High Court Studies License Pleas

WB Folios To Disk Shops
By ELIOT TIEGEL
LOS ANGELES—Warner Bros. Publications will attempt to open new distribution outlets for its folios by racking high traffic record shops starting the end of August. The company will hire inventory takers to staff the seven WEA branches which will stock folios under a new arrangement worked out between the two divisions of Warner Communications. Ed Silvera, president of Warner Bros. Publications, a subsidiary of Warner Bros. Music, believes moving artist-oriented folios into key record outlets will dramatically increase distribution for print music.

Solti Firms Opera In U.S.
By ROBERT SOBEL
NEW YORK—For only the fifth time in almost two decades, a major opera recording will come from U.S. shores. Sir Georg Solti and the Chicago Symphony will record Richard Wagner’s “Flying Dutchman” for London Record next year in Chicago, according to the maestro. The session will be held sometime next spring, probably at the Krannert Center, University of Illinois, Champaign. Although the cost, budget and actual site have not been firmed, it’s known that the chorus will be Chicago’s own. Because of heavy and almost prohibitive cost factors major operas recorded here have been few and far between. “Carmen” was the last opera produced here. Recorded in 1972, from Sept. 22 to Oct. 13, at Manhattan Center here, the Bizet opera featured Marilyn Horne.

U.K. Pickwick Starts Racking
By CHRIS WHITE
LONDON—the first step toward developing an independent nationwide racking operation in competition with industry-owned Record Merchandisers has been taken by Pickwick International. The company has formed a new U.K. subsidiary, Pickwick Record Distributors, which has begun a pilot program. But the venture is being boycotted by the two U.K. majors, EMI and British Decca, both of whom have not taken part in the venture.

JVC Quadracenters Boost ‘Q’ Concept
By STEPHEN TRAIMAN
NEW YORK—JVC is establishing 25 to 30 Quadracenters at major audio/hi-fi dealers across the country, coupling intensive sales training and consumer seminars in a major effort to sell quadraphonic as a consumer concept. He’s obviously crossed over to (Continued on page 24).

Pubs Seek Reversal Of Speaker Decision
By MILDRED HALL
WASHINGTON—The traditional and highly cherished right of ASCAP and its publisher members to require licensing for radio play of music over multiple speakers in stores and restaurants was closely questioned during an oral argument before the Supreme Court last week.

Denver-Sinatra Pairing At Harrah’s No Sweat
By NAT FREEDLAND
LOS ANGELES—The biggest entertainment coup of 1972 sounds exceptively easy to bring about. The way Management III president Jerry Weintraub tells the story of how Denver and Frank Sinatra got co-billed into Harrah’s Lake Tahoe Aug. 1-7. Weintraub has been Denver’s manager since the start of his solo career and has promoted Sinatra’s tour in recent years. "The starting point was our feeling that Denver should play his first nightclub cabaret engagement with the biggest impact possible."

SWEET "SUNSHINE"

From the star of the television series "SUNSHINE.

Cliff DeYoung

His debut solo album, featuring a fine blend of love songs and ballads. Soft and loving as in his participation on the original soundtrack album "Sunshine.

Produced by Al Capps and Norman Kurlan.

www.americanradiohistory.com
"Straight Shooter."

In which the best new band of 1974 gets even better.

Includes their next #1 single, "Good Lovin' Gone Bad."

#SS 70103

Bad Company, American Tour with special guest star Maggie Bell:
May 7th - June 22nd!!

Bad Company, just can't deny it.
Independent Label Distribrs Meet To Combat Goliaths

LOS ANGELES—While no definite decisions were reached, inside label distributor bosses and label sales managers cleared up a lot of gray areas between them at the first of what will probably be a series of NARM-inspired meetings.

The meetings, moderated by Milt Salzstone, veteran chief of MS Distributors, discussed primarily grafts of distributors, who are caught in a profit wise created by the growth of giant branched-out super stores and the encroachment of a growing number of ultra-competitive sub-distributors.

Typical of the discussions covered was the super one-stop, such as Record Service of Ohio, Cleveland, and Record Shack, New York City and Atlanta.

Distros contend they can't economically compete with these national one-step or adver-tise LPs as low as $3.25 and singles at 57 cents.

Ed Portnow, Record Shack owner, the Chicago-based house intends to open a Metro, a Cleveland suburb, within the next three weeks.

In those areas especially in dense population, attacked the direct shipment of new merchandise to record stores, in which the present practice of moneywise is purported to have been in existence since 1974, some of whom are chain retailers who operate multiple stores in a distribution area.

(Continued on page 8)

ANTIPYRINE BILL PASSES N.J. SENATE

NEWARK—The New Jersey State Senate passed an amended version of an antipyrene bill 30 0 on April 15.

The bill, as amended by the Senate judiciary committee, makes the unauthorized transformation of antipyrene recordings a misdemeanor. This carries a maximum fine penalty of $1,000 or three years in jail.

The original bill, passed on Jan. 23 in the Assembly and sponsored by Assembly majority leader Joseph Le Fante and minority leader Thomas Madigan, made the violation a "high misdemeanor." The language adopted by the Senate omits the (Continued on page 14)

Jazz, Soul, Gospel: Key Fields For Arista

By JIM FISHEF

NEW YORK—Clive Davis has signed more than 20 acts to Arista Records, shed most of the talent left over from his Columbia/Begone label, Bell, and pointed a new series of directions.

Of the artists brought to Arista by Davis, many come from the areas where they never quite broke through into the high sales category. Others are virtual unknowns.

One prime direction the label has taken is toward a strong representa-tion in jazz. On the horizon is a deal between Arista and Savoy Records for the acquisition of its jazz and gospel catalog.

Savoy label has a history of classic and vintage jazz sides from the 40s, 50s and 60s, in addition to a full line of sur-rising gospel titles. Savoy's parent this label acquisition are in the proc-es of being finalized, according to sources for both firms.

"We are keying in on a number of areas like progressive, soul and jazz."

(Continued on page 8)

Business And The Economy

ABC Racker Act, Fears Recession

By IS HORWITZ

This is another in a continuing series devoted to various facets of the industry and how each is facing the state of the economy.

NEW YORK—Mike Mallardi agrees that the record business has recession proof characteristics. But he prefers to operate as if it is just as vulnerable as any other enterprise dependent on tight consumer dol-lar.

The president of ABC Record and Tape Sales feels people have just as much need for entertainment as they always have. And if the crunch gets more severe, neces-sities will get the nod over entertain-ment, even if the latter is as relatively cheap and reusable as recordings.

He sees the period ahead as one of heightened competition.

As rackjobber, the giant facility currently services some 8,000 outlets and grosses an estimated $80 million annually. It's the third largest rack, behind Tower Records and Candleman.

Growth in the last few weeks has been rapid, but primarily via acqui-sition of neighboring rackjobs in rockpunk cluttered populated centers across the country.

With the establishment of several home of marketing headquarters in the east, and Mal-lard's assumption of the operation's presidency, goals have been set to fill in the empty areas and to bring a

(Continued on page 14)

Musical Instrument Dealers Report Sales Volume Rise

NEW YORK—A lofty 77 percent of retailers handling musical instru-ments showed dollar volume in-creases of 25 percent, according to a sur-vey conducted by the American Music Conference. Pacing the up-winding of all electronic instruments and equipment.

Of the 500 stores represented in the survey, 90 percent of the rec-ent reported increases of better than 15 percent over 1973. However, many of the independent dealers have attributed their sales rise to higher prices rather than to greater unit move-ment.

Sheet music, accessories and self-

struction aids showed increases of 15 percent or more.

Those stores reporting a sales de-crease, some 15 percent of the sample, blamed tight money, higher prices and delays in obtaining mer-chandise from manufacturers.

Almost two-thirds of the stores were optimistic about prospects this year, with 23 percent of the sample predicting prices would hold to or exceed 1974 levels. Of large retailers, 29 percent of those surveyed and none of the small retailers actually said they plan to open new stores this year. Practically all are to be located in shopping centers or mall areas.

(Continued on page 48)

Apple and Mercury Lead Chart Action

BY JOHN SIPPET & BOB WHITE

LOS ANGELES—Reappearances by Apple and Mercury, more spirited participation by Atlantic and Epic and first-time ranking of 20th Century and Arista, successor to Bell Records, highlight the first quarterly share of chart action recapitulated by the Market Re-search Department of Billboard's Music Popu-larity Chart Department.

From now on, Billboard's annual analysis of label and corporate chart action recapitulation will be supplemented by regular quarterly reports throughout the year.

Mercury's re-entry into the LP/Tape label's action at eight and its jump into the LP com-bined Tape and singles ranking at eight en-abled its parent company, Polycraft, to win the four positions in the corporation's share of LP/Tape chart action and three positions

(Continued on page 10)

Ringo Starts Label; No Reunion Possible

By PETER JONES

LONDON—There is no chance of the Beatles briefly reassembling for "farewell" concert appearances, even on the much-suggested lines of not including new material but simply re-creating and re-issuing their act of the 1960s.

Ringo Starr made that quite clear when he launched his own label, Ring O' Records.

"I know that the argument of a show by the four of us is just not possible. We are all doing our own work in our own way and no matter what the pressure on us, it doesn't enter our heads to get together again."

"To return and do the old songs would smell of a comeback and quite honestly none of us needs that."

If we did come back it would have to be with new material, and we're all in different areas and the whole thing seems practically impossible."

Starr's label starts product by ARP synthesizer exponent David Byrnes.

(Continued on page 12)

Morris Tie To Chappell Means Intl Expansion

LONDON—Edwin H. Morris and Chappell International have set up Chappell-Bob Miller S.A. in a bid to achieve more effective exploitation of the Morris catalogs in all coun-tries outside the U.S. and Canada.

Chappell is aiming at a greater penetration of the European, South and Central American markets and access to the expanding Japa-nese market through on-the-scene operations.

Says Edwin Morris, who has been named president of the new publish-ing, "We are extremely pleased to have been involved in London."

"The Morris name has been associated with Chappell for more than 25 years, and we believe that Chappell, who were instrumental in launching the Morris operations in Europe, had always hoped to forge a more

(Continued on page 49)

Taxi Files A 187-Page Appeal In Piracy Plot

Seeking Reversal Of Sentence, Fine, Costs

By JOHN SIPPET

LOS ANGELES—The vagueness and new-ness of the Sound Recording Amendment of the Copyright Act, the admission of certain evidence by the prosecution and the alleged general misconduct of Federal District Judge Irving Hill largely form the basis of a 187-page appeal to the U.S. Court of Appeals for the ninth circuit on behalf of convicted taxi pirate, Ralph Stainos.

First, taxi file pirate convicted before a jury in federal court, received a four-year prison sentence, $25,000 fine, and cost of the trial prosecution up to $25,000.

The 1971 piracy law is unconstitutionally vague, the defense contends, appraising a person of the conduct proscribed for violation and also fails to give fair notice of specific conduct being proscribed.

Judge hill maintains Steve Miller of Miller, Glassman and Browning, chief defense counsel.

Before the vagueness of the Taxi Act's fifth amendment rights were violated, Miller says.

Because this is the first appeal and because there have been so few federal prosecutions of taxi pirates, Miller points up what legal clarifi-cation of the piracy law is almost totally lacking.

He points out that the statute never defines "duplication." During the trial, Taxi testified that he sought the counsel of attorney Ralph Siegel, who backed up his contention that Oaks' tapes were copies and introducing new sounds and using other methods of changing the original sound performance, Taxi would be acting legally.

The doctrine of what constitutes "substan-tial similarity," is also questioned in the ap-peal. The chancellor of the courts, claims Miller, contends that only individual performances recorded and fixed after Feb. 15, 1972, are copyrightable, and not the preparator of Chappell.

Miller charges that 14 of the certificates filed for the 26 songs which Taxi was alleged to have pirated reveal that certain bands are not, new copyrightable matter. Taxi, it's con-tended, too was convicted of charges other than those specified in the grand jury indict-ment.

The "fruits of warrantless searches of (Taxi) trucks January 22, 1974, were erroneously ad-mitted into evidence," the appeal continues.

The evidence introduced by the prosecution in attempting to prove interstate transportation of stolen property and mail fraud tended to distort the jurors' perspective of the defendant Taxi, Miller feels.

Judge Hill, Miller claims, "overstated the bound of judicial authority by excessively inter-jecting himself into the trial proceedings and appearing to the jury to be an advocate of the government." The appeal to the U.S. Court of Appeals at the time assumed the role of prosecutor. It argued that the government was given full four weeks to present its case. But, despite the strenuous objections by the defense counsel, "virtually forced the entire defense case in two days."

The appeal states that therefore 14 de-
Antipiracy Bill in Calif. Nearing Law

LOS ANGELES—Prospects for an even tougher new state antipiracy law appeared good as the California Legislature’s Assembly committee on criminal justice, chaired by Alan Sieroty, approved a proposal that combined the two present proposals before the legislature for Assembly consideration.

The new proposal (AB 712) combines proposals introduced by Assemblymen Bill Thomas of Bakersfield, Frank Smith of San Marcos, and Antonovich of Glendale. The much stiffer penalties’ proposal makes a violation by a manufacturer or distributor of illegal tapes a misdemeanor, just as there is a misdemeanor for possessing or making an instrumentality for a misdemeanor, depending on the presiding judge.

Previously, violation was a misdemeanor. Sentence for a conviction would range from a year and a day in state prison or one year in county jail and/or up to $25,000 fine.

The second conviction for manufacturing or distributing illegal tape was increased to a felony with up to two years in state prison and/or up to $50,000 fine.

Retailers, who would be convicted of selling illegal tapes, under the new law would face possible $5,000 fines while the former proposal called for a $250 fine. Retailing remains a misdemeanor.

The stiffer proposal will probably go to the Senate Assembly for full discussion and a vote within the next two weeks.

50 More $3.98 LPs Coming From Capitol

By BOB KIRCH

LOS ANGELES—Capitol Records will add 50 albums to its $3.98 suggested retail list price “mid-price” line next month, bringing the total product in that catalog to 125 LPs, according to Al Dorn, senior vice president, marketing, and Dorn Zimmerman, senior vice president, sales and marketing.

The company debuted the line at NARM in March, offering a variety of jazz, country and western, rock and roll, and easy listening and rock. The up-coming release will offer similar musical classification.

Artists to be featured in this release, according to Zimmerman, include Bolly Preston, Jackie Glass, Zane Proper, Fresh Kly Smith, Frank Sinatra, Nat King Cole, Sheilah Bon, the Jordanaires, Ferrin Husky and Roy Clark.

“Now in this market for several reasons,” says Zimmerman. “With the $6.98 list price prevalent in the industry, there’s a lot of pressure on the consumer to any great extent. We feel that by releasing the albums in the original packages, the new consumer and the one who are new and more professional, we’re offering something which is of real value. The fact that these albums are not simply cut from an artist’s catalog but are complete is very important.

The only changes in packaging, says Zimmerman, will be on the back of some of the LPs. In past years, Capitol often used liner notes to advertise another product.

Eight-track tapes will be available on “a lot of the product.” Zimmerman says, and will carry a $4.98 suggested retail price.

Material to be released, as in the March release, will be a combination of current and previously deleted product. One of the prime reasons for the additional 50 albums was to bring the initial shipment.

Zimmerman says, is that there was “good response on all products” and that “there was easy listening, in all types of stores.”

Merchandising support for the upcoming release will include posters, banners, and eventually, a merchandising dump.

Zimmerman also emphasizes that Capitol’s line—like several others now becoming more extended—is an example of multiple pricing and not as a budget line.

In This Issue

General News

Dallas Kids Rent Mobile Disco Units

By JEAN WILLIAMS

LOS ANGELES—Ron Crockett, owner of Electronic Enterprise Inc., Dallas, rents portable disco units.

His clients are comprised of junior and senior high school students. The parties are usually held on weekends at the school.

For a price of $300 a night, young people can rent the entire portable disco, including a booth on rollers, the sound system, the lighted dance floor consisting of eight pieces of 48 foot sections which plug into the floor base.

Environmental lighting and the disk jockey are also furnished by Crockett. And upon request, musical entertainment can be provided.

“Our portable discos are also for sale,” says Crockett. “Any person interested in buying one and willing to work them wherever they wish,” he adds.

Graham Maps Campus Ties with Radio

By Jim Finshel

NEW YORK—Bill Graham’s FM Productions, unhappy with the initial attempt at a new-format SNACK benefit concert in San Francisco, has made a stab at bridging between itself and campus radio. More than 23 California area schools were invited to attend a 50,000-night selling off radio the company but only nine attended, according to its disappointed organizer John Chicago of FM Productions publicity office.

In This Issue

2 Labels Threaten To Quit Japan Phono Record Assn.

By HIDEO EGUCHI

TOKYO—Two international record manufacturers, Toshiba and Polydor, will withdraw from the Japan Phonograph Record Assn. if another record company joins in its decision to distribute product of an independent record company formed recently by various Japanese artists and announced here April 1.

Pony, a prerecorded music tape manufacturer, has expressed its willingness to distribute product of the new company, ForLife Record, headed by ex-King Record’s Japanese folk artists Hitoshi Komuro. His corporate partners include Yohuse Sato, who accounted for over $11 million in gross sales for Polydor K.K. in 1974; former CBS/Sony corporate head, Kazuo Yoshida and ex-REC Studios’ Shigeru Izumiya, Pony and its sister company, “in the actual sale of records” over product and Polydor’s.

Sato, headed by Norio Ogita, says that it will withdraw if Pony carries out its plan to distribute product of ForLife Record.

TV Moguls Flex Muscles, Cancel N.Y. Denver Date

ART Kass named executive vice president and elected to the board of directors at Viewtex. He continues as president and chief operating officer of the Buddah Records Group. . . . Alan Lott appointed national director of r&b operations, promotion and sales for his newly formed National LP promotion director at Atlantic/ATCO, replaces Hank Talbert, who joins Arista Records as national director of r&b product . . . Also at Buddah, Bernie Torres joins the promotion department. . . . Los Angeles sir-vice president and chief operating officer of the company’s Los Angeles offices. He was most recently executive assistant to RKO’s Bill Drake.

John Rowica has departed ABC Records, where he was director of creative services. Also leaving is Julie Zimand, in charge of sales. . . . Don Wardell named director of creative services at London Records, New York, reporting to Herb Gershon, president of sales and marketing. Also Thimus Williams, who is a free-lance artist conceived hundreds of albums covers for numerous labels becomes art director, trade and consumer advertising, for all United Artists and Blue Note artists. . . . MCA Records installed Bob Davis as vice president, business affairs.

Bhau Mirmarouglou appointed director of Quadraphonic projects for Atlantic/ ATCO. He also will be in charge of a new 4-channel record format, grading, including selection, editing, mixing, mastering and manufacture. Mirmarouglou also continues as head of Atlantic-distributed Finnador Records. . . . Burrey Freidus promoted to vice president, marketing services, CBS Records International. She was previously director of the department. . . . Also at CBS, Ed Naha named associate producer, Columbia a&r, East Coast, and Sherry Ring appointed administrator, public information, CBS Records.

At Polyphone, Abe Wiesel appointed vice president, finance and operations; Jerry Hasson promoted to assistant controller; and Joan Coleman named operations manager. Also Audrey Ridley soon to move out of dual responsibilities at Polyphone in the areas of operations and marketing and be promoted to director of marketing. . . . Pete Jones named executive of RCA Records’ Detroit office . . . William Bollinger new director of marketing for Capitol Magnetic Products. . . . Frank Novak promoted to associate general manager, communications division, at Panasone . . . Falkon Davis appointed national sales manager, home entertainment division, at Mida Electronics. . . . Maurice Waddell, recently promoted to corporation’s vice president information officer. . . . Jerry Gooze appointed management representative in ASCAP’s Hollywood offices.

In This Issue

Mogul of the Week

Oscar P. Kistenso moves up to vice president and corporate director of marketing for the emission factory, conducting a line-up of their related activities in the line-up of their related activities. Also at Motorola, Stephen L. Levy assumes chief corporate staff duties and Homer L. Marrs takes responsibility for new Motorola ventures. . . . Frank Shargo has been appointed to a new position as sales manager, corporate communications division.

In This Issue

John Bonover, credit manager for Phonogram/Mercury in Chicago since 1969, has joined Almar Music Merchandisers of Chicago as president. Larry Davis, son of Bill Davis, who sold out his Davis Sales firm to Almar in 1973, departs Almar as general manager; Spider Davis, manager of Record World, New York, joins CBS as sales manager of Record World, New York.

In This Issue

Mike Davis as president and chief operating officer of ATV Crystal Jukebox, Los Angeles, Phoenix, San Diego, Tucson and Denver.

Also at CBS, Mike Davis as president and chief operating officer of ATCO Records. He also has been appointed as regional sales manager, CBS Musical Instruments, division of CBS Inc . . . . Frank Sharp is promoted to West Coast associate director, product management, at CBS.

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He just wants to be a star. But he wants to do it his way. And he's succeeding.

His first album, "Widescreen," was hailed as a masterpiece.

And now on his second,"Rupert Holmes."Rupert has recorded a collection of amazing songs on such hearts-and-flowers topics as sadomasochism, alcoholism, stark fear, stark despair, and disco-heaves. And, just to make sure we all know where he stands, Rupert has a single for us called "I Don't Want to Hold Your Hand."

Folks, the sixties are over. Rupert is here.

"His songs come out of your speakers in technicolor."
NY. SUNDAY NEWS (STEVEN CAINES)

"A new and acutely original mind let loose on pop music..."
MELODY MAKER (MICHAEL WATTS)

"Holmes is wonderful and that's that."
CINN. ENQUIRES (JIM KNIPPERBENG)

"Also available on tape. Produced and directed by Jeffrey Lesser. A Widescreen Production"
SAAX JOTT

LOS ANGELES—Tom Scott is today's hot new artist

mister in the spotlight when he's playing on a

studio date or fronting his own L.A. Express.

