madrid, El Ballet Folklorico de Mexico, under the direction of Angel Hernandez at City Center, Marco Rizo, well known Cuban pianist and composer, is preparing a concert tour; and the exquisite Yna Sumac will perform here March 22-23 at Town Hall. Janie Bovian is promoting the concert.

Willie Colon’s just released “Toma,” a new single on the Vaya label, is from the LP “The Good, The Bad And The Ugly.” This LP is a total new approach to salsa, a revelation of the multiple talent of this fine artist. Colon is also spearheading the Schaefer Co campaign for their center “Malta de Palma,” with more than 1,000 musical instruments being awarded to participants. Send all East Coast news, photos, press releases to Ralph Lew, Latin Scene, 1515 Broadway, New York City 10036.
More Involved In Calif., Sceptr VP Is Convinced

LOS ANGELES—"It takes a longer time to make a deal in Los Angeles than in New York, where I am more personally involved with the artists and producers during negotia-
tions," says Sceptr VP for sales, Stanley Greenberg. "It's a matter of having dinner at their houses rather than to try to get two minutes from their lawyers in a totally busi-
nesslike atmosphere.

Greenberg opened a West Coast office here for Sceptr eight months ago. "We felt it was necessary to es-
establish a Sceptr presence in such a creative music center," he says.

Sceptr headquarters is now officially in Los Angeles although the label has a larger staff in New York. Sceptr president Florence Greenberg, Stanley's mother, com-
moves between coasts. And more staff shifts may be coming.

"Roots" Album Involved In Suit vs. Lennon & Others

NEW YORK—A breach of contract suit in excess of $7 million has been filed in Supreme Court here against ex-Beatle John Lennon, Apple Records, Capitol Records, EMI Records and Lennon's attorney, Harold Seider.

Lennon Sisters Seek $300,000

LOS ANGELES—Maryjo Procy-

PUBLISHERS ADOPT RECORD INDUSTRY TOOLS

Spring Books Reflect Upsurge In Music; 6 In Jazz Area Alone

By DAVE DEXTER JR.

Robertson, who waxed "Ragtime Annie" in 1922 for the Victor label in New York. Price brings blues right up to date.

A hefty $30 price tag accompanies Brian Russ's "The American Dance Band Classic," projected for release in June from Arliss House. It's an astonishing compilation of all the records made by Ellington, Basie, both Dorseyes, Lunceford, Shaw, Goodman, Henderson, Kirk and num-
erous other units of the big band days.

Jazz buffs may well represent only 5 per cent of the total music world but they are, decade after decade, a hardly, vocal and loyal minority and publishers have taken note. The books and records that are forthcom-
ing this spring

Lawrence Hill & Co. will serve up "The Jazz Book: From New Orleans To Rock And Free Jazz" by the Ger-

turn

LOS ANGELES—"Sence of Direc-
tion Music (SDM), a local manage-
ment office, is suing its president and minority stockholder blind pi-

New California Piracy Law To Be Argued Wed.

LOS ANGELES—Parties inter-

ness, this week at the Ninth Cir-
n
New Condon Club Opening In N.Y.

NEW YORK—Jazz buffs here will have another nightclub at their disposal when the Eddie Condon club opens for business Tuesday (4).

"The Pleasure Of Jazz," feather is the Los Angeles Times writer and occasional contributor to Billboard. Bobbs-Merrill in July will publish Robert Gold's "Jazz Talk," a dic
toc

TWO HEAVYWEIGHTS—Singer-songwriter Don Covay, left, and producer Phil Spector, All met in New York to discuss Covay's "Rumble In The Jungle." The song deals with Al's fracas with George Foreman in Zaire.

Defendants claim publishing and distribu-
tion rights.

Although, plaintiffs in the suit arg-
ue that the master tapes to the al-
bum were legally secured as a re-

The new classification means a cut of about 7 per cent for less-
than-carload shipments of blank recor-
ded tapes and about 15 percent for less-than-carload rail shipments of blank records.

The committee also approved an RIAA request that the declared value on rail shipments of blank records be increased from 10 cents per pound to 16 cents per pound in recognition of the increased costs of vinyl.
ties, the software arm of JVC, 51 percent owned by Matsushita Electric; Teichiku, a member of the Matsushita group; and Alpha Corp., the company that created CD-4, are now part of a new system developed by JVC. Warner-Pioneer is a member of the WEA group, which has adopted the CD-4 system. Nippon Columbia and Polydor K.K., a Siemens DGG-Fuji Electric joint operating venture, are sister companies of the German corporate holdings.

The SQ system has been adopted by CBS/Sony, whose corporate partners developed this matrified quadrasonic stereo system. Toshiba-EMI has been announced all of Japan's three standard systems of quad, the records manufactured from Angel masters are in SQ since BMI has adopted the SQ system. Warner-Pioneer abandoned SQ after the WEA group adopted CD-4. Over 1,000 quadraphonic records, including 15 U.S. albums by Nippon Columbia, have been released "in Japan, and aluminum discs have been listed in Japanese dealers' catalogs as of last year-end. About 70 percent of component parts, especially the electronic, international origin, the remaining 30 percent Japanese.

In Japan no discussion has been held on the theme "what to record in quad," and no market research has been done on this controversial topic. These opinions are often noted by Japanese hardware manufacturers. Insufficient investigation has been made in Japan on what music to enjoy with this revolutionary sound.

So far, the most quad releases are in CD-4 format. In Japan, the year-end, 80 CDs albums were available in Japan, according to catalog. Warner-Pioneer, which released 27 SQ quadraphonic releases in 1972, now manufactures any music in SQ after NWA adopted the CD-4 system. Toshiba-EMI, which released 55 RM (Sanai SQ) albums in the 1971-72 period, started releasing CD-4 and SQ albums in late 1972. Nippon Columbia's first U.D. releases were made toward the end of 1974, after phasing out some models in RM (RM) the same year. King Record also suspended new releases in RM and started releasing albums in CD-4.

Reviewing the facts and figures, the different companies with standardization is easily understood.

Perhaps the problems of quad are reflected in the number of releases which have remained in the dealer's catalogs. The percentage of quadraphonic releases in the catalog is 8 percent in CD-4, 24 percent in SQ and 40 percent in RM (Sanai SQ) albums. The porosity of one system over another? It is not necessarily so. In some cases, only one company among the four lost their rights to release product. Above all, it is essential to turn out product that music lovers will want to hear in quad.

NEW YORK—The AFM Local 802 has suspended collective bargaining talks with the financially troubled Metropolitan Opera and has proposed alternate means to alleviate the company's deficit.

