New Disks Previewed On Billboard Program

LOS ANGELES—A new syndicated radio show aimed at exposing new recorded product—specifically new releases—has been launched by Billboard.

The hour show—“From Billboard From Billboard”—is being offered to stations now, reports Lee Zhao, editor-in-chief and publisher. It is being marketed by Audio/Video Programming, Los Angeles, for a September debut.

The show is hosted by Steve Lundy, a nationally-known air personality who has worked at such radio stations as WNBC in New York and other major markets like WLS in Chicago, KILT in Houston and KFRC in San Francisco. In 1974 Lundy won an award as Major Market Air Personality of the Year.

Among the first stations in (Continued on page 10)
Now...from the Moody Blues

Ray Thomas

and his first solo LP.

Ray Thomas
From Mighty Oaks

Also available on Ampex Tape

Jerry Weintraub,
Management III

Distributed by
LONDON

Also available on Ampex Tape

www.americanradiohistory.com
Programming Evaluations
A Feature Of Radio Forum
By CLAUDE HALL

LOS ANGELES—Radio station program directors and general managers—maybe even some record industry executives—attending the eighth annual International Radio Programming Forum in San Francisco Aug. 13-16 will be treated to their reactions to many of the stations airchecks submitted to the Station Of The Year awards competition.

Sebastian Stone, one of the partners in the contemporary response analysis, San Francisco, will pick out 20 persons from the audience in a special workshop session and test them. Everyone in the workshop audience will hear the airchecks being played and see the composite read-out of information on television monitors installed in the room. “The monitors will display the combined audience reaction almost instantly,” says Stone.

Various formats will be used in the demonstration, and the stations from both large and small markets and some of these will be the entries in the Station Of The Year competition. Stone’s firm specializes in the case is more evident in this week in Band’s
country music. When a Top 10 is
Music City Thriving After a Losing Year
By DAVE DEXTER JR.

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

It is something of a paradox that Clyde Wallichs’ chain of eight Music City stations in Southern California enjoyed a substantially better year in 1974-75, when the nation’s economy nosedived, than the previous year.

“Oddly,” says Wallichs, “our sales dipped noticeably but we managed to come out in the black. Right now Music City sells more than pickup $10 million annually.

Music City never looks at more records and tapes. In seven of its eight outlets it offers sheet music, musical instruments, pianos and organs, TV, audio equipment and a ticket bu-

Music City records are significant examples. At its El Toro store no musical instruments, TV or audio gear are stocked.

We are confident that the economy has bottomed-out and that business will slowly improve,” says Wallichs, 58, who took over Music City from his late father, Glenn E. Wallichs when there was but one store—a Hollywood landmark at Sunset and Vine.

This fall I anticipate business to be much better than in recent months but I don’t expect it to be smashing. We are on a very normal pace.

No than advertisements more extensively than Music City.

Our budget for radio runs from $60,000 to $75,000 a year and we will

Mail-Order Sales Hurt By WLAC’s Switch
By JOHN SIPPEL

LOS ANGELES—The three long-time major mail-order retailers which are flourishing and in which the record industry blues records nationally are searching for media to replace important nighttimers on NBC, Nashville, long considered the most important blues and black gospel radio program ever.

Randys, Gallatin, Tenn.; Ernie’s Nashvile, and Stan’s, Sheveport, ready admit that mail-order sales to black buyers in 30 states are down from 40 to 50 percent since the $5,000-watter deleted the 29-year-old program.

By 1 a.m. blues show April 28. WLAC, in the city once carried the blues show starting at 6 p.m., has continually sliced into the show and added more contemporary southern soul for the past five years. Contemporary Top 40 replaced the segments. Black gospel continues the fare from 1 to 5 a.m., with veteran jockey Hoss Al- len. Gene Nobles, who started the show in 1965, is going home to do gospel and country in 45-minute black gospel segment for WLAC’s nightly.

Mail Order radio station has the particular coverage of older black people that WLAC had. Interested buyers tuned in every night even if electrical storms blanked out most of the show with heavy static,” Stan Lewis of Stan’s, Sheveport, says.

“We haven’t even made addresso- graph plates from the thousands of names we get over the years. I don’t know how to replace that volume. I know a bit more than the names of ABC, Peacock, Nashboro-Excella, Savoy and my own Jewel and Paula Recs. Most important, it was terrific printouts back to the sources. The plants also have satellites, but they are too expensive,”

Robertson states that the computer allows all field personnel to have “the same age of information”.

When you become a national com- pany,” he says, “there is always a po- tential for the sale of Tico, RCA and Tico will sell several of its old RCA titles still selling in Latin America.

Puente finds that his audience is comprised of more and more of you people, steered to him by

(Continued on page 53)

3 U.K. Companies Hike Disks-Tapes As Much As 20%
By PETER JONES

LONDON—Three record compan- ies here have announced price increases. Specialty, RCA, Bell/Arista and EMI and the rises range from average of 4 percent per tape to 10 percent. A to 20 percent in the case of EMI.

In a letter to retailers, EMI man- ages, Sir Roy Orchard, states the necessity for the increases to the serious impact of cost escalation,” and explanatory letter to the other two companies advance simi- lar arguments.

The EMI increases, dating back to July 21, show singles up from $1.21 to $1.43; standard pop albums from $5.50 to $6.58; standard dance al- bums from $5.83 to $7.04; deluxe albums from $6.05 to $7.15; super deluxe albums from $5.70 to $6.70; ed- price albums from $3.64 to $4.38; budget albums from $2.64 to $3.19, and compact tape product from $6.05 to $7.15.

RCA product will retail at $3.19 for 49-cent re-price-albums; $6.14 for full-price pop al- bums; $6.58 for classical and some dance albums; $6.78 for dance albums and $6.78 and $7.02 for cassettes and cartridge

3

TITO PUENTE CONVINCED
N.Y. & Latin Hotbed But New Dance Needed To Capture U.S.

Billboard photo by Bonnie Tagge
Tito Puente: he plays mambo, cha chas and jazz and finds young people dig it all.

LOS ANGELES—Latin music is a hotbed of activity in the New York City area, but it needs a new dance craze in order to spark national interest.

This is the case of the veteran Latin bandleader, currently in his 23rd year in show business, adds that although he is active in such cities as Boston, Washington, D.C., Chicago, Miami, Los An- geles, San Francisco, Phoenix and Tac- son, for example, the lack of a ma- jor dance has been noticeable.

Puente says that sign of resur- pence despite the lack of a new Latin dance. He is working nine giga- ntic tickets in St. Louis, New York (“I feel like I’m starting all over again”) and he is set to discuss with Bill Graham whom will feature Carlos Santana and Puente playing each other’s com- positions.

Puente says the lack of contact with Cuba where all the popular Latin dances were developed has hurt the Latin market. Puerto Rico
doesn’t develop any dances, he says, mostly because it’s always been a “copy of Cuban and New York music.”

Puente’s jazz-oriented band breaks ground the first week of August when it plays the Basille Club, a jazz room in Houston. Puente concludes that the best of Mexico’s population likes his mu- sic because of the Cuban rhythms.

Although he’s been coming West 15 years, a recent concert here did poorly because the pro- moters did not advertise the show effectively enough.

The majority of Puente’s time is spent playing for dances. And this schedule, he would prefer a concert situation. But there aren’t enough artists, he con- 

(Continued on page 55)

Business And The Economy
Music City Thriving After a Losing Year

Cap Puts It All Under One Roof

By BOB KIRSCH

LOS ANGELES—The opening of Capitol Records’ new 105,000- square-foot distribution center almost marks the first time the firm’s central computer operation, local warehous- ing and physical force have been housed under one roof. And according to John Dietz, distribution center manager, this allows for “a daily personal contact between the computer, sales and distribution staffs that is necessary in day-to-day operations.”

Both Dietz and Bill Robertson, di- rector of manufacturing and information services, stress the firm’s computer operation is proving invaluable in such areas as sales, distribution, contact with retailers and even areas one does not generally think of computer- isation, such as keeping track of artists on the road and past perfor- mances.

“We have distribution centers in Atlanta, Miami, Detroit, Dallas, St. Louis, Pa., Niles Ill. and here,” says Dietz, “as well as manufac- turing facilities in Winchester, Va., Jacksonville, Ill. and here.”

“All the distribution centers with the exception of the Los Angeles fa- cility have salesmen (sales and re- ceiving units) computers,” he con- 

(Continued on page 55)
New York—Biograph Records, known largely as a market leader in the field of extended distribution programs, has announced plans to launch an expansion program that is expected to extend its distribution network to include a wider range of territories both domestically and abroad, with the intention of taking its first superior-quality recording into the older radio show field.

Five additional distributors have recently been added to its list of foreign market outlets, including a new distributor in Australia, Crest Records, which has been signed to supply its complete list of foreign and domestic outlets to 26, according to Arnold Caplin, Biograph president.

In addition, Sonopresse in France has been named a licenced distributor of the label's piano roll disks in the Benelux countries. And Continental Distribution in England has been assigned rights for cassette duplication, says Caplin, to supplement the distribution dealt to Biograph, which in the past has issued disks in connection with the 1971 New York Festival, will up its own festival there in late August this year. Two of the events will be billed as the first Northeast string band get-together and will be recorded live for later release on disk. Nine groups are to appear. "If this first attempt at running our own festival is successful, says Caplin, "we plan to do as many as four a year." These will be devoted to jazz, blues, ragtime, and perhaps classical as well.

Caplin says Biograph is now nearing completion of a deal with NBC for the record rights to a number of old radio shows, with first product in the series scheduled for January release. These include "The Big Show," "Kraft Music Hall," and AFM seals on the jackets to indicate their authorized use, says Caplin.

While vintage jazz, blues and country were the main concern of the two deals, another deal was concluded in 1968, it entered the piano roll field in 1971, and in that area has achieved some success. Most successful piano roll disks has been its series of five Joplin albums, including one made by Joplin himself in 1916.

New domestic Biograph distribution outlets have been added in Berkeley, Calif., Orwaka in Denver, New South in New Orleans, Atlanta, New York, Atlanta, and Adelphi in Silver Spring, Md.

By IS HOROWITZ

New York—Charges and countercharges have been thrown about regarding Biograph Records, New York district court Judge John Cannella.

The charges by Rare Earth inc. against Biograph Records, Los Angeles, and Michael Urs, and the countercharges by Moorebeke and Urs against Biograph Records, Chicago,大桥, and Guzman, Mark Olson and Raymond Monette, developed out of claims to control of the Jim Earl group, formerly known as the Jim Earl group, and in 1970, to the right to use the group name in performance purposes.

The litigation involved each other with infringement, confusion, deception of the public, false advertising, false representation, and re-scription in commerce, unfair competition and loss of goodwill.

In dismissing the charges, Judge Cannella argued that the complaints could have been presented to the Michigan courts as the organization had been incorporated in that state. He agreed that there were some valid arguments in the complaints, including that Biograph Records and Guzman do possess controlling interests in Rare Earth Inc.

Scheck Is Elected

New York—The Conference of Presidents has appointed James Scheck, president of Harper & Row, as the new set of officers for the next two years. He is George Scheck, vice president, Joseph Rapp, vice president, Leonard Ovadia, secretary, and Harry Steinman, treasurer. Outstanding officers are president Jackie Bright, vice president Gerald W. Pucer, secretary John Marotta, and treasurer Harry Steinnman.

By JOHN SIPPEL

Los Angeles—Two prece-
dential sentences will be handed down to two veteran recording and selling cases here over the next five weeks.