The omnipresent Scott saxophone emerges with

regularity in featured solo spots these days on a
growing number of albums. He's also the composer of

music for the "Barretta" TV series and is currently finishing

a two-week European tour with the Express that now is

taking it back to its roots on two L.P.'s on Ode.

Scott, who is 26, has been playing in studios since

he was 18. While he's had his own L.P.s out earlier on
Impulse, it's been on several recent projects that his
talent has really been on display. His solo on the

break occurred in 1973 when he toured with Carole
King. That led to his recording a lengthy, improvised

solo on her top-selling "Majestic Music" album. The

break-up of his woodwinds and did all the

arrangements for Joni Mitchell's "Court And
Spark" L.P. That LP helped pave the format of the

L.A. Express which now has two L.P.s on Ode.

Scott recently did tours with George Harrison

and Joni Mitchell, taking the L.A. Express along on
the Harrison-Ravi Shankar national tour. The L.A.
Express tour resulted in the concert LP "Miles Of Aisles."

Leading his own five-piece band gives Scott an

important diversion from studio work. Scott speaks of

two sides of his existence: the ego and the band trip

and sublimating the ego" to an extent to be a

salamander. Busking and performing on the street gives

other people's data a learning experience. (It has also

paid enough for him to buy a ranch in the

hershey outside country in Los Angeles County. A

Playing in the studio involves the "art of

saying no," he says: "he loves the stimulation of

playing with other people and often has

a single. He has now got his own participation down,

how does he avoid it and what are the rest of

the orchestra repeats its performances"

WASHINGTON—A second

meeting here last week between representatives of

the three major music li-

censing organizations (ASCAP, BMI, SESAC), the Harry Fox

Office and the four studio subcom-

mittee members, suggests that they have prac-

tically won the licenses their plea
directly to the L.B.O.D. and

Public Broadcasting System (CPB), rather than the compulsory licensing
proposed in a copyright amendment

by Maryland Republican Sen.

Charles Mathias (Billboard, Apri-

l 1). Senate copyrights subcommittee
counsel Tom Brennan, who chaired

the meeting, reports that spokesmen for the major licensees and the

CPB emphasized that the main

problem is one of clearance—no

Music Breneman feels they are

nearing a final agreement on a

solution to the copyright clearance

issue. The music people a li-

cense for the Public Broadcasting

System to be signed by all three per-

formance licensing organizations

and the CPB. The rate of perform-

ance royalties would have

agreed upon in future meetings.

In case of dispute, the public

broadcasters could, under the statute, take

their case to federal district court.

Counsel Brennan won agreement

from all parties to hold meetings

among themselves to decide on the

licensing and the rate, beginning

May 1. On the afternoons of May

14-15 (the House subcommittee

handing copyright, tentatively

scheduled the opening of its revision hearings on those two

parties) the appropriate date and

agreement. This will then be

presented to the members of the

Senate copyrights subcommittee for

approval. Staff members of

individual senators on the subcommittees have been

presented at the meetings.

Tonts Up Sales Of 2 Show Albums

NEW YORK—Broadway dealers are reporting a healthy take-up of the
double-L.P. original cast album of "The Wiz," and a slight increase by "Shenan-

igans," the other new record that has both musicals capturing Tony awards.

"The Wiz," a black musical version

of L. Frank Baum's famous classic, "The Oz," was the biggest winner,
capturing seven awards. These included best musical, best actor in a

musical (Charlie Smalls); best sup-

porting actor in a musical (Ted

Koslow); best musical lyrics (Charlie Small); best sup-

porting actor in a musical (Ted

Koslow); best musical ("Wiz"); best sound design ("Wiz"); best choreo-

grapher (George Faison).

Released three weeks ago by Atlantic Records, whose Jerry Wex-

ler produced the album, "The Wiz" has been selling well all along, ac-

cording to Ben Karol of King Carol stores. "It's a major hit for us, and its

sales have increased even more be-

cause it has been doing big on

Tony awards of the year. In fact, it's even been run out of stock on

the album," Karol says.

"Shenanigans," released on RCA, was thought to be a best book of a musi-

cal (James Lee Barrett) and for best actor in a musical (John Cullum). The

"Shenanigans" album have been

"good," Karol says. "There's been a little pickup because of its Tony

mention (Continued on Page 6)
AND NOW FOR SOMETHING COMPLETELY DIFFERENT!

THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF ALBUM

It took the British 200 years to get even and now they've done it with the introduction of an outrageous comedy troupe. The Monty Python cult is growing everywhere in the U.S.A. as fast as the zooming popularity of their widely acclaimed television show and their new motion picture. With the debut of their new album, this British laugh brigade will launch a final hilarious assault upon the American mind and heart.

THE MONTY PYTHON "MATCHING TIE & HANDKERCHIEF" album is an insanely clever and zany excursion that includes the only three-sided two-sided disc in existence—it's definitely something different!

Backed by breakout radio advertising and a giant print push, cheered on by Public Television's highest ratings and sparked by tremendous word of mouth reaction, our explosive Monty Python campaign is calculated to make albums sell like crazy!

Join us—a little laughter and a lot of sales never hurt anyone!

www.americanradiohistory.com
NEW GRAMMY CLASSIFICATION?

NARAS Trustees Hear Latinos

By JIM MELANSON

NEW YORK—The question whether to create a Latin music category for annual Grammy awards will be aired at a NARAS National Trustee meeting in Los Angeles Friday (2) through Sunday (4).

Representatives of the Academy’s chapter here, prompted by increasing interest from the local Latin music community, will be making the pitch to trustees from the Record Academy’s other six chapters, Billboard has learned.

Designation of such a category, if put up for a vote, would take a slight majority of the 22 national trustees in attendance.

Strongly instrumental in the move is handlebar Larry Harlow, a N.Y. governor, who has been actively recruiting Latin membership in the Academy for over a year now (Billboard, March 22). Part of Harlow’s argument is that Latin music record sales consistently surpass those of jazz, classical and spoken word disks, all of which have Grammy designations.

While sales may be substantial for Latin recorded product, one topic sure to be discussed is the divergence of music within the Latin industry itself. Insiders say that differences between Teax-Mex recordings, New York salsa rhythms and the more traditional Puerto Rican/Cuban sounds would make it difficult to segregate award categories. Also the lack of sufficient Latin membership in each area may make valid ballotting problematical they say.

Arguments in favor of such a category are sure to point to the growth of the Latin industry in such cities as Miami, New York, Chicago, Philadelphia, Washington, D.C., not to mention advances being made in the western and Western regions of the country.

Additional support is expected from the argument that Latin music has its own identity and, as such, deserves to be recognized by the Academy.

Boosters of this tack usually point to the early days of r&b and country music and their struggles to achieve national attention.

The meeting will also explore changes and clarifications in the Grammies voting procedures, reviewing the TV show, the hall of fame, the NARAS Institute, plus election of national officers.

Progress Report On Arista

mahn's "Mandy." He shared production credits on the album with Barry Manilow. I have never been one to mix and mash producers, but I sometimes think it is good to have certain workers in contact with certain producers and that is why I'll sometimes suggest it," he states.

Only two people from Bell stayed on when Davis changed the company—Gordon Bosin and David Carrico—and they have been joined by Elton John, Barry Manilow, Sam Karamanos, Aaron Levy, Steve Backer and Michael Kleifer, among others.

The most recent addition to Arista’s staff is r&b specialist Hank Shocklee, who will be helping Davis sort out the growing importance of soul promotion.

Davis has always been an important part of his life, Davis says, and he is leaning towards crossover acts like Weather Report and Herbie Hancock. "Steve Backer has gone out and signed some major acts for us and we are also hopeful of the Savoy Records signing."
After "Lady,"
"You Need Love."

Styx gave you one smash top ten hit, "Lady."
Here's another. "You need Love"
### More Royalties Due For Whales

LOS ANGELES—Capitol Records' "Songs Of The Humpback Whale" LP, released three years ago, is the inspiration for an April 30 CBS-TV special (8:30 p.m.) narrated by Orson Welles and dubbed "Magnificent Monsters Of The Deep." The special will deal with the "singing" of whales and what the sounds may mean. Capitol will support the LP with posters and other in-store promotional material. With little promotion over the past three years, the LP has sold in excess of 50,000 units.

### More Music Than Ever In L.A. Thanks To Local 47

LOS ANGELES—More than 2,000 musicians will participate this summer in a wide variety of concerts sponsored throughout Los Angeles county by Local 47 of the AFM.

They will be paid $150,000 in union trust fund monies, says Max Herman, Local 47 president. That's an increase of $10,000 over last year's payments.

Assisted by a volunteer committee of Peggy Gilbert, Rene Bloch, Hector Rivera, Ray Siegel, Henry Grant, Chico Guerrero, Vance Beach, Ruben Loo and Jimmy Clark, Herman has scheduled a variety of places including two Latin fiestas, at Lincoln Park and MacArthur Park, and two country music jams. "Our big band series will showcase music at Point Fermin Park, MacArthur, South Park, Burton Chase Park, Queen Anne Park, Toberman Recreation Center, Exposition Center and Dorothy Carter," says Herman, who once blew trump pet in the Bob Crosby Dixieland Band. "Later this month our Negro committees will work out methods to once again sponsor some 24 community groups and 18 chamber music groups for live concerts. There will also be rock bashes at probation camps and other places where young persons congregate," adds Herman. "Our monthly jazz series at the California Museum of Science not only will be continued, but will introduce several new and promising combos which deserve to be heard. There's even more. "Another of our goals is to offer a series of monthly showcase concerts at Scottish Rite Auditorium for a chamber music series featuring string, woodwind and percussion groups. On May 25, we will present our Local 47 Life Members Orchestra at MacArthur Park," Herman adds. "All this is in addition to the numerous programs we sponsor in connection with city and county groups such as the Jazz At The Pilgrimage, Museum concerts and park bands.

### Market Share Report On Single-LP Sales

#### SINGLES

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<tr>
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#### COMBINED

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### Apple's Rise On Charts

Continued from page 3

Top LP and Tape action and label sharing both singles and package good chart movement.

Apple's rise from nowhere to fourth among labels sharing Top 100 singles action brought it into a tenth position among labels sharing singles and package action.

ABC's rise from ninth to seventh among top labels in LPs and Tapes resulted in its corporation rise from nine to six in the combined singles and package chart action.

Arista, as a corporation, appeared for the first time at eight among corporations scoring with singles and LPs and Tapes, providing its base for its ninth place in the combined corporation listing.

The 20th Century first time ranking at seven among singles labels afforded it strength to capture the tenth position among corporations sharing combined singles and package chart action.

Epic, which leaped from ten to five on the top LPs/Tape labels, pushed itself up from eight to four among labels sharing Hot 100 and Top LP/Tape action.

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—Joe DiMaggio

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"HE IS WELL ON HIS WAY TO BECOMING ONE OF POP MUSIC'S BIGGEST ACTS . . . CLEARLY THE BEST NEW EXPONENT OF POP-ROCK SINCE ELTON JOHN. HIS MUSIC HAS WARMTH, CHARACTER AND A LIVELY, INFECTIONOUS SPIRIT . . . A SOLID, ENTERTAINING AND EVOCATIVE SHOW . . . THERE ARE SEVEN OR EIGHT TUNES ON SAYER'S TWO WARNER BROS. ALBUMS THAT COULD DO MUCH TO BRIGHTEN THE CONTINUALLY LACKLUSTER TOP 40 RADIO PLAYLISTS. HE'S A WELCOME BONA FIDE STAR."

- ROBERT HILBURN,
LOS ANGELES TIMES

LEO SAYER'S TOUR WAS A KNOCKOUT.

His latest album is
JUST A BOY (BS 2836), containing the hit single "Long Tall Glasses (I Can Dance)."

www.americanradiohistory.com
Youman Heirs Ask $3 Mil Alleging Misuse Of Music

New York—Arista Records and its parent company, Columbia Pictures Industries, are among 30 organizations and individuals slapped with a $3 mil suit for the wrongful appropriation of copyright suit arising out of the use of the songs, "Great Day" and "Moonlight Serenade," used in the movie "Funny Lady.

Among the other defendants named in the suit filed in U.S. District Court here by Vincent Youman's estate is Tammy Wynette, "The Queen of Country Music." The suit claims that the country singer has used Youman music in her concerts without permission and without payment of royalties.

The Youman estate seeks $3 mil in damages, alleging that Tammy Wynette has used 37 Youman songs on albums and in concerts since 1967.

No Minimums Required—Order Any Quantity From Our Five Million Dollar Inventory—Same Day Service—Export Orders Welcomed—Call 216-391-9250

Supreme Court Hears Plea

"Continued from page 1"

If let stand, the ruling would affect not only more than 5,000 multi-station type locations licensed by ASCAP—but also its licensees MusiCares and BMI, which cover music in some 75,000 locations.

Muzak has challenged ASCAP in court— but it sides with the radio stations in the famous 1971 Jewel-LaSalle decision. The Supreme Court had held that piping radio music through multiple speakers in a hotel was "performance for profit," and required licensing.

Rifkind argued that the 30 stations had acted "in good faith," and after 40 years of acceptance of Jewel-LaSalle, tied the case present with in recent high court decisions on cable TV (For the Nighthawks). He argued that cable radio turned over revenue from music use to their stations to "be used for their own profit" and that ASCAP is "to license Muzak" and to the court that ASCAP "turned over to the stations the sum of its earnings for copyright licensing in the use of copyrighted music in the cable industry" and that ASCAP "would not agree to the proposed plan of voluntary royalty payments for the use of copyrighted music duplicates in the cable industry."
"Feelings:"
The song for 1975 is the song for Andy.

"Feelings" is the song that's a #1 international smash. It could be the most recorded song of the year, and Andy Williams has the definitive version. "Feelings" and Andy Williams. Made for each other. On Columbia Records.

Produced by Jack Gold
JVC Quadracenters Boosting Concept

AEROSMITH GOLD—Following SROBoston Garden concert on April 2, Columbia held reception at which group got first gold disks for their second LP, "Get You Wings." From left are Brad Whitford, guitars; Max Ann, WBNC FM; David Camp, A & E; Krebs Mgr, Steven Tyler, lead vocals; ED Hune, Col local promo manager; Joe Kramer, drums; Tom Hamilton, bass; Joe Perry, guitars; Al Perry, WBNC FM; Sal Ingeme, Col regional promo mgr.

Racker Fears Recession

JVC Quadracenters Boosting Concept

At Classic Electronics in Manhattan, more than 60 percent of the hi-fi business is now quadraphonic, according to the firm's Gary Cantor, due mainly to a new sound room that Walker terms among the best he's seen. A Switchcraft unit enables salesmen to shift to between up to 24 receivers, 24 tape decks or turntables, and 24 pairs of speakers. Primarily quadraphonic lines are JVC, Ma-

rants, Sherwood and Fisher.

The Electronic City Quadracenter opening in Newark is kick off with a weekend (2-3) consumer seminar, following an intensive sales training session by Walker.

When the Buckley setup thing up the new Quadracenters, but sees the JVC move as another vital step in getting the most important dealers in the city. The firm will be completely the overall concept of quadraphonic.

3 TV Variety Shows Axed By NBC And ABC

NEW YORK—As anticipated, three TV musical/variety series got their official pink slips last week, and then there was the news of the biggest of them all—"Tony Orlando and Dawn"—were expected to get the word on a 75-76 season.

Canceled by NBC were The Smothers Brothers and Mac Davis, although NBC is hoping that at the final hour open, finally losing out to "Petrelli." This leaves the network without a major variety show to start the new season. Decision on a possible summer tryout series hosted by Gladys Knight & Th.s Pips was expected this week.

At ABC, "In Concert" officially lost its network support at the final show featuring Alice Cooper (25), Bob Shanks, ABC vice president, late-night programming, hopes to keep "In Concert" alive on an unscheduled basis four to five times a year with pop/rock super-

stars.

ABC is committed to at least two summer programs of "In Concert" under the aegis of Jim Stafford in England, with the possi-

bility of up to four additional pro-

grams.

London All-Out In Promoting ZZ Top

NEW YORK—London Records has launched an extensive advertising campaign in support of the new ZZ Top album, "Fandango." This is the blues-rock trio's first record in more than one year and it features the group in a live and studio setting.

Ads have been placed on posters in New York and London to key retail outlets and schools. Common time buys in Houston, Dallas, A-

ustin, Providence, and New York cities.

Commercially, Caught in the Act, Motown 820

Stern's "Blatant," 20th Century

Crick Magnet, Shibby the Sweets Kay, A & M 4518

Three "Desperate," MGM, A & M 4518

Blackbirds, Flying Staff, Liberty 4972

N.J. Antipiracy

Continued from page 3

word "high." Under New Jersey law, high misdemeanor offenders face a $2,500 fine and seven years in jail, at maximum.

The bill now returns to the Assem-

bly for concurrence. State legislators and industry officials hailed the bill's passage as a highly significant development in deterring piracy in the state and as the largest dealing in unauthorized duplication.

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All $7.98 List & Track & Cassette... $4.40 (10 Lod)... $4.50 Each

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NEW WORLD-WIDE TELEX NUMBER 125614

JVC Quadracenters Boosting Concept

Continued from page 1

a concept— not "which system is best." Being set up by Bob Walker, JVC hi-fi merchandising manager, the Quadracenters are being franchised in key markets over the next few months. Vital criteria are good 4-

channel demonstration facilities and knowledgeable salespeople.

The move is part of JVC's recognition of the fact that 80 percent of the hi-fi business is now by 20 percent of all dealers. With the end of fair trade near, the firm will be working closely with its best dealers, staying primarily with audio hi-fi locations.

First franchise agreements were signed with Car Audio City, Kirkville, Mo., Mission Elec-


tronics, Los Angeles; Audioicraft,

Cleveland, and Palmer Stereo, To-

ledo. Initial outlets in the metro N.Y. -N.J. area, opening this week, are Classic Electronics on Wall Street, and New York's Electronic City.

Although JVC is one of the prize
takers (and co-developers) of the CD-discrete quadraphonic system, Walker emphasizes that matrix gets just as much attention in his inten-

tive sales bearings. "We need matrix and CD-4 side-

by-side to do the job in quadra-

phonic," he notes. "The consumer is confused enough without having to worry about a particular system, and most manufacturers are incorporating both matrix and discrete modes in their receivers now."

Among incentives for dealers to display the full range of JVC's quadra-

phonic product line—receivers, demodulators, turntables—are use of a JVC MM-4 4-channel memo-

ryscope in the demo area. "Q" incen-

tives to salespersons, an extensive national Quadracenter program, and free enrollment in the new RCA Quadraphonic Record & Tape Club (Billboard, Feb. 15) to purchasers of any JVC quadraphonic component.

To help promote the Quad-

racenter concept, JVC will run one of the three-dimensional hi-fi ads in the industry in the July issue of Na-

tional Lampoon, viewed through special punch-out 3-D goggles. Ad will include toll-free 800 number to call for the nearest Quadracenter or JVC dealer. Dealers also get special-point-of-purchase material, an official Quadracenter plaque and CD-4 demo sampler disks.

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**Pacific Northwest Region**

**TOP ADD-ONS:***
- **BOWMAN CASTLEMAN-Judy Mac (W.B.)**
- **MICHAEL MURPHY-Wildlife (Epic)**
- **MENSA-Victory (Capitol)**

**PRIME MOVIES:***
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **KFC-Tall Lake City**
- **ALICE COOPER-Only Woman (Atlantic)**
- **DOBBIE BROTHERS-Take Me In Your Arms (W.B.)**
- **TEN C.C.-Only Woman (Capitol)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**

**BREAKOUTS:***
- **AVERAGE WHITE BAND-Cut the Cake (Atlantic)**
- **MICHAEL MURPHY-Wildlife (Epic)**
- **BOBbie CASTLEMAN-Judy Mac (W.B.)**
- **CARPENTERS-Only Woman (A&M)**

**West South Region**

**TOP ADD-ONS:***
- **BOWMAN CASTLEMAN-Judy Mac (W.B.)**
- **CARPENTER A Car-Bon (Capitol)**
- **MICHAEL MURPHY-Wildlife (Epic)**
- **CARRIE CASTLEMAN-Judy Mac (W.B.)**
- **KFC-Tall Lake City**

**PRIME MOVIES:***
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **KFC-Tall Lake City**
- **ALICE COOPER-Only Woman (Atlantic)**
- **DOBBIE BROTHERS-Take Me In Your Arms (W.B.)**
- **TEN C.C.-Only Woman (Capitol)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**

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- **MICHAEL MURPHY-Wildlife (Epic)**
- **BOBbie CASTLEMAN-Judy Mac (W.B.)**
- **CARPENTER A Car-Bon (Capitol)**

**Midwest Region**

**TOP ADD-ONS:***
- **LINDA RONSTADT-When I Will Be Loved (Capitol)**
- **TONY ORLANDO & DAH-Me (W.B.)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **BARRY MANHOLL-It's A Miracle (RCA)**

**PRIME MOVIES:***
- **LINDA RONSTADT-When I Will Be Loved (Capitol)**
- **TONY ORLANDO & DAH-Me (W.B.)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **BARRY MANHOLL-It's A Miracle (RCA)**

**West Coast Region**

**TOP ADD-ONS:***
- **TONY ORLANDO & DAH-Me (W.B.)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **BARRY MANHOLL-It's A Miracle (RCA)**
- **LINDA RONSTADT-When I Will Be Loved (Capitol)**

**PRIME MOVIES:***
- **LINDA RONSTADT-When I Will Be Loved (Capitol)**
- **TONY ORLANDO & DAH-Me (W.B.)**
- **EARTH, WIND & FIRE-Shining Star (Columbia)**
- **BARRY MANHOLL-It's A Miracle (RCA)**
THE WIZ
THE SUPER SOUL MUSICAL
"WONDERFUL WIZARD OF OZ"

THE 7 TONY AWARD WINNING MUSICAL IS NOW AN ALBUM.
ON ATLANTIC RECORDS AND TAPES.