Max Arons, head of AFM Local 802, said that talks had been called off after an announcement was made by Anthony A. Bliss, the Met executive director, in which he proposed cuts to "avoid financial collapse of the opera, proposed reduction in next year's season thus from 30 weeks to 27 weeks, a 10 percent pay cut of the remaining wages for all workers, and to trim the work year over-all.

Mr. Arons said that the plan suggested by Bliss would result in a 40 percent reduction in members' income. "We all feel that the Met opera should be halted until the Opera made a better offer."

Moreover, Arons said that a large lobbying drive by the 14 unions represented at the company had been formed last week to point the Met's plight and to help seek increased federal aid.

Bliss said that a major drive would be undertaken to increase box office income and contributions. He said that the very "existence of the Metropolitan is threatened." He also said that in the preceding 10 years, the Association had lost $6.6 million after contributions, in spite of having raised more than $7 million in the 1973-74 season. He projected the loss for this season at $2 million after contributions. Even with the reduction of the 1975-76 New York season to 27 weeks, he said, "we face an additional loss of $2.5 million after contributions."

J. Sipet, AFM lawyer, said that "we don't think the Met is in immediate danger of collapsing" and suggested that the Met attempt to use funds and to cut costs in a different way. Although, he stated that the raising of funds was the business not ours, the union made the following request to bolster the Met's link to the public and to increase federal aid:

1. Revise the status of the Met to include union and minority representatives.
2. Give discount tickets to the Met to local unions and organizations.
3. Set up a discount ticket plan for the general public similar to that now used by Broadway theaters.

A "RECORD" APPEARANCE—London Records Luciano Pavarotti visits Kor- vette's Fifth Avenue store in New York and drew one of the biggest crowds in the history of the store. He autographed copies of his new opera, "I Puritani." Here, with Pavarotti, seated, are, left to right, Terry McGowan, London's chief of sales, Edo de Waart, music promotion manager; and John Harper, director of classical sales for the label. The opera package also stars Joan Sutherland.


during the London Philharmonic and conducted by Col. Charles Mihales, and produced by Richard Mohr in the Best Opera Opening Category. Best Soloist Performance was won by Leontyne Price for "Leontyne Price Sings Waru, Pa., Atkinson, a PA. Shopping Center and the North Mall, Pottstown, Pa. (Photo by M. cocktail)
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<th>No.</th>
<th>Title and Artist</th>
<th>Label</th>
<th>Notes</th>
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<td>Prokofiev: Piano Rags Vol. 1</td>
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CBS/Sony, Warner/Pioneer Will Set Up Japanese Joint Delivery

By HIDEO EGUCHI

TOKYO—The two major American-Japanese record companies, CBS and Pioneer, are setting up a joint delivery company in Japan, which will handle distribution of direct press records and tape cassettes from manufacturers to retailers. The new company is part of a larger trend in the industry which has seen several other companies establish joint ventures with the Japanese in recent years.

The two companies, CBS and Pioneer, have been in talks for some time, and the joint venture was announced earlier this year. The new company will be called Tokyo Delivery Co., Ltd., and will be headquartered in Tokyo. It will be responsible for all aspects of distribution in Japan, including the handling of records and cassettes.

The move is part of a larger trend in the industry, as companies look to capitalize on the growing market in Japan. The country is one of the largest markets for recorded music in the world, and is seeing increased demand for both new and used records.

The joint venture will be a 50-50 partnership between CBS and Pioneer, with each company contributing an equal share of the capital. The company will begin operations in the fall, and will start with a focus on handling records and cassettes for the companies involved.

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Phonogram Int'l Cassette Boxes, Series For Road

AMSTERDAM—A new-look cassette box and a low-price series of product and classic albums available on cassette has been launched here by Phonogram International to tie in with growing sales of "music for the road." In keeping with its other radio, many of which now have built-in cassette players, were shown to a growing Dutch journalism audience at the Philips' headquarters, and later at the international automobile show in Amsterdam, along with the innovations in the cassette field.

Music for the car is a growth field, the Journalists warned, and with modern technical improvements are speeding that growth along.

Lionel Conway, managing director of Island Music in the U.K., for six years, is to spend a year in the U.S., auditing the Island's catalog and finding new product. He is based in Los Angeles, from this week, with new professional manager Allan Ryder.

In Conway's absence from London, Island U.K. will be handled jointly by Martin Humphrey, now appointed a director of the company, and Paul Epworth, who was appointed Island in October last year as administrative general manager. Mary Harvey is left as EMI's personal assistant, becomes European manager and Ian Kinnett professional manager.

Conway has been responsible for the acquisition of Cat Stevens to the company, plus Matt the Hoople, Clifford E. Ward, Sparks, Bad Company, Curved Air and Russ Ballard, and also signed Stax Records publishing roster, East Memphis Music, to Island U.K.

Ryder's background includes Polydor in Mid-Price LP Series

LONDON—Name of a new series of budget-price back catalog albums on Polydor by major artists is to be Rock Flashbacks. They will retail at £3.52, a new price category aimed at providing new impetus in the mid-price market.

The recordings will also be available on cassette and cartridge at £2.49 and £4.68, while new artists and other artists will be available through your local record store.

Artists featured include Rory Gallagher, Cream, Jimi Hendrix, John Lennon and the Beatles, Tony Williams, Julie Driscoll with the Brian Auger Trinity, and Frank Zappa with the Mothers of Invention.

Plans for a series of Pop Flashbacks to be released in the coming summer are going ahead. The Bee Gees and New Seekers are two groups scheduled for inclusion.

Marketing manager for Polydor, Dave Chapman, says: "This is a big step forward by Polydor into the budget-price range. With the industry generally affected by falling sales, Polydor has maintained its figures, and we think the new series could be a big boost."

LONDON—The need for a uniform industry policy towards the return of bad and wrongly delivered orders was stressed during a round-table conference of commentator and dealers here. It was part of the annual conference for the Gramophone Record Organisation, a sub-committee of which was chaired by British Phonographic Industry director Geoffrey Bridge, consultant Ken East (Decca), Gordon Collins (Phonodisc), Richard Robinson (WEA) and Jack Florey (CBS).

The conference was opened by the chairman, Shaun Howard (London), Fred Exon (Weston-super-Mare), Richard Ashworth (Columbia) and Joyce Bailey (Halesowen).

Bridge said the attempt to tackle the problem of faulty records being made through a subcommittee chaired by Pye managing director Walter Griffith. Following the skirmish with the trade last year over its decision to exchange faulty records rather than credit them, CBS reappraised in policy and the system introduced brought several favourable comments.

Joyce Bailey said her staff regarded the CBS returns procedures as one of the best in the business. Florey revealed that at the sub-committee meeting, the CBS system would provide the basis for discussion. "But we view our system with an open mind and could make any alterations that will make things easier for all concerned."