Federal district judge Malcolm L. Lucas will sentence Roger Miller Davis, 39, 9185 Fontana, Fontana, Calif., who is charged to have violated the federal law against selling unauthorized duplicated tapes, thus becoming guilty of a felony.

Davis pled guilty and will be sentenced Sept. 8. A deposition from FBI agent Robert Berg, who has been active in tape investigation, reports that Davis was warned about selling illegal stereo tapes March 30, May 8, and Aug. 20, 1974 by FBI agents.

He pled guilty Sept. 5, and pled guilty before a magistrate and got two 30-day consecutive sentences of imprisonment.

Davis was warned again Feb. 11, 1975, according to Romanoff. On March 15, the FBI bought eight tapes from Davis and the sheriff seized 1,831 bootlegs from Davis at a Chino swap meet. On April 21, the sheriff seized 553 pirated tapes from Davis and issued a citation to him.

On May 9, the FBI laboratory, Washington, D.C., reported that some of the tapes purchased from Davis March 15 were unauthorized copies from the Feb. 11, 1975, warnings made by the Ohio Players and Ramsey Lewis, respectively.

Judge Ivan J. Hanbury, who presided over the Richard Tape tax piracy case in 1974, will sentence Ronald J. and Gilbert Henslee in what may be the first tape counterfeiter and infringement of copyright violation Aug. 27 (Billboard, June 14). Both men pled guilty to both counts. Assistant U.S. attorney Chet Brown, who has prosecuted most tape violation cases here, filed pleadings accusing the men of counterfeiting 14 tapes, including one by Gladys Knight, Al Green, The Spinners, the Ohio Players and Stevie Wonder and one each by Ray Charles, Magic, Average White Band, Marvin Gaye and the Jackson Five. They were specifically charged with infringing on the copyrighted logo of London Records.

Boolegged Zep LPS Denounced

New York—Swan Song Records, owned by Led Zeppelin, has de-

ounced unauthorized "live" albums by the group currently out on the market. Manager Danny Goldberg says these albums are of very poor quality and it is difficult to catalogue which tour they came from. "Any stores that hope to have anything to offer their customers should ignore these bootlegs since they are ten rate-quality and were made without the consent or knowledge of the artists at Swan Song," he states. "The bootlegs are a travesty and to be avoided by sane merchants."

Dave Glew, vice president of Atlantic, who distributes Swan Song, has also denigrated the "live" albums, urging those at every level of business to avoid them.

By GERMANO RUSCITO

Ricordi Of Italy makes Russian Copyright Binder

Milan—Italy’s oldest public

publishing concern, G. Ricordi & Company, which publishes such prestius composers as Vivaldi, Puccini, and the Soviet Union, through copyright agency VAAP of Moscow, has just signed a three-year deal under which Ricordi becomes general agent in Italy for all Soviet music repertoire.

And through this reciprocal deal VAAP is to handle all Ricordi copyrights in Russia.

The contract was signed during a press conference attended by Ricordi’s managing directors, Dr. Eugenio Cauliauti and Dr. Guido Rignano, and the executive managerial director, Mr. Guastoni, VAAP was officially represented by its president, Boris Pankin, department manager, Alexander Lebedev, and vice manager, Jury Gaidakowski.

After the agreement of the Soviet Union to the regulations set up by the Geneva Universal Convention of May 1973, the Soviet government agency VAAP, created January 1974, has carried out a vast inter-

(Continued on page 53)
What she's given to music, now music's giving back to her.

"At Seventeen" is 23 with a bullet, and still rising. "Between the Lines," from which that song is drawn, is 12 with a bullet, and still rising. Janis Ian is 24, and still rising. In all three cases there has been struggle, there has been delay, and now there is triumph. And there's also love.

On Columbia Records and Tapes.

Produced by Brooks Arthur
EAGLES LPs FLY OUT OF RETIREMENT

Los Angeles—The Eagles’ “One Of These Nights” moved to the No. 1 spot on Billboard’s Hot 100 last week. An early form of the group’s three earlier Asylum LPs were swept along with the tide.

According to a source close to ASCAP, “One Of These Nights” sold up to a bulk 300,000.

“The Eagles’ return is a sign that the band is back in the public eye,” said a source close to the Eagles.

German Oasis To Casablanca

Los Angeles—Casablanca Records has negotiated an unusual deal with Oasis Records of Munich, Germany.

“Oasis Records has approached us about releasing a few of their tracks in the U.S.,” said a source close to the deal.

New York—Billboard Publications, Inc. has moved into a new location at 1870 Third Ave. in New York, N.Y. The company now occupies a larger office space.

New England: Billboard; in Subscription

Los Angeles—Billboard is now available in the Los Angeles area. The magazine will be distributed to local record stores and music publishers.

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Goodyears Acquire Franklin Shops

New York—Arrangements have been completed for the sale of the Franklin Shops to the Goodyear tire chain.

“Franklin Shops is a great fit for our company,” said a Goodyear spokesperson.

‘Clapton Month’ An RSO Product Promo


Clapton’s return to the stage was recorded in concert in various cities around the world, and it will be shipped in mid-August.

‘Clapton Month’ promo will be featured on the radio, TV, and in national media.

‘Wrong Song’ Brings a Suit

New York—A copyright infringement suit against the publishers of a song titled “Wrong Song” has been filed in U.S. District Court for the Southern District of New York. The suit was brought by the songwriter against two publishers of a song titled “Wrong Song.”

Chappell’s Bicentennial Entry: a 4-Volume Song Set

Los Angeles—Chappell Music, first music publisher to be named an official licensee of the American Revolution Bicentennial Commission, has released two-volume music collections marking the bicentennial.

The four-volume set, the Heritage Collection, contains what Chappell calls “The 40 Most Popular Songs” of the Revolution, a selection of songs from the areas of the musical theater and folk music. It consists of “The Best Loved Songs Of America’s Stage” (volumes I and II) and “America’s Best Folk Songs” (volume II).

The Chappell set contains:

1. “Song of the Union”
2. “The Star-Spangled Banner”
3. “My Country ’Tis of Thee”

The collection is being sold at music and book stores and through mail order throughout the country. The books sell for $9.95 each.

Music Odyssey

Hartford, Ct.—Music Odyssey was selling cassettes in the area. The store is owned by John Ackerman, who is also a publisher for RSO Records.

“Song of the Union”

New York—A new song, “Song of the Union,” has been released in the U.S. The song, written by John Ackerman, is being sold at music stores nationwide.

The song is a traditional American tune that has been updated with new lyrics. It is being promoted as a way to celebrate the bicentennial.

“Song of the Union” has been recorded by a variety of artists, including Bruce Springsteen, James Taylor, and Garth Brook.

“Song of the Union” is available in both vinyl and CD formats.

Music Odyssey is an independent record label based in Hartford, Ct. The company is owned by John Ackerman, a former music publisher for RSO Records.

“Song of the Union” is the latest release from Music Odyssey. The company has previously released a series of historical songs, including “The Star-Spangled Banner” and “My Country ’Tis of Thee.”

Music Odyssey is committed to releasing music that is both historically accurate and musically interesting. The company is dedicated to celebrating American history and culture through the power of music.

“Song of the Union” is available for purchase on the Music Odyssey website. The song can also be downloaded in digital format.

For more information, please visit www.musicodyssey.com

Lee Zito

President

307 West 57th Street
New York, NY 10019

Tel: 212-586-9800

Email: lee@musicodyssey.com

Music Odyssey

www.musicodyssey.com
The new single / Produced by Snuff Garrett

"I believe I'm gonna love you."

Frank Sinatra

RPS 1335
NEW YORK — Arista Records topped its operating profits, for the fiscal year ending June 30, by a margin of 93 percent, to $18.6 million—a rise of more than 600 percent from the previous year, when the company operated as Bell Records.

Elliott Goldman, the label's executive vice president, emphasizes that this rise came despite a substantial carryover loss from the first quarter of the fiscal year under Bell.

Arista's financial results are shown in the following tables:

**Earnings Reports**

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<th>Net Income (in $1,000)</th>
<th>Net Income/Share</th>
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**Quarterly Financial Summary**

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**As of closing, Thursday, July 24, 1975**

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**As of closing, Thursday, July 24, 1975**

**Music Income Up At Warner Comm.**

NEW YORK—Solid second-quarter sales and income from the WEA group, particularly international, and Warner Bros. Music publishing division, helped Warner Communications to record second quarter fully diluted earnings per share of $76 cents, against 65 cents a year ago.

Net income was up slightly to $13.3 million despite a second quarter sales drop of nearly 13 percent to $154.7 million, WCI chairman Steven Ross reported for the three months ended June 30. Solid quarter helped trim the six-month deficit, which saw a 31 percent dip in net income from $77.6 million, on sales of $326 million, down 76 percent from last year's record first half.

Ross said "Recorded music showed increases in both revenues and pre-tax income as the diversity of WCI's artist roster and substantial growth abroad overcame generally weak domestic record industry conditions." He noted that overall, "gains in net income and earnings per share were achieved despite the sizable decline in motion picture revenues and income from last year's second quarter which set records on the strength of a number of major pictures, especially "The Exorcist.""

For the WEA group and Warner Bros., music second quarter income was nearly $9.3 million, up 14 percent from a year ago, pushing the six-month figure to over $19.9 million, about 8.6 percent below previous July. Sales for the April-June quarter topped $67.7 million, a gain of nearly 19 percent, boosting the six-month total over $139 million, a five percent increase.

**BIG 2ND QUARTER**

**Music Income Up At Warner Comm.**

Walton Productions, Bur- bank, reports record revenues and earnings for the third quarter and the first nine months of the year.

Except for Disney's retail phonograph record operations, Donna B. Tatum, board chairman, says all of the company's business remains strong.

Revenues for the three months ended June 30 were $136.1 million, up 26 percent from the $108.2 million of a year earlier. Earnings were $37 million, or $1.24 a share, up 33 percent from the $27.7 million, or 93 cents a share, in the year before period.

Disney has paid off the balance of its bank debt, which stood at $55 million at beginning of fiscal year, Tatum said.

National Semiconductor Corp., a prime supplier of integrated circuits to the broadcasting and consumer electronics industries, reports net sales up 10 percent to nearly $225.5 million for the fiscal year ended May 31, while net earnings were up 11 percent to $41.2 million—equivalent to $1.34 per share. Although the semiconductor division sales, firm's largest division, were down about 4 percent, president Charles Storper points out this was well below the industry average. He terms the company's performance "commendable in the wake of a general slowdown in the economy and the electronics industry."
Show business has changed in the last 100 years. So has Wells Fargo.

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

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

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

Entertainment Industries Division
Wells Fargo Bank

Joe Lipsher/Executive Director, Vice President, Bob O’Connell/Director,
9600 Santa Monica Boulevard, Beverly Hills, California 90210 • (213) 550-2295
Fresh Faces Spark Royalty

• Continued from page 1

The new emphasis peaked during the closing broadcast testimony, which leaned heavily on the millions of dollars made by superstars, and the promotional benefits that radio plays convey on recordings and artists. Subcommittee chairman Robert Kastenmeier said radio may sell records, but the question here is whether performance royalties should be paid for broadcasters' commercial use of the recordings. Chairman Kastenmeier asked this question: would broadcasters agree or not, that contributions by musicians and others (apart from the top artists who negotiate royalty on record sales) "are creative talent within the meaning of the copyright law?" (Both the Register of Copyrights Barbara Ringer, and the Senate judiciary committee report of last year endorsed this concept of creative authorship by record producers and performers.)