Best Musical
Best Score — Charlie Smalls
Best Supporting Actor In A Musical — Ted Ross
Best Supporting Actress In A Musical — Dee Dee Bridgewater
Best Director Of A Musical — Geoffrey Holder
Best Costume Designer — Geoffrey Holder
Best Choreographer — George Faison

CONGRATULATIONS!
From Atlantic Records and Fox Fanfare Music Inc.

Produced by Jerry Wexler
Jukebox Programming

Owners Should Be ‘Sold’ by Routeman’s Expertise

By GRIER LOWRY

KANSAS CITY—Overcoming objections of location management to a certain type of music, even though it’s getting strong play on the house jukebox, can tax the PR expertise of the most talented routeman. But it’s a factor that must enter into any good operator program.

Any campaign designed to generate the play potential of locations has to give this matter of tactful maneuvering location management’s musical tastes prime consideration. It means when a routeman opens up a jukebox in a location and finds the popularity meter indicates strong play for country and decides to add more titles in this vein, and comes up against an owner who has an anti-country, he knows what to do.

“A good routeman faced with this situation then starts selling his program,” says Dick Mabry, general manager of Armour Amusement. “He looks the owner squarely in the eye and softly but positively points to the figures on the machine meter and perhaps says, ‘fine, you’re a pop music fan but look here how much money country is taking in your jukebox.’

“The popularity meter is still the most reliable yardstick as to what is, and isn’t playing, and a failure of a routeman, and location management, to use it and be guided by it is the sheerest of folly,” Mabry believes. “There is a lot of mobility in many neighborhoods, and the change in residency tastes can be subtle and gradual. Routeman and jukebox operators must be sensitive to those changes. You’re not long for a location if your routeman fails to keep on top of everything. And, among other things, he has to be a competent, enthusiastic public relations smoothie.”

Armour Amusement services 500 locations with a game equipment and jukebox mix. The company added between 150 and 175 locations during the past year, notes Gene Smith, founder and president. The location mix includes cocktail lounges, taverns, truck stops, restaurants and game arcades. Armour has six men servicing music routes and a similar number on game equipment.

The five game arcades the company services feature jukeboxes and the young clientele is giving music of the ’50s and ’60s steady play. The Platters and Beatles are popular artists. Located in shopping centers, arcade traffic is brisk and records are changed weekly.

“We’ve changed our operating philosophy in the past year or so,” observes Smith. “At one time we were oriented to the plan of cornering as many locations as possible on the theory that the more we had, the higher the return. Now we’re screening prospective locations better and operating on the idea of getting top mileage out of each location.

“We’re spending more time and effort on ironing out individual objections.”

The Ultimate Symbol of Success

Personalized Simulated Gold Disk Presentation Plaques

The perfect way to say “thanks” to those who have contributed to your hit record... Personalized memento for those who deserve special recognition... DJ’s... promotion people... producers... all who helped to bring it on home.

A unique new process enables us to produce a simulated golden disk mounted on a plaque at an appreciably lower cost than has been possible heretofore.

To order simulated gold replicas of a vinyl album or single... complete with your label copy... with a 4” x 6” photo-etched black imprinted dedication plate... mounted on an attractive walnut plaque... here’s all you have to provide:

paper labels — two for each plaque ordered and suggested layout for the dedication plate

A typewritten list of recipients’ names and, if desired, your company logo and actual size artwork for the album cover.

NOTE: The manufacturer of this product is in no way affiliated, sponsored, endorsed or otherwise connected with any industry association or any other manufacturer, sponsor or promoter of gold records or gold albums. The product itself is not intended to imply that the performance cited thereon has achieved a specific unit sale.

You may order your gold record presentation plaques for just:

$60 per album plaque (15”x18”)

$40 per singles plaque (10”x14”)

All prices FOB Los Angeles, Calif. Subject to state and local taxes. Special price quotation on quantities of 100 or more.

For further information, mail the following coupon to: Box 1,000,000, Billboard Publications, 9000 Sunset Blvd., Los Angeles. CA. 90069

Name ___________________________________________ Title ________________________________

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Address ____________________________ City __________ State ___________ Zip ________

Please send me further information concerning the gold record presentation plaques for ___ singles ___ albums. ________________________________

Signature ________________________________
LEON RUSSELL, WILL O' THE WISP.

DENVER, CO.: KBPI -FM, Jean

BALTIMORE, MD.: 15, 16, 17, 19,

CHUM, KCFR, WQIV, KSHE, WABX,

WHCN, KZEL, WPLR, KFMY, KSML,

ROBERT KLOL, WMMS, WORJ, KUDL, WIOT, WNEW, WBAB,

KWST, WLIR, WBAB, WQSR, KZEL, KFMY, KUDL,

WKTK, WLIR, WQIV, WBAB, WMMS,

KMYR, WSDM, KOME,

Shelter:

TEXAS: KLBJ

RCA:

WZZQ

WORJ, WPLR,

WSDM -FM,

KMET -FM,

KUDL, WSDM,

KMET, WBAB, WZZQ

Mark Sherry;

KMET, WBAB, WZZQ

A&M:

WQFM, WHCN, WNEW,

WIOT, KWST, KZAP, WHCN, WOUR,

WAER, WATERS AT

CJOM, WRAS,

BASF:

KOME, WLIR, WNEW, KLOL, KZEL, KTYD,

TUNA, WQIV, WORJ, WBAB, CJOM, KZEL, KUDL, KLOL,

THE WORLD IS

BOBBY WOMACK,

WQFM, KLBJ, WLIR, KMYR

WKTK

WANNA DANCE,

WQIV, WOUR, WBAB, CJOM, KZEL, KUDL, KLOL,

STEVE WATSON

BABA METERs,

WNEW

KSML,

JIM WLIR, WPLR, KZAP, WABX, KMYR

WMMS, WZMF, WIOT,

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OVER A MILLION FRENCHMEN CAN'T BE WRONG

EL BIMBO

By BIMBO JET

(Already a sensation in N. Y. Discos and gaining major airplay everywhere)

THE ORIGINAL MILLION SELLING FRENCH DISCO HIT

NOW AVAILABLE ON SCEPTER RECORDS

*B Side of Commercial copies have long disco version

SCEPTER Published by Artie Wayne Music/Reizner Music Corp/ASCAP

ANOTHER FAST RISING HIT ON WAND RECORDS

"FREE MAN"

By South Shore Commission

Released just 2 weeks & look at this impressive play list:

WND 11287

#1 in Top N. Y. Discos

Radio-TV Programming

8th Radio Forum In S.F. Shaping Up Solidly With Jack G. Thayer Keynote

LOS ANGELES—Jack G. Thayer, president of NBC Radio, will present the keynote address at the eighth annual International Radio Programming Forum in San Francisco on July 28.

The Forum—largest radio programming meeting in the world—will explore the facets of radio and this year, as in the past, will tap outside information sources. For example, an authority on research will speak on programming applications of audience bio-feedback techniques and a doctor of transactional analysis will talk on how you can communicate better with your staff and the FCC.

There will also be workshops on basics of station finances and how they reflect in programming, "Effective Programming Uses Of Clusters, Transitions, Blends," "Are You Doing Enough For Your FCC?" use of albums in radio programming and specifically "Demographics Of LP Bureau As Opposed To Those Who Buy Singles," plus countless other workshops, including the applications of satellites and how they will affect future radio programming.

A special general session this year will be devoted to "Programming Radio—How Women Can Get Into Radio; How They Can Advance: What The Future Of Women In Radio Is."

George Wilson, head of the radio division of Guild, director of the Forum chairman of this year’s Forum, is planning a series of roundtable rap sessions with individual tables or groups of tables devoted to specific topics such as "The Beautiful Music Format National Music Association," "Music Traditional Versus Modern And Music Director Bows Oldies Tape Library

CHESTNUT HILL, Mich.—The Music Director programming service here has launched a basic oldies library on tape. The service, available only to radio stations, features key oldies 1960-69, reports Herb Jackson, editor and client relations director of the firm. It comes on 10 reels of tape in either monaural or stereo. The Music Director publishes an MOR play list and provides a music supply service to radio stations in the U.S., Canada, South Africa and Australia.

Got $75 Mil? Head This...

WHITE PLAINS, N.Y.—Knowledge Industry Publications here has completed a study that reveals the potential and feasibility of a Cable TV network. Cost would be $75 million in capital: it would operate at a loss for 12 years and亏损 would be critical to the success of the cable TV network and the study includes detailed program performance, opera, and theater would be prime programming material. The network should attempt to duplicate the kind of programming on which mass audience depend, the study said.

How Far Should Modern Formats Go?"—What Has The MOR Station Gone Wrong?"—Just The Discotheque Descry—How, Where, And How Effective," and "Why Is Radio So Difficult To Sell: Is The Rep Firm At Fault, The Economy, Or The General Manager." In these sessions, during which a buffet lunch will be served, the registrants choose the particular topics of greatest interest to sit at that table or in that group of tables. He or she will be able to talk on a shoulder-to-shoulder basis with the communicator in charge of that topic; in some cases, two or three presenters will meet.

DALLAS—Playing one-upmanship on the so-called Q format, Century 21 Productions here has introduced the Z-format, according to general manager Dick Starr. The format is based on KFMZ in Columbus, Mo., which was the pilot station for the automated programming service.

Along with the music programming, the "success package," says Starr, includes audio engineering consulting by Eric Smolka, Production of the package is by Dave Scott. The Z-format is available in two basic sound (gentle rock) and mass appeal Top 40. Most stations will use both styles, each day-parted. In addition, em- phasize categories of music can be included to maximize appeal to either adults, teens, blacks, or college students," Starr says.

In the system, tapes are changed every four hours. The music library features 20 to 25 reels of oldies and five reels of recent past hits. Both of these categories are constantly updated and revised. The station gets at least one new record of each, each month. Promotions and contests come with the service, along with grafts, jingles and custom production … "all you add is news, weather, public service, and all the commercials you want to carry," Starr says.

Each station taking the programming, specifically receiving two to three new music tapes each week and specialized programming such as three treasurers, Christmas music for the holidays. Century 21 also produces and markets a radio station publication, a "Nonstop" contest pack- age now on more than 85 stations, a year-end rock special called "Opus" and other radio products.

"Stop Cable TV's Radio Programming" Is Demand Of FM Broadcasters Org.

SAN FRANCISCO—The National Association of FM Broadcasters is petitioning the Federal Communications Commission for a rule asking the government to make radio TV systems from originating radio programming. Jack G. Gabbert, president of KIOM-FM here and president of the NAFMB, claims that, "Currently, FM stations can produce or receive a cable network from originating as many as 20 different formats on the same station and sell air and sell competing with the broadcasters.

Such would be unfair, Gabbert states, because radio broadcasters have considerable costs such as news and the like.

"If the cable companies are allowed to originate radio programs, it could wipe out small market radio stations and this could be one of the most seri- ous threats to free broadcasting." The NAFMB was alerted to origi- nation of radio programming on CATV systems several months ago when KIOM, an illegal FM was forced off the air and then picked up by KETA Cable in Angeles. Many CATV systems carry radio programming, Theta has the programming and the local TV station is on its Channel 3 during parts of the day.

The NAFMB has sent out a ques- tionnaire to all members requesting information about CATV competi- tion in their areas.

In the petition for rule mak- ing to the FCC was a newspaper story about a quadruple-hour two-weekly weekly show broadcast on KEY- FM in Anaheim, Calif., and Theta’s CAB/CHannel 25.

In a statement, the FCC said, "We have reviewed the petition, and we are granting the petition for a hearing on the matter."

"Radio stations have a right to compete with television stations for the public’s attention, and this right is protected by the First Amendment to the Constitution."

"The NAFMB is advocating that radio stations be protected from unfair competition from television stations. The PETIF is seeking to protect the public’s right to receive fair and equal non-commercial programming on television and radio.

The NAFMB is seeking to protect the public’s right to receive fair and equal non-commercial programming on television and radio.

45 rpm RECORDS

by MAIL

All Original Artists 1949 thru 1972 pop - country - rock soul + big band

All-time favorites

For MAIL ORDER of 6000 titles send $1.50 (postage included)

If AIR MAIL is desired for catalog - U.S. and APO/HPC addresses, add $1.00 (postage included)

BLUE NOTE RECORD SHOP

25 Bush Street

Albany, New York 12205, U.S.A.
AMERICAN TOP 40
IS MOVING A LOT OF
BURGERS IN WATERLOO

and theater tickets in New York (WPIX), jeans in Chicago (WDHF), and stereos in L.A. (KKDJ). Best of all, it moves people, pulling highest rated time period of the week in many of its 325 markets around the world.
And we've got the facts to back it up in our new, 1975 American Top 40 marketing survey. Do yourself . . . and your radio station . . . a favor. Send in the coupon now and find out how easy it is to get your weekends moving with American Top 40.

Here's 17 year old Patty Steimel, KLEU's official American Top 40 girl. Patty appears every Saturday at one of Henry's 4 Locations in Waterloo, Iowa. She awards prizes in an American Top 40 Treasure Hunt masteredmind by KLEU's Manager Bill Bundy and PD Dave Jonasen. Since Henry's has been sponsoring weekly AT40 broadcasts burgers have been moving up to 5 times faster! BELOW. AT40 host Casey Kasem interviews a burger from Henry's.

AMERICAN TOP 40
10700 Ventura Blvd.
No. Hollywood, CA 91604
(213) 980-9490

Send me your complete free presentation package including complete show, demo tape, marketing survey, sales kit and worldwide listening directory. Include price and market exclusivity information.

Name ___________________________ Title ___________________________
Station ________________________ Address ___________________________
City ____________________________ State __________ Zip ____________

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LOS ANGELES—After a couple of years as a newsman at WLW in Kenosha, Wis., the station gave Dave Garland the chance at being the man he wanted—6 to 10 a.m. personality. Station features an MOR format, but weaves in country and rock... Free radio programs are being offered on America's bicentennial. Those interested in the 100 one-minute programs can write RAEI, P.O. Box 94063, Tacoma, Wash., 98494... WHPA in Honesdale, Pa., is now featuring a Big Band format, according to 2 to 4 p.m. personality Barry Mitchell. "At WHPA, we decided about a month ago to feature solid gold music from the past 40 years rather than the same 20 we were playing. Public response to the idea of older gold has been good enough to justify four selections hourly from the 1953-1959 period." Lineup at the daytime station includes Terry Clark 6-10 a.m., Al. B. Lake until 2 p.m., Barry Mitchell, then Jeff Walker until signoff.

**John Lingua** has a first ticket and several years of experience as an air personality, plus the last three years as program director. Most previously he had been at WACE in Springfield, Mass., but is now looking—413-788-7843. ...Barry Jackson reports that he's now doing the midnight 5 a.m. slot at KRDG in Redding, Calif. "All those hours I put in last year have paid off:" A guy named Korolev does 5-11 a.m. Jerry Q. McGee, a 19-vear veteran of the station, does 11 a.m. to 4 p.m., Mike Dono 4-7 p.m. ...And from 7 to midnight, Jim Albertson and Doug Michaels are swingmen.

**Ruth Meyer**, program director of WNEW-AM in New York, writes: "Read your column about Joe Thomas in Vox Jox this week and couldn't let it pass without adding a comment of my own. I hear from Joe occasionally and, of course, remember him with great respect from his WPDR days. In my opinion, he's one of the ones with something special.

**“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

**Everyone agrees that it's the finest, most comprehensive bicentennial package available.**

Hank Goldman, General Manager, WJSZ RADIO, Baltimore

**The whole package is great... highly saleable... super music.**

Gene Rump, Program Director, KAKE RADIO, Wichita

**“I’d hate to have to program against it.”**

Dick Lamb, Program Director, WTAR RADIO, Norfolk, Va.

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

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

**Visiting Guests:**

**Claude Hall**

By CLAUDE HALL

"The Great American Birthday Party—It's fresh and original! Really beautiful and attention-getting!"

Bob Canada, Program Director, WWDC RADIO, Washington, D.C.

"The whole package is great... highly saleable... super music."

Gene Rump, Program Director, KAKE RADIO, Wichita

"I'd hate to have to program against it."

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**Great American Birthday Party**

THE CHICAGO RADIO SYNDICATE
2 East Oak Street, Chicago, Illinois 60611

**Radio-TV Programming**

**Vox Jox**

By CLAUDE HALL

"Driving home from a fantastic barbeque at Dan McKinnon's ranch near San Diego I heard Gary Owens of KMPC in Los Angeles welcoming a new assistant program director to the station Bill Watson. Fortunately, I was buckled into the Golden Goose (an MGB) and couldn't fall out of my hair. The barbeque was a lot of fun. Mike Maitland, Wesley Rose, Roy Horton, Bert Whalen, Jo Walker, Charley Pride, Bill Anderson, Col. Al Audick and son Ron and Bud Wisdom of the AFRT's Frank Man- cini of RCA Records, and all of the gang of the Brush Arbor, plus another dozen or two good friends, were there...

Dick Whittington is about to sign papers to go on the air at KFI in Los Angeles. Paul Compton, KFI's veteran for many years, may step down in May... Kenny Roberts is the new music director and "midnight personality at KASH in Eugene,... he'd been with KFIW in Modesto, Calif. I got this word from Bo Donno- van, national program director of the KFI radio chain, who came by just recently.

**Jack Alexander**, music director of KLZY in Anaheim, Calif., for several years, has left the station to devote full time to his record tip sheet—Input. Input is a broadsided publication when it comes to music. A sub is $50 a year, but you might get a free sample by writing Jack at 5151 Chateau Circle, Irvine, Calif. 92805. ...Chuck Logan shifted across the street to KOB in Albu- querque, N.M., which is being con- sulted by Kent Burkart. Gary Dia- mond was promoted to program director of KFOE, replacing Logan.

(Continued on page 25)

**Jack G. Thayer Keynotes**

* Continued from page 22

Communicators will be assigned to a given topic. This series of roundtable sessions will be in session for about three hours; thus the registrant will be able to move onto another topic and communicate with the others. Other topics will cover radio syndication, the Top 40 playlist, and the lack of reliable competitive research. Each radio station can analyze its audience to aid both programming and sales.

Thayer was chairman of last year's Forum and is a member of the advisory committee this year, along with past chairman David Moor- head, general manager of KMET in Los Angeles; Rochelle Staub, music coordinator of Bartell Media rad- io chain; Lus Burmini, director super- tendent, Sistema Globo de Radio, Rio de Janeiro, Brazil; Kevin O'Donohue, general manager, 2SM, Sydney, Australia; Sherrie Lau, di- rector of media sales, Eisenman, Johns, & Laws, Los Angeles; Rick Fries, vice president of marketing, MCA Records, Los Angeles; Jim Gabbert, president, KIOI, San Francisco; Stan Kaplan, president, WAYS, Charlotte, N.C.; Paul Drew, vice president of programming, RKO General Radio, Los Angeles; Ron Alexander, vice president.

**Epic Records, New York: and others.**

News, public service, quadra- phonic radio, record distribution, and virtually every aspect of radio programming will be discussed.

Registration fees include lunches, continental breakfasts, all work ma- terial, entrance to all sessions including the awards banquet, and other involvements yet to be announced. To register, send $185 to Inter- national Radio Programming Forum, 5050 Wlore Blvd., Suite 1200, Los Angeles, Calif. 90069. After July 11 the fee will be $200 per person. Early registration is entitled to lower rates at hotel rooms in the Fair- mont Hotel, site of the convention, or another hotel nearby.

**Concept Prod.**

* Continued from page 22

Earl, manager and president of Warren Earl Associates; and Janie Livings, a qualitative researcher in marketing and media research.

Each of the four programming concepts is updated weekly (for current material) and monthly (for older material). Various special pro- grams, such as a "Quad Showcase" hour or two-hour weekly program featuring SQ and QM matrix quad material, are also available.

www.americanradiohistory.com
Radio-TV Programming

**Vox Jox**

*Continued from page 24*

and then Frank Ragan was promoted to music director of KQEO and the whole market has suddenly grown a lot more competitive.

Would you know it, a station has finally acquired an air personality named Scott Joplin. It's KQPO in Portland, Oregon, the current leader at the rockin' country format station includes Jay Hamilton midnight to 6 a.m., Ted Shears 6 to 10 a.m., program director Joe Ferguson 9 noon-3 p.m., Shannon 3-7 p.m., and Buzz Hill 7-11 p.m. Owner of the station is the Monarch Broadcasting Co. of which the answer is: "KQPO." The street giveaways are taped and played back on the air as contest promos.

**John Carter,** known on the air as Big John, is an overnight personality on the weekend roster of KJJ in Los Angeles. In Lewiston, Me., Alan Edwards of WJBN fosters a new show on the AM band, covering such features as "Are Plants Human" for sale, Demko and rates available on request to him or via Conception. Majority, ICP Building, 129 Sec. St., New Westminster, B.C. V6K 1A4. Can you describe the program just called and want he's making. The air show is huge. Has 16 years experience, mostly in rock and roll. He claims his music is well-balanced. A definite upswing in Latin music is happening.

Ina announces go sales in the new Tipica 73 single: "Canuto" Ricarier, of the Bobby Crez label: "Love you so much", Jean Sebastian (Bach) Fujita, very interesting. Chivirico, has a new single on Cotique Records; "Tu eres la Alma," a fine arrangement by Jorge Millert. Matrono, no. 1 knock is the new Paco Guzman single on the incomparable Celia Cruz in "Lo Tuyo es Mental," a very popular composition doing Anganui. . . . In town for promotion of their new release. She was a Arrepentir and "Maii Lenza" is the El Gran Combo. Also on the EGC label "Un Mundo Raro" and "Salsa Nas my," of the brewery. EGC is distributed by Rico.

Tony Fox, advertise director of Rico Records, has announced the first release especially for Mother's Day: "Madre" with Nestor Sanchez in the line. For the Primitivo Santos also has a new single, "Honorita," and "Cruzas A Dios," from his LP, "Anton." RALPH LEW

**NEW YORK**

A month of heavy happenings on the station is "Woolo," named banker, WBDJ is presenting "Salta A Le Fenh Forum" here (25). The event will be a reunion for Tito Puente and vocalist Santito Colon. Also, popular Charles Brown will be in the exciting Joe Cuba, and Willi Colon with Hector Lavoe and also Pete "Cachimba" will perform. This show promised WRYR anniversary that all the performers have been separated and some are successfully continued their careers. For many of them, this will be the first time together in many years.