Exon, onetime commercial manager of Phonodisc, now running his own shop, said he felt it would be difficult to achieve uniformity, but felt something better would emerge out of the problems. He agreed some dealers abused the system, but felt they could be identified without difficulty.

No dealer wanted to send records back with the attendant time-wasting problems of including the packs of records and paying the postage. "There should be a more positive plan on the part of manufacturers so that it is not so arduous for us," he said.

WEA's Robinson said: "We're totally in favour of a uniform system. The whole problem of returns is very serious for all of us. We should avoid getting into a situation where part of the industry is in conflict with another. It could do a great deal of damage to all of us."

He also backed the idea of some drive to educate the consumers towards better maintenance of equipment. The meeting heard of many cases of records returned to them apparently not appearing faulty on shop equipment. But they were still exchanged simply to keep faith with the customer. Exon said there was evidence of customers taking advantage of those dealers prepared to exchange records.

Over a three-week period he marked all records sold and of the first ten returned, six had not been bought this shop.

One idea was for a give-away brochure containing instructions for the care of records, tape and playing equipment might be compiled. Or to have the information printed on the inner sleeve of an album.

There was also discussion about the Realm mail-order club introduced by CBS. Florey explained the club resulted from a corporate decision made in the U.S. It was run separately and did not involve the CBS headquarters staff, except in supplying records. He felt that along with other clubs it would help increase the awareness of records among the public.

Supply of records to discount mail-order firms was criticised, and Exon sharply retorted: "I don't think any of us have much to worry about. You will get more lost and damaged by manufacturers about discounts than on anything else. Of course they supply at a discount and if they tell you they don't it's a lot of nonsense. Any form of record selling enhances the total market, and that's our business."

And Ken East said he did not feel that quadratic recordings would sell in sufficient quantity for the industry. "If I were a betting man I would say it will not take off in this country, though I realise that in five years I might be eating my words."

But Florey recalled that 45rpm singles took a long time to catch on. He thought it would "arrive," particularly as an in-car system.

Copenhagen Jazz Club Reopened

COPENHAGEN—The Montmartre Jazz Club has reopened after being closed by the health authorities.

New owners of the club are Bruce Bryant, who runs a design and manufacturing business in Copenhagen, and architect Dennis Seabrook. The old club has been rebuilt completely, and only the house remains. Featured artists in the new montmartre were tenor saxophonist Dexter Gordon, pianist Kenny Drew, bass player Niels-Henning Orsted-Pederson and drummer Ed Thigpen.

Bruce Bryant comments: "I am looking after the booking of artists and our soloists will give three to five concerts a year. When there is an international between the music, a video system will show old films of famous jazz players."
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5 ONLY YOU—Ringo Starr (ECA)
6 LUCY IN THE SKY WITH DIAMONDS—Elton John (Young)
7 DON'T LET ME CRY—Mark Davis (MGM)
8 SAI NO SENSEI—Soul (Young)
9 KOGARASHI NO INO SENSEI—Soul (Young)
10 UMI NO KOGI—Abi (Teichiku)

JAPAN

(Courtesy Music Lab., Inc.)

(Courtesy Of Japan)

This Week

1 22 NAH WAREAGE—Klaus (Panama)—(PMP, CPM)
2 SHIZUYU Iwasaki—Nino Negroni (Polynia)—(Polygram)
3 MI NO MATASHI NO AO—Ichiro Narita—(Warana)
4 SHIMONI BUSHI—Onna Towa Bugi-U (Band)—(PMP, CPM)
5 PLEASE ME—Postman—Papi Boone Family (Capitans)
6 LUCY IN THE SKY WITH DIAMONDS—Elo (Young)
7 KILLED QUEEN—Queen
8 I'M DOING—Hollies
9 LOVELY LADY—John Hanlon
10 YOU AREN'T SEEING ANYTHING YET—Bachman Turner Overdrive

NEW ZEALAND

(Courtesy Radio FM Singles)

This Week

1 I CAN HELP—Billy Sea
2 PLEASE ME—Postman—Papi Boone Family (Capitans)
3 LUCY IN THE SKY WITH DIAMONDS—Elo (Young)
4 KILLED QUEEN—Queen
5 I'M DOING—Hollies
6 LOVELY LADY—John Hanlon
7 YOU AREN'T SEEING ANYTHING YET—Bachman Turner Overdrive
8 DOWN ON THE BEACH TONIGHT—Drifters
9 DOCTOR'S ORDERS—Carlo Douglas
10 MANDY—Barry Manilow

SOUTH AFRICA

(Courtesy Springfield Radio Singles)

This Week

1 YOU AREN'T SEEING ANYTHING YET—Backstage (LW)
2 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Billy Sea (LW)
3 YOU ARE ME—Billy Sea (LW)
4 TAKE ME ME—Billy Sea (LW)
5 LOVE YOU MORE—Billy Sea (LW)
6 HELP ME, LOVE ME—Billy Sea (LW)

ITALY

(Courtesy Generali Radiodiffusione)

This Week

1 ANIMI LATINI—Lucio Battisti (Numero Uno/RCA)
2 XULA—Carlo D'Angelo (Polynia)
3 BOBOBBETT—Robbie The Raggae (EMI)
4 WHITE GOLD—Love United Orchestra (Military)
5 IN CONCERT—James Last (Polyphon/Phonogram)
6 CAN'T GET ENOUGH—Barry White
7 SERENO—D.D.—(Disco)
8 LIVE IN USA—Pasion Fiambrera Marrone (Numero Uno/RCA)
9 BABY SIT—Pati Martelli (Polydor)
10 STORMBRINGER—Deep Purple (EMI)

SPAIN

(Courtesy Great Britain Music Weekly)

This Week

1 TODD EL TIEMPO DEL MUNDO—Marco Elena (EMI)
2 BANDAJO—Jaco Carlos Calderon (CBS)
3 CANDILLAS—Jose Augusto (EMI)
4 QUIET—Carlo Danilo (+Cats-Ava)
5 QUE AY—Philippe (Sun)
6 FANFARE—Jaco Carlos Calderon (CBS)
7 DOCTOR'S ORDERS—Carlo Douglas (RCA)
8 LOVE YOU—Marco Elena (EMI)
9 ME RECUERDO—Marco Elena (EMI)
10 BENJAM—Juan Bau (Zykos)

HOLLAND

(Courtesy Stichting Nederlandse)

This Week

1 100 YEARS—Joe Dyer (Delta)
2 Slauf—Elke (Sun)
3 DOWN DOWN—Status Quo (Partick)
4 RASOMONDEN—Christian ( terme)
5 SECRETS THAT YOU KEEP—Rex (Slate)
6 SIMPLY RED—Slate
7 DENNIS SHAME—Shirley and Friends (Polydor)
8 LISTEN TO THE MUSIC—Double Brothers (Sun)
9 PORKY BY COINCIDENCE—Sweat (Sun)
10 MAGIC—Pilot (EMI)