The broadcaster answer was that the performers are undeniably a creative talent but payment to them should be on an employer-employee basis—not made part of the copyright law.

Witnesses at the hearing on H.R.3435 by Rep. Kastenmeier's judiciary subcommittee on Wednesday (23) on the bill to put record performance royalties equal to U.S. copyright law, were to repeat their story the next day on the Senate side of the copyright subcommittee hearing being chaired by record royalty champion Sen. Hugh Scott (R.—Pa.), author of the Senate bill S.1111.

There were new faces and a new push for the record performance royalty on the record industry side at the House hearing. Speaking first for the American Federation of Musicians (AFM) and the American Federation of TV and Radio Artists (AFTRA), with a further endorsement by the AFL-CIO, was Sanford I. Wolff, assisted by AFM counsel Henry Kayer. Also testifying were Theodore Bikle, president of Actors Equity Assn. and John Highower representing Associated Arts Councils.

Stanley M. Gottlieb spoke for RIAA and submitted a financial study of increasing radio revenues, audiences, profits and growth, by the Cambridge Research Institute.

Opposing were National Broadcast Assn. president Vincent Wasi- lewski, accompanied by NAB's radio board chairman and Tennessee broadcaster, Harold R. Krestein, and a small radio spokesman, Wayne C. Cornils, of KFXD-AM/FM in Idaho.

RIAA president Gottlieb spelled out the statistics of radio's growth, prosperity, increase in audience, and the 1973 revenues of $1.5 billion. The record industry's alleged $2 billion in retail sales for that year, is a list price figure, he said, and in reality was pared down by discount return sales and the half-priced rate to wholesalers of a total of about $1 billion in revenue.

Gottlieb argued for the principle of a fair royalty, including recording royalties, for sound recordings, which are now recognized as created under the Copyright Law. Recordings are the only copyrighted works denied performance rights, he said. In a parallel situation, the copyright revision bill will require performance royalties of $1.5 billion in TV of broadcast programming. It also adds a new performance royalty for music authors and publishers from juke box play of their music.

The statutory compulsory licensing fees in the separate record royalty bill for record performance, would amount to a total of about $10 million in 1975, he estimated. This would equal about 1 percent of broadcasters not advertiser revenue, while many publishers have a given percentage in private negotiations with the broadcasters.

Broadcaster testimony was rather low-keyed and reflected the confidence of their win in last year's bill on the net vote floor on its revision bill.

The program will feature five national personalities, which will have five other 60-second commercial breaks for their own use.

A major feature in promoting new releases will be dealer items. Audio Video Programming will arrange for dealers to have automatic shipments of all recordings displayed at their place that listeners will be assured of the availability of the product once they've heard it in a jukebox. The idea is to promote the program with point-of-purchase materials.

"Most important, the show will feature new hit music ... before the competing station in the market has a chance to air it," says Zito. He adds that the show is a ratings builder. "Tabletops will allow the stations the chance to become involved with the music by voting their top 10. Votes will be tabulated nationally and the winner played in the following week's program." Radio stations airing the show will be supported with customized promos by Lundy, major publicity and advertising in Billboard and advertising mats for local publicity.

Billboard Show Set

• Continued from page 1

Top 50 markets signing up to carry the weekend program are: KDKI, Los Angeles, WRIT, Milwaukee; KDWB, St. Paul; WLOF, Orlando, Fla. and WNCL, Columbus, Ohio.

The show accepts new record releases—both singles and album cuts—as chosen by Billboard Magazine's editors.

"If we're not going to air a song, we'll do battle if this must be a "gut fight" between broadcasters and the AFL-CIO unions. We don't do battle if it does cause delay and means a hell of a fight, let the issue be drawn!" Scott, a battler for performer royalty for many years, but also a political realist, steered down the middle. He reminded the witness that he had a hard time in the judiciary committee revision markup last year, when the record royalty bill barely stayed in the bill on a tie vote.

Nevertheless, he promised to try again in the committee this year, and failed that, he was ready to vote for the royalty into an amendment to the re- vision bill, during floor action.

Senator its copyright subcommit- tee hearing (Sen. McClellan was briefly present, but no other members appeared) began with propo- nent witness Nancy Hanks, chairman of the National Endowment for the Arts. Register Barbara Ringer was next, followed by the same wit- nesses—pro and con—who had testified the day before at House hearing on the record royalty bill.

Time ran out on opposing jukebox industry witnesses, and state- ments were made by President of the Record Dealers Assn. Mawdsley and S. Patterson, counsel for jukebox manufac- turers Rock-ola, Seeburg and Rowe International, Inc., were put into the hearing record.

Ms. Hanks, who says the Administration also supports royalty for the performing artists and musicians, said the royalty right is long overdue in this country. It is recognized in 37 other nations around the world. She was especially pleased that record companies and performing artists' union have reached agreements that all performers on a given record (from top star to sideman) will share equally in the distribution of the performing artist's royalty (as the industry shows half goes to producers).

Ms. Ringer strongly endorsed the principle of payments to the creative makers and performers of recordings, but she suggested changes in the record royalty bill. She would prefer the terms originally proposed in revision bill S.361, calling for simpler compulsory licensing, collection of royalty by the Copyright Office, with rate reviewing to be done by the Copyright Royalty Tribunal provided for in the revision bill.

TOWN OF LONGMEADOW, MASSACHUSETTS

NOTICE OF INTENT TO ACCEPT APPLICATIONS

For A License To Operate A Community Antenna Television System

The Town of Longmeadow, Massachusetts, will accept applications for a license to operate a community antenna television system at the office of the Selectmen, Town Hall, Longmeadow, Massachusetts. Applications must be received no later than October 15, 1975.

This solicitation of applications is pursuant to the Procedural Regula- tions For Granting Community Antenna Television Licenses, Section 1.3 (52).

All applications must be sub- mitted in the form of a signed application of Massachusetts Community Antenna Television Commission standard application Form #100 and must be accompanied by a non-refundable fee of $75.00 for the first application and $2.00 for each additional application. Applications for a license must contain the names and addresses of two individuals to be issued a license.

The application may be obtained at the office of the Selectmen of the Town of Longmeadow wherever to purchase cable license.

SENEATE COMMITTEE LISTENS

Broadcasting Power Evident At Hearing

By MILDRED HALL

WASHINGTON—The painful realities about broadcast power to delay or scuttle a record performance royalty bill, or the entire copyright revision bill, came out in a hearing by Sen. Hugh Scott on his record royalty bill, S.1111, last Thursday (24).

The hearing by the Senate copyright subcommittee held one day after a hearing on a duplicate bill on the House side. (See separate story.)

The frank and sometimes impos- sioned scoring of broadcaster politi- cal clout by the Register of Copy- rights Barbara Ringer. Ms. Ringer is a strong supporter of the record perfor- mance royalty concept, but op- poses trying to put it into the overall revision bill because of powerful broadcast opposition.

The Register said she fears the controversy over the bill would become a "killer" provision, if at- tended to the general revision bill. She also suggested that the opposition about the primary priority go to the whole revision bill, if a sacri- fice has to be made.

AFM counsel Henry Kizer, spokesman for thousands of poorly paid artists and musicians whose recordings make profits for broad- casters, took the opposite stand. In a long emotional plea, he urged Sen. Scott to get the record royalty made part of the overall revision bill.

"We know the awesome political opposition will be made said. But he prefers to do battle if this must be a "gut fight" between broadcasters and the AFL-CIO unions. Sen. Scott is a battler for performer royalty for many years, but also a political realist, steered down the middle. He reminded the witness that he had a hard time in the judiciary committee revision markup last year, when the record royalty bill barely stayed in the bill on a tie vote.

Nevertheless, he promised to try again in the committee this year, and failed that, he was ready to vote for the royalty into an amendment to the re- vision bill, during floor action.

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Our new expanded telephone lines are in operation. Please try us! We are a nationwide distributor of Rock, Pop, Country, Gospel, Comedy, & Variety tapes and records for all markets. (See list.)

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From the album, "Horizon."
ON A&M RECORDS
Produced by Richard Carpenter
Associate Producer Karen Carpenter

www.americanradiohistory.com
Several months ago Rose and Ne-suh Eritgen, international division president, had announced a first in-
ternational convention in Amsterdam. The regional meetings super-
cede this part and after Copen-
hagen, the schedule runs: Germany (Sept. 4) at a site to be determined; Amsterdam (5); Paris (6); Milan (8) and London (11).

"We’re not going over as tutors," Rose says. "We’re going to learn." Topics set for the seminars include the economy and radio airplay. On the latter subject, Rose notes that "while the U.S. has the luxury of 7,000 radio stations, most European nations work with one state radio network. We’re interested in how they work with that situation.

"England and Italy have gone through economic turmoil. We want to know how they’ve combated their economic problems."

Participating in the presentations will be 11 Americans plus WEA In-
ternational’s two European senior executives plus sales and marketing managers from each of the company-owned operations.

The American entourage includes Eritgen and Rose plus from Warner Bros.-Stax: Crew, Ed Rosenblatt, Tom Ruffino, Atlantic-Jerry Greenberg, Dave Gloe, Bob Korn-
heiser; Elektra/Asylum-Mel Pos-
ser, George Steele and Bob Brown-
stein.

Also attending will be Brigitta Peschko, European managing direc-
tor from Amsterdam and Claude Nobs, manager of European artist relations from Montreux.

Licensees attending include: His-
pavox, Spain; EMI, Belgium; Met-
rone, Scandinavia; Arista, Aus-
tria; Musik Vertrieb, Switzerland;
General Publishing, Greece; Radio Trienfo, Portugal; Melody, Turkey; and Haddad, Lebanon.

Each of the product presenters will prepare its own videotape, with the WEA International showcase utilizing material from its various companies, notably Holland and Italy (both just prior to July 1) and South Africa (Feb. 1, 1975); Aus-
tralia (1970); Canada (1967); Eng-
land (1969); France (1971); Ger-
many (1971); and Japan (1970).

STONES ADD 3 CONCERTS
NEW YORK—The Rolling
Stones have added three major dates to their cross-country U.S. tour, in-
creasing their potential gross for the tour by $1 million. Three of these dates are Louisville’s 19,000-seat Freedom Hall on Monday (4), Hampton Roads, Va., 12,000-seat coliseum on Wednesday (6), and Buffalo’s 80,000-seat Rich Stadium on Friday (8).

All of these concerts were added in place of the South American tour that was scheduled to commence fol-
lowing the initial U.S. dates, but was postponed until January. After these three additional U.S. dates this week, the Stones will spend one month until they travel to Ger-
many for recording sessions in Sep-
tember.

National one-stops can afford to move merchandise at this near invis-
ible spread by taking advantage of every "inside discount" available, it is said.

One East Coast distributor here echoes other wholesalers when he esti-
mates that many mom and pop stores buy as much as half their al-
bum requirements from one-stops. While smaller stores have tradition-
ally bought from local one-stops, who charge a few cents over distrib-
utor prices, much of their product now comes from the burgeoning number of national entrepreneurs who are undercutting both the "lo-
cals" and the distributors.

It is product acquired from the lat-
ter source that is causing the diffi-
culty, say label wholesalers. In some glaring cases it is charged that retail-
er buyers are buying quantities of mer-
chandise in this way without any inten-
sion of selling it through to the consumer, but purely to bolster re-
turn and exchange credits.

Buddy Rich Scrubs South Africa Tour
NEW YORK—Refusal by the South African government to issue a work permit to Ben Brown, bassist with the Buddy Rich band, has aborted a planned tour of Rich by due to start Aug. 4 in Johannesburg, Rich said here last week.