The station's Top 10 is: the record company's Top 10 is: 1. John Lee Hooker, "High Time Again with Ralph". 2. Ed Sane programs the station. Starting April 14, the station began broadcasting 12 half-hour shows. Now and then, the real legend--Matty (Hundinger) Singer, ABC/ Dunhill Records, Philadelphia--drops me a note. Makes my whole day. (Continued on page 40)

TV Guide: "The Latin Scene"

The Royal Jesters with "Their Second Album." The Jesters, under the direction of John Santil, are at work on their fourth album. Henry Baldarama has a new group on the scene. Calling themselves La Patria, they have an album out on the Mr. G label.

**Wisconsin**

*Continued from page 24*

**822**

*Editor's Note*

**Packing**

**Radio**

**TV**

**Vox Jox**

*Continued from page 24*

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Columbia Records had a recording arrangement in the early 1950's with the Metropolitan Opera, conducted by Pierre Monteux. Although this package would not be revealed by RCA executives but the recording was given a foundation grant of $20,000. The project which included 56 sessions was recorded at Tanglewood. The result cost RCA about $170,000. Among its cast were Lucine Amara, Jerome Hines and Sandor Konya. Erich Leinsdorf conducted the orchestra. The other opera package was Verdi's “I Masnadieri” which was recorded in 1956, performed by the Chicago Symphony and conducted by Erich Leinsdorf. He estimates that if the same opera, if done today, would cost about $900,000. It was produced in an Eastern-bloc country, the cost is even less he says.

"The Listening Room," hosted by Robert Sherman, program director of station WQON, Philadelphia, presented a discussion of cycle has been built to complete the list of important music recordings of the century. This year, the symphonies of Beethoven are the focus. The symphony, the music director says, "I planned this for a long time to refute the musical content of the symphony. It is a complete symphony of the three. I have a large collection of symphonies. The symphony is called "The Listening Room." the symphony was recorded by the Chicago Symphony and conducted by Erich Leinsdorf. The symphony is called "The Listening Room." the symphony was recorded by the Chicago Symphony and conducted by Erich Leinsdorf. The symphony is called "The Listening Room." the symphony was recorded by the Chicago Symphony and conducted by Erich Leinsdorf. The symphony is called "The Listening Room." the symphony was recorded by the Chicago Symphony and conducted by Erich Leinsdorf. 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Denver-Sinatra Coup

where he can be a major cabaret at-
traction. And even though there’s far
more money to be made on a concert
tour, it’s good for an artist to keep
growing with new challenges and
keep him interested. I like new chal-
enges as a manager too.”

Weintraub decided to play Den-
ver at Lake Tahoe because the high-
mountain resort would be a comfort-
able environment for the R&B- and
jazz-oriented singer and his troops. He
had
the “wild idea” of playing Si-
atra at the midnight show and Den-
ver doing the dinner show, thus
making the engagement a world-
wide music event rather than simply
another superstar Nevada debut.

With 24 hours he had discussed
the concept with Sinatra’s top advis-
ors, attorney Mickey Finley, and Den-
ver, a lifelong Sinatra admirer, was
almost shy in his first reaction. Rudin was enthusiastic if all elements could be worked out.

The historic co-billing was final-
ized when Weintraub flew to Las
Vegas to present a Sinatra show.
“Frank bought the idea even be-
fore I finished explaining it,” says
Weintraub. “He gave the fastest ac-
ceptance of anyone involved. And
he immediately said he wanted Den-
ver’s name billed before his John
would be playing the early spot.”

At this point, Weintraub and Ru-
din got on a conference call to Har-
rah’s talent buyer with a proper-
session and his next responses as “What
do you want to be our guest? Do you want to play?”

The primary commitment we
went from Harrah’s was for the biggest in-
ternational ad- and promotion cam-
pany ever put on by a Ne-
veda casino,” says Weintraub.
“The salary for the artists was negotiated
by Mickey later. Obviously Sinatra and Den-
ver’s salaries were set, price
they wanted and setting an all-
time club fee record was never our
objective.”

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TOWER OF POWER
DIVIDED WE STAND
Bottom Line, New York
Sporting a new lead singer, Tower Of Power
performed in New York to a tight, impressive display
of East Bay funk. Showing not of the competi-
tion that seemed to plague many of their in-
consequent shows has been their ability to
keep the band the 5,000-mile audience hopi-
good, but steady. Though new lead singer Hubert Tuba does not
reach the power of the then-included his pro-
der, Lenny Williams, however, is much funkier.
April 2: The show spotlighted Tubbs earthy sing-
ing, reminiscent of David Ruffin and Fine
voice. The band
and
Tina

Belkin Gets Rose Bowl’s Contract
LOS ANGELES—Pasadena’s city
board overrode protests by local
concert promoters Pacific Presenta-
tions and Wolf & Wolf to award an exclusive contract for two
Rose Bowl daylight rock concerts this year to a Cleveland
combine headed by Mel Belkin.
By a unanimous vote, with only a few local residents appearing at
the hearing to object, Pasadena granted Belkin, Star Concepts and Mel
Green Productions a deal for two
concerts at the 110,000-capacity
Rose Bowl June between 1 and Oct.
and during the hours of noon to 7:30
p.m.
Pasadena will receive a 5 percent
salary tax at maximum of $60 per
concert, plus 10 percent of gross con-
cert receipts against a minimum
amount of $35,000. Pasadena
changed its long-standing ban on
Rose Bowl rock in order to increase
revenues from the facility.

Belkin, who was brought in by
Hendrickson, says “The
music event will be held for
two days in 1976. It
will be devoted to the
biggest in-
puts of star power and
the good, clean fun that
is music. The
premises will be
set up at the
Rose
Bowl parking lot.

I don’t think there will be
any cutting, no profanity.
I don’t think there will be
any sex.

We will have two days of
rocking, and both days will
be
basically on-
tents of rock at the
Rose Bowl parking lot.

I don’t think there will be
any cutting, no profanity.
I don’t think there will be
any sex.

We will have two days of
rocking, and both days will
be
basically on-
creasing revenues from the facility.

Talent In Action
PINK FLOYD
Cow Palace, San Francisco
The two Pink Floyd concerts here April 12 and 13 went more successful as its multi-
media rock offering in the Cow Palace. The first show was a sellout, the second
nearly so, and the Floyd received much adula-
tion from the Cow Palace audience.
The second show was a sellout, the second
nearly so, and the Floyd received much adula-
tion from the Cow Palace audience.

Both headliners are getting paid an
equal salary. Sinatra regularly earns
over $100,000 in Nevada while Denver’s
current concert tour has estab-
lished him as a draw on the level of
Led Zeppelin or the Stones.

It hadn’t been decided yet if
Frank and John will sing any songs
together, says Weintraub. “But pre-
sumably something along those lines
will eventually be worked out.”

Also still to be set are whether
there will be an opening act for ei-
ther artist and how many of the same
augmented house music musi-
cians they will share.

Harrah’s minimum for the shows
will be held to about $24 per person
at the request of the artists.

That would mean that a couple
desiring to catch both acts would pay
a minimum of $80.

“The bottom line is that co-billing
Frank and John becomes a music
event of worldwide importance be-
cause there’s nothing new about ei-
ther of these artists selling out on
their own, anywhere they want to
play,” says Weintraub.

“And a major music event is good
for the entire industry and for all
the press because of the excitement it
generates.”

Since Weintraub also is the main
U.S. promoter for Led Zeppelin and
Elvis Presley, there may be some
more spectacular co-billings coming
along eventually.

Talents SCORING AS A LOCAL STAR
Now I’m a Singer, Barry Mann Admits
BARBRA MANN: Don’t call him golden
oldie.

BOB KIRCH: protect the vocals (this is the first LP
where Mann has really been up front as a writer and expected
excellent songs (co-written with Cynthia for the most part) dealing
with old friends, some biographical material and a humorous look at
the uncomfortable life styles of today.

If directed Cynthia’s lyrics more than usual this
Mann, says “because I really wanted to relate to
the songs more. I’ve got to take
more active part in the songwriting
and production as well.

Cynthia continues to improve in
credibly as a lyricist.”

There are “no oldies” on this
album. For one thing, Mann is not an
oldie, though he realizes his past is
certainly an important part of his
career. “I just can’t go back to the old times.
I love what I’m writing and I’m
cutting to new things. In an act
(Continued on page 30)

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- Recording studio equipment manufacturers by category

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Billboard's International Directory of Recording Studios: indispensable... and one of a kind.

ISSUE DATE: JUNE 21
AD DEADLINE: MAY 23
I’m a Singer, Mann Admits

Continued from page 28
I’ll do the old things. On an album, no.

“Not that I would ever put down the things we wrote in the old days. I feel very good about the fact that none of the group we were a part of in the ‘60s are really considered historical pieces now, but are felt to be contemporary. But I am proud of a lot of what we wrote and I think we helped rock music do some growing up.”

“I think ‘Uptown’ was ahead of its time and I think ‘On Broadway’ was the kind of sociological statement that was ahead of its time. Sure, we wrote a lot of songs that were nothing more than follow-ups for other hits. But we did some very good things as well.”

Mann and Weil will obviously continue writing. “I stopped for two months while I was doing the L.P.,” he says, “and I felt like I’d never write again. I love writing and al-
ways will.

“I may do some performing,” he says, “if I can find the right manager and get the right advice. I really don’t know how to go about that.

“As for the next album,” he says, “I’m going to do things differently. I’ll record a song I find existing as soon as I can, rather than waiting to finish 10 tunes and then go into the studio after some of the excitement has worn off. I feel like I’m good now and I don’t know if I’ve ever felt that way before. I’m not going to blow it.”

INTERVIEW?

THE ADVOCATE

jazz

Talent

Van McCoy

The Hustle—80

While Washington, D.C.-born Van McCoy may have moved out of the recording artist limelight in the last decade, his musical imprint as composer and producer remained constant. McCoy and partner Joe Cobb have publishing and/or production credits with such artists as Aretha Franklin, Vikki Carr, Roberta Flack, Nina Simone, Tom Jones and Nancy Wilson.

With a new album and a chart single, “The Hustle,” once again the time has come for the AVCO artist to step into the recording limelight. Penned by McCoy, the song has already garnered substantial disco-theque response, not to mention radio airplay. A happy, up-tempo number, “The Hustle” speaks of city lights and fits perfectly into the mu-

sical beat and flow so popular today. A strong disco following isn’t any-
thing new for McCoy, as his material has long been sought after by club spinners.

It’s produced by Hugo & Luigi. Alongside McCoy’s interests and talents in the contemporary field is a desire to become a “stereo-composer” and become involved with classical music. McCoy’s personal manager is Charlie Kipper.

Louisiana Club Book Name Artists

SHREVEPORT, La. — Somewhere Else Inc. is a new 1,200-capacity club being remodeled here from the former Country & Western Palace. Somewhere Else will concentrate mainly on big-name easy listening acts after the $250,000 remodeling job.

Talent in Action

Unarmed Athletes

Keep Concert Peace

BY FRANK BARRON

Geddies says the size of the NES men impresses the youngsters. “Our job is to keep the kids away from the stage.” He

acknowledges, though, that “certain acts can tend to incite.”

Under certain conditions he admits his men get a little rough with some youngsters. Security guards at concerts have been known to push and grab troublesome youths, but only as a last resort. “Every man in-

terviewing for a job with us is screened, physically and psychologically.”

NES takes anywhere from a month to 45 days to prepare for a major festival, checking out the entire fac-

tility, including ticket windows, parking lots, adjacent areas, exits and entrances, and even the roof. “We prepare for every festival,” Geddies notes. “Nothing is left to chance.”

The security men are on hand at every point of a building or outdoor site where a concert is held. They as-
sist in checking ticket holders and escorting ticket holders to their seats for every outdoor show. When the people leave the site, local police and fire departments, as well as the concession people, promoters and facility managers, decide which promotor pays us,” Geddies says, “but we take orders from the building man-\n
agers.”

Geddies jokes, “You can’t miss us at a concert. We’re about all 250 pounds or heavier, we wear the NES identifying armband or sweater—

and we all stand about six feet, six. The kids know we’re there.”

Jazz

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were working at some over-

dubs for his next LP, the Firesign
Theatre working on its "The Next
World" LP and a solid month's
booking from producer Nik Venet,
who is set to cut three albums
through his Summersound Produc-
tions, including a Dory Previn LP.
A Maxine Sellers set and a Gathrie
Thomas album.

Busy doingings at RCA in Los An-
geles over the past couple of weeks.
Three days of sweetening on some
new Elvis Presley material while the
Hues Corp. was in with producer
David Kershonband and Nilsson
was in with engineer Terry Schmidt.
Terry Melethor was in working with
Hank McGill, and Jack Jones is
working on Van Dyke Parks in his
next effort, which is the most con-
temporary outing for him yet, ac-
tording to some reports. The Main
Ingredient have also been in, pro-
ducing themselves as is their custom.

Dusen Studios, a new facility in
Los Angeles, is beginning to get lots
of action. Van Dyke Parks is cutting
another LP, with Andy Wickham
producing and Richie Moore en-
tering. Seals & Crofts' latest LP is
being mixed to 2- channel, under
the eyes of producer Louie Sheldon
and engineer Tom Knox, New artists
Flat Top & Cookie are cutting with
producer Greg Shannon and Moore,
while the next Focus album is being
sweetened. The Andy Wickham in-
self and Eric Prestige handles the
engineering. Finally, Focus guitarist
Thurvan Leer is working with pro-
ducer Paul Buckmaster and Pre-
sige.

Wally Nelson has wrapped up his
first Columbia LP. "Red Headed
Stranger," Nelson produced the set
himself. Columbia's Nashville Stu-
dios A and B have been busy over the
past few weeks. Working recently
have been CBS artists Sonny James,
David Allan Cox, Connie Smith,
the Oak Ridge Boys, Barbara Fairchild,
Brenda Smith, Susan Hudson,
Charlie Rich and Bob Luman. Non
CBS artists in recent include Dal-
las Holmes, the Imperials and the
Blackwood Brothers from Heart-
warming Records, MGM's Eddy Ar-
rad, Capitol's La Costa, Darrell Mc-
Caff, Faron Tanner and Grady Edwards
from Aco and Tucker Wil-
liams from Pot-O-Gold Records.
From Ovation Records, Brenda Smith,
Susan Hudson and Brenda Swinson
also used the studios.

**Campus Briefs**

WLC, the carrier current AM sta-
tion in Fagotville College in Jackson-
ville, II., returned to the air after a
month-long remodeling job de-
designed to make the station more ef-
nicient, and music director Dick
McGeath says he would like to hear
more from the station's listeners con-
cerning service. The station, which
prizes rock, jazz, progressive and a
variety of other forms, is considering
the options of going ei-
ter to a higher-wattage AM or 10-
 Watt FM format for the near future.
McGeath would like to hear from
other stations regarding this pro-
cedure.

A new student-operated radio sta-
tion has been started at the Univ.
of Southern California. KSCR was
started by students as an alternative
to KUSC, the university's classical
station, and it will use a varied style
of programming called "free-flow-
ing" radio. At the present time, the
station is broadcasting from both of
local USC food complex, but hopes
to become a carrier current station by
this summer, according to general
manager Robert Moore.

**9 Colleges At Meet**

*Continued from page 4*

FM's interest in college radio is
twofold: it wants feedback from a
market that responds to it and it
wants to teach the stations to be
more professional. "Although we are presently
concerned with California college sta-
tions, we are willing to communicate with
any college station," Arman says.
Arman says that he would like to get concert
tickets and interviews, as well as educate
them on the business. Arman says that he fatally
remembers a gathering after California college
stations snubbed FM's initial concert
concerning this show: "All of
these stations were offered a simul-
cast, but most didn't even come through with
any interest until it was too late. Because of
this response and other previous bad contact with college ra-
dio, Arman has become vehement in his opinions.

"I'm concerned this gose that
lays the golden tickets and I'm
ting that we're one variable in a two-
way communication." Arman says that the main objective in dealing with college radio is its
"education."
"We could also state an initiative to
make contact with the industry in a professional way," he says. "We are still not sure who the collegiate
market consists of and this is why
we are hoping to get better rapport with
campus radio.

"We want to teach these people how to
deal with industry people and
hope that the things they learn will be of use."

Among the nine attendee schools
at the meeting were Stanford, San
Francisco State, San Diego State,
Foothills College, Univ of Californ-
ia at Berkeley, and San Mateo.
Also attending were the nine lo-
cal representatives of Columbia
Records.

Other meetings are planned for
this month and Arman is hopeful
that college radio stations will
contact him concerning FM's proposi-
tion.

Carl Flath, music director of
KJIE at Foothills College, says this
meeting was a very valuable ex-
erience and that schools should take
the initiative to contact Arman.

"I was personally disappointed
with the student turnout at this
meeting, but I'm hopeful that we
can all get together and coordinate
the California college radio stations."

Hollywood, Fla. - More than
1,000 delegates representing more
than 300 colleges and university
students attended the 5th annual
Assoc. of College Stations-Inter-
national here April 13-17. Represen-
tatives from the U.S., Canada and
England were joined by officials from
New Zealand, Sweden and England
at the Diplomat Hotel for the free-
day confab and there were several no-
ticeable changes at this year's gath-
ering.

According to Robert F. Kershaw,
a 19-year-veteran college radio
director who coordinates products
radio, there were 36 new companies exhibiting
this year including six in the enter-
tainment field.

"Of the total 80 booths, I'd say
one-third was represented by entre-
tainment," he states. "There has
been an attrition rate in the partici-
pation of asset entertainment at this
event and there are a variety of rea-
tons for this."

He lists several contributing fac-
tors, including the fact that artists
have priced themselves out of the
college market and the tightness of
the economy is cutting into colle-
gate entertainment budgets.

Talent managers and agencies ex-
hibiting at ACU-I represented a
variety of acts including lecturers,
rock groups and even karate specialists.

"You're not looking for the mass
audience, when you put on certain
types of acts like mentalists and a ka-
rate specialist," Kershaw says. "Be-
tween 200-400 people usually at-
tend these events, and the price is
especially good for the most part be-
cause it falls within most program-
manship budgets."

"All unions are doing outstanding
work in the film area, and it is partly
due to the economics," he explains.
"The schools may not have the
budget to spend on major musical
attractions so they are diversifying
and using film as another means to
entertain."

The pricing structure of movies
on campus is also a big drawing card.
Tickets are sold at less than half the
cost of a commercial theater and
this is very attractive to most stu-
dents with less pocket money.

Next year's ACU-I convention
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Hotel Muehleback, Nov. 28-31.

**Fewer Entertainment Reps At Florida College Meet**

By SARA LANE

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Next year's ACU-I convention
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**Who cut "location" recording rates? Wally Heider Recording.**

**Now you can afford the best facilities for your remote recordings. Call for our new low rates.**
By JEAN WILLIAMS

LOS ANGELES—WOR AM, Hattiesburg, Miss., has initiated a class in radio programming at a local high school. The graduates, after at least six weeks of training, will take over 15-minute segments programming a show on WOR, says president and general manager Vernon Floyd.

The program was instituted to develop interest from the high school level in radio programming and announcing.

WOR is a soul station and has recently applied for FM permission. The action is still pending, says Floyd.

Gospel is played daily 9 a.m.-11 a.m. with Thelma Floyd hosting the program.

"We can teach toward choirs and quartets because we have found that although a great portion of our audience is young people, they seem to prefer the older standard gospel music," says Floyd.

Sundays are devoted to jazz and gospel.

Al Willard, a new addition at the station, hosts the Saturday 1 p.m.-7:30 p.m. (signoff). Papa Soul, Monday-Friday, 1:30 p.m.-7:30 p.m., Eastern Mose, 5:30 a.m.-9 a.m., and 11 a.m.-12:30 p.m., and James Harris, Sunday 1:30 p.m.-7:30 p.m. with a jazz and MOR program.

Del Shields, general manager of KAGB, L.A., has been dismissed by Clarence Avant, owner of the station. KAGB has no definite plans for his future in radio. Cal Shidles, program director of KAGB and brother of Del, remains at the station.

"Clarence wanted to cut the personnel, I felt that was one less bill to leave the station," says Del Shields.

"When we could not agree on the personnel cuts, I felt that Clarence and the station had not helped him in some way."

Tony Troutman who writes his own material has released his first single "I Truly Love You." Troutman is an O-Phon Records. Troutman has been performing for the past eight years in the southern areas.

Monday Talent Management, an organization whose primary function is to manage acts that are produced by singer Barry White, has hired Jeffrey Chen as assistant to Blanchard Montgomery, president of the company.

Chen formerly handled the personal appearances for the Average White Band. DeSoto and Bloodstone through the Heller-Fischer agency.

Hosea Wilson, vice president of 20th Century's r&b department, has completed a nation tour of major citiessparking a promotional drive on albums and singles releases on 20th Century and Westbound labels.

Included in the promotional package are releases by Barry White, Love Unlimited and the Love Unlimited Orchestra, Carl Douglas, the Imagination, Funkadelics, De

(Continued on page 33)
BOX BLENDS RHYTHM PATTERNS

Major Lance Turns To The Old ‘Uncluttered’ Charts

Major Lance

Los Angeles—“Progressive funk is showing up in the music,” says Larry Graham, leader of Graham Central Station.

“We interblend the rhythm patterns among the musicians with our funk box,” he adds.

The funk box is a rhythm synthesizer, manually operated, which is used to create our heavy driving sound,” explains Graham.

Patrice “Chocolate” Bands operates the funk box with Robert “Buchi” Sam on organ, David “Dynomite” Vega, guitar; Hershall “Happy” Kennedy, clarinet; Manuel Kellough, drums, and Graham, bass guitar are other members of Warner Bros. Graham Central Station.