MEXICO

(Courtesy Radio MtS Singles)

This Week

1 TE JUGO QUE TE AMO—Los Territorles (Delta)
2 ODAS SERES MI AMANTE—Cancio Sector (Delta)
3 MUNDO DE JUGUETE—Lupita D'Alessio (Sun)
4 NECESITO TANTO AMOR—Elo (Young)
5 LOS HOMBRE NO DEBEN LLEVAR—Dorado Sector (Delta)
6 EL REY—Jose Alfredo Jimenez (RCA, Mexico)
7 ONLY YOU—Ringo Starr (EMI)
8 LUNA BLANCA—Carlos (Warana)
9 MI PLEAGIRA—Cesare Calcini (EMI)
10 FEELING'S—Monte Almier (Almier)

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(Continued on page 72)

LONDON — Polydor International, a London-based organization which has already had top 10 local success with Lynsey de Paul's "No Honesty,"

the deal is for three years, worldwide, excluding the U.S. and Canada: a distribution deal for the U.K. and a licensing contract for the remaining territories.

Jet was formed by noted manager Don Arden (chairman) and former Warner Bros. U.K. general manager Des Brown, who is managing director.

Apart from de Paul, whose hit single will be among the first Jet releases in Europe, the Jet roster includes British singer-songwriter Raymond Forggatt, completing a stage musical career on the life of William Shakespeare; the all-girl trio Bones; and a new band, Chopyn, led by former Blue Mink member Ann Odell.

Mike Hales, head of Polydor International's pop management department, says, "Much of the international success of a company like Polydor comes from its association with talented managers and producers. Don Arden is renowned for his ability to find and develop talent, and Des Brown has had great success in the British music industry in the past few years,"

Luxembourg

Plays Disks By Beatles

PARIS—Jean Bernard Heley has released a Beatles hit record over Radio Luxembourg, and disks by the famous four are broadcast daily.

Heley explains this is not an effort to tell a Beatles' story but simply an opportunity for the public to listen again to the group's best-known disks.

"To add salt to the dish," certain personalities, who may or may not know the Beatles personally, are

(Continued on page 72)
BTO In New LP

TORONTO — Bachman-Turner Overdrive will launch its new album, "Roll On Down The Highway," still high on the charts across North America, having started work on their next album for Mercury. The album is titled "Four Wheel Drive," the album is being recorded for the most part at a sound studio located in the new Toronto studio owned by Jeff Smith. Mark is engineering on the sessions and was flown in from Los Ange- les by the band for the initial recording the week of March 3. The album is due for release sometime in May.

An April tour has been lined up for the band and includes dates at the 20,000-seat Chicago Stadium and an appearance in March as special guests on a show with Led Zep- pelin and J. Geils at the Palm Beach Raceway in West Palm Beach, Fla., on Sunday (9). A European tour is scheduled for sometime in May.

Recently two of BTO’s road men, Greg Morgan and Bill Scherrer, formed a new group called "The Road Crew." During BTO’s recording sessions for the album, "Crazy,” the band heard another vocal group and a few others recorded two songs that they had written called "The Roadie Song" and "Yellow Truck." They emerged with final mixes on both songs and presented them to Mercury Records who decided to re- lease them as a single.

B.C. Mgt. in New Deals

MONTREAL—Brian Chater, head of the recently formed B.C. Music Management, has signed a number of exclusive agreements to represent several major British publishing companies in Canada.

Deals include agreements with In- tonal, Ltd., publishers of "Dilly Don’t Be A Hero" and "The Night Chico Died." Barn Music, publishers of "Spanish Eyes," and with the same pub- lisher of the late Michael Esper’s Music, publishers of Nazareth, The Incridible Alex Harvey Band and Barstool Bitch, the late Hardin's Silver Lill Music who have an extensive catalog of soul and religious ma- terial.

Additional agreements were reached with Island Music and Heathdale Music for representation of selected titles from their catalogs in Canada. These agreements were negotiated by Chater following a recent trip to Midem and London.

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Nominees for Juno Awards

TORONTO—The nominations for this year’s Juno Awards, to be held March 24, have been an- nounced. The nominations in the various categories are as follows:


Female Artist Of The Year: Abba, Abba’s Melodious Retrievals; Patty Gallant, Columbia Records; Susan Jacklin, Atlantic Records; Anne Murray, Capital Records; and Carly Young, GRT.

Male Artist Of The Year: Paul Anka, United Artists; Stompin’ Tom Connors, Bellaphon Records; Terry Jacks, Sidewalk Records; George Magnan, Reprise Records; and Michel Pagliaro, RCA.

Group Or The Year: Paul Anka, United Artists; Bachman-Turner Overdrive, Mercury Records; Lighthouse, Capitol Records; The Temptations, Motown Cras- tions; and the Gipsy Kings, Neshun.

Country Female Artist: Carroll Baker, Gary Records; Linda Brown, A&M Records; Lynne James, Reprise Records; Lynn Anderson, A&M Records; and Anne Murray, United Artists.

Country Male Artist: Jennifer Townes, Brown Records; Lee Roy, RCA; Dale Nolan, RCA; Ian Tyson, A&M Records; and Jerry Warren, United Artists.

Country Group: Canadian Zeppelin, United Artists; Culture Showtime, RCA; Family Brown, RCA; Fats Domino and the Honeydrippers, Capital Records; and the Mercury Brothers, RCA.

Folk Singer Of The Year: Bruce Cockburn, True North Records; Stompin’ Tom Connors, Bellaphon Records; Harry James, Horizon Records; Murray McLaren, True North Records; and Valdy, Capital Records.

Most Promising New Female Artist: Alvise, Moon- sock Records; Christine Kern, Epic Records; Debbie Fleming, Arista Records; and Suzanne Ste- en, Capitol Records.

Most Promising New Male Artist: Keith beach, Bearsville Records; Jim Zacher, Concord Records; Paul King, Capital Records; Justin Page, Capitol Records; and Sam Kelly, Atlantic Records.

Most Promising New Group: Bear Mountain; Capitol Records; Grandpa’s Garage; Band row.

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Billboard's First Annual International Talent Forum
Look To Us.

June 4-7, 1975, at the Century Plaza Hotel in Los Angeles, Billboard will be sponsoring an International Talent Forum — the industry's first opportunity to learn and exchange ideas about every angle of live musical entertainment from promotion to presentation. An important opportunity for nightclub owners, college bookers and promoters to meet with personal managers, booking agents and talent — an opportunity you can't afford to miss.