Rich says he had been asked to re-
place Brown with a white bass player, and was told that Brown could only go to South Africa as a tourist. "That was totally unaccept-
able to me," he says.
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- Printers
- Packaging
- Pressing Plants
- Design and Artwork
- Manufacturers of Store Fixtures and Merchandising Aids... and even more!

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CBS Records Convention Coverage
CBS Records: Intl Division Coming Of Age
Asher Arm Credit: 50 Of Sales

TOKYO—CBS Records International, under new presidential di-
rectorship, is Asher Arm Credit and continuing to
generate at least 50 percent of CBS group sales, held a series of meet-
ings last week in Tokyo, Last shakedown from its overseas subsidi-
aries here last week, as part of the la-
test round of international meetings.

When past CBS conventions have tended to revolve more around what’s happening, the current two-day
meeting, the division’s claim to full partnership in the Records Group, has been well reflected during this year’s affair.

**Aggressive Posture Urged**

*Continued from page 3*

past years (Labelle, Minnie Riper-
ton, KoKoMo, Janis Ian, David Es-
es, etc.), and the successful devel-
opment during the same period of, such as Aerosmith, Earth, Wind & Fire, and the calib-
eous Hancock, Billy Swan, among others.

Turning his attention to the indus-
ty’s domestic market, Taylor noted that “at a certain time ago, we believed that the record industry was reces-
sion-proof, immune to the economic problems facing the world. We assumed there would always be plenty of dollars to satisfy the public’s appetite for music. But, look what happened!”

Part of today’s industry picture, he continued, is that hit singles fre-
dently don’t reach the gold certifi-
cation levels, many companies are being forced to cut back on their sales promotions and publicity campaigns.

Echoing similar sentiments in his speech to the attendees, CBS Inc. president Guercio noted that the evolving talent costs confronting labels, in terms of both artist acquisition fees and royalty payments.

“We must have the courage to say yes and the conviction to say no” to the skyrocketing fees, said Taylor.

While guarded, Taylor’s view of the event’s future appears optimistic. He denied that the record industry has ended or will end shortly, and that the next 12-18 months will see gradual decline, an observation which appears both domestically and nationally.

Increased in-house opportunities for women and blacks within the CBS structure were also promised by Taylor.

Focusing Taylor to the podium was CBS Records president Irwin Segelstein who spoke of the “change in the freedom of continuity” of operations at the label.

Part of the “change” to come, he said, will be a two-year restructuring of country music marketing procedures that affect the entire industry. He did not elaborate, however.

Notably, with conventions tradi-
tionally being the time for a gathering of artists and boosting in-house morale for the coming year’s sales push, this year’s CBS huddle also

**Guercio Forms Caribou Records, CBS To Distrib**

TORONTO—Caribou Records, recently formed by James Guercio, will be distributed by CBS Records. It was announced here last week by Walter Yennkoff, CBS Group presi-
dent, and general manager, and Guercio and CBS Custom Labels.

Among Guercio’s production credits to date are disks by such acts as Blood, Sweat & Tears, the Fire-
sign Theater, the Doobie Brothers, whose entire catalog he produced. Reportedly, the catalog has sold some 60 million pieces worldwide.

The first title on the Caribou label will be an album by Gerrad, lead singer of a nine-piece group of the same name.

**Film Tribute To Goddard Lieberson**

TORONTO—Reitred CBS Group president Goddard Lieberson was honored at this year’s convention with a film tribute including many of the artists he worked with during his 30 years at CBS.

Appearing on the film were such notables as Groucho Marx, Marvin Hamlish, Ray Conniff, Adolph Green, Isaac Stern, Mitch Miller, Godfrey Cambridge, John Hammond, Irving Kristol, Stu-
ven Soundheim and Benny Conden.

Alexenbrod stressed the following:

That “diversification” remains one of the strong selling points for Columbia and Epic/Custom produ-
cts.

And, that artist development is also a high priority for Epic and its custom-distributed labels.

As customary at a label conven-
tion, the presentation of forthcoming coming album and single releases were spotlighted during several post-convention functions.

**Odyssey Augments**

TORONTO—Starting this fall, se-
eling radio programs, CBS has added 25 records on the Columbia labe-

While international representa-
tives attended a number of domestic meetings throughout the week, se-
veral key divisional confabs were held last week, including one on Saturday (26). Among them were:

- A Latin a.m. meeting, high-
lighted by product presentations from Spain, Italy and Latin Amer-
ica, attended by Rahnowicz, vice-
president, a.m. and music publish-
ing.

- A managing directors meeting, chaired by Paul M. Peterson, who acted as chairman for Peter de Roquetagne, vice president, European operations; Manuel Vil-
tar, vice president, Latin Amer-
can operations; A.W.T. Smith, vice president, Australian operations; Mort Mercantini, vice president, A&M, and managing directors from 20 countries.

- A product presentation meet-
ing, featuring disks from the U.K., France, Germany, Spain, South Af-
rican, Canada and Scandinavia.

- A CBS Records International/ Philadelphia International lunch-
een, geared for open discussion on the marketing and merchandising of r&b product overseas.

- And, a meeting of top European operations officers to formulate fu-
ture market plans. The meeting was chaired by de Roquetagne.

The division also hosted a dinner for this year’s RIAA awards Tuesday (22) at the Old Mill restaurant in the Hummer Valley nearby.

**CBS Records: Intl Division Coming Of Age**

Asher Arm Credit: 50 Of Sales

As part of this year’s convention at Tokyo last week, the CBS Records International Group, under new presidential directorship, has generated at least 50 percent of CBS group sales, held a series of meetings in Tokyo, last week. The meeting, the division’s claim to full partnership in the Records Group, has been well reflected during this year’s affair.

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In Memoriam
Lefty Frizzell

ABC Records
"I'm Sorry"
PB-10353

A new hit single by John Denver from his forthcoming album, "Windsong."
APL11183

Management III
Jerry Weintraub
Produced by
Milt Okun

RCA Records and Tapes
THE SPINNERS' NEW ALBUM IS "PICK OF THE LITTER."

AND WE’RE NOT KIDDING!

Produced by Thom Bell
SD 18141

ON ATLANTIC RECORDS AND TAPES

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HEART ATTACK FATAL LAST APRIL

The Tom Donahue Tapes, One Final Interview By a Student

EDITOR'S NOTE: Just a couple of days before he died of a heart attack April 28, Tom Donahue, general manager of KSAN in San Francisco and recognized as "Father of Progressive Radio," gave this interview on tape to a college radio student, Carl Frohlow. "The most gifted musical director of KFJC, an FM station on the campus of Foothills College in Los Altos Hills near San Francisco, is the first installment of two parts.

F.When did you break into radio?
F. First gig I had was in Charleston, W. Va., at a radio station called WITP in 1949. I was doing the equivalent of Top 40. Pop music, rock. It was basically a country station, but I did very little country on it. Went to work in Washington, D.C., in 1950. I worked for a station that was then located in Washington.

W. It was owned by the Washington Post, WINX. There, I did basically rock and pop. Mostly rock. It went into WIBC, late 1950. Originally, I did jazz and sports. I had done a lot of sports at the other stations, too. WIBC went to a Top 40 format, 1958. Left there in 1960. I did talk shows for a while. Then went to KYA in 1961. It was a San Francisco Top 40 operation; worked there till 1965. Last there before Bob Mitchell and I had put together a record business.

W. How long was the time for our whole corporate efforts in records in 1962-65, and the first part of 1966. Did a lot of shows at the Cow Palace. We did the last Beatles gig in '66. That was the last one they ever played. Shook a few pies out of business. In fact, since then George and John told me how they kept it to be the last concert. Because I'd asked them why they were taking so many pictures of each other.

W. Then, I didn't anything for a couple of years. Sort of a deracinated approach. I started at KMPX in April of 1967, and we were there till March 1968. In May of 1968 I joined KSAN.

F. Did you leave KYA because you had, by that time, conceived of a format some time in the Top 40?
F. When I first went there, we played close to 100 records. If you changed them enough and you had a big collection of oldies, which we did, you didn't get bored. Main reason I left in 1966 was, not only some one had to go take care of the record business we had started, but, when I left we didn't play the Top 40-30, and this little "creepo" at the radio station was picking them out. He didn't have any idea what the right ones were. He was trying to be me and he did my show live from a booth at the teenage fair in San Mateo.

W. There was a Sting and drum exhibit on one side and a Vox Guitar exhibit on the other side. Sheer cacophony drove me out. I told them I couldn't take it anymore.

F. How long did you work at the radio station?
F. You could see it from the beginning... oh, I date it to the Beatles first albums. Dylan's "Like a Rolling Stone," the Byrds, Stones... where you wanted to play the whole album, and we did play some cuts from albums. It was considered really innovative daring to play anything besides the single that had been released. The records were limited to how often you could do that. I just had this idea that it was all drive.

F. Plus, there wasn't any reason for music to be restricted. The audience had grown up with the Top 40. They had matured and the music had matured. Yet, the whole approach to giving a music to people hadn't matured. F. Who was the first to present the progressive format, East or West Coast?

W. It was West Coast. Why?
W. I think that San Francisco is the perfect promotional play medium for your high school class came to. It was the final promontory, it was the last line of defense for the bridge. That I think San Francisco was always a city in which it was easier to do new things. We could start on a full-time basis, where that kind of programming was attempted. Therefore, when it happened in New York... there were people doing things in college radio stations and progressive records were being played on a full-time basis--where that kind of programming was attempted. There was always someone to say, "I did that in '36 or '49," what the hell. It's not important who is first. KMPX was the first to leave the public market.
W. Do our checks kept booming: management was starting to get interested in the music selection. I think the first hasse was over a classical selection we played in the afternoon over WOR. It was ludicrous because we had gone into a radio station that was on the verge of bankruptcy--the We had a lot of talent, a lot of cash, a lot of record companies. It was a foreign language operation that was completely cripplled and, initially, I just took over 6 p.m. to midnight.

W. When I went to work there, I was offered a lot of money to go back to work for KYA, but I was really convinced that my show would work. We had the second and third week, we had Bob McClay and slowly eliminated the foreign language broadcast that was on the air until September we were full-time. However, the people who owned the station were so deep in debt that we got to be a matter of their inability every week to meet the meager payroll, which was $100 a week. The guy you couldn't even make the checks bouncing, and they would close bank accounts once in a while.

W. Why the move to KSAN?
W. This was an area where the ones interested in. I'd talked to other people. I talked to the ABC network and we had a tape of a similar operation in New York, WNLW-FM. I say "similar" because the basic pattern was similar.

(Continued on page 22)
After dazzling the record industry with a string of hits, Jim Stafford is bringing his many talents to television. No surprise to anyone who knows anything about him. He's a one-man boogie band who goofs, spoofs, and demonstrates how to play the stringless side of a guitar. And as far as being a singer/writer of hit songs, his first MGM album, "Jim Stafford," featured four hits—"Wildwood Weed", "Spiders And Snakes", "Swamp Witch", "My Girl Bill". Jim's latest album, "Not Just Another Pretty Foot", includes his just released single, "I Got Stoned And I Missed It". Stay tuned to ABC on Wednesday nights at 10:00 PM. Jim Stafford. A sensational one-man show. On TV. Or long-playing.