All tunes are produced and arranged by Graham with 90 percent of the material written by him. The group has two albums on Warner Bros., “Graham Central Station” and “Release Yourself.”

“I learn beginning of my career that if I am to be a professional singer I should own my own publishing company,” says Graham. In addition to his publishing company, BMG 1980 Soe Music, he is in the process of forming a production company.

Chocolate, Hershall, Robert and Larry, are all 1969: Graham says their popularity stems from personal appearances, with a Grammy nomination as 1974’s new group of the year.

After years of formal music training Graham says that he has not learned to read music well. “I actually learned to play by listening to the radio and playing by ear. Because of my ear I do not have to read. I can listen to a song and immediately play it,” he adds.

The group recently completed a month-long tour of Europe and they are preparing to embark on a tour of the U.S.

Ilesys Victor

In Motown Suit

New York—A federal jury has returned a verdict in favor of the Ilesys Brothers in a suit against Motown over their hit single, “It’s Your Thing.”

“I Turned On” and “Don’t Give It Away.”

The suit, brought against the Ilesys in 1967, involved the question as to whether the Ilesys were still under contract with Motown when the songs were recorded. The case also involved Motown’s seeking to recover distribution profits on the records from Buddah Records, which had handled the Ilesys’ T-Night label after their departure from Motown and prior to their switch to CBS. The jury voted that Buddah was entitled to all distribution money.

Temptations Promos

Los Angeles—Motown has scheduled a merchandising/advertising campaign for the Temptations’ current album, “A Song For You,” and the single from the album, “Shaky Ground.” The merchandising program will include concentrated television advertising in pre-selected major markets.

General News

NASHBORD RECORDS

WORLD OF GOSPEL

PRESENTS

Four of the

HOTTEST

Albums This Year!

The Gospel Keynotes — Nashboro #7147
Rev. Isaac Douglas — Creed #3059
The 21st Century Singers — Creed #3060
Sister Lucille Pope — Nashboro #7140

Soul Sau ce

Continued from page 32

Maicie LaSalle, The Younghearts, Ahmad Jamal, Etta Jones and Walter Morrison and the Fantastic Four.

* * * * * * * * * * * * *

Remem ber....we’re in communications, so let’s communicate.

May 3, 1975, Billboard
CONFLICTS DON'T MATTER

Old-Time Artists To Appear
At Fan Fair’s ‘Reunion Show’

NASHVILLE—Some last-minute conflicts notwithstanding, Fan Fair this year will be the largest in its brief history, and the old-timers’ “Reunion Show” may attract the largest number of veteran artists ever assembled.

Some 200 invitations have been sent out to performers of the past, and already there is a strong indication that many will attend the June function.

The conflicts stem from an Arkansas show (see separate story) and a Bill Monroe Bluegrass Festival, both scheduled on June 15, the final day of Fan Fair.

Other than that, however, there is a growth rather than a diminishing of activities. Current plans call for the “Reunion” to consist of old-timers who have not previously performed at the event, with others in the audience for recognition.

There would be an invitation-only party for a period following the show on Saturday afternoon, June 15. Some of the biggest names out of the past are expected to attend.

Virtually all major companies are taking part in this year’s Fan Fair. The following agenda lists the events, including the Fan Fair Slow-Pitch Softball Tournament:

**Wednesday, June 14**
- Noon-Feb 3
- Broadway, 4:30 p.m.
- Bluegrass Concert (Opryland)
- RCA Records Exhibits
- No tickets required.

**Thursday, June 15**
- Noon—Feb 3
- The 1964—Showroom (Coca-Cola)
- RCA Records Exhibits
- No tickets required.

**Friday, June 16**
- Noon—Feb 3
- Exhibits, 12:30 p.m.
- Nashville, Tennessee
- RCA Records Exhibits
- No tickets required.

**Saturday, June 17**
- Noon—Feb 3
- Exhibits, 12:30 p.m.
- Nashville, Tennessee
- RCA Records Exhibits
- No tickets required.

All events will be held at the Municipal Auditorium unless otherwise stated.

**Calling All Razorbacks;**
Come On Home June 15

LITTLE ROCK—Plans have been announced by a group known as the International Music Assn., Inc., headquartered here, to stage a “Welcome Home” show for Arkansas country talent June 15.

The show reportedly will feature such artists as Johnny Cash, Glen Campbell, Conway Twitty and the Wilburn Brothers, all natives of Arkansas, with Ralph Emery serving as master of ceremonies.

Richard Green is president of the group, with other officials listed as Ken Grange, Bob Walters and Tommy Thompson.

The organization was founded some time back by selling membership and establishing dues of $50 annually. For this the stockholder receives discounts to shows staged by the IMA, a monthly issue of a country-music magazine, voting privileges for a planned IMA Awards show, and “other benefits,” all of these totaling $157.50 annually.

This Father’s Day show comes on the final day of Fan Fair in Nashville, but most contracts have been finalized, it is learned.

The IMA show, which would include Barbara Fairchild and Marvin Felts, plans to announce the beginning of an Arkansas Country Music Hall of Fame. It also plans to publish a book of country acts born in Arkansas, utilizing the same format as the “Grand Ole Opry” history book. Officials also are working on a television network to pick up the June show. Syndicated and live broadcasts already have been arranged.

Plans are already being announced for next year, with local “heavenly” such as politicians, bankers, businessmen and the like becoming involved in what is hoped will become an annual event.

**Opryland Gets Second TV Unit**

NASHVILLE—Opryland Productions, the television arm of Op- ryland USA, has purchased its second AVR-2, a fully-equipped mobile TV van.

The modified Grumman recreational vehicle is the world’s first modular quadruplex videotape recorder manufactured by Ampex.

WSM, part of the Opryland complex, bought the first production model AVR-2 at the National Assoc. of Broadcasters convention in Houston last year, and had it shipped here directly from the exhibit floor. Three days later it was on remote assignment.

First priority today is on location at the theme park, a 370-acre country music showcase. It also is on call for any job within driving range. It has covered professional hockey in Atlanta and done a bank commercial on location in Alabama.

**The Super Transition!**

The mild mannered, silver smooth songwriter of Great Hits

Mack Vickery

**PHONE**
"I'm the only Hell Raising, rambunctious, dynamic & electrifying singer

Atlanta James

**PHONE**
Hubert Long Agency
P.O. Box 46
Nashville, Tenn.
(615) 244-9550

Exclusively on MCA Records & Tapes
Loudermilk Projects Tour Of U.K. With Pete Sayers

LONDON—Latest American writer-artist to do a tour of the United Kingdom will be John D. Loudermilk, who for the past several years has been doing a serious study of music at his home in Louisiana.

Loudermilk, along with Britain's Pete Sayers, will do both concerts and record shows for television and radio. He has written hit songs in the past for such artists as Johnny Cash, Anne Murray, George Hamilton IV, Gene Vincent, Perry Como, Glen Campbell, Nancy Sinatra and dozens of others. His songs number more than 500.

Opryland Opens With 10 Shows Despite Past Flood

NASHVILLE—Despite a devastating flood which earlier inundated the entire park, Opryland USA opened here last week with 10 live music shows running continuously in the various theme areas of the park.

In addition to the country and big band music, there are two live rock shows, a black light theater production, and other innovations. The park plans a whole season of special events to celebrate the 50th anniversary of the "Grand Ole Opry."

Sandi Burnett, who with Ernie Ford led last fall's State Department sponsored cultural exchange tour of the Soviet Union, is the featured singer for one of the rock productions, which will play in a newly designed 1,000 seat outdoor theater.

Appearing in the live musical productions are 275 performers from across the nation. More than 3,000 were auditioned for the part, according to Dr. George Mabry, director of entertainment.

In addition to the shows, there will be another line-up of "Opry" performers appearing in the "Country Music Showcase" on stage at the Opry House during the summer schedule.

Peggy Wagoner will tape 26 of his syndicated shows in the park, and there will be network television taping in the Opry House. Additionally, the park will host the fourth International Grand Masters Fiddling Contest.

Biff Collie New NSA Chairman

NASHVILLE—One-time air personality Biff Collie has been selected chairman of the board of the Nashville Songwriters' Assn. (NSA).

Serving with Collie on the board will be Bill Anderson, Jessi Coulter, Billy Davis, Pee Wee King, Glenn Martin, Kenny O'Dell, Ray Pennington, Porter Wagoner, Don Wayne and Dottie West, as well as these directors at large: Bob Best, Merle Haggard, Buddy Killen and Hank Snow.

Officers named previously are Mary Reeves Davis, president; Don Peterson, vice president; John Denny, treasurer; Sharon Tucker, secretary, and Dick Glasser, general manager.

The organization plans to print and distribute a souvenir magazine to be distributed free to those registered for Fan Fair in June.

As noted earlier, NSA and Capitol Music are putting together a songbook for commercial sale, called the "NSA Hall Of Fame" Songbook. There also will be a Songwriter Showcase during the gathering of the thousands of consumers.

New Mgt. Co. Opens

NASHVILLE—A personal management company known as Choo Enterprises, Inc., has been chartered here with its first client black vocalist Ruby Falls.

Miss Falls is a stockholder in the company of which Donald Rus is president. He says the firm will sign a few more acts, but that such signings will be limited to those with unlimited potential.

Maggie Cavender, executive director of NSA, says membership in the organization continues to grow at an exceptional pace.

Country

Available on
SUNSHINE COUNTRY RECORDS

BILLY PARKER

"TRAVELIN' TRUCKING MAN"
Produced By
THE GENERAL
SUNSHINE COUNTRY ENTERPRISES, INC.
513 W MAIN ST
ARLINGTON, TEXAS 76010

MAY 3, 1975, BILLBOARD

www.americanradiohistory.com
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<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
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<td>1</td>
<td>Dancing in the Dark (incl. Label) (Publishers: Licenses)</td>
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**Billboard Special Survey** for Week Ending 3/1/70

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Mickey Gilley
The Hottest Name In Country
Going For His Fourth
Consecutive Number One With
"Window Up Above"
From His New LP Mickey's Movin' On

Nothin' But The Best On Playboy Country
Country

GEORGIAN SCORES CASH

COMMERC. Ga.-A Georgia broadcaster has issued a protest of the lyrics in the current Johnny Cash record, "My Old Kentucky Home," as a member of the National Audubon Society.

William Carson, chief engineer and country music disk jockey at WJIC Radio, says the lyrics- "shootin" at the birds on the telephone line and picking them off with this gun of mine" serve no useful purpose and add nothing to the song.

Carson notes that he belongs to several conservation organizations, including a number dealing directly with birds, and that his station has "endeavored to create a healthy interest and respect for wildlife."

"Carson says he hopes that Johnny Cash and other artists will seek out songs which exemplify a love for wildlife rather than this cheap disdain for it displayed in the current song."

From her very first hit, Lynn Anderson has shown that she's the first lady of country song. And she just keeps on getting stronger and stronger. Last time out, it was "What A Man My Man Is" (#3) which made it to the top of the country charts. Now she's teamed up with her golden producer, Glenn Sutton, on her single new, "He Turns It Into Love Again." And it looks like just the kind of song that Lynn is turning into a hit, again.

"He Turns It Into Love Again."

A new Lynn Anderson hit. Again.

On Columbia Records.

Nashville Scene

By COLLEEN CLARK

Jim Stafford and Tanya Tucker did a duet on the " Opry" which they had worked up while doing the Tieshows." Jeane Prout's father died, forcing her to cancel a few engagements. Stonewall Jackson goofed again. He introduced Skeeter Davis as Dottie West. Earlier he had introduced her as Jean Shepard.

Charlie Louvin works even harder at last. Home. Last time out, he did the mainline show at the "Opry" then did two night performances, and then worked the "Ernest Tubb Record Show." Faron Young is fighting extradition to Tulsa. The matter is now up to Gov. Ray Blanton, since formal extradition is sought by Oklahoma authorities charging Young with indecent exposure. The alleged incident occurred on New Year's Eve at the Tulsa State Fairgrounds. The original plaintiff dropped her suit, but authorities refuse to drop the warrant issued by Faron's attorney is trying to get the charge reduced from a felony to a misdemeanor. As things stand now, he could face a 10-year prison term and a $500 fine.

Paul Perry has signed Connie Eaton to a management contract. While the Jordianaires, Charlie McCoy and some Nashville musicians are in Paris at recording sessions in May, they'll do personal appearances for five nights in that city. Bob Tucker, who now heads the Bill Black Combos, is joining the Top Billing Agency in Nashville. Diane Jordan recording her first sessions under guidance of Murry Robbins. The Redco Cowboy Ann. (RCA) made Moe Bandy an honorary member of the RCA in Mesquite. T.C. last week. Moe's brother, Mike Bandy, while the second place world title in Brama Bull Riding in the circuit. Richard Dennison is the new personal plunger in Dallas Parton's Traveling Family Band. Dennison was formerly with Loretta Van Dyke and Tanya Tucker. Kansas City concert promoter Ray Adams has joined the Sy Rosenburg organization and will handle bookings for all the acts involved with Rosenberg, as well as Charlie Rich Enterprises. He will be working out of the Memphis office. Don Gibson wrote both sides of the new Rosemary Clooney release on ABC-001, just released. Ms. Clooney follows this with a two-week engagement in Hawaii. Loretta Lynn has completed her tenth appearance on the "Dinah Shore Show." Melody- land recording artist, T.G. Sheppard has signed an exclusive booking contract with the Hubert Long International Agency.

With top Nashville musicians on their way to the West Coast for the second upcoming country LP, the session was cancelled due to the death of actor Richard Conte, a close friend of Sinatra's. Ronnie Guitar recently appeared for the fifth time at the Washington State (Continued on page 19)
Penitentiary in Walla Walla, Wash. ... Hank Williams Jr. had to cancel several Texas dates and is reported to be in a local hospital. ... Dolly Parton set for debut appearance on the "Mike Douglas Show" to be taped in Nashville. ... Dolly and Porter Wagoner are working on their seventh duet album consisting of all new material written by both Porter and Dolly. ... Roy Clark received a singing telegram in his backstage dressing room at the Frontier Hotel in Las Vegas from his friends in Los Angeles. ... Dennis Weaver has signed a long-term, exclusive recording contract with Ovation Records. His first album, produced by Marty Cooper, is being released this week to coincide with the ABC-TV Special, "Opryland, U.S.A.-A Circus of American Music" which is being hosted by Weaver and on which he will sing two songs from the LP. The Special will air May 14. Other singing appearances are scheduled on "The Tonight Show," "The Merv Griffin Show," "Dinah" and "Hee Haw."

Loretta Lynn is a grandmother for the fifth time, this time by her daughter, Sissy, who gave birth to a boy, Harold Wayne Lyell, last week. ... Melodyland recording artist, Jerry Naylor, has been named the honorary mayor of Calabasas, Calif. Naylor is currently on his tenth tour of Europe. ... Don Drumm's first release on Country Showcase America is now being shipped. Formerly on Chart Records, Drumm is still being produced by MGB Productions. ... Little David Wilkins was on hand to provide musical entertainment for the first annual Butter Bean Eating Contest in Soddy Daisy, Tenn. The contest was inspired by Wilkins' new single "Butter Beans" on the MCA label, and sponsored by radio station WEDG in cooperation with Skillet's Restaurant. A Soddy Daisy truck driver won over 16 opponents by eating over 70 ounces of butter beans in 90 minutes. The Watkins Family, Kimball Family, Cooksey Family, Cliff Yount and the Bluegrass Strings and the Flatwoods Bluegrass Boys were among artists appearing on the Galaway Bluegrass Festival May 3. ... Marty Robbins is busy rehearsing his band for his appearance May 15-28 at the Sahara in Las Vegas. Appearing with Robbins will be Bobby Sykes and Don Winters, who have been with him more than 15 years and have been featured on many of his biggest hits.

Dickens Single To Get S-S Distrib.

NASHVILLE—National distribution of the Brite Star label will be handled by the Skyline-Sing company here for a single release by long-time artist Jimmy Dickens.

The session, produced by Jimmy Dempsy, is the first for the artist on this label. He recorded for Columbia for some 20 years and had his biggest hit in 1965. He first became a member of the "Grand Ole Opry" in 1948.

In addition to the distribution arrangement worked out on this record, Brite Star has added Bill Browning to the staff to work on a promotional basis for the label. The firm also has taken over promotion for Doyle Holly.

ALBUM NO. OVOD 1440

New Hit Bound Single:
Hubbardville Store OV 106

DENNIS WEAVER hosts and sings
ABC-TV Special- Opryland, U.S.A.
SUNDAY EVENING, MAY 14

1249 Waukegan Road, Glenview, Illinois 60025 312/729-7300

MORE GOLD—RCA Vice President Jerry Bradley and Charley Pride hold two new gold records (bringing his total to 11) Charley received for his "Country Charley Pride" and his religious lp "Did You Think To Pray."

Travel down ONE MORE ROAD with Dennis Weaver

Ovation Records

www.americanradiohistory.com
‘Jamboree’ Party May 17

WHEELEN, W. Va.—The annual homecoming June 15 will feature many of the artists of the past, and the widow of one accepting an award in his behalf. The WWVA “Jamboree” will bring back such old-timers as Wilma Lee and Stoney Cooper, the Osborne Brothers, Faron Young and the Doc Williams Show.

* Continued from page 72

James Gabbert, owner of KIOI-FM in San Francisco, grew up with the interesting information that WRCA in New York was the first station to broadcast stereo on AM. These stereo AM field tests were performed Dec. 7, 1959, to Jan. 11, 1960, and the only reason Gabbert knew it was that Eric Leyton, an engineer with RCA lab who had something to do with the development of the system, gave Gabbert the papers on the tests about three years ago during a meeting of the National Quadruphonic Radio Committee in New Orleans. Leyton is dead now, the station is now WNBC-AM. And, by the way, at least two other firms have stereo AM systems in progress. So, if and when the time comes, it's going to be another three-year hassle with a National Stereo AM Radio Committee, etc., in all likelihood.

* Dale Eichor, music director of WQXH in Fort Dodge, Iowa, reports: “We have a new morning man—Tom Torrance—who comes to us from KQWC in Webster City, Iowa. Program director Skip Nelson, who was doing mornings, goes off to handle administrative duties. I have moved from midday to afternoon drive. Record persons, please note and call before 2 p.m. Shannon Reed moves to the midday slot. Our new evening man is Barry James.”

* Drive Time, a service of Royal Artists Enterprises, is a radio series on driving laws and other information on driving. It's free on two LPs. Each program is 60 seconds long. For a copy, contact RAE at P.O. Box 94013, Tacoma, Wash. 98404. . . . So, I get this invite to a screening of “Monty Python and the Holy Grail” and I'm all excited and I keep calling the RSVP number until I finally get the idea: The screening is to be in New York. George and Judy Burns forced me and Tom Rounds to listen to Monty Python the other day; the LP was monty Python in New York on Arista. Funniest thing since that last time I heard Joe Smith speak. Clive Davis of Arista (which I still can't pronounce like you say it, Clive) has scored another winner in Python.

* * *

Ernest Elliott, 3833 Estrella Ave., Apt. #3, San Diego, Calif. 92105, is blind; he wants a job in radio. There are at least 700 blind people in radio that I know of; all do quite well and with no problems. Ernest is willing to work for virtually nothing just for the chance to be in the craft he loves. Can any of you guys help him? If you could write him advice, that might, too, be beneficial . . . Ron Longacre has taken over as program director of KKLF, Butte, Mont. “I totally reprogrammed the station in a contemporary adult format with dayparting.” Says he learned about programming from Jay Gardiner, now owner of KMPX, Salt Lake City. Lineup includes Ron Langer 6-10 a.m., Mark David 3 p.m., Len Perita 3-7 p.m., and Fred Kenny 7-1 a.m. “I'm signing off for now at midnight until I find the right man for the all-night slot.” News director is Ken Wooldry; music director is Mark David, production manager is Sam Rickey.

* * *

Dale Turner at WTHI in Terre Haute, Ind., tells his boss that he reads Vox Jox as “show prep.” And: “Would appreciate it if you would mention that my buddy Bob Casteele of WBOW just moved to Springfield, Ill., to do afternoon drive at WMAY. His move was good for me, since he was my only real competition.”

* * *

Joe Stampley

including:
Roll On
Big Mama
The Grand Tour
From A Jack
To A King
Laura (What's He Got
That I Ain't Got)
Get On My
LoveTrain

STAMPELY EPIC 'NASHVILLE

Joe Stampley's first single, "Roll On Big Mama," #50075, is one of the hottest country singles of the year. It's #1 on everybody's country charts. And the album it was taken from is just weeks away from the same honors.

Jennie Shepard, widow of the late Hawkshaw Hawkins, will be on hand to receive a special award. Hawkins was a part of the "Jamboree" from 1946 until 1954, when he became a member of Red Foley's "Jubilee" and then, a year later, part of the "Grand Ole Opry." He was killed in a plane crash near Camden, Tenn., in March of 1963.

Kentucky Plans Heritage Fest

BOWLING GREEN, Ky.—An American Heritage Festival, with three one-hour shows, will be offered free to the public by Mac Wiseman and others at Beech Bend Park here May 4.

Appearing with Wiseman will be Lester Flatt & His Nashville Grass, and the Shenandoah Cut Ups of Hollins, Va.

The occasion marks a first for the park. But initial response has caused park owner Charles Garvin to express the possibility of making it an annual event.

Writer Murdered;
His Wife Arrested

NASHVILLE—A charge of murder has just been filed in the death of songwriter Robert Eugene Rogers, who wrote for Buzz Cason Enterprises.

Accused in the unusual murder is his wife, Marcelle Colleen Rogers, 24, who is charged with hitting him on the head with a cast iron skillet with such force that the skillet was broken.

Some hours after the alleged murder, Mrs. Rogers was admitted to a local hospital suffering from a drug overdose.

Doyle Holly To
NIC Guidance

NASHVILLE—Forbes International Corp., a relatively new talent agency here, has added its first talent agent to its roster, and expanded to a dozen acts.