Billboard has its Advisory Panel of the most qualified individuals to head a Talent Forum, and we think you'll agree:

**Forum Director:**
- Nat Freceland
- Talent Editor
- Billboard

**Chairman, Advisory Committee:**
- Doug Weston
- Owner, Troubadour
- Los Angeles

**Advisory Committee:**
- Bill Graham
- Fillmore Productions
- San Francisco

- Frank Barsalona
- Premier Talent
- New York

- Elliot Abbott
- BNB Management
- Beverly Hills

- Bob Feghri
- Vice-President, Artist Relations
- Warner Bros. Records

- Tom Wilson
- Concept 373 Ltd
- Toronto

- Jim Halsey
- Jim Halsey Co.
- Tulsa

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Knight & Pips Hit Motown With Multimillion $ Suit

LOS ANGELES—Gladys Knight and the Pips are suing Motown Records and its management and publishing affiliates with a multi-million-dollar damages suit in superior court here last week. Gladys and Merald Knight, William Guest and Edward Patten of the group claim they have not been paid $70,000 in royalties since their contract ended in 1971. They signed a contract calling for 10 percent of wholesale prices less certain designated deductions in March, 1966. They also ask for a complete accounting.

They say that Motown be permanently enjoined from selling any of their product, because of the alleged non-payment. The suit charges Motown is still selling the defendant's LPs and seeks $1 million in compensatory damages and $750,000 in exemplary damages.

The plaintiffs ask out of their Jo- beth songwriting pact, stating they did not receive any separate payments for the songs which they wrote for Motown and its music publishers. They claim they run de treble damages. They seek to have their Joebeth copyrights returned.

The suit claims the group was forced to sign with Multi-Media Management, which it alleges thru de treble damages. They seek to have their Joebeth copyrights returned.

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The suit claims the group was forced to sign with Multi-Media Management leaguer out $240,000, as pur- ported management fees from Feb. 27, 1967, to $100,000, which they want returned. The suit alleges the management

**Saulist Buys Ovation 'O' Series For Int'l Sampler**

LOS ANGELES—Ovation Records has introduced a new quad matrix state of the art-series—the Vector series. The audiophile has chosen the best 100,000 copies of the initial album to give free around the world with every 4-channel San- sarum. The series contains 50,000 albums.

Dick Schory, president of Ova- tion, reports that 20,000 copies of the LPs have been received through normal distribution channels in the U.S.

The Vector series a album that launched the series was merely titled "Vector 4. Introducing Ovation Records" (LP Cedro C02082/9). The series is a quad album, and the LP is both a test sequence LP and a sampler. The sampler portions of the LPs are designed through normal distribution channels in the U.S.

The WP was introduced at the recent Japanese hi-fi show and test copies were played at the recent CES show.

Five hundred copies of a special booklet explaining the Vector 4 concept, and the importance of recording equipment especially for quad recordings—is being sent out to the press along with copies of the LP. The Vector LP in the series will feature Schory himself conducting.

**3 Premiers For Kaycee Jazz Film**

KANSAS CITY—the first public showing of a five-hour "Kansas City Jazz Story" motion picture produced by Kansas Citians Bruce T. Ricker and Barrow Cook will span three evenings March 7-9 at Arrow- mast.

More than 35 jazzmen, all identified with Kansas City jazz of the 1930-40 era, are featured in the film. Lengthy footage is devoted to in- terviews with and the music of Count Basie, Joe Martin, the late Jesse Price, Jo Jones, Don Byrn, all of whom resided here for many years.

The late Charlie "Bird" Parker dominates the film. The山村 of the film is Bird.

**NAIRD Votes War Chest**

Are yet to be determined, but it will probably shirkl on the NARM convention which will probably be in Miami Beach.

A nine-member committee, headed by Ed Denson, Kicking Mule Records, recommended a sid- ing annual membership dues scale that ranged from $75 for any distrib- utor, with $75 gross yearly to $600 per year for a label doing over $500,000. Den- son said that the committee had calib- rated the present membership and estimated the dues funding would bring in $150,000 and $200,000.

NAIRD has been plagued by lack of full-time personnel, with officers and some members still working in sporadic, leisurely, imperceptible organiza- tional business. The operating budget includes the following an- nualized dues for some officers: Dick Freeland, Rebel Records, president, $200; and Mrs. Ellen Thomas, Tant Records, vice-president, $150, with $150 for a yearly audit. Other offi- cers elected without pay include: Jim, Sue, president, with a vice-presi- dent, who was a new category voted this year; Bill Schubart, Philo Records, president; and Charlie Mitchell, Takoma Records, secretary.

 NAIRD has the industry needed labels like those in NAIRED because the smaller labels must be innova- tive and specialized to stay alive.

**MARCH 15, 1975, BILLBOARD**

**RIAA Gold Record Winners**

**Alba**

**Gold Record**

**Albums**

Olive Newton-John's "Have You Never Been Mellow" on MCA; disk is her third gold album.

Donna & Oscar’s "I’m Leaving It All Up To You" on MGM; disk is the first gold album to go gold.

Todd Rundgren's "Something—Anything" on Bearsville; disk is his first gold album in a proper form, so accounts payable could pay a label quickly and efficiently.

Hellerich said the industry needs labels like those in NAIRED because the smaller labels must be innova- tive and specialized to stay alive.

**Jefferson Starship's "Dragonfly" on Grunt; disk is the group’s first under this name.**
Seeking $1.5 Million From Soul Unit

LOS ANGELES—Jon M. White wants cumulative damages over $1.5 million from Earth, Wind & Fire, which he claims were defrauded into a consent deal with the group.

His superior court complaint charges that Maurice White called him from Chicago in February 1970, seeking to move the then-Chicago-based group here and promise him shares he spent his own money to bring the group here, for which they inked a 5 percent consultation agreement.

His pleading states that the group approached him in June 1972, telling him he was needed to help him get his act together and that he get his other activities and devote full-time to their career. He claims that the demands would ruin his career and himself of other profitable sidelines.

Peterson Month Set

MBADE, Mass.—Bass/BMF/MPS Records, in cooperation with Goody and Tower Record stores, is running a month-long promotion on the nine-label catalog, jazz 

Peter Peterson. The promotion, designated “Oscar Peterson Month,” will run through March. It will offer special discounts on all Peterson records on sale at the 19-store Goody chain on the East Coast, and the seven-store Tower chain on the West Coast.

General News

FCC And Wireless Mikes

Continued from page 1

says use of a wireless mike can be in conflict with Part 15 of the FCC regulations if the wireless mike is operating on an FM band or can be illegal if it is being used on a frequency not specified in the terms of a radio business license.