"Not Just Another Pretty Foot" M3G 4984
"Jim Stafford" SE 4947
Radio TV Programming

Vox Jox

While in the states, Kerr and Hughes, as well as the other stations in Sacramento and Fresno, were extremely anxious to soak up as much as we can, as California is soon to get its second commercial radio station--2CA goes on the air in October, giving us our first competition. Canberra is a city of nearly 200,000, with the surrounding areas making our potential audience near the quarter-million mark and it is for that reason that we choose cities like Sacramento and Melbourne.

Eric Small has designed a new FM broadcast limiter that is “radical in concept and spectacular in performance—the Optimik 8000.” Small can be reached at 415-421-3894.

Jim Scott, who worked at such stations as WRCQ and WDRC in Hartford, Conn, is in California and looking for air work: has programming experience, too. 213-769-1922.

Melvin LaForce, vice president of KSTT, Davenport, Iowa, writes: “You mentioned that Scott Carpenter was programming our station through a consultancy arrangement. I wish to inform you that this is totally untrue. Scott Carpenter was our program director through June 30, 1975, upon which date he resigned. Kim Gilbert was our music director up until that time. I have never heard of The Penetrators and in no way is Scott Carpenter and Kim Gilbert connected with KSTT now. Presently, I am looking for a qualified program director.”

Brash D. Cox is program director of a short-wattage operation at Rocky Mountain High School in Fort Collins, Colo. The students have put together a radio station with virtually no money and they need a donation of carts with tape. Can anybody help them?

A note from John Rook puts me that he is now consulting KROY in Sacramento. Harry King, operations director of WNUS in Chicago reports that the station is soon to go with a new sound and is looking for both male and female air personnel.

Continued from page 20

Tom Donahue Tapes: One Final Interview By a Student

Continued from page 20

Iowa Station Will
Adopt Gospel Format

CENTERTVILLE, Iowa—Effective Aug. 1, KCQG-FM will switch from beautiful music to a gospel music format, according to Kelly D. Neff, music director of KCQG-AM-FM.

“We feel the gospel music and canted gospel programs that anyone might have available,” Neff says.

“We’re trying something that hasn’t been tried, to my knowledge, to any great extent in Iowa.”

Thus I think that stations should sound alike. I think they each should reflect some of their own personality. We at the time were also running KFPC in Los Angeles—similar to KMPX, but oriented to that city. There was a KFPC-FM in Orlando, FL, and there was a man named John Sullivan, who was head of radio for Metromedia. KFPC was a classical station.

F. What was Metromedia’s interest in you?

D. They say that running a classical operation was only moderately successful and they could see from what they were doing with WNFW-FM, the potential for that general kind in radio research. They knew that we had been comparatively successful, in a sense that we had taken nothing and made it to a profitable operation. KMPX was, KMPX was making a profit because it was paying extremely small salaries.

F. In the beginning, there seemed to be some sort of disagreement between Metromedia and the KSAF staff.

D. There was a period of time when I was doing just Saturday shows, so I think that initially, that, but, I mean, it’s rather impractical to expect radio to operate without some form of revenue.

F. KSAN has become possibly the most influential station in the Bay Area.

D. We have other competition, I mean we have some competition, but not from all those stations in the area, especially KQED, rather impractical to expect radio to operate without some form of revenue.

Continued from page 3

Programming Evaluations
A Feature Of Radio Forum

Continued from page 3

market research studies and his personal contact in theurai, CA.

The list of speakers and moderators for the Forum continues to build, with Lewis Witz, station manager of WCLF in Chicago, enlisted to moderate the bio-feedback session. Jerry Culliton, national program director of Barret Media, New York, will speak in a session on advanced automation for a station. Lee Abrams of Kent Burkart & Associates, Atlanta, and Jim Maddox, president of the Station Division of Bonneville in Milwaukee and forum coordinator, will present a film on radio advertising, followed by discussion with Bud Stiler, general manager, WHEN in Syracuse, and other managers.

Dimensions in News will be handled by Dave Cooke, news director of KJRC in San Francisco, who is editor of their newsletter, Jim Sisco, editor-in-chief of San Francisco and Doug Herman, vice president of the San Diego Dynamic Programming Services, Sand Diego.

A unique highlight that will close off the Forum except for the Awards Dinner Saturday night will be a presentation of "The Ultimate Radio Stations Of..." Chuck Blore, Jack McCoy, Jim Hilliard and others will play the playing of pop cuts. We try to play the best music we can find. Sometimes we find it; some times we find out to be popular either after we play it or at the time we find it, but we’re not going to be wrong with that. I mean I’m not trying to run call radio and play obscure songs for some people. We are after a mass audience.

F. There are times a cut gets more play than the share of the competition.

D. It’s so expected in the sense that we are not telling the disk jockeys how to play. Each day, when the jockey plays what he or she selects out the library. We talk to them every once in a while. We say, “Hey, you’re playing the same things over and over again.” We have a list we make a dropping list. We might call it a backroads list because the annoucers keep a list of what they play on the air.

Then at the end of the week we go over those music sheets and we make up complaints that everybody aware of what’s being played on the station. They can get an idea of what they are not playing of what’s around. The weekend people keep an idea of what’s happening and also you get an idea of what’s being played too.

Continued next week

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Last year Billboard's Radio Programming Forum drew over 650 of the leading radio personnel around the world. This year Billboard presents its 8th Annual International Radio Programming Forum, and it promises to be the best and biggest yet!

Registration at the Radio Forum includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, your work materials, and special events now being arranged.

The registration fee is $200—and a special $100 rate for college students and professors (limited number available)!

**REGISTER NOW AND RESERVE YOUR HOTEL ROOM EARLY!!**

**Wednesday, August 13**

10 am - 6 pm
REGISTRATION

6 pm - 7:30 pm
COCKTAIL RECEPTION

**Thursday, August 14**

9 am - 10 am
CONTINENTAL BREAKFAST

10 am - 11:15 am
GENERAL SESSION
George Wilson, Moderator

Topics:
- "Inviting Yourself for Greater Success: Let Leto Turn You On"

11:15 am - 11:30 am
BREAK

11:30 - 12:30 pm
Concurrent Sessions:
1. AUDIENCE-BIO-FEEDBACK TECHNIQUES TOUGH TOPICS
   "Applications for Programming" "Applications for Management and Sales"
2. BASICS OF STATION FINANCES AND HOW THEY REFLECT IN PROGRAMMING
   "The Bottom Line: Sales, Reps - How They Operate" "Station Operations and the Dollar"
Moderator, Jeff Toddler, Assoc. Broadcast Director Wm. B. Tanner Co., Memphis
3. ADVANCED ADVANCES IN PROMOTING YOUR STATION
   "Writing and Producing a Promotion"
12:30 pm - 2:30 pm
LUNCHEON

**Friday, August 15**

9 am - 10 am
CONTINENTAL BREAKFAST

10 am - 11:30 am
GENERAL SESSION

Topics:
- "The Satellite and You - Communications Mediums of the Future"
Moderator: Marj Netheras

11:30 am - 11:45 am
BREAK

11:45 am - 3 pm
ROUNDTABLE RAP SESSIONS

Buffet lunch will be served.
Note: Various tables and groups of tables will be devoted to specific fields and/or topics.

Topics will include:
- "Radio Syndication - Can Specials Help Your Bottom Line and Build Audience?"
- "Tom Rounds, President, Fairmont George Burns, President Burns Media Consultants, Los Angeles Ron Nichols, Vice President TM Productions, Dallas
- "Autopilot Equipment, Programming Techniques for Various Formats"
- "Automation Equipment, Programming Techniques for Various Formats"
- "Record Promotion with the Discotheque DeeJay: How, Where, and How Effective"
- "Top 40 Music Selection Problems and Discussions on Length of Playlists"
- "Country Music Radio: Traditional vs. Modern and How Far Modern Formats Should Go - Will They Lose Their Country Audiences if They Go Too Far?"
- "What Has the MOR Station Gone? What Happened to Male Audience Radio?"
- "Why Is Radio So Difficult to Sell? Is the Rep Firm at Fault, the Economy, or the General Manager?"
- "The Lack of Qualitative Research - What Can the Radio Station Do to Analyze Its Audience to Aid Programming and Sales?"

3 pm - 4 pm
Concurrent Sessions:
14. QUAD IS IN YOUR FUTURE
   "Matrix: A Perfect Tool for Promoting Your Station; An Update on Programming Techniques"
   "An Update on the Early Broad Band and the NORC Report"

15. THE DIMENSIONS OF NEWS
   "What Else Is News?"
   "Why Sex Is News?"
   "Selling News to the Future of Radio"

16. INTERNAL COMMUNICATIONS THAT BUILD AUDIENCE
   "Can Transactional Analysis Help You Talk to Your Air Personalities?"
   "The Growing World of Communications - Outside Input"

4 pm - 4:15 pm
BREAK

4:15 pm - 5:30 pm
GENERAL SESSION

Topic:
"The Day Records Companies Rolled Over and Played Dead"
(An intimate discussion of records, record distribution and other aspects of the industry as seen by leading radio programmers and executives.)

6 pm - 8:30 pm
RECEPTION AND DINNER WITH ENTERTAINMENT
Host and Performers to be announced

This day is free for registrants to sightsee and meet with other registrants.

6 pm
ANNUAL AWARDS DINNER SHOW
Gary Owens, Emcee

Billboard's International Radio Programming Forum
Fairmont Hotel, San Francisco
August 13-16, 1975
So in order to help motivate contemporary people and “to help
Caesars” Anka has been contacting superspurs about doing what
he calls special events during the times he’s the headliner in the
hotel’s main showroom. There are certain acts that can do one
night in the new ballroom. So I’ve been making calls. Stevie Won-
der is the closest man. I’m the catalyst. I’m representing the hotel
getting people together... it’s like being an impresario in a way
because it’s natural for me since I work here.”

Anka, tanned from living in Sun Valley, Idaho (who splits his time
between a second residence in Las Vegas), says Stevie Wonder
would need $50,000 to play Vegas for one night. He’s also spoken
to James Brown also up and he hopes to get the series in flight
at the Hilton several years ago, Anka feels he can score on a one
night situation. The ballroom can seat from 1,200 to 4,000 persons.

Paul Anka at 34 is back in show business on all levels. And as he
celebrates his 20th year as an entertainer, he will star in a series
of specials for ABC-TV (format unknown), is moving into produc-
tion of music pictures, is working on an impresario for Caesars
Palace in Las Vegas to bring superstars onto his super special per-
anance to town as “special events” and is producing an LP for his
musical director.

Paul Anka backstage at Caesars Palace where these photos were taken,
expresses all the moods of life which he writes about.

Anka’s Away
By ELIOT TIEGEL

3:30 a.m.: Anka does an im-
promptu number with Odia
Coates.

Anka also mentions Elton John, the Pointer Sisters and Freddie
Prinze as the kinds of attractions he believes are missing from Vega-
s. He says he can scale the house from $10-$18 and people trip to
these acts wouldn’t finish about paying those prices. These con-
certs would be staggered when ever I’m, or 2 a.m., so his au-
dience could saunter from the main showroom into the ballroom.

He says he wants to experiment with three special events for an
audience 20 and up and he hopes to get the series in flight
within six months.

As for the concert tour, Dee Murray, now living in Los Angeles,
would do and several numbers with Anka. The tour will take
them to the Westchester Premier Theatre Aug. 11, Chicago Audito-
rium (22); St. Paul Music Fair (23); Milwaukee Auditorium (24);
Montreal Forum (27); Toronto for the Canadian National Ex-
position (28); Cleveland Coliseum (29); Pittsburgh Syran Mosque
(30) and the Cincinnati Gardens (31). The orchestra will range
from 18 to 40 pieces, that number working in Toronto.