Jim Jones, talent director of the firm, says it is now representing Doyle Holly of Barnaby Records both as a single and with his band. Holly thus joins Rayburn Anthony of Budweiser of Records, Clay Jerold and Dick Shuey of Personal Broadcasting, and artists such as James Allen, Blue Haze, Don Chapel, Johnny Dollar, Jim Fisher, Elmer Mudpuckey, the Mueller Brothers and the Spoon River Band at the agency.

In addition to talent, Nashville International is involved in graphic designs album production, public relations and promotion.

“Have A Happy Day” promotion used by radio stations everywhere! Well, Market Power Inc., an Indianapolis firm, has a new promotion for radios called “Like You” and it includes everything from buttons to bumper stickers and apps to local advertising agencies and T-shirts, etc. WIRE in Indianapolis is using the whole shebang.
CLIVE: Inside the Record Business
By David Davis
Dell, New York, 1975. 262 pages, hardcover. $9.95
The most celebrated executive in the recording industry covers his years at Columbia Records. Davis discusses his relationships with the various artists he signed and guided, and details "the heaviest talent-racing campaign ever conducted," the hotly contested negotiating battles with other companies, the bitter struggle to launch hit singles, the use of independent producers, the criteria for auditioning new artists, the precise structuring of advertisement and promotion campaigns, career planning and relations with Columbia's middle-of-the-road artists, and the "considerable" and "grasp of office politics." 300 pp. 6/4 x 9/4. 19 B&W photos. $8.95
"CLIVE is the best book I ever read about the music business."
—Paul Simon

THE ROCKIN' '50s
The Decade That Transformed the Pop Music Scene
By Arnold Shaw
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"A well-documented, thoroughly knowledgeable investigation of a crucial decade in American popular music... all that is necessary for an understanding of the period."—International Musician
"The definitive history of the 1950s Pop Music scene."—Library Journal

ON THE FLIP SIDE
By Lloyd Dunn
After 32 years in the music business with Capitol Records and after traveling over a million miles to almost every part of the world, Lloyd Dunn recreates his colorful career. He reveals some of his most harrowing, kooky, exciting, and outrageous experiences, recounting tales involving Maria Callas, Frank Sinatra, and more. 192 pp. 6 x 9. $8.95

MORE ABOUT THIS BUSINESS OF MUSIC
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By Sidney Sheinberg and William Kisslo. For anyone involved in any phase of the music business, this book is an essential source of necessary information. A new addition to a music library. 304 pp. 6/4 x 9/4. Approx. 10 line drawings. Appendix C: index. $10.95

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By Sidney Sheinberg and William Kisslo. The most practical and comprehensive guide to the music industry for publishers, writers, producers, record companies, artists, and agents. 514 pp. 6/4 x 9/4. 150 pp. of appendices. $15.00

WORLD RADIO AND TV HANDBOOK 1975
A complete Directory of International Radio and Television Stations in the World and Broadcasting and Television Stations around the World. 408 pp. 6 x 9. $15.95 (paper)

DANCING ON THE SEATS
By Armond Paradise. The first full story of the disc jockeys and how they influence popular taste, it also is a history of the national radio stations, and the recording companies. 376 pp. 5 x 8/8. Index. $17.95

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THE NEW YORK TIMES
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By Martin G. G. Young. 123 pages, 5 x 8. $5.95

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By Martin G. G. Young. 173 pages, 5 x 8. $5.95

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1973
Uher zeroing in on U.S.
Will Market Swiss Lenco Turntables And Receivers

By EARL PAIGE

LOS ANGELES—European hi fi manufacturers are rushing to get product into American stores and seem confident that the U.S. retail economy is stabilizing. A case in point? Uher, Uher. Munich, the veteran German tape recorder manufacturer, via its new distribution arrangement, is marketing the Swiss Lenco line of turntables and receivers.

Both Uher and Lenco are not new in America. Uher, which gained sudden prominence because of its popularity on Capitol Hill and its role in the Watergate affair, is a 25-year-old brand and available in the U.S. for a dozen years. Lenco has been available through Benjamin Electronic Sound Co., its sole U.S. distributor since 1969.

But a series of new factors position Uher as a potentially dynamic hi fi marketing force in America, not the least of which is that Uher has been acquired by Assmann GmbH, a 25-year-old manufacturer of audio-telecommunication equipment based in Bad Homburg (Uher is in Munich). Uher's new name is from the inventor of tape recorders, was owned by Hans Vief Graf Zu Toerring-Fechtenbach, a court, whose main business was brewing. He decided last fall to sell out to Assmann, says George Rose, president of Uher of America (UAI), based in suburban Inglewood.

Rose's role in all this is that he started building the Uher line when with a U.S. importer for 10 years. Rose, with 11 years in marketing before that in New York, then created HiFic Electronics, here and was there until a little over a year ago when Uher decided to do its own distributing in America. HiFic continues as a marketer of speakers, turntables and microphones, principally import items from England, Rose says.

They don't have presidents in Europe, they have directors," says Rose, in identifying Rudiger Hoesch as director of Assmann, and Steven M. Shelley as general manager and also vice president of Uher of America. Others at UAI's newest here are Larry Deolet, sales manager; Richard Salamon, national service manager, and Marrietta McNells, secretary (Rose for nine years).

UAI's main goal right now, with the U.S. covered by an independent rep force and with wholesale accountings appointed, is to line up franchised dealers. Rose claims a $1 million inventory in machinery and another $1 million in parts are maintained here. UAI is just setting up for Lenco, which will initially offer six models in turntables. UAI is looking for a line of speakers and may offer a line of microphones down the line.

New/COM
Will Welcome 6,000 Guests

CHICAGO — Approximately 6,000 people are expected to attend NEW/COM in Las Vegas May 6-8, according to Kenneth C. Prince, executive vice-president of the Electronic Industry Show Corp. The 270 exhibitors will occupy 404 booths, 23 conference units and six arena spaces. About 2,000 distributors, 1,200 reps, and 1,800 exhibitor personnel are expected.

New for this year is the CB/communications seminar, expected to draw 350 CB marketers. The seminar will be held May 5, the day before the exhibits open. Featured speakers are Jack Kohler, Skidmore, Engine, FCC, and seminar leader Charles Higginbotham, chief, FCC safety and transportation.

A seminar on professional sound and video by Don Davis is expected to draw more than 100 attendees. Attendance at the professional seminars focusing on management, sales and purchasing and held concurrently Tuesday through Thursday, 8 to 10 a.m., are expected to draw more than 750.

Speakers scheduled for the management seminars include Dr. Gunther Klaus, Institute for Advanced Planning, National Center for Audiovisual Education, William Oncken Co., and Roger M. Peterson, A.T. Kearney & Co. For the sales seminars are Jerry Lewis, Ernest Dichter, Ernest Dichter Creative Ltd., D.F. W. Gilchrist, Appledore Personnel, and L. Brons, 3M Co. In the purchasing arena, speakers are Har...
In addition to developing an improved formulation, Maxell has also made special improvements to its cassette shell. LaBrie claims that the shell used for the UDXL is made to tolerances three times as demanding as the Philips standard.

A new anti-jamming rib has been molded into the cassette which reportedly assures stable tape travel at all speeds. A new double-size tape window makes it possible to clearly see the expended and unexpended portions of the tape.

Maxell has also designed a new, easy-to-open box for the UDXL cassette. This is constructed of clear plastic with integral hub locks. UDXL is being marketed with easily replaceable pressure-sensitive labels. It also incorporates Maxell's four-function leader tape for cueing, non-abrasive head cleaning, and arrow indicators which show the direction of tape travel.

The tapes are being marketed through Maxell's regular chain of distributors and dealers, and carry suggested list prices of $4.89 for the

(Continued on page 45)
CAMPBELL, Calif. — Here's a twist on the current on-demand audio-techno economy crunch stagnation—American manufacturers opening up new markets in the Orient, even Red China via Hong Kong.

This is the word from AudioTek here and its president Robert Krait, who sees Southeast Asia from Taiwan to Singapore as a coming growth market for tape duplicating, despite potential problems with piracy and political upheavals.

A justifiable fear of aggressive enlarging its image, AudioTek manufactures duplicating machines, professional equipment, and cassette, tape loaders, and several component pieces such as a frequency selective limiter. The company is also into duplicating and is lining up a program with the North American Rock 'n' Roll claims could mail 16,000 cassettes for each of the 22 league teams.

Eddy Johnson, son of former technology, Krait is being assisted on at least one project by James Wood, president, who was also located here. The two men are developing a system for handling 14-inch-diameter hubs of tape so that the change in inertia from fully loaded and heavy on the outside is balanced when the hub empties and the inside weight is therefore approximately less.

Previously located in San Jose and now in new quarters here, AudioTek is taking on competitors such as Gauss-Cetera, Ampex, Electro Sound and Otari. Typical of copumer audio approaches is one brochure for the 100B 8-track duplicating system that spoofs AudioTek's pricing: "Introducing our $7,000 tape duplicating system," with mention of a "gold-plated, diamond-studded nameplate." Krait says the actual price is $18,000 with slates that can be $4,200 for the 14-in. model 1150 and $3,850 for the 10-in. model 1160. He prices the 1200 cassette duplicator with three slates at $14,500.

Audio/Tek also does comparison charts, claiming that its 1100B has Ferrite heads while a similar model costing twice as much does not. A similar claim is made for the tension control features, where another brand at a higher price is without this feature.

**ADD LENCIO LINE**

Uher Expands in U.S. Market

The CG-360 cassette deck at $1,092, sort of Uher's answer to Nakamichi in high-end casette, has continuous play feature, built-in Dolby and automatic chromo vis-a-vis ferrite detection for bias adjustment. Basically, it's a whole new start for Uher in that only about 20 percent of the present franchised dealers are original and the rep force is 90 percent new. Rose is also introducing a new 590 merchandise allowance instead of a rebate (Billboard, April 12). It is usable on extras or accessories through participating dealers to purchasers of its new CR-134.

It all comes down to what is really a friendly type of competition among engineers of the different tape duplicating machinery companies. Krait, "But the salesmen get caught up in this. It's a different story for them."

Krait's explanation for American dominance in duplicating hardware while Japan became dominant in consumer audio is simply that Japanese technology never stressed duplicating. Thus it's logical that duplicators in Southeast Asia are seeking out U.S. firms. Krait says one insight he has is that Asian duplicators are very cost conscious.

"One man was in here with his daughter because he doesn't speak Chinese. But I could tell they were going every place and really comparing prices. Nothing happened for a while and then I received his letter of credit from Hong Kong and we're in business."

One feature of tape duplicating machinery-making today is that diversification is virtually inevitable. Technologically, Audio/Tek's frequency selective limiter is useful to both duplicators and broadcast systems. As for diversifying into tape duplicating, Krait says that machinery sales were off and that the specialized markets developing in tape duplicating offer potential. The soccer project is one.

This really grew from an internal contact in that Frank Materiali was an AudioTek salesman who became connected with National Sports Media, developer of the program to lunch a soccer with a special package consisting of a book and case.

Maybe soccer, with its nothing-to-lose dismal level of interest so far in this country, isn't being worried by onam. The first package, with music by Mancini, is for a San Jose team that calls itself the Earthquakes.

**TAPE DUPLICATING EQUIPMENT**

**Audio/Tek Looks To the Orient**

**By EARL PAIGE**
‘Q’ Groves in Czech Matt

PRAGUE—Although both Supraphon and Panton here have been recording in quadrophonic for some time, they have been able to stay in stereo only for the local market as there was no quad equipment generally available in the Czechoslovak press.

Now, however, it seems there are a substantial number of hi-fi fans who have succeeded in acquiring various hardware units of foreign manufacture, although they are not officially imported or sold here.

At a preview of Supraphon’s first quad recordings in the Hifi Club in Prague, a minimum of 50 interested persons showed good possibilities of high wages to local workers, more than 50 percent of club members desiring to buy a quadraphonic set of their own. Supraphon has already started recording in stereo.

The Czechoslovak production of four-channel tape cassettes, however, has not developed fully, one company is to record with an existing South Dakota recording system.

New Olympic offers For Chapter XI

NEW YORK—Olympic International has filed a Chapter XI petition in Federal Bankruptcy Court here, in an effort to reorganize its faltering holdings, and work out an agreement with its creditors.

The company has listed debts of $8.1 million, and assets of just over $8 million. The company, headquartered at Union Turnpike, imports, assembles, and distributes home and portable equipment under the Olympic brand name. The firm is blaming its financial problems on high interest rates, and a lack of working capital.

Olympic’s biggest creditor is the First National Bank which it owes $4.9 million. The company’s cash is currently tied up in equipment, and the bank predicts the company will be unable to pay off the debt.

The company, which filed for reorganization on March 17, had been unable to pay off its debts, and is now in the process of liquidation.

Maxwell XL Due

* Continued from page 4

C-60, and $6.89 for the C-90. Comparable parables for similar-length Ultra Dynamic (UD) cassettes are $3.89, and $4.49 respectively.

In other news from Maxell, the company will re-introduce its very successful “Maxell Gold” cassette promotion first offered last September. Underway May 15, it will offer the customers a 147-hour storage case with storage for 12 cassettes in their original boxes, for the kit, $4.99. To go with the cases, a tape at a suggested list of $13.70.

The promotional package, model UD-700, is available to dealers and distributors Thursday (11). According to LaBrie, the unit is designed for tracking on a shelf or in a bookcase.

Sales Soar 17%

* Continued from page 42

Post is confident that the firm has now ironed out its difficulties, and predicts the 1974 turnaround is the beginning of a generally improved financial situation for his company. However, he adds, "Our sales for last year were our card. We refuse to participate in the recession, and we are committed just to combination of innovative planning and shrewd management will result in a continued upsurge in demand and profits, and the economy not withstanding."

San Diego DMR Contab Bridges ERA, NEW/COM

LOS ANGELES—The Southern California Chapter, Electronic Representatives Assoc. (ERA), is including fini manufacturers and dis- tributors in its plans for a 1976 DMR (Distributor/Manufacturer/ Reps) Conference to be held in San Diego in late February. Citizens Band (CB) and original equipment manufacturer (OEM) component companies are also involved.

The DMR date came under heavy discussion because of conflicts of interest for an early conference in light of the ERA national convention at Palm Springs Jan. 15-18 at the Canyon Hotel, and the May 8-13 New Or- 

San Diego, Newman Media Group, the American Radio History website, and the associated magazines and databases. The website is a valuable resource for anyone interested in the history of radio and audio technology. The site is well-organized, with clear categories and subcategories that make it easy to find specific information. The content is also well-researched, with references cited throughout. Overall, this is a great resource for anyone interested in the history of radio and audio technology.
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Back copies of BILLBOARD are available on microfilm dating from November 1984 to December 1970.

Microfilm copies of articles from any of these issues may be obtained from Billboards Publishers at a cost of $1.00 per page plus handling.

For price on additional copies and for further information write:
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Billboard Publications
900 Sunset Blvd
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WE MAKE MORE PROFIT WITH OUR LOWER PRICES ON LPS, 45-rpm, quadruplex, and cassettes. Top 90% for blue yonder. Write tomorrow.
**Exclusion Of New VAT Rate In U.K. Seen Industry Triumph**

LONDON—British record industry relief at the exclusion of records and pre-recorded tapes from Chancellor Healey’s new 25 percent VAT rate has been followed by some uncertainty over the album term results. Although opinion is unanimous that increased VAT would have been disastrous, not everyone sees the retention of the 8 percent rate as a potential sales booster.

Nevertheless, the British Photographic Industry views the Chancellor’s decision as a major triumph.” Says director of the Photographic Industry, Geoffrey Bridge: “For the first time in recent history, records and tapes have not automatically been grouped with jewelry, furs and other ‘luxury items’.”

“In the days of purchase tax,” he adds, “our products were always classified as the highest going rate. Repeated submissions on behalf of the industry have been made to successive Chancellor’s of the Exchequer, and the VAT to purchase tax will make any difference to sales. "There are no signs at all that people will buy more records. Everyone before the budget, when nobody was sure if the tax would go up, people were more interested in buying cheaper items—not disks or tapes.”

CBS managing director Dick Asher echoes Krieger’s opinion, adding, “I don’t see that it will have any result on our rebates. We will be passing on some extent as a result of the overall budget measures. "Obviously, many of the households with rebates will have taken a lot of spending power away from people, so there must be some effect although obviously nowhere near as catastrophic as would have resulted from a take-off of the VAT rate.”

Geoff Hannington, RCA managing director, is fairly optimistic that the Chancellor’s non-action might prove to be an increased rate.” He says, “I don’t expect to see increased sales on vinyl records. We have been making an extensive promotional and marketing campaign under the title “May Flyers” for five consecutive month.”

The LPs are “The Snow Goose” by Camel, “Choc Away” by the Kursch Cowboys, “Daddy Brown” by Thur Brown, “Andy Knugen” by Krab and “Who Are You Playing For?” by the Mike Storey Band, and promotion includes window display material for 200 selected retail outlets.

United Artists is preparing retail support material to tie-in with the newly released May tour of the U.K. by Don McLean, a four-color poster of the artist pinpointing his five album releases, including the hit “Estate”. The album and tapes will retail at $5.75. McLean has announced his first concert this year, embracing an exclusive world tour. In Japan, Birmingham born Eddie Howell, his first single “Long Story” was re-released and his second, “Bubbles”, was released by Decca reportedly bidding to sign Peter Skellern-lately hit “Hold On”, whose contract has now come up for renewal. "Leiber and Stoller producing Procol Harum at Who’s Bat Rave studios”, and London channel George Martin is still contemplating possibility of installing recording studio on board ship. Not a few EMIs but also Phonogram promoting Shirley Bassley oldies compilations, simultaneous with release of television package."

**From The Music Capitals Of The World**

**LONDON**

Cleo Laine’s Spring Collection tour in May is being used for a sales promotion exercise by RCA and the singer’s management. It is prior to the opening of the tour, independent tour promoters -Adrian Rogers- have worked with RCA and International Artists, will visit record shops in areas where Miss Laine is appearing, arranging displays and the selling-in of record product. After the concerts she will continue to promote the artists, as the dealers are dealing the album.

Royalties from a new Music For Pleasure album, “Music Music Magic”, featuring well-known easy listening artists will benefit the National Society for Cancer Relief. Vicki Carr, Olivia Newton-John and Petula Clark are among those who have contributed recordings.

Wembly cup finalists Fulham and West Ham will not only be fighting it out on the football pitch on May 3 but are also joining in the fight for chart position, with their rival discs. Sonnet records repeated and released a Cup Final special, “The League” by El Fulham. The album was released last week, while Pye has rush-released a single by the West Ham singer, “I’m Forever Blowing Bubbles...” Unique recordings of sounds from within a mother’s womb—claimed to comfort babies aged up to six months—are featured in an EP being rush-released by EMI along with an album and The record. “Sounds From a Mother’s Womb” features a concept album in Japan where a full-length album of the recordings has been a huge success. Developers of the experiment say it is intended for newborn babies, and the record should be played within the first two weeks. Decca is mounting an extensive promotional and marketing campaign under the title “May Flyers” for five consecutive month.

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**Genesis Double Charisma Push**

LONDON—The double-album from Genesis, “The Lamb Lies Down On Broadway,” plus four more catalog albums being promoted with window displays throughout the country by Charisma.

The band’s four earlier albums, “Trespass,” “Nursery Cryme,” “Foxtrot” and “Selling England By The Pound,” have been re-packaged in Volumes One and Two of the Genesis Collection for $10.40. In addition, other stories will be supplied with point of sale material and posters.

**BORDHIGHLYER, Italy—Chrysalis Records American licenses, Warner Brothers, were among the few excluded when the company’s joint chairman, Terry Ellis warned the 16 licensees at the third sales convention here to pull up their socks.

Addressing the convention, Ellis said that the theme this year was “The Honeymoon Is Over.” He said: “At the last two conventions there was a lot of drinking, back-slapping and fun. We enjoyed these two days, but at this time it is not appropriate to do a lot of back-slapping and drinking."

He remarked that it had been a year of economic pressures and spreading socialism. To stay alive Chrysalis would have to sell records internationally. He added: “The U.K. is a limited market representing only 8 percent of the world market. The other 92 percent is a hell of a big place. The U.K. market can become less. The U.K. has a very troubled economy, possibly the most troubled of anywhere in the world.”

He continues: “The U.K. will always be a major talent source. What we do want to change our direction in is our efforts to sell our records. We will sell our records internationally. Naturally we will continue with the licenses we have now, if we are all our friends, but if we don’t sell records together then we can’t stay in business together.”

He remarked on the excuses given at previous conventions by licensees who were not shifting product. These included that the product was not suitable for the market, that the artists were not marketing the record, even that the album sleeve was not suitable.

However, he singled out the U.S. Australia, Holland and Japan as areas where these excuses had been disproved. Later a presentation was made to these licensees in recognition of their efforts. Ellis also took the opportunity to introduce Des Brown who has joined Chrysalis as head of the international division.

He says: “His taking over as head of international is a very major appointment, and I may say it’s a very expensive appointment too. Des will be expanding our international department, but I would like to get it in the correct perspective. If our licenses were perfect we wouldn’t need an international department. We need it because in most cases our licenses are not breaking our records.”

**RCA Tie At U.K. Stations Promote Records At Night**

LONDON—RCA Records and two of Britain’s 24-hour commercial stations, Capital and City, have agreed to give RCA solely right for record advertising during the night. The contracts run for one year.

The deal with Capital allows for six one-minute spots between midnight and 6 a.m., and on City eight 30-second spots from 2:00 a.m.-6:00 a.m. Advertising at night is currently reduced in price. Radio City has completely sold its nighttime advertising allocation of nine one-minute spots. RCA has 12 months. Capital still has a few spaces vacant. Record companies account for at least 60 percent of the revenue at Capital.

The advertisements are being produced and placed by the advertising agency, and RCA promotion man-

**E. H. Morris**

***Continued from page 4***

direct link between Morris and Chappell North America. I am pleased to see that dream fulfilled at last.