If the wireless mike is transmitting above 174 megacycles, or on channels reserved for television broadcasting, then it is in violation of FCC regulations. It is primarily the use of TV frequencies that the FCC warnings have centered around.

According to Jerry Volkoff, most of the complaints have been “over the counter, informal ones,” often coming from someone who was warned while using rented equipment. The technicians either had no license to own or were operating outside of the permitted boundaries.

There are, he adds, some 12 frequencies set that range, such as walkie talkies, that do not receive. It is all indoors and the maximum transmission is usually not more than 400 feet.

“Now,” he continues, “the FCC says we can only be licensed on bands that are also business bands.

There is a lot of cross-over at that range, such as walkie talkies, that both transmit and receive. These effects can interfere with our transmission, but we can’t interfere with theirs. So in the middle of a concert you can ask your friend how the family is.”

If this what his story is true, the ramifications for broadcasting in Las Vegas clubs using wireless mikes are obvious. An owner or promoter is unlikely to permit the use of such mikes when he knows that they can be disrupted by personal conversations and when he may be cited for illegal use. They also will be charged a fee to cover the freedom that performers say wireless mikes give them.

Several firms have petitioned the FCC, however, for a kind of personal band within the FM area that does not disturb other broadcasts and would not be included in the band. There are also petitions for frequencies in the TV bands that are not currently used.

“Live entertainment should be allowed a frequency by the FCC,” the manufacturer’s spokesman says.

There are laws in California now petitioning this sort of rule change.

Bob Hagel, general manager of the Burbank Studios, says that “We were inspected by the FCC some time ago and found to be legal. We had then applied for a number of frequencies that were either unclustered or unused and had received the ones now available for the proper use. The FCC now approved for additional licenses and one is allowed to operate on a frequency within the same law as an A and B decision.”

“Those frequencies were made available to the rest of the industry, and we just used it,” he says.

“Some nightclubs were worried because they were unlicensed and it’s an involved process to get such a license,” Hagel states. “There is a line in Washington that does nothing but work with the FCC on this sort of things. But in the main, however, I think there is no question that the vast majority of the motion picture and TV industry is operating legally in its use of wireless mikes.”

Another source, when asked why, if there were channels available, the last remains to comment that “it is easier to operate on a TV frequency. The fidelity is greater, the possibility of interference is less and it is cheaper. To operate legally and avoid interference, you must operate at the frequencies closest to the microwave. This can be a costly process and there are also less frequent channels available on TV mikes without a crystal.”

“Bill Holm, vice president of the Assoc. of Wireless Microphone Producers, says the industry was operating under the opinion that “under such mikes in Las Vegas. If one rule, we could operate anywhere as long as we did not exceed a certain amount. And if one listens to either mikes, so if you operate on a business band and someone else comes on the air, you are taken. So we branched into other frequencies we felt were legal.”

“The problem,” he continues, “is the interference. Mikes have been cited for the use of wireless mikes in rock shows. So, we are now using licencing frequencies, until some solution is reached. The FCC is making it harder to obtain permission to use the channel 7 through 13 TV frequencies by requiring applications for these frequencies. We want something to call our own, and there is an application for the FCC for a rule change.”

The argument between the FCC (which has not strenuously enforced its regulations) and the manufacturers is a double one. Until it is completely settled, however, we are caught in the widening use of wireless mikes in rock shows or the continued widespread use of wireless mikes in rock shows. Many bands use wireless mikes in rock shows or the continued widespread use of wireless mikes in rock shows.

We all know that a band, the risk of a warning and eventual citation it too great.

New White Edge

CHICAGO—A parabolic-shaped rubber edge or “surround” for speaker cones has been developed by White Electronics and will be available both to the industry and as an improvement on the glass component Stone’s “Shorglass” speaker within two months, Stan White, president, announces.

Roger Grod Productions has been formed in New York by the former CBS Inc. and Teleprom firm. Grod will be involved in record production, publishing and record promotion.

**

Wally Cochran & Associates, new PR-promotion firm opened in Nassau, N.Y. by the ex-Graceland, GRC Records exec.

**

T. C. Promotions has been formed in Indianapolis by Tom Campbell, owner of two Disc n Tapes retail record/tape outlets in the same city. The firm will be known as T.C. Promotions.

**

Former West Coast production coordinator for Warner Bros. Music and Hansen Publications, Ronny Schiff, has founded her own music book production company in North Hollywood, Calif. Firm will be known as Schiff Productions.

**

Image Factory has been kicked off in Los Angeles by attorney Ron Freemon and sports director Stanford Blum. They are doing graphic hardware for the large clients including George Harrison and Johnny Cash.

**

New Beale Street label formed in Memphis by Dan Greer with the first act Carl Sims and the Memphis Blues Band, “The Do Gooders,” slow blues tune.

**

Overton Square Productions formed in Memphis to promote rock concerts at colleges. Firm is owned by Fred Silverstone of Venture II artist management.

**

Independent producer Patrick McBride has formed Rockland Productions in Los Angeles, the projects include the development of a line of children’s records for Ovation, among others. The company has produced 12 albums for a number of labels, including Capitol, RCA, MCA, Mercury and Big Top.

**

Hamilton Barker Inc., a new publicity firm, is being formed in Los Angeles by Forest Hamilton and Tim Barkett. Jerry Garvin has been named head of the company’s music division.

**

Brown Brothers/Friedman formed in Los Angeles to operate music publishing, personal management, and record production. The Owners are Howard and Allan Brown and Stephen Friedman.

**

Velvet Fire Productions Ltd. has been formed in New York by Oddie Patgett and Barry Yearwood. The company will be involved in the production of rock and rock product, and a Las Vegas branch is scheduled to be quite soon.

Gaye’s pleasing could create some thorny hurdles for TV rock shows. He is not likely to be able to use the taped performances on the rock show “diminished the value of his live concert performances, and impaired his revenue from records and tapes. He claims that use of his taped performances would be unfair competition and breached his right of privacy.
A two record set... destined to be the maestro's biggest seller ever.

(Special suggested retail $7.98)

Together: Deep Purple; The Very Thought of You; Tribute To Maurice Chevalier; Gigi; Louise; Thank Heaven for Little Girls; Valentine; Isn't It Romantic; Dearly Beloved; You Were Meant For Me; Tribute To Noel Coward (London Pride; Someday I'll Find You; Zigeuner; Mad Dogs and Englishmen; I'll See You Again)

Cara Mia; Manhattan Lullaby; Piccolo Bolero; Serenata D'Amore; Italia Mia; Midnight Waltz; Last Summer; Deserted Shore; Our Last Affair; Theme For a Western

Ask about our special “Monty” program.
Celebrating the 24th consecutive M-M-M-M program.
By Tom Moulton

New Discs Stated By Delmark Label

NEW YORK—Gloria Gaynor was crowned the "Disc Queen" by the National Assn. of Disc Jockeys last week (May 26) at John Anka’s Le Jardin club here March 3. The award followed a special survey of NADD members by its exec. director, Mike Jackson, who also endorsed the affair. Gaynor hailed from all over the East Coast as well as Canada turned out for the MGM Records-hosted affair, and were treated with hot and includes the best of her recording career in the US.