The TV series is part of his manager Bobby Roberts’ career de-
sign. “I do four a year,” Anka notes, “whenever I want. I’m look-
ing for a new format; I don’t want to get caught in the same tired
bullshit.” He also doesn’t want to get locked into having to do a
regular series if the ratings for the specials are super.

“People haven’t seen me; it’s a whole new growth for me. I’ve
not been overexposed.” The L.A. engagement is his first in that
city in 14 years. His last appearance there was at the Coconut
Grove as a headliner.

Manager Roberts, who along with partner Hal Sanders are suc-
cessful independent film producers, have taken Anka into that
facet of their operation and he is enthusiastic about looking for
properties and possibly writing music for them.

Onstage, Paul Anka is a performing contemporary Irving Berlin,
falling into the category with a Paul Williams, only Anka is
more of a spectacular showman than Williams.

His songs have had spectacular success during the dry period
when he wasn’t performing. He says it’s easiest to write for a
series of numbers that are interesting. And with motifs, their
own material, the core of singers who don’t write their own
material is small indeed.

“Don’t you have composing?” “The road is writing... especially at
night. For some reason you’re on a pulse there. I wrote ‘My Way’ in New York; ‘Having My Baby’ in Lake Tahoe; ‘One Man Woman’ in Musical Scoals; ‘Don’t I Like To Sleep Alone’ in Cleveland and ‘Anytime’ in part in Puerto Rico. Material for his next album.”

Melodies come first. That might take a few weeks. “My main idea
I develop in a couple of hours.” Anka has written all his car
ner There are those with Anka.

When Anka turned 20, the young and loving it because they
hadn’t found hard times in his life. He’s written a song about Canada (“how I wasn’t accepted”), about the fear of death and one titled “Life Is A Funky Little Song.”

As for these last two works, he says people are afraid of profan-
itly, of opening themselves up. He says he’ll try these out on
friends, but they won’t emerge anywhere for a couple of years.

Anka’s Away

All of this activity, especially this propulsion into personal ap-
pearance, is predicated on the success he has had with his
United Artists Records.

Anka feels the public knows him again. “I’ve just stayed away
until the records started again,” he explains backstage at Caesars
early one Sunday morning after completing his midnight show.

But don’t get the impression that he’s sitting still counting
all his money. He has plenty of that and plenty of success as a con-
cert artist. He’s got real nice kicks. He is the guy that was
recordered by Frank Sinatra being instrumental in getting the kid
from Ottawa back into the spotlight of notoriety. “My Way” and
“Sail On, Sail On” are his. Tom Jones got me back into the mu-
sic business, “Anka admits. “Now I’m working on the performing
aspect. I really hadn’t found myself with my records.”

After a stint with RCA in 1962 and a shot with Buddah in 1968
(when he wrote “Do I Love You”), he was “looking for my thing”
when he met Phil Skaff who brought him to UA and set him up
with producer Dave Arkin two years ago.

On this tour Anka is bringing along Odia Coates, the young lady
from Oakland who sings on his records and whose career he is
guiding; musical director Johnny Harris, whom he has brought
to the U.S. from his native London; Chip Monk, whose dran-
tic lighting effects were a decided plus for Anka’s show at Caesars
Palace (marking the first time Monck has been hired to light a
Vegas show), and Dee Murray, Elton John’s former bassist for five
years.

As a result of his hit singles, he’s been building up his rational
ility for playing these large venues, hanging back to the point that
he didn’t want to play the large auditoriums until he had “the rec-
ords.” “If they hadn’t happened,” he admits, “I wouldn’t have wanted to go on the tour.”

Part of the psychology of doing the tour is that Anka doesn’t
want to be tagged as a “Las Vegas act.” He’s been playing the gam-
bling resort 14 years (at the Sahara, Sands, Flamingo and Cae-
sars for the past five years). “It’s been the only place I could teach
my craft safely. Recently I felt I had to get into the contemporary
scene. Vegas can’t be the total; it’s a big mistake...in fact a lot of
successful acts should play Vegas. Stevie Wonder and Neil Diamond should come. I think they’re afraid of losing some of
their audience because of the booze and two shows a night.”
Talent

306,000 At Milwaukee's Summerfest

MILWAUKEE—The 1975 Summerfest here July 3-13 was the most successful in its eight-year history with 306,000 paid admissions, up from 200,000 the year before. The $250,000 free admissions were distributed to the disadvantaged by Summerfest, Inc., the city's tourism office.

The talent budget was $250,000 for acts including Little Lisa, Earth, Wind & Fire; James Taylor, the Beach Boys and Johnny Rodriguez. Summerfest seating capacity is 35,000 per show. Henry Jordan is executive vice president of the operation.

Dr. John moves to United Artists after a number of years with Atlantic. Legendary New Orleans musican will be produced by Bob Ezrin. St. Joe's stars are Bette Midriff for management.

Danny Lacen and Tommy Morris, of Philadelphia-based Stone, have signed Philip Bailey, Chaka Khan and Force of Nature. The new group is being produced by Roger Ogilvie, Israel Southall, Don Denley and Chuck Wheelie. Muscian George Chandler is currently producing their first album. In New York, the band has been playing to huge audiences in Times Square, using the instrumentals of 'Mama's Pride to Atlantic Records. The St. Louis-based rock band will release its first album next April, produced by Arif Mardin. In Nashville, singer Ray Griff is Chappell Music for management of his three publishing companies—Blue Mont, Blue Echo and Blue Band. Griff songs have been covered by many country music's top performers. In England, the group is on Polydor Records. 'Juice Newton and Silver Head will release '71 with I Put It 4 You with production by Bones Howe.

SEATS 75,000

Rock, R&B To Help Open New Orleans Superdome

NEW YORK—The Superdome, New Orleans' new 75,000-seat arena, has scheduled a rock concert for Feb. 15 in a big weekend grand opening entertainment program Aug. 29 through Sept. 14. Featured on the opening program will be such artists as the Allman Brothers Band, Charlie Daniels, the Marshall Tucker Band and the Wet Willie Band. Tickets, on an unserved seating basis, will be about $15 a shot. The soul music concert, scheduled for Sept. 5, will be part of foot- ball weekend revolving around a Grambling-Alcorn State Univ. game (6).

According to Allen Becker, president of PACE Management Company, promoter of the dome arena's opening events, the Superdome's floor, capable of handling an additional 12,000-13,000 people, will be utilized for both concerts, bringing the dome's potential to well over 80,000 people.

PACE's promotional efforts for the 16-day affair will involve radio, television, newspaper and record promotion covering a five-state area. Becker says that they are hoping for at least 60% of the sales of the $20,000 to $250,000 music figures for the rock music date. The Superdome, the newest of the domed entertainment centers in the U.S., asks a rental fee for music dates of $20,000 against 20 percent of the gross.

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Vegas Lounges Fade

**Continued from page 1**

because of increased costs," reports Caesar's Ron Amos. "We put Keno in its place."

Caesar's eliminated Nero's Nook, which seated 350 customers, in 1969, but still operates the offbeat Cleopatra's Barge where trios offer dance music. The Nook spotlighted such luminaries as Tony Zoppi, an elderly man and the Checkmates before going dark.

According to Tony Zoppi of the Riviera, the recording industry and television now provide training experience for the new stars, adding the days of casual importunate lounge happenings are gone.

The original concept of lounges involving sitting, resting and having a drink while a guy played the piano," reflects Zoppi. "Now it's rock music, sophisticated humor and group entertainment."

Zoppi says the hotel paid out about $50,000 weekly for the legendary Starlight Lounge which spotlighted Shelly Greene at $25,000, Vic Damone at $20,000 and $7,500 for a 15-piece band each week.

Although hotels are closing lounges, the Stardust, production head with the lavish Lido show, is expanding the 450-seat Stardust Lounge Package with MGM spinoff artists.

The lounge recently showcased the Marvin Gaye Combo with easy listening, soft rock. The popular Irish Showband, on a 20-week contract, and The Mickey Finn Show also are crowd pleasers.

Paul Lowden, entertainment director for the Stardust along with the Ha-CNDA, downtown Fremont Hotel and several other casinos is presently expanding the downtown Carnival Lounge, which starred Wayne Newton who is currently enjoying a highly polished contemporary, easy listening in lounge acts supported by the main act, says the Stardust's Dave Spencer.

The Argent lounges charge a one-drink minimum fee, with $500 worth of cocktails charged fee was charged by the MGM Grand's Lion's Den to see such stars as the Everly Bros, Johnny Tillotson and Fabian.

The Sahara closed its Safari Lounge, now a piano bar, and moved the tradition-laden Casbar Lounge to a new hotel area. The formal seating, and big name draws have been replaced by a rave, some name acts and backup.

Entertainment consultant Leonard Martin read the economic trends and crowd appeal and the 300-seat Casbar dropped to 175.

"It's doing twice the business now at a more casual pace. There's no tickets and people can come and go," says the Sahara's Bob Brackett.

The Thunderbird, a Caesar's World hotel, will phase out its 90-seat small musical arts in its 90-capacity lounge which offers entertainment from 4 p.m. to 4 a.m. During 1955 to 1965, locals flocked to the lounge to watch such greats as Billy Eckstine and Dinah Washington.

Elaborately changing times, the once-popular lounges are feeling the entertainment economic pinch marked by the switch to super rock groups and concerts and top name Strippers from television, movies and the diminishing club-cabaret circuit.

Marino Of Montreal Wake Up Playing Like Hendrix

By JUAN RODRIGUEZ

MONTREAL—Marino, a Montreal trio led by guitar whiz Frank Franco, recently completed its first extensive tour (two months) of most U.S. and has sold some 350,000 albums for 20th Century Records (in Canada on Ko'at), with hardly any airplay whatsoever.

Marino's strange story is that he freaked out on a bummer LSD trip at 14, landed in a hospital for a week and "woke up" playing like Jimi Hendrix. His so-called "imitations" are uncanny and have inspired adulation and criticism. Marino and fans claim he uses the Hendrix sound as a launching point, that in fact he's expanded upon it with use of a dozen pedals attached to his guitar.

On the other hand, his detractors think otherwise. But direct a ruthless copyscat. In the middle of the storm is a pale flaxen-haired young man who rarely uses anything stronger than Coca-Cola now and who is aware of the controversy surrounding his style.

(Continued on page 35)

FLYING ISLAND CANADIAN SINGER MICHAEL URBANIK

Village Gate, New York

An SDW crowd was on hand July 7 for another of the Village Gate/Contact-4's summer series of international artists produced by deejay Les Davis.

Recently signed Vanguard artists, Flying Is-

The group clearly depends on Fraser to take their music more seriously while also keeping the scene of some fine music: her heavy reliance on the wah-wah, after all, reflects her freeform approach to the music.

Sales are feeling the heat, but they are still a

LSD trip than it was for 20th Century Records. The lounge is feeling the heat, but they are still a popular destination for music lovers.

With that percussively high-pitched voice of Russell Tompkins at the very heart of the group, the lounge house audience clapping during numbers and cheering after them. A triumph indeed for this hall has lasted longer but has made an impact this season.

But to me, it's a welcome addition to the lounge community which bridges past and present.

The mood flowed. "Thank You," "You Make Me Feel Like It," "Dance," "Back in My Arms Again," "I'm Loving You," "Rock," "I Want to Kiss you," "I Can't Help Myself" and "Mama." The sound is very good visually as on record. There were no hang-ups over sound quality and the audience was very happy with the show.

The future is uncertain, but it's a sign of the times. This performance certainly shows that the lounge is here to stay.