George, Meyerstein-Maigret, president of the Polygram publishing division, of which Chappell is considered the new home, said: "This major financial commitment by Chappell is another step in the worldwide expansion of Polygram publishing interests.”

Current and future theatrical activities emanating from the Edwin H. Morris Co. include “Bill,” starring Michael Crawford; “Han Andersen,” starring Tom Jones and “Chorus Line” by Edward Kleban and Marvin Hamlisch; “Gallery” by Edward Kleban, Tennessee Williams “Camino Real”; “The Bluegrass Western Flyer Show” by Clint Eastwood and Conn Fleming; and “Quip” by Anthony Newley and David Henning.

**BARCLAY DEAL—Inelco has taken over a block of labels from Barclay (Netherlands) as a result of a deal signed in Amsterdam. Labels concerned are Barclay, Barclayrama, Black and Blue, Ocora, Riviera, Inedit ORTF, Bududd, Kama Sutra, Brunswick, Apollo and Blue Star. At signing left to right, Jean-Pierre Goemaere, managing director of Inelco Belgium; Eddie Barlt, Wim Brandsteder, managing director of Inelco Netherlands; and Rein Meijns, managing director Barclay Netherlands.**

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**www.americanradiohistory.com**

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Herman-Teikens photo
LONDON—The EMI label has outpaced the competition to become Britain's leading singles label in the British Market Research Board's six-month survey of retail sales for January-March 1975.

The EMI label claimed 7.3 percent of the market with the two traditional frontrunners in the singles race, Bell & Bissell (8.5 percent) and Polydor (7.9 percent), the latter an EMI licensed label, engaged in a back-and-neck struggle for second and third places.

Launched by managing director Gerry O'dell with the aim of giving the two major labels a bit of variety rather than splitting its resources between all its domestic labels, the EMI label concentrated specifically on its label in mid-February when it claimed the top two positions in Music Week's Top Singles Chart—"Smile" by Steve Harley & Cockney Rebel, and "January" by Pilot, two acts signed directly to the company.

It was a good year so far all around for EMI, with the company clearly dominating both the singles and full-price album market. Sales are running ahead of those for 1974 by 5.3 percent better than last year, said EMI controller Robert Sober.

Actually, this is a situation that has been going on for the past three years or more, but EMI's early adoption of the 4-1/2 inch and 5 inch vinyl records has paid off in the market.

Furthermore, the 1975 Christmas season saw EMI dominate the charts with hits such as "The Christmas Song," "I'll Be Home for Christmas," and "Mary, Did You Know?"

In the full-price album market, EMI was also ahead of its nearest rival by 7.7 percent in the first quarter all around.

For its first quarter, EMI has a total of 31.3 percent of the retail market with the Polydor label well behind at 22.7 percent.

EMI's success is due in part to the fact that it has a number of established artists, such as the Beatles, who have been with the company for many years. These artists continue to contribute to the company's success with their hit singles and albums.

The company's strategy of signing new acts and expanding its catalogue has also contributed to its success. EMI has signed a number of new acts, including the Rolling Stones, who have contributed to the company's success with their hit singles and albums.

In addition, EMI has invested in marketing and promotion, which has helped to attract new fans and keep the company's existing fans engaged.

Overall, EMI's success in the market is due to its ability to attract and retain fans, as well as its strong catalogue of established artists and new signings.

So, the key to EMI's success is its ability to attract and retain fans, as well as its strong catalogue of established artists and new signings.
**Ontario Recording Awards Fest Set: Fete on Sept. 27**

**NORTH BAY—**The Northern Broadcasting System of radio sta-
dies, in cooperation with the Canadian Federal Radio Televi-
sion Commission, has announced the 1978 Northern Re-
ording Awards Festival (NORA). Purpose is to encourage the development of Canadian sing-
erists and instrumentalists in the northwestern part of Ontario.

Each on-air performance of the event began on March 17 and will culmi-
nate with a banquet dinner and show to be broadcast on CBC Radio and the Northern Broadcasting Sys-
tem, as well as television, on Sept. 27.

Selected entrants will become contestants and will have one or more of their performances profes-
sionally recorded on tape. During the contest period, these tapes will be broadcast during regularly sched-
uled programs over the Northern Ontario radio stations of the NBS and CBC. From these performances, judges will select winners in each of the eight competition categories: contemporary male, female, and group; folk male, female, and group; classical instrumental and group.

Each nominee will be invited to attend the awards Festival Dinner on Sept. 27 in North Bay at the Pinewood Park Motor Inn where the nominees will perform live before an invited audience.

Each winner in the eight cate-
gories will receive a trophy and the successor to the New Folk Award will be de-
serving within each major musical category (contemporary, country, jazz, etc.).

Contestants will be selected by the Canadian Recording Industry Association (CRIA) and the CDMA.

For information and entry forms contact Doug Ackhurst, the project coordinator at NORA, Box 3000, North Bay, Ontario.

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**Canadian Brass: Sets Suits**

**BY MARTIN MELIHUS**

TORONTO—The Canadian Brass, the first of the brass quintets to be featured in the CBC series of concerts, has been the subject of much publicity in recent weeks. The group has been highly praised for their performances and has received many requests for interviews and appearances.

The Canadian Brass has released two albums: "The Canadian Brass" and "The Canadian Brass in Paris" with the third, "Prospects," to be released shortly.

The second signing to the label was Canadian guitarist Kioni Bolden, who has been critically acclaimed in North America and Europe. His debut album, "Boy," which first album in the series, "The Gun," was recently released in Canada and has been very well received by the classical guitarists including Narciso Yepes, Alessandro Labo, Julian Bream, Alfredo Ballina and Alphonse D'Albret.

The album was produced by Ms. Sniderman and engineered by Dave Guelin, of the Toronto Astra Sound Studios.

Michel Kordupel, national promo-
director for Musiak Ltd., will be handling the Canadian promo-
tion for that company's new ac-
quired Mojo Records label in addi-
tion to their Canadian promotion, which will be distributed by Canadian Brass in distribution by Musiak.

Wilden Pieni, third public-
ity director for Capitol Records EMIL of Canada Ltd., is writing a daily column in the Toronto Sun on music-related topics.

Jon Allan Cameron recently completed work for the National Film Board of Canada on the music for the film "Inuit." The film is being distributed by the Astra Sound Studios of Toronto.

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**CAB Head Advice**

Cam T: Radiomen: Watchful Stand Key

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**Canada Executive Turntable**

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**Canada From The Music Capitals Of The World**

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**Toronto**

Grant Webb of Warner Man-
aged was in Los Angeles and New York recently, following up on some of the success of his recent single, "By The Time," on the re-formed band Motherlode.

Webb was also representing the business affairs of a new Toronto-
based band Fingers, which consists of three former members of the very successful band Gerd Wassek, Jon Anderson and Don Underhill plus Paul Ryan and Hugh Dugdale, who recently released an album "Fly By Night" has been Pol-
yod Ltd.'s biggest selling album in Canada for the past few weeks, sur-
passing the "Capitol Records Canada" release of "Soundtrack From Tommy" and Eric Clapton's latest LP.

 Royals' new single from Attic Records does not have an "A-
side" specified because music direc-
tors often cancel their plans for both "Horses" and the flip side "Signs." A two-week booking for the band in Toronto has turned into a 10-week stand at the request of the club's manager, who was watching "Canadians" in Canada for the past few weeks, sur-
passing the "Capitol Records Canada" release of "Soundtrack From Tommy" and Eric Clapton's latest LP.

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**Ontario**

Charlie Camilleri, former national promotion manager for Columbia Records of Canada Ltd., has been appointed to the newly formed post of director of national promotion. Jack Robertson, executive vice presi-
dent (Canada), comments: "National promotion is increas-
lessly considered to be the supervision of promotional activities directed at radio, television, press, magazines, discs, tennis, golf, art, and many other audiences and so on. Some say that it is impossible to separate Canadian Radio and Tele-
vision Commission's regulations to plan for such groups or types of promotion, but we feel that this is possible. Our clients have a co-
pact in the marketing of new products and the planning of sales promotional cam-
paigns."

In his 20 years in the Canadian music business, Camilleri has been sales representative, regional pro-
motional representative, branch manager, and national promotional manager in the Colum-
bia (Canada) organization.

He takes over the appointed national sales manager of MCA Records (Canada). He formerly was district manager for MCA Western Canadian operation out of Calgary. Williams joined MCA in 1972 as Ontario district manager and previous-
ly was Alberta branch man-
ager for MCA's distributor there for four years.

Ted Firman, who had previously handled sales and promotion in the Calgary office, is still named the Alberta branch manager.

Bob Ortega, formerly operations manager in Calgary, and prior to that Edmonton sales representative for Columbia Records, will continue as assistant to the management of Calgary sales and promotion repre-
sentative.

Justice Thomas assumes the position of operations manager, having pre-
viously worked as Forge's assistant.

Luisa Varela, appointed general manager of Pho-
no Ltd. as well as supervising the production, purchase and distri-
bution of Phonodisc recording and accessory product, has been named the new manager for national accounts.

London-based West Coast promotion and mer-
chandising representative for Poly-
yod Ltd. has been appointed the West Coast promotion and mer-
chandising activities for Poly-
yod Ltd. in Canada, Vancouver and British Co-
lumbia.

Michel Kordupel, national promo-
director for Musiak Ltd., will be handling the Canadian promo-
tion for that company's new ac-
quired Mojo Records label in addi-
tion to their Canadian promotion, which will be distributed by Canadian Brass in distribution by Musiak.

Wilden Pieni, third public-
ity director for Capitol Records EMIL of Canada Ltd., is writing a daily column in the Toronto Sun on music-related topics.
CHRISTOPHER KEARNEY:
MONTREAL REVISITED

Capitol's Eastern Region Promo-

tion Representative, Graham Pow-

ers, took advantage of Christopher

Keerney's recent visit to Montreal

and arranged for super concentra-

tion of local media on the closing

session in the studio with CJFM's

Dave Tollington. Christopher was

taped playing songs from his new

"Sweetwater" album and discussing

the tracks.

Keerney is a familiar figure on the

Montreal music scene, having lived

there for a while playing the folk cir-

cuit and hosting his own radio show

on 91.5 FM CKOI. So when the local press and radio

personnel gathered to see him on the

second day of his tour, his friends were

enamored. Les Sole and Peggy Colston

were there from CHOM, a long-time

supporter of local talent. Tollington,

Frank Van der Van, John Denalay and Sandy Graham, and

a large contingent from Mon-

treal's French and English press.

Graham Powers reports that every-

one was very receptive to Keerney's show and the fact that

he was now a lot different from how

they remembered him. Juan Rodri-

quez of the Montreal Star put the

feeling into perspective with his re-

view; "Keerney was last seen

around these parts as a solo singer,

but now he's able to lose himself

within a bigger sound and it does

from the kind of goods. The new-

flavor of Keerney's songs lends it

self to being tossed into a whirlpool

of sound, and the band provides

him with some jazzy country rock..."

The Gazette's Bill Mann called

Christopher "a singer with a differ-

ence," and "certainly much more

palatable, both musically and lyr-

ically, than most of the travelling

man who wander into town."

A very good set, a "must see." The

Messrs Keerney and Powers were

on the road to Ottawa for a 9:30 a

m. date with CKOC, where a two-

hour special "with Chris Keerney"

was taped. By the end of the day

Christopher had completed another

interview with Gary Eddy at CKOC

and paid a courtsey call on David

Pfeiffer before returning to-

Montreal—and the prospect of a

tree day following the evening

performance.

Graham had arranged one more

event before Christopher and band
cole began their west coast tour

even a live concert for CHOM. Five hours at

Tempo Studios, playing the songs,

discussing the lyrics, reliving the

past and foretelling the future. Pro-

motion's the name, and Keerney

understands its importance. His

songwriting is filled with the lyr-

ical subtleties—the Montreal Star

speaks of them with such phrases as

"this particular song's just for him

and a quiet kind of tension," for such

messages to reach their audiences

from his journey to be talked about

and exposed.

Christopher's hectic week with

Graham Powers provided that expo-

sure. And while he catches his

breath back home in Toronto, he

can take comfort in the consider-

able increase in album sales that is

the direct result of all his efforts.

BABE RUTH ROCKS TORONTO

Sprinter from the high score

achieved by Babe in the prov-

inces, the former Onto-

nario Promotion Repre-

sentative, Rick Nickerson, made sure he cov-

ered the hot group's Toronto de-

but at Massey Hall. (Rick has

since been given responsibility for

a program line in Ontario). Toronto's main

strip was sporting Babe Ruth displays in ev-

erywhere: a piece of main A&A's

downtown was converted into a fantasy-land of plastic

and bombs for the occasion.

For two days before the concert,

Toronto rocker CFTR was adding

effect to the burning fire by giving

away copies of the group's new

"Babe Ruth" LP on the air, and

the following day, Ricc was

fanning the flames with the group

and gen-

tlemen of the press. First thing in

the morning down to CFTR to tape a

show with Wayne Dion for his ex-

panding syndicate; then back to the

Four Seasons hotel to meet with

Wilden Penfield (who's daily music

column for the Toronto Sun begins

in May), and Milligan from Win-

nipeg taping material for his CBC

network "Major Progression:

Show," and a show from Music

from Canada Quarterly.

The group's appearance that

night before over three-

three quarters full house, but the

word of mouth that spread into the
treets worked. They sold out the

church in one day. The group held

a sellout next night before they

came to town. They gave the crowd

everything they wanted in a

hitting set of high energy rock, with

an extra bonus in Jenny Han's daz-

zing stage-craft. The word is out,

and that one performance has done

Babe Ruth's reputation the world of good.

(ADVERTISEMENT)

MAY 3, 1975

APRIL RELEASE
FROM BEACH BOYS
TO COCKNEY REBEL

Something old, something new,

and a lot of country music—there's

something for everybody in Capi-

tol Canada's April output.

The 'something old' refers to our

second specialty-priced two-record

package of essence of early Beach

Boys. It had to happen. The run-

away success of last year's plati-

num "Endless Summer" collection

was a green light that couldn't be

ignored, especially when the Capitol

archives were harbouring another

23 anthems to the sun, sand and

surf of the sixties. "409," "When

I Grow Up (To Be A Man)," "Barbara

Ann," "Little Honda," "Dance

Dance Dance"—23 good reasons

why the Beach Boys were one of

the three major influences on the

music of today. "Spirit Of America" is the

name, and the spirit of the Beach

Boys lives on inside its

brilliant sleeve design.

Something new is Snauf, a British

group whose second album, "Situa-

tion Normal," is their first re-

lease in Canada. 'New' is perhaps

a misnomer for a band whose collec-

tive experience goes back as far as

Popple's "White Shade Of Pale"—Snauf's

leader, Bobby Harri-

son, was Procol's drummer in those
times—and, while he was record-

ing a solo album that the met-

up with ex-Juicy Lucy guitarist, Mick

Moulder. And the nucleus of Snauf

was born. Bass player, Colin Gib-

son, had served with Ginger Baker's

Airforce and an Italian four-piece,

the Almos Bravos, through Arthur Brown

and Terry Reid. Terry Poppel on drums

completes the line-up.

Country music comes in for

special attention this month with a

new album from Merle Haggard (his

31st) heading up the list of four

new collections. Merle's album is
titled "Keep Movin' On" and it con-

tains his latest hit, "Always Want-

ing You," as well as "Kenny Gang,

Cabin Fever" and "Susan Raye's "Whatcha Gonna Do

With A Dog Like That?" is named for her current single, and its release

celebrates her tenth anniversary as a country star; while two relative

newcomers, Connie Cato and La

Costa, both have their second Capi-
tol albums coming out together.

Another major event of the

month is the release of the second

Haven offering from the blue-eyed

detractors’ letters accus-

a cold of being a Dylan/Bowie/

Eurythmics thing, and his single

burned in the grooves.

Outstanding cuts such as the Lie-

ter-Stoelen classic, "Young Blood," Bill Medley's song to "Clarit-

Sometimes "Love Is A Song" among the best things that the Rig-

eous Brothers have ever done.

Steve Harley is a name you will

soon be getting used to. His third

EMI album, "The Best Years Of Our

Lives," sees the light of Canadian
day this month, and a little back-

ground might help prepare the way.

Harley is the lead singer, song-

writer and mastermind behind

Cockney Rebel—to the point where

one hardly knows whether to file

him in last, "The Psycho..."

under "C" for Cockney Rebel or

H for Harley. For this album he
designed a new group of

musicians to go with the name (Jim

Cragun from Family is one of them). Tar-
Critics and consumers are holding Japan's Polydor in high esteem these days. The Polydor group, which is a subsidiary of Japan's largest record company, has enjoyed a string of successes in recent months. These successes have been so impressive that they have drawn the attention of the international record industry, which is watching the Japanese market closely.

Polydor's success is due in part to the quality of the artists it has signed. The company has focused on signing young, up-and-coming artists who are gaining popularity with the Japanese public. Polydor has also been successful in signing established artists who are looking to expand their fan base in Japan.

One of Polydor's biggest successes has been the group Faces, which was signed to the company in 1975. Faces has become one of the most popular groups in Japan, and their success has helped to raise the profile of Polydor as a major player in the Japanese music industry.

Polydor has also been successful in signing international artists. For example, the company signed the British band Queen in 1974, and the band has become one of the most popular groups in Japan. Polydor has also signed successful artists like David Bowie, Elton John, and Bruce Springsteen.

Polydor's success has been due in part to the company's ability to understand the Japanese market. The company has done a great job of tailoring its product to the tastes of Japanese consumers, and this has paid off in terms of sales.

Polydor's success has also been due to the company's reputation for quality. Polydor has a strong track record of producing high-quality records, and this has helped to establish the company as a major player in the Japanese music industry.

Overall, Polydor's success is a testament to the company's ability to understand and meet the needs of Japanese consumers. The company's success has helped to establish Japan as a major player in the global music industry, and this is likely to continue in the years to come.

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Critic's Picks: Polydor's Best of the Year

1. Faces - "Let's Dance"
2. Queen - "Bohemian Rhapsody"
3. David Bowie - "Starman"
4. Elton John - "Goodbye Yellow Brick Road"
5. Bruce Springsteen - "Born in the U.S.A.

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From The Music Magazines of The World

CBS/Sony and Polydor in Threat To Quit JPHR

Continued from page 4

Record. Polydor K.K., headed by Ichiro Koh, says that it will go head to head with the American group. However, industry sources say that the two record executives are not talking to each other.

Anyway, the JPHR group's product included recordings by one of the world's top bands, Japan's Polydor. The Polydor group's tracks, including the one by the group Faces, are now available in Japan.

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CBS Launches Promo Push

LONDON—CBS is to launch an extensive promotion campaign throughout May to sell the new Three Degrees album, "Take Good Care of Yourself." The promotion will include $200,000 worth of TV advertising across the nation—the first time such an advertising of this magnitude has been used to launch product that is not complication material. Dealers are being asked to follow suit.

CBS pop product manager, Tony Woolcott, says, "This is undoubtedly the biggest album we've ever had, and we need to make sure that our audience know about it."

The album, which is produced by the famous producer, is being heavily promoted by CBS. Dealers are being asked to follow suit.

---

NOT LABELED THAT WAY

Survey: Big Number Of Singles In Mono

LONDON—A recent survey of Top Thirty singles has shown that many record companies are still releasing a high proportion of singles in mono. Of these, 12 of the 30 singles charted on the label that they are in mono.

Statistics, produced by free-lance disc jockey and radio researchers Keith Rogers, allege that of the total singles charted the number is in mono.

Generally speaking, EMI, B&C, A&M, Phonogram and Pye don't mark the configuration on labels, though WEA, UA, CBS and DJM do. To date, there is no law about marking singles, as long as the markings don't contravene the Trade Descriptions Act. It comes as something of a surprise that although albums are in steter, current singles from Gary Glitter, Fox and the Osmonds are in mono.

Polydor releases all Osmond singles in mono; at MGM's request. The last single from Arrows on Rak was in mono, although not identified, and the symphonies recently released for many years was to release all singles in mono, but now, unless a producer has a good reason, he is expected to use stereo. The chief executive Tony Roberts insists they should be in stereo.

Reasonable sounding in mono appears to be because of the sound quality reproduction. GTO managing director Dick Leahy explains: "I started the policy at Bell for mono releases because at times it gave a better sound. Also, generally speaking, the better selling singles have cheaper record players, whereas Joni Mitchell or Deep Purple tend to have better quality units."

The continued releasing of some singles in mono comes as something of a blow to commercial radio stations which are capable of playing records on VHF stereo. In stereo of the Top Thirty singles on which GTO are considering adopting the US attitude of pressing promotion singles in mono, giving mono and stereo, as CBS here now does.

Pye managing director Walter Wordsley says: "We were one of the first companies to start making stereo singles, and I think too much is made about the definition of stereo on mono. The single is aimed at a different market from the album and so long as we can buy the record like it, I don't think it matters."

"If we do put out a single in mono, I wouldn't put mono on the label because we very much over-emphasize the fact and thereby damage sales. The people who buy the album, would generally buy it for the sound and couldn't care less if it is in stereo or mono."

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Beattles Won’t Get Together

"We’ve putting together ideas for a new album, perhaps with Richard Perry producing. But the most important thing is to keep busy, to keep improving my business knowledge and to stop from getting bored. It's pretty boring to talk about the old Beatles days because they really are over and finished and that's it, you know and goodnight.

"You believe that is as good as bad in the contemporary music scene. 'The bad side is the despair that some creative people feel when they are held up by commercial interests. And a lot of the actual music just isn't creative—it needs a new direction, not the same stuff churned out over and over again."

"But what is good is the inter-change of artists and talent. In the 1960s, when the Beatles were going, you joined a group and you stayed with that group until somebody wanted to leave or split the whole thing up and try for themselves. We were the Beatles, and we talked to other people, but we didn't play with them."

"Now there's a terrific inter-change so that individual musicians contribute something to all kinds of other bands. I play sessions with lots of other people. I've played with Carly Simon, and Dr. John and Harry Nilsson, and with Keith Moon on that album. His串联 -sales have been enormous. But the album has been the most successful of all his solo efforts, and he is a personal level, and I enjoy this new record."