New York, which was extremely well received by the DJ’s and Gaynor herself worked her way through several top selections from her latest LP.

At a private party last evening following the ceremony and set, singer Valentine performed a live five-piece band. Highlights of his set included his current single number "I Was Born This Way." According to Douglas-Andrck, the event marked the first time Valentine played every- one three, he really put on a fabulous show.

By Audience Response

Top 15

1. "Bad Luck"—Harold Melvin & The Blue Notes—Phil starvation

2. "Hand Me The Reins"—John Denver—Phil starvation

3. "WHERE IS THE LOVE"—Bobby Wright—Atlantic

4. "HONEY, I CAN'T SAY GOODBYE—Reach Out—Gloria Gaynor—Eumelia

5. "I JUST CAN'T SAY GOODBYE—Phil starvation

6. "CRYSTAL WORLD—Crystal Grass (Not in the US.) French


8. "PROTECT OUR LOVE/PAIN—Steed/Sage—Lego

9. "HELPLESS—Moment Of Truth—Phil starvation

10. "GLASS HOUSE—Temptations—Gordy

11. "SHAME, SHAME, SHAME—Shiloh—Phil starvation

12. "LOVE CORPORATION—The Hus Corporation—RCA

13. "AND YOU CALL THAT LOVE—Vernon

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Downstairs Records

Maryland

New York—Delmark Records, a Chicago-based indie, has broad- cast its distribution chain in the South through pact with Lee Record Distributing in Marseilles, Ill., and Heritage Music Sales in Deca- tur, Ala.

The label, which now has 22 inde- pendents handling its blues jazz and rock product in the U.S. and Canada, also recently signed distribution agreements with Pacific Record and Tape Sales in Oakland and Canada Music Sales in Toronto.

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## TOP DISCO HITS OF 1974

(New York City) In Alphabetical Order

1. **ASK ME** – Ecstasy, Passion & Pain – Roulette
2. **BOOGIE DOWN** – Eddie Kendricks – Tamla (LP Version)
3. **CAN'T GET ENOUGH** – Barry White – 20th Century-Fox (Vocal & Inst.)
4. **DANCE MASTER** – Willie Henderson – Playboy (Part 1 & 2)
5. **DOCTOR'S ORDERS** – Carol Douglas – Midland International
6. **DO IT** (Till Your Satisfied) – B.T. Express – Scepter (Disco-Mix)
7. **DREAM WORLD** – Don Downing – Scepter (Disco-Mix)
8. **EVERLASTING LOVE** – Carl Carlton – Backbeat
9. **EXPRESS** – B.T. Express – Scepter (LP Only)
10. **GOOD THINGS DON'T LAST FOREVER** – Ecstasy, Passion & Pain – Roulette
11. **GOT TO GET YOU BACK** – Sons Of Robinstone – Atco
12. **HANG ON IN THERE BABY** – Johnny Bristol – MGM
13. **HAPPINESS IS JUST AROUND THE BEND** – The Main Ingredient – RCA
15. **HEY GIRL COME AND GET IT** – Stylistics – Avco (LP Only)
16. **HONEY BEE** – Gloria Gaynor – MGM & Columbia
17. **HONEY PLEASE** – Barry White – 20th Century-Fox (Vocal & Inst.)
18. **I CAN'T FIGHT YOUR LOVE** – The Modulations – Buddah
19. **I CAN'T HOLD ON** – Al Downing – Chess (Disco-Mix)
20. **I WOULDN'T GIVE YOU UP** – Ecstasy, Passion & Pain – Roulette
21. **GET DANCIN'** – Discotex And The Sex-O-Lettes – Chelsea
22. **GUT LEVEL** – The Blackbyrds – Fantasy (LP Only)
23. **LA, LA PEACE SONG** – O.C. Smith – Columbia
24. **LOVE EPIDEMIC** – The Tramps – Golden Fleece
25. **LOVE IS THE ANSWER** – The Stylistics – Avco (Vocal & Inst. – LP Only)
27. **MACHINE GUN** – The Commodores – Motown
29. **MELTING POT** – Boris Gardiner – Dynamic (Import, Jamaica)
30. **MIGHTY CLOUDS OF JOY** – Mighty Clouds of Joy – ABC (LP Only)
31. **NEVER CAN SAY GOODBYE** – Gloria Gaynor – MGM
32. **ROCK ME AGAIN AND AGAIN AND AGAIN** – Lyn Collins – People
33. **ROCK THE BOAT** – Hues Corporation – RCA
34. **ROCK YOUR BABY** – George McCrae – T.K.
35. **SHAME, SHAME, SHAME** – Shirley And Company – Vibration
36. **SISTERS & BROTHERS** – Rita Fortune – Columbia (Vocal & Inst.)
37. **STOP, I DON'T NEED NO SYMPATHY** – Lyn Roman – Brunswick
38. **SUGAR PIE GUY** – The Joneses – Mercury (Part 1 & 2)
39. **TELL ME WHAT YOU WANT** – Jimmy Ruffin – Chess (English-Polydor)
40. **THE BOTTLE** – Gii Scott-Heroic – Strata East (LP Only)
41. **THEN CAME YOU** – Dionne Warwick – and The Spinners – Atlantic
42. **THE PLAYER** – The First Choice – Philly Groove (LP Version)
44. **WATERBED** – LTG Exchange – Wand (Part 1 & 2)
45. **WHAT GOES AROUND COMES AROUND** – Black Ivory – Eważma
46. **WHEN THE FUEL RUNS OUT** – Executive Suite – Babylon
47. **WHERE DO WE GO FROM HERE** – The Tramps – Golden Fleece
48. **WHERE THERE IS LOVE** – The Whispers – Janus (LP Only)
49. **YOU LITTLE TRUSTMAKER** – The Tymes – RCA (Unreleased Orig. & Released Version)
50. **YOUR THE FIRST, THE LAST, MY EVERYTHING** – Barry White – 20th Century Fox (Vocal & Instrumental)

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212 North 12th Street Philadelphia, PA 19107

www.americanradiohistory.com
During the past few months, the US market has been heated up by a few key artists. One of them is Bob Dylan, who has been driving the country rock scene with his latest album, "Blood on the Tracks." His music has been praised for its raw emotion and social commentary. Another artist who has been making waves is David Bowie, who has released a new album, "Nagasaki: The Songs of Hiroshima," which is a collection of songs inspired by the bombing of Nagasaki. Bowie's music has always been ahead of its time, and this album is no exception. Additionally, Barbra Streisand has been making headlines with her new album, "Guilty," which features ballads and soulful arrangements. Streisand's voice has always been a highlight of her music, and this album is no different. Overall, it's been a great year for music, and there's still a lot to come. Keep an eye out for the upcoming releases, including those from Led Zeppelin and The Rolling Stones. It's going to be a fantastic year for music!
Wake Up, America.