LAWRENCE FROST

STAN GETZ KELLEE PATTERSON

Rex, Los Angeles

Getz, making his first engagement in this city in a long time, brings with him a hard-driving quartet sound which bridges past with present. His trio of tenor sax, piano, bass and drums continued to be a joy. The five tune set included works which included "M-Monk" and "A-And They Were Three." The last number in the set was "I'm Länder Herz." The quintet was tight and sounding good.

The Argent lounges charge a one-drink minimum fee, with $500 worth of cocktails charged fee was charged by the MGM Grand's Lion's Den to see such stars as the Everly Bros, Johnny Tillotson and Fabian.

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SAN FRANCISCO, CALIF.: KSAN-AM, SACRAMENTO, CALIF.: KZAP-AM, NEW YORK, NEW HAVEN, MILWAUKEE, KINGS HEBE, HOUSTON, TEX.: KLOL-AM, Jim 18, 19, 20, 21, 23

Billboard WBAB, WNEW, WZMF, WQFM, NOME, WZZQ, WBAB-AM, WNEW-AM, KZEL, KSHE, WORJ, WBAB, WNEW, KZEL, KMYR, KWST, WAER, WPLR

GARY, WAER, KBPI, KLBJ, KZEL, WQFM, WAER, WZMF, WPLR

WBRU, WOUR, WIOT, WQIV, KWST, KZEL, KMYR, KGB, KMET, CHUM, KFMY, KZEL, KMYR, WZMF, CHUM, KFMY, KZEL, KMYR, WZMF

OUTLAWS, Arista: TEXAS: KLBJ

CONN.: WPLR-AM, Gordon

WZMF, KLBJ, KGB, WKTK, WOUR, KZEW, KSML, KLBJ, KMYR, WPLR

KSHE, WRAS-AM, Greg

KTYD

KZEW, KSHE, WORJ, KZEL, Morrison; 1, 2, 3, 4, 7, 8, 9

Bonnie Simmons; 1, 2, 3, 4, 7

Any means.

electronic, mechanical, photocopying, recording, or other retrieval methods.

The alias of the three

of the three

specifies selections programmed.

for

TO

of the three

any means.

electronic, mechanical, photocopying, recording, or other retrieval methods.
SAN FRANCISCO—One thing you can say about Tim Moore. He has certainly struggled to the brink of major success via a uniquely torturous and uncertain road.

Suddenly last summer it was the dawn of Tim Moore nationally. At nearly the same time his cheerful medium-rocker “Charmer” won top honors in the First American Song Festival while Art Garfunkel and Moore’s rival singles of the ambitious ballad “Second Avenue” caught each other up the chart.

Garfunkel’s recording of “Second Avenue” originated when producer Roy Halee, who heads up Columbia’s San Francisco studio, heard Tim’s record on KNBR while driving around town. “Lavren Drake had put it on KNBR and was really leaning on it, playing the long version. She spurned it into the single out,” says Moore.

In New York last August, I was crossing the street and saw Art and said, “Congratulations on your hit.” And he said, “Congratulations on your hit. I don’t know how you knew it was me. We stood awhile and talked, and a remarkable thing happened—within a week, Harvey Rudikoff, who was promoting the song for Famous Music, converged on the same street corner.

Tim’s real first taste of fame came when his bright tempo “Charmer” won first place and some $25,000 in the American Song Festival in 1974. Etta James sang the song at the Festival and subsequently recorded it, as did Ron Dante and Al Martino.

“Second Avenue” is also getting more exposure because people like seth Pudzela and Friciano are performing it live in their shows, and there are also some Spanish versions circulating.

“Charmer” had been entered in the 1973 festival. “I was an amateur then, had no records and was not signed to any publisher. But that festival didn’t come off and instead of getting the return fees they held the entries over for another year. In the meantime my first record came out. So in 1974 when we found we were in the finals we said, ‘We have an LP out, we should be in the professional category.' But the only criteria for that was if you were signed to ASCAP or BMI, and at that time I wasn’t. The song was licensed through ABA and ASCAP, but I was not signed as a writer. Moore has since joined ASCAP.

Tim’s Asylum LP cover carries as well the logo of a “small record company,” which was formed “because of my abortive deal with ABC Records. I was talking to them in 1972 and put together with the producer Gary Katz. There were three attempts at making a record and we spent $50,000 of ABC’s money. I never saw any of the bills or receipts and didn’t know what kind of money was being passed. It was a bad production chemistry. Gary later turned out a very, very good record when he got away in a track with Larry [Vigoda started our own record company through Famous Music. Then Famous got a break and C.W. Becker and he really wasn’t into house production.

I don’t give up. A lot of labels looking for a new deal and everyone would call up Jay Lasker and Lasker would tell them about the $50,000. Any business man who doesn’t.

In November 1974, there was backing with Cash, we get a release for the second time, and went to Asylum. And suddenly everything started to go right for a change,” says Moore.

SUPER Sound Recording Studio has opened its doors in Monterey, Cali. Facilities are currently 16 tracks and in operation in the A.A.C. studio. Richard Sosnog, the 24-track equipment is due in soon. The studio have cut for radio airplay at the station.

The studio, which is cutting an LP with Skip Drinkwater producing. Recording is at Megron Studios in Brussels and Electric Lady in New York, with mixing at Wally Heider’s in San Francisco.

Iowa Firm Aids Talent With Majors

LOS ANGELES—Des Moines’ Kajac Record Corp. doesn’t just make the recording, it attempts to help the budding artist make a major label contract.

Founded by Harold Lucik, erstwhile musician/recording engineer who works as a research and development engineer for an electronics company, decided to go down that starter course after getting $20,000 at the firm’s studio under contract.

Now he’s added Jim Robinson as custom service sales chief. Robin- son will be able to get enough tracks on the productions at the studio to interest a label in taking over the project. “We obviously have no press, no major connections, no chart history to be proud of, but at Asylum, Helicher Bros., Minneapolis, and ABC Records,” Lucik said.

In addition, we try to service five percent of the nation’s radio sta- tions. This is a big challenge, but it’s necessary to get the record to the stations, where our records will get more notice. We include a postcard, asking for the record. We get over 125 back. Then we call some of those who responded to get a better idea.

Presently, Kajac has three records it is working: Ray Faubus’ “Keep the Bar Door Open”; Johnny Goodman’s “Early Morning” and Robbie Wittlekow’s “In Walked A Thursday” and a country- rock sound.

Dick Colanzi of Philadelphia is making a two-week tour pro- mac in the city. Jack Walsh of Atlanta is working them in that area.

Iowa finished recording in 1971, when he bought the Carlisle Theater, built in 1900 as a legitimate theater. The walls are double-thick brick. The wood floor has a jazz vauling and a Delorean, built into the inside of the two-story house and put in a 35-by-44-foot studio that used to be an old house for the commercial. The big studio has 23-foot high acoustic tilts. Lucik has made three 16-track sessions in Nashville. He admits his design follows some of the Nashville studio concepts. Two engineers, Mark Pomerantz and Stan Richards, the latter from Cook House, Min- neapolis, are full-time, working the MCI 16-track board.

In notes from around the country:
Paul Simon is wrapping up a studio LP dubbed “Killing Time and These Years.” At the Cleveland Recording Company in Cleveland Joe Vitalis’ Madmum Records tracks for their second LP. Vitalis is a former member of the James Gang and was the writer of the current hit single “Back Off,” which is being released as a single.

Asylum is cutting an album. Schwartz’s band, the by the way, is known the Reliable Band. Rosalie Sorrells is cutting for Philo Records at Earth Audio in Vermont. At O.D.D. Studios in New York, former Raspberries’ lead vocalist Eric Carmen is set to cut his first solo LP with Jimmy Timmons producing. Jack Sheldon will handle the vocals.

Dave Allison cut the tracks for his second LP. Vitalis is a former member of the James Gang and was the writer of the current hit single “Back Off,” which is being released as a single. Vitalis is scheduled to release a new album. The band “Scott Dog” is cutting an album for Planet. Schwartz’s band, the by the way, is known the Reliable Band. Rosalie Sorrells is cutting for Philo Records at Earth Audio in Vermont. At O.D.D. Studios in New York, former Raspberries’ lead vocalist Eric Carmen is set to cut his first solo LP with Jimmy Timmons producing. Jack Sheldon will handle the vocals.

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BY TOM MOLTON

forthcoming LP, “Gloria Gaynor 2,” due for re-release in the first week of September. Test pressings of the album will be available about 10 days before the commercial copies so that the discs will have it first—so the producers feel that the discs are primarily responsible for Ms. Gaynor’s success.

Colin says he’s releasing the new Philly Deejays single, “I Just Can’t Make It,” the first week in August. The label has decided to come out with its first complete disco version on the “B” side of the commercial recut as well as the 7". Because of the group’s popularity in the disco, Columbia is considering making up some special 12-inch test pressings of the complete disco version—a first for the label. Several companies, such as Scepter, Atlantic, and 20th Cen- tury, have done this on certain discs and have had success.

Moton will soon be releasing a new single by David Ruffin, “Heavy Love,” written and produced by “Huey King” Van McCoy. Berry Gordy, deep at The Soundshop on Fire Island, has been playing Neil Sedaka’s “That’s When The Music Takes Me” (on Rocket), and reports every time at least 10 people come up to ask when the record is due. Sedaka is not a disco artist but this disc may put him in the market. LeSeren says the record is not the “typi- cal disco sound,” but if djs are willing to try it, they will probably get the same type of re- sponse.

Felix Cavaliere, formerly of The Rascals, has a new disco-oriented LP out on Warner Bros., “Destiny,” and surprisingly this is the third disco craze he’s been in. He was with Jerry Dee & The Dominators in the early 60’s when discs first hit, with the Rascals in the mid-60’s and now in the current boom, on his own. The Top 10 adults audience requests list this week in Boston (see below) was compiled from six of the area’s top discs, including DIXY, Yeats-Younger, Rubber, Runoss, 1210 and Zed’s. New disk that seems to be making a lot of excitement is “Hollywood Hot” by Eleventh Hour, which should be in the top 10 very soon.