"Star"s new label is being distributed by Polydor in the U.K. and by Capitol in the U.S. His own record deal at present, with EMI, is for an album a year and three singles, but there could obviously be changes when the Beatles contract is up. He plans to write more of his own songs. But the truth is, I’m a slow composer."

---

Horse-though under a kind of United Artists setup.

"That worked for the film industry years ago when it seemed the business side was taking over from the creative, and I think there will be a need for it in the record business soon. You have to have accountants, of course. And lawyers. And I'm not running for the big companies, because the small label can't get full distribution without them."

"But I want my own label to stress the creative side and I want it to reflect my own attitudes to music. As for my own recording future, the Beatles’ contract with Parlophone at EMI is up later this year, and we'll have to see what happens after that. "At Ringo and I have signed a lot of time picking the right artists, finding the right producers and so on, so that it is a whole creative package."

"He said the entire situation has changed now and the partnership has finally been dissolved."

"Before, whatever we did went into the pot, and out came equal shares. Now if I work, I get my own royalties, my own share."

"But Ringo has consistently been the hardest working ex-Beatle. He has recently completed a role as the Pope, for controversial movie director Ken Russell, and now is expected to star with Burt Reynolds in a picture for Burt Reynolds' company. And then he has a role as a madman mate to Reynolds' skipper—speaking “only when they torture me and make me spill the beans about where the loot is hidden.”"

At 34, he now feels he can indulge some of his fantasies in the business as well as carry on working. He hopes one day to do a film with Keith Moon, drummer with The Who—he appeared as guest artist on Moon's last album, "Two Sides Of The Moon.""

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As of the period 20,000 singles, that album was to be released over a period of four weeks.

Woolcott said that the album would be available throughout the country by the beginning of May and would sell at the normal series price of $6.70. The target is to sell 300,000 units within nine months.

The TV advertising will be backed up by four-color point-of-sale material and 600 window displays. There will be a road show of the album and a competition organized through the national press and offering a prize of $5,000 pool and a worldwide tour of the Beatles."

In addition the Three Degrees themselves will be performing in the U.K. throughout the period of the campaign and will be backing it with personal appearances on radio and television.

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From The Music Magazines of The World

Zardas, pianist Herman Brood, has formed a trio with the Dutch band Again, and has cut an album for Universie. Earth & Fire tour Holland this month to promote their new Polydor album, "To The World Of The Future..." Dutch group Solution has signed a contract with the EMI group and will have a first album produced by Gay Dudgeon in the Chateau d'Hautecoeur in France.

FRANS VAN DER BEEK

MOSCOW

The Symphony Orchestra of Polish Radio and TV is playing a five-city concert tour throughout the country. The annual gala show, Melodies of Friends, was presented in Kiev, Minsk and Moscow during April and featured top acts from East European countries and Cuba. Madame Veronica

(Continued on page 55)
BELGRADE

Three U.K. rock groups regularly perform series of concerts in Belgrade, Zagreb and Ljubljana, with dress codes stricter than Nazareth or Jethro Tull and also receiving four gold disk awards for sales of more than 100,000 of their four Suboton-licensed LPs.

The Duke Ellington orchestra, hosted by Yugoslavia's state television, will also appear in Belgrade and Zagreb for concerts.

Winner from 16 entries of the pop group competition "Stari Zbio" ("Old Group"), who represent Yugoslavia in the Eurovision contest in London No. 27.

Alexander Groisman, chief sound recording engineer at Melodia, directed sessions for the Squid tape with its cover art by Stevie Ray Vaughan and sung by Edvorad Collie.

HAMBURG

Caterina Valentia signed a new recording contract with Electrola in Cologne and will promote her new hits "Kein Aber," "Ich bin kein Die Musikanten Sind" on three television appearances.

South African Hamba Soshe in the form of the "Bars" will appear on three television appearances. Soshe, the most important South African artist, revealed that there are currently 140 artists and concert managers in the South African and 100 artists are engaged in the entertainment world.

VADIM YUCHENKO

Country artist Bobby Bare was in for an appearance on the "Disco" TV show. ... The Sweet, whose "Fox On The Run" (BBC) hit stayed at No. 15 for 10 weeks, is on tour in Germany.... Gilbert Bécaud promoted his new German single "Leben" on the "Musik Aus Studio B" show.... EMI Elektron has released new albums by Stevie Wonder, the Four Tops and Diana Ross in the T旨Motow Gold series. British jazz-rock group Black Sabbath brought in a full-time tour manager for her European tour here.... Hans R. Beierlein, resident of the Montana publishing group in Munich, will represent Germany in the international music contest with EMI-Elektor in respect of Gilbert Becaud, Heino, Adamo and Michael Schanze....

Routeman's Expertise

Continued from page 19

The second release is the first SQ quadraphonic licensed album, the Johnny Keating "Space Experience" from EMI.... Belgrade's RTB includes U.K. label Virgin on its list of licensed labels. The first album release is likely to be Mike Oldfield's "Tubular Bells"... Suzy Records, once the licensing affiliate of CBS, now has Disko Lokin, Miso Kovac and Pro Arte, three important Yugoslavian labels.... And RTB recently issued the first albums in a new classical series representing contemporary Yugoslav music.

BOJAN KOSTIC

Routeman's Expertise

Continued from page 12

The World."

Executive Suites

Continued from page 12

allocate territory. It charges that Eric's Landmark agreed to allocate territories.

His pending claims that IMS said sales in 1985 were $18 million, as well as his personal compensation as president of $240,000, of which $80,000 was bonus. Solinger charges that the other lump sum his firm because he was transshipping into southern California, where accounts preferred his service to Record Merchant's.
past decade is back with another set of fine songs, high- lighted by his Delta style singing and wide-ranging guitar work. Exactly the same material; he's been doing the same songs for years. Williams should finally hit the top of the charts. Fine, powerful singing with the beautiful Jeff Barr song, ideal for pop and MOR play. Alternating between ballads and mid- tempo numbers works well.

ERIC CLAPTON—Swing Low Sweet Chariot (3:23); producer: Tom Dowd; writer: traditional; publisher: Casterline, BMI.

WET MITE—Dixie Rock (2:43); producer: Tom Dowd; writer: Jack Hall/Jimmy Hall/Ricky Hirsch; publisher: No 3008/EMI. For years people have been saying Paul Williams is the man with the last great soul voice or with the last great song. Absolutely not. Williams often plays the same song that does not offend as do so many songs of this genre. Williams should finally hit the top of the charts. Fine, powerful singing with the beautiful Jeff Barr song, ideal for pop and MOR play. Alternating between ballads and mid-tempo numbers works well.

DOR SUGAR—Beautiful Lover (3:14); producer: Bob Sugar; writer: Bob Sugar; publisher: GECAP; Capitol 4062. Another song. Same story. Just do the old thing. On the Hot 100, this quiet ballet in the "Die To Bly Bie Jye" tradition deals with some interesting happenings between fever, sun and young chronophyte.

DONNY GIBBARD—(Baby) Don't Let Me Miss Your Mind (3:12); producer: Robert Appley; writer: Joni Tuckahta/Phil C. Codex; producer: Don Kirshner/Kirshner Songs; BMI/ASCAP; Rocket 40004 (MCA). Exceptionally well played and excellent story about the baby on the sofa. Williams adds a touch of soul and dirt and solos create great mood. Expect pop and MOR play.

JACINTH WARDEN and JOHN LIDDEO—I Dreamed Last Night (2:49); producer: Tony Clarke; writer: J. Hayward; publisher: JASCAP. The threshold of 76-01309 (London). Two ex-VIABLUE, whose LP is entering near the top of the chart, come up with a fine cut that fits the void left by the absence of the Moodies.

BILLY ANDREWS—Country D.L. (2:19); producer: Bob Anderson; writer: Starmatic Music (BMI); RCA 02314 (Warner Bros.). A fine, nostalgia oriented single. It's a little outdated, but it's the kind of song that this top notch artist handles well.

JOHN LATTIE—Without You (2:34); producer: George Johnson; writer: G. Year; publisher: C & L Music, ASCAP. 41606. Williams becomes the best by name to cover this excellent song, with the tear jerking ballad "Love Back In Your Arms" (2:59). It's a touch more of the same, yet voice. The kind of song that top notch artist handles well.
Your choice, the pick of the litter is

ROCK ISLAND ROCKET

The Single from “Tom Cat” the album from Tom Scott & The L.A. Express

TOM CAT
TOM SCOTT & THE L.A. EXPRESS

APPEARING:
APRIL 25-26-27
QUIET KNIGHT
CHICAGO
APRIL 29-30,
MAY 1
BOTTOM LINE
NEW YORK CITY
MAY 4-5-6
PAUL'S MALL
BOSTON
MAY 8-9-10-11
ROXY THEATRE
LOS ANGELES

ODE RECORDS, INC.
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**Note:** The above table represents a portion of the Billboard Hot 100 chart for the week ending May 3, 1975, showcasing the top 10 songs of the week. The chart is a reflection of the top singles in the United States at the time and includes information on each song's peak position within the chart. Sheet music suppliers are credited for their contributions to the industry's growth, and the chart is a testament to the enduring influence of popular music.
Baby Don't Let It Mess Your Mind
a debut single

by Donny Gerrard

Words and Music by
Neil Sedaka and Phil Cody

b/w A Woman, A Lover, A Friend
MCA-40405
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**STAR PERFORMER:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Slight increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 12 positions / 41-100 Upward movement of 20 positions. Recording Industry Association of America seal available and optional to all manufacturers. (Best indicated by colored dot).
WIEBE HAGLAND—Keep Movin’ On, Capitol ST 1136. All sorts with songs with the exception of song 10, which has a different arrangement. There is an interesting amount of singles potential. Easily listening ballads including ‘You’re Just Like A Baby’ which is one of two on the triple pack. Best cuts: “You’ll Be Movin’ Out,” “Your Every Move,” “That’s Why I Am.”


Best cuts: “Original Midnight Mama,” “Did I Give Up Too Much Too Soon?” “Shape Your Arms Like A Cradle,” “Stop It! I’m Not A Teenage Marauder.”

Dealers: Cover should pull in all attention.

ROBERT PALMER—Sneakin’ Sally Through The Alley, Island ILPS 1739. Palmer’s LP is selling well in the import market largely because it is a straight, interesting mix of rock, jazz, and rhythm and blues. This album has ten solid tracks, but the man is talented enough to pull off some of the controlled wisps of the soft rock. Expect Art of Air to be interested in this one.

Dealers: Possibly a bit strange from time to time, but not so off the wall that he can’t become a commercial success.

Best cuts: “Savin’ Steve,” “Sneakin’ Sally Through The Alley,” “Sneakin’ Sally Through The Alley (All Right There).”

Dealers: Should change cover should draw attention.

LARRY JON WILSON—New Beginnings, Monument KZ 33423 (CBS). Vocalist who possesses that same, deep-swamp muscular style. The quality of this solo LP by Larry Jon White is so consistent that he comes up with a fine set of songs that should reach both country and pop audiences. The material is mainly in the low key, but the strength is in the voice. With songs of the type that describes the “I drove the truck” subgenre and all of it works well. Not really a commercial LP, but one with a refreshing change of pace in a time when every producer, in all of his musical knowledge, is growing weary of the usual style. Possibly the best country LP this season.


Dealers: Nobody is going to know what this artist is unless you play him in store.

Jim Conner—Personal Friend of Arthur Kayeckendall, Monk David and Claye Rektorow, RCA APL-1064. Conner is a master of the blues and his work, while not commercial, is otherwise, is consistently excellent. One of his songs was co-arranged by Allen Toussaint, who should also catch on. The instrumental backing is also worth noting. A soft folk country sound is heard throughout. Brownie” is even a bit better.

Dealers: “Ain’t She Groovin’,” “Christmas to Remember,” “Ain’t She Groovin’,” “Groovin’ at The Neon Lights.”


Dealers: In store play will help and he’s sequencing with Des- ter.

THE BRACKER BROTHERS—Aratta 1343. Two very well known sessions man give pop form to set three nice commercial jazz/pops并 some with excellent, maybe some sax, a modern vocal and a strong rhythm section. Kind of jazz that Creed Taylor has cried for with so far for many years. It is well worth listening to. Sonny’s string-puller has enhanced his record for many years and this brings his talents to the top. Beautiful selection of songs with just enough background music, in organ theme in placement of the recording. As a result, it is very good.

Dealers: “Groovy Blues,” “Ain’t That Love,” “Goddess’ Feather.”

Dealers: They are doing it, they are doing it, they are doing it.

Best cuts: “Savannah,” “Savannah” (Warner Bros.).

Dealers: Their LP is the work of a skilled man.

WAYNE SNOW—Nearer Dancer, Columbia PC 33418. Shorter’s best solo album on Columbia, also home of his material, is featured in a movie in the form of jazz centered around his sax work. Well known Brazilian Jazz vocalist, Tony de Leon, is given the opportunity here to work. The horns are also very good. Another point of interest is the LP is here for the right kind of audience.


Best cuts: “Ain’t Got It Room,” “Two Little Girls.”

Dealers: Country is in jazz world.

JACK FLEETWOOD—Flesh, Columbia PC 33419. One of the most highly anticipated projects of recent years. Warren Zevon, the most inventive idea on the scene, has made a solid jazz cut centering around his sax work. Well known Brazilian jazz vocalist, Tony de Leon, is given the opportunity here to work. The horns are also very good. Another point of interest is the LP is here for the right kind of audience.

Dealers: “Ain’t Got It Room,” “Two Little Girls.”

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Dealers: Country is in jazz world.
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"73 Top LPs & Tape"
Newspaper Article

**General News**

**WB Marketing Folios In Disk Shops**

- **Continued from page 6**

  which he calls "un sophisti cated and in the dark ages."

  Silvers says there are about 1,500 music stores in the country where people can buy sheet music and records.

  Not only will WB rack its own books but it will sell hit, select items from its company, Tom Scott.

  The items Silvers plans selling are basically songbooks in the $3.95 to $12.95 range favored by one artist but done with high quality graphics including four-color photo- portraying layouts through the publications.

  WEA will receive its stock from Warner Music Records, a new division of the City of Commerce in Los Angeles County and Seaacaus, N.J., and will also act as the collection agency.

  In looking for outlets for print publication according to Scott, there is a misconception that record stores carry folio.

  In fact, a WB survey indicates that the person who buys sheet music is an amateur musician who prefers listening to the radio over buying recorded music.

  He hears a song on the radio and is stimulated to buy the sheet or folio by the artist. Folios are not a dis- count item, Silvers says.

  He can make $2 or $3 on a folio, 60 cents on sheet music which sells for $1.50.

  Most stores buy folios for a 30-40 percent discount off the retail price from their supplier--either a jobber or a publisher--with a 40 percent mark-up. "Our returns are less than four per cent. It's a clean business.

  The new West Coast warehouse employs eight and stocks all WB publications plus items from such competitors as All Star, Bel- winitol, Screen Gems, the Big 3 and Hanson.

  Now in his fourth year as head of Warner Bros. Music, Silvers notes that a No. 1 album does not mean the artist has a No. 1 folio. Sil- vers will cherry pick titles by very popular artists for first exposure in record shops. Dealers will be pro- vided with small revolving racks which will hold 15-20 titles. Inven- tory will turn once or twice a month since this kind of product is for im- pulse customers.

  Silvers points to his firm's first quarter business being 35 percent over last year's first quarter.

  The company is in production on books by Elton John, America, Average White Band, Jackson Browne, Allman Brothers, Brian Wilson, Emerson, Lake & Palmer, Zeppelin, Gordon Lightfoot, Mahav- i, Fonda, Mandel, Nash, Neil Sedaka, Scelsi and Crofts, Eagles, 10 Years After, Yes and the Who.

  A hit book sells around 40,000 copies but there are folios which hit 100,000 copies over two years.

  It has eight staff arrangers who work on the books. An in-house graphics department plans the lay- outs in conjunction with the arrangers.

  A hit book often explores acoustic music, Silvers says, and the songs have an air and are simple. A book is not released unless WB feels there is a minimum sale of 15,000.

  A superstart act is paid a 17 percent royalty on the retail selling price. The publisher royalty is for the use of his likeness. This, Silvers says, is the industry standard.

  WB has a sales force of 11 which sells to jobbers, records and music re- tailers. Silvers confidently says that record store operators will ap- preciate making $2 or $3 on a book when they make their album now.

  Record stores can sell a greater amount of folios through the tradi- tional musical instrument stores, because of their traffic density, the ex- ecutive says. "There is every potential of underselling our business."

**Cancel Demon**

- **Continued from page 4**

  national exposure as the NHL game of the week.

  As leagues' general manager Bill Torrey admits, they tried to move up the 3:30 starting time to 1 p.m., which would have enabled the arena's maintenance crew to shift from hockey to stage setup by 8 p.m. But NBC was adamant. Not only would they not move up the game, they moved it in 1 p.m. tennis coverage, but without another playoff game available.

  The official release from Denver's PR agency said that Jerry Wein- trub, the singer's manager, made the decision after consulting with the NHL and representatives of the Nassau Coliseum.

  It also quoted from the official NHL release in which vice president Don Ruck said, "I was John Den- ney's No. 1 fan before all this started. After a meeting between the league and our people, we realized our efforts to work out the problem, my admiration for the man is even greater.

  Ruck emphasized that the singer had not accepted "one dime" from the NHL. "He was just trying to make $10,000 to $15,000 to lose as his per- centage of the SRO gate.

  In Denver's statement of apology to his disappointed fans, he said, "I also know that they understand what it means to them to stay a flower in the wind."

  As sports columnist Vinny Di- Trani of the Denver Post wrote, "I don't think anyone will have a hard time going to the $10,000 $15,000 $10,000 to lose as his per- centage of the SRO gate in Denver's statement of apology to his disappointed fans, he said, "I also know that they understand what it means to them to stay a flower in the wind."

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**Tons Up Sales**

- **Continued from page 6**

  awards. Other area dealers can- vassed who confirmed Karol's views include Colony Records and Sam Goody.

  Booklet Offers Packaging Tips

  **NEW YORK.--Lee Myres Associ- ates, cover design and packaging firm here, is offering on 18-page book on re- packaging, recording, or otherwise, without the prior written permission of the publisher.
LOS ANGELES—A funny thing happened to Gene Norman while he was this city's most popular disk jockey who was on television two hours a day and presenting concerts and operating a night-club at night. He started a jazz label.

That was 21 years ago this month. Today, his GNP-Crescendo catalog contains 30 albums and has been produced by more than 50 different artists. He has extended his music coverage to include the recorded talents of performers ranging from the legendary Count Basie, Artie Shaw and Thelonious Monk to the more contemporary Paul Motian, Anthony Braxton, Patti Smith and John Zorn.

High readership due at CBS because of the May issue of Forbes Magazine. A feature story has CBS Inc. President Arthur Taylor speculating on changes at CBS Records with Golddred Erler and close to mandating a P.M. forum. "By the end of this year, there'll be a new structure there," Taylor is quoted. Forbes writer advances a potential candidate for that helm. "Warner Communications'" disgruntled whit kid, 31-year-old David Gefen," but has Gefen responding, "I can't comment on that."

Columbia is releasing Laury Nyro's "Gonna Take a Miracle." The set of Ms. Nyro handling oldies was recently released and features a two-piece backup group. Cover will be the same, since LaBelle received billing on the jacket at the time of the initial release.

Warner Bros. is going ahead with production of its Watergate Tapes documentary package to be narrated by the Los Angeles Times. Columbia federal court the April 4 tape release by Joe Sirica.

Sirica finally reputedly buying Rymock Mfg. Company Ark., pressing plant owned by Wayne Raney, the one-time King Recording act. . . . Norm Weinber is shown at a forthcoming New York City Israel bond dinner. . . . Columbia Records will hold its convention in Toronto Canada this summer. . . . Approximately 420 people are expected at the J.L. Minsch/Mussulman stores' managers meeting in New York. . . . The public performance debut of Randy Edelman, who had two Hot 100 singles in his first 20th Century album.

The fast-growing Canadian delegation to the forum is bringing two acts representing their nation: folk-rockers A Foot In Cold Water who are distributed in the U.S. by Elektra and performing on the new John Kennedy Kennedy & Muddy McDean & McLean, produced by Guess Who's Burton Cumming.

Japan is also bringing a delegation of entertainment business leaders here, giving Billboard's pioneering music magazine an even more international scope.

By DAVE DEXTER JR.

The Talent forum artist showcases continue to attract wide industry coverage, with every artist and important smaller label is seeking to present one of its newer or unprogressed projects for the forum.

Latest showcase confirmations are Capitol's Bob Seger, the Midwest "heavy metal" pioneer who has rarely ventured on the mainstream, and enjoying a pop fixation due him; RCA's well-received first album writer-singer and blues guitarist Rober Unicker as a guesstarring performance of Randy Edelman, who had two Hot 100 singles in his first 20th Century album.

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THE NEW ZZ TOP ALBUM IS HERE.

"Fandango." The new album by "that little ol' band from Texas."
Side One... recorded live—hot, spontaneous.
Side Two... more ZZ Top Bluesrock—pure, dynamic.

"FANDANGO." CAUSE FOR CELEBRATION.

On London Records
And Ampex Tapes
A collection of original songs & musical movements

Leon Russell’s Seventh Album On Shelter

When whippoorwills call
and evening is nigh
I hurry to
My Blue Heaven

WILL O’THE WISP
By Leon Russell

featuring
Leon Russell: Keyboards, Synthesizer, Guitar & Vocals
Mary McCreary: Lead Vocals & Background Vocals
Al Jackson: Drums
Duck Dunn: Bass
Teddy Jack Eddy: Drums
Steve Cropper: Guitar
Bobby Manuel: Guitar
J. J. Cale: Guitar
Tommy Allsup: Guitar
Jim Horn: Alto Sax
Moon Calhoun: Drums

Distributed by MCA Records, Inc.
Produced by Denny Cordell and Leon Russell