Discover MAN.
The sensation of England
now captures America in "Slow Motion."
MAN. Daring. Different. Dynamite.

See Man in fast action. And hear Man in "Slow Motion."
On United Artists Records and Tapes.

MARCH 1, MORRIS CIVIC CENTER,
South Bend, Ind.
MARCH 8, COUSSEUM,
Johnson City, Tenn.
MARCH 9, WRIGHT STATE UNIVERSITY,
Dayton, Ohio

MARCH 10, ROXY THEATRE,
Northampton, Pa.
MARCH 13, ARENA,
Spokane, Wash.
MARCH 15, ARMORY,
Salem, Ore.

MARCH 18, FAIRGROUND ARENA,
Boise, Idaho
MARCH 19, TERRACE BALLROOM,
Salt Lake City, Utah
MARCH 21-22, WINTERLAND,
San Francisco, Ca.

MARCH 23, SHOW PALACE,
Phoenix, Ariz.
MARCH 26, SHRINE AUDITORIUM,
Los Angeles, Ca.
MARCH 27, GOLDEN HALL,
San Diego, Ca.
APRIL 3, MEMORIAL AUDITORIUM,
Sacramento, Ca.
AND MORE TO COME.
Billboard's Recommended LPs

**Continued from page 80**

**Billboard's Recommmended LPs**

**Pop**

**Country**

**Jazz**

**Soul**

**The Undisputed Truth**—Comic Truth, Gordy (G 05701) (Motown). The group has a knack for sounding like a tilted coffee table but, for the most part, its tunes are well written and played. The group's best cut is "Shake, Rattle & Roll," wherein points emerge from a "human" creativity instead of just being airily "spilled." Best cuts: "Down By The River," "I Know," "Losin' You," "Funk."

**Classic**

**Jazz**

**Soul**

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Anne,
You've got a lot more than just naturally curly hair! Congratulations!

Anne Murray
1974 Grammy Award Winner
Best Country Vocal Performance, Female, for "Love Song!"

P.S. You've got us all in an UPROAR over your new single, from your album, Highly prized Possession (ST-11354).
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<td>35</td>
<td>Let's Go Together</td>
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MOTOWN RECORD CORPORATION CONGRATULATES STEVIE WONDER AND HIS BLACK BULL MUSIC, INC. AND TAURUS PRODUCTIONS INC.

NARM PRESIDENTIAL AWARD
TO
STEVIE WONDER
TAMLA/MOTOWN RECORDS
IN TRIBUTE TO A MAN WHO EMBODIES EVERY FACET OF THE COMPLETE MUSICAL ARTIST: COMPOSER, WRITER, PERFORMER, RECORDING ARTIST, MUSICIAN AND INTERPRETER THROUGH HIS MUSIC OF THE CULTURE OF HIS TIME. ALTHOUGH YOUNG IN YEARS, STEVIE WONDER DESERVES THE PLAIDS OF AN INDUSTRY WHICH HAS SEEN HIM ACCOMPLISH, IN A SHORT SPAN OF TIME, IMMORTAL CONTRIBUTIONS TO THE MUSIC INDUSTRY ITSELF, TO HIS PEOPLE, AND TO THE WORLD VALUES BEYOND MEASURE OF HIS YEARS.

MARCH 6, 1975 LOS ANGELES, CALIFORNIA

© 1975 Motown Record Corporation

www.americanradiohistory.com
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Donald Byrd is stepping into tomorrow.

First
"Black Byrd."
Then "Street Lady."
Now the album that definitely establishes
Donald Byrd as the most creative
force in contemporary music.
"Stepping Into Tomorrow."
on Blue Note Records
And Tapes. The home
of the new
Music.

A Divisison of United Artists Records
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<th>Week</th>
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**SUGGESTED LIST PRICE**

- **ALBUM**: 6.79
- **FLAT TAPE**: 5.79
- **CASSETTE**: 1.95
- **REEL TO REEL**: 1.95

*Note: The SUGGESTED LIST PRICE may vary depending on the market and the specific release of the recording.*
WE PROUDLY WELCOME
ISAAC HAYES
AND
HOT BUTTERED SOUL

abc Records
LASKER SALUTE—Former ABC-Dunhill Records president Jay Lasker was feted in New York at a luncheon salute of the Music and Performing ArtsLodge of the B’nai B’rith. Many notable industry officials joined in the salute and Lasker was presented a trophy by the organization. Pictured, left to right, are Dave Rothfield of Korvettes, chairman of the luncheon; Cy Leslie, senior vice chairman of the event and board chairman of Pickwick International; Ira Moss, president of the organization and Pickwick International, and Lasker.

JOPLIN BY PERLMAN

Now It’s Beethoven Violin By One Of World’s Finest

By DAVE DEXTER JR.

LOS ANGELES—Pop and jazz artists for several decades have adapted classical music with impromptu, but now one of the world’s foremost violinists, Itzhak Perlman, is pulling a reverse as he concentrates on贝京在个人表现和其后在the forthcoming Angel LP.

Neil Young and the Doobie Brothers are the latest headliners for Billboard’s “SNARE” benefit for St. Jude Children’s Research Hospital. Young’s LP will be released in late November, and recorded tunes are from the Joplin tunes.

Mike Winner, owner of Prime Records and productions, in closing the sale of his operation and may wind up in TV. He founded Prime after leaving MGM. ... A quiet NARM scene: Gene Norman, Crescendo Records president, has decided to give up its parent firm, Rediffusion, to record producer Jimmy Walker of Los Angeles.

Perlman, born in Tel Aviv in 1945 and a polio victim since he was 4 years old, performs in a wheelchair. He made his U.S. debut 11 years ago at Carnegie Hall. ... In Los Angeles, Perlman now lives with his wife Toby and their two children, but most of his time is spent on the road performing with the world’s outstanding symphony orchestras.

With the recent rise in popularity of Beethoven musi...
Evie's new album includes her new single

YOU BROUGHT THE WOMAN OUT OF ME

(7010)

Produced by Dennis Lambert and Brian Potter