Top Audience Response Records In L.A./San Diego Discos

This Week
1 HUSTLE—Van McCoy & Soul City Sym- phony-120000
2 FOREVER CAME TODAY—Jackson Five—Moton
3 THE POWER—Isley Brothers—1-2000
4 FOOT STOMPIN’ MUSIC—Bohannon—Dak- kar
5 DO IT ANY WAY YOU WANNA—Peoples Choice—1:500
6 DREAMIN’ A DREAM—Crowns Heights Af- gar—De Lite
7 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire-PIP

This Week
1 BAZIL—Richie Family—20 Century
2 WHAT A DIFFERENCE A DAY MAKES—Es- ter Phillips—Rudo
3 DO IT ANYWAY YOU WANNA—Peoples Choice—1:500
4 CHINESE KUNG FU—Banzai—Scepter
5 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercy

This Week
1 HUSTLE—Van McCoy & Soul City Sym- phony-120000
2 FOREVER CAME TODAY—Jackson Five—Moton
3 THE POWER—Isley Brothers—1-2000
4 FOOT STOMPIN’ MUSIC—Bohannon—Dak- kar
5 DO IT ANY WAY YOU WANNA—Peoples Choice—1:500
6 DREAMIN’ A DREAM—Crowns Heights Af- gar—De Lite
7 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire-PIP

Melody Song Shops (Brooklyn, Queens, Long Island)

Retail Sales
This Week
1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter
2 LADY, LADY—Boogie Man Orch—Boogie Man Records
3 IT ONLY TAKES A MINUTE—Tawes—Cap- ital
4 MAGIC IN THE AIR—Rennie Walker—Event
5 BRICKLE—Richie Family—20 Century
6 DO IT ANYWAY YOU WANNA—Peoples Choice—TSOP
7 DANCE. DANCE. DANCE—Calhoun—Wamer/Spector
8 KC AND THE SUNSHINE BAND—(LP)—T.K.
9 WHAT A DIFFERENCE A DAY MAKES—Es- ter Phillips—(LP)—Rudo
10 SUPER SUBMARINE—(LP)—Midland Interna- tional
11 THINK BEFORE YOU STOP—Notations— Wam/Spector
12 DISCO GOLD—(LP)—Scepter
13 CHINESE KUNG FU—Banzai—Scepter
14 NON-STOP—B.T. Express—Roadshow
15 PARTY MUSIC—Pat Lundi—Vigor

Downstairs Records (New York)

Retail Sales
This Week
1 WHEN YOU'RE YOUNG AND IN LOVE— Ralph Carter
2 LADY, LADY—Boogie Man Orch—Boogie Man Records
3 IT ONLY TAKES A MINUTE—Tawes—Cap- ital
4 MAGIC IN THE AIR—Rennie Walker—Event
5 BRICKLE—Richie Family—20 Century
6 DO IT ANYWAY YOU WANNA—Peoples Choice—TSOP
7 DANCE. DANCE. DANCE—Calhoun—Wamer/Spector
8 KC AND THE SUNSHINE BAND—(LP)—T.K.
9 WHAT A DIFFERENCE A DAY MAKES—Es- ter Phillips—(LP)—Rudo
10 SUPER SUBMARINE—(LP)—Midland Interna- tional
11 THINK BEFORE YOU STOP—Notations— Wam/Spector
12 DISCO GOLD—(LP)—Scepter
13 CHINESE KUNG FU—Banzai—Scepter
14 NON-STOP—B.T. Express—Roadshow
15 PARTY MUSIC—Pat Lundi—Vigor

Colony Records (New York)

Retail Sales
This Week
1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter
2 DREAMING A DREAM—Crowns Heights Af- gar—De Lite
3 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
4 DO IT ANYWAY YOU WANNA—Peoples Choice—TSOP
5 NEVER GET ENOUGH OF YOUR LOVE— Street People—Vigor
6 DISCO GOLD (LP)—Scepter
7 NON-STOP—B.T. Express—(LP)—Roadshow
8 BRAZIL—Richie Family—20 Century
9 WHAT A DIFFERENCE A DAY MAKES—Es- ter Phillips—Rudo
10 CHINESE KUNG FU—Banzai—Scepter
11 THREE STEPS FROM TRUE LOVE—Reflec- tions—Capital
12 FOREVER CAME TODAY—Jackson Five—Moton
13 SEXY 7-6-5-4 (MSB)—Phil. Intl—LP
14 GUIMME SOME—Jimmy Bo Home—Alton
15 YOU Brought It On Yourself—Barbara Hall-Innovations

L.UKE AUSTIN TO OPEN A HOUSTON CLUB ON AUG. 1

HOUSTON—Country singer Luke Austin is opening a new coun- try music oriented club here Aug. 1, known as Country Kingdom U.S.A. T.G. Sheppard will be the opening night performer.

At one time, addicted to drugs, which led to his imprisonment, Aus- tin straightened his life, formed a nonprofit foundation for the rehabili- tation of drug addicted people known as CENIKOR, and built it into the sec- ond largest program of its kind in the U.S., with facilities in Denver and Houston.

In order to help fund the program, Austin went back on the road as a country singer, a band formed which he called Country Kingdom, U.S.A. After a successful tour, Aus- tin combined forces with Walter Beck, a producer and producer from here, and the two formed Country Kingdom Productions and House of Cenikor Music (BMI). Boyd became Austin’s manager, and Austin has cut a session in Nashville produced by his Country Kingdom firm.

Now the club is opened, set with Austin performing with some regu- larly, and outside guests of name value to help fill the structure. The Mickey Gilley Club here already has been expanded to a huge showplace and still can’t handle the weekend crowds. Austin feels another country music club is in order.

Discos ‘Day’ Hits After Push Via Clubs

LOS ANGELES—Esther Phillips has been “discovered” by disco pi- tions and this new exposure medium is responsible for the launching of her new Kudu single and LP each bearing the title “What A Difference A Day Makes.”

The old Dinah Washington stand- ard was offered to New York disco disk jockeys via test pressings. First spins resulted in a welcome climate for the official single which came out recently with the LP just hitting the stores last week.

Joe Bck, who plays guitar on the song, did the arrangement. Miss Phillips, a veteran blues singer, is now working her way back home to Los Angeles via a series of personals in such cities as Cleveland, Pittsburgh, Indianapolis, Boston and Chicago.

One side of the LP is disco-orien- ted; the flip is in the customary blues vein.

Grover Washington Jr., whose “Mr. Magic” single was also a disco favorite, has sold over 500,000 units of the similarly titled LP. This gives the famed Taylor company, saddled with the flagwaving CTI label, its first “gold” LP. But the label won’t be re- leased under RIAA gold certification since Motown, which distributes CTI, doesn’t belong to the RIAA.

Several weeks ago CTI an- nounced plans for a series of EPs for discos, but label toppper Taylor has changed his mind.

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2 Mobile Disco Control Units
9 Projector Attachments
4 Mixers
3 Kaleidoscopic Effects
1 Rain Effect
2 Open Rool Tape Decks
2 Carousels
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For LIGHT and SOUND

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Lamb House, Church Street, London, England (01) 995-4651
MOONACIE, N.J.—U.S.-Pio-
ner Electric Products are
such venture by a high fidelity com-
ponents manufacturer, has under-
written the first national radio pro-
gram for national syndication. This
program is Pioneer’s first venture in
support of electric products.

The 90-minute broadcast is of the
New Jersey Symphony Orchestra,
under the direction of Henry Lewis.
The program is an all-Tchaikovsky
concert, featuring the Symphony No. 6 in B-minor, Opus
74, the “Pathétique”; and the Con-
certo in D-major for Violin and Or-
chestra, Opus 35, with Russian vi-
olinist Viktor Tretiakov as soloist.
The concert was recorded before
the Monclair (N.J.) High School
Auditorium on Feb. 15, Location
Recordings. Featuring at 16-track
mobile remote recording truck and
the 16-track masters were mixed
down into SQ-encoded quadratic
phonic air masters at Bell Sound
Studios in New York.

The broadcast is your

Law and music don’t necessarily mix,
except when you’re Judge Rich-
ard Owen, who recently wrote his
fourth opera, “Mary Dyer.” The
judge’s musical beginnings began
when he studied with two Juilliard
teachers and at the Manhattan
School of Music. He credits his
Pharmaceutical’s free concerts in the
city between Tuesday (29), and Andre
Kostelanetz as conductor. As

PRIZE FOR LISZT LP’S

BUDAPEST—The Hungarian
Ferenc Liszt Society has inaugu-
rated a Gramophone Record Prize,
awarded for excellent recordings
of Liszt music which help popularize
the works of the 19th century Hun-
narian composer.

Awards are to be made in three
categories—piano and organ works;
orchestral and chamber music; and
choral works. The national jury, headed by Konstantin Suraykovsky, has
been chosen by the society. The
jury will pick the 1974 winners on Oc-
tober 22, 23rd birthday of Liszt.

The society is supported by the
Ministry of Culture.

The society invited some 70 record
companies from all over the world to
submit recordings and acceptance
has already come from the follow-

ing: ABC, Atlantic, Capitol, CBS,
Farkas, Vivaldi; Elektra, BASF, and
Kodansouso, from West Ger-
many; France Televisions from France;
CBS from the U.S. alone with Vox,
ABC and Everest; and the Hun-
narian Gramophone Society.

Majority of recordings already
submitted are organ music and some
are in quadrophonic sound.

ABC NEW RELEASES

Last week’s special classical sec-
tion included as usual an array of
labels from the new release list.
The following represents a sampling
of new products and includes the
label from August and beyond.

ABCD PERFORMANCE
Dr. Giacomo de Lattes—White, Harvard, Music Pa-
trix/PolyGram, ABC, ASCAP.
Speal—Montgometry Trio. The

WESTMINSTER MUSIC OF THE EARTH
WERM-2031—Musik of Gamelan—The Sun Lords Band.
WERM-2032—Music of the Earth.
WERM-2033—Traditional Music of Chile.

WESTMINSTER GOLD
WGM-8330—How the Women saved the fast from
the Famine—Mr. Mac. 000.
WGM-8332—Russian Rhapsodies Vol. 10: Sketches of
Russia from the Monogram Company.
WGM-8334—Mozart—Concerto for Flute and Or-
chestra in D Major—Leslie Hore's
Westminster Chorale.
WGM-8335—Szymanowski: Trois Chansons—C. M. Cre-
linski, Krammdocument, Berlin.
WGM-8336—Ishikawa: Symphonies—L'Orchestre de Le
Minor—USSR State Sym-
phony.
WGM-8337—Bach: Brandenburg Concert—Bekle
Pulchna—Olnitsch, Zahrinaka.

CLASSICAL NOTES

Pioneer Backs Radio Program

ERAN CLASSICAL music personal-
yship Bob Weiss, formerly of WCN, NY,
and is presented in compatible SQ
quadrophonic sound.

The program is produced as a
joint venture by D.I.R. Broad-
casting, New York, and the Philip
Stages Co. Pioneer High Fidelity’s
advertising agency. D.I.R. is distri-
buting the program, and has signed
agreements at this time for broadcast
of the concert.

Stations include: WKG-AFM, Atlanta;
WFMR-FM, Milwaukee; WFLN-FM,
Philadelphia; KFCF-FM, Los An-
geles; KFSD-FM, San Diego; WACAO-
FM, Baltimore; WFMF-FM, Chicago;
WCL-FM, Cleveland; WITC-FM, Har-
monia.

The 90-minute program is free to
participating stations by Pioneer
High Fidelity.

Maestro in Debut: Cleve At Fest

NEW YORK—Eduardo Mata,
conductor and music director of
the Berlin Symphony, will make his
New York debut and Cleve George,
music director of the San Jose (Cal-
ifornia) Symphony, will appear for
the first time at the Lincoln Center
Mostly Mozart Festival this summer.

The festival will be directed by
the Herman Goldman Foundation
along with public funds provided by
the National Endowment for the
Arts.

Carl F., 14, and 6, Mata will lead
the Festival Orchestra in a program
featuring pianist Eugene Istomin
in Mozart’s Piano Concerto in C,
K.491 and Adolph Heifetz, playing
Hummel’s Trumpet Concerto in E-
flat, K.113.

Cleve’s first festival appearance
is Aug. 11 with a repeat on the 13th,
and John Browning as soloist in
Mozart Horn Concerto No. 3, K.447.

The program will also include
Mozart Symphony No. 1 in C and
Beethoven’s Symphony No. 1 in C,

Dorati in New National Pact

WASHINGTON—David Lloyd
Kreeger, president of the National
Symphony Orchestra Assn., an-
nounced that music director Antal
Dorati has entered into a new
five-year contract with the Asso-
ciation.

Dorati became music director of
the National Symphony in 1970, and
the contract extends through the
1975-76 season. The new contract
provides for his services as music
director for the 1976 season, which
will lead him the Or-
chestra for 10 weeks. In the three
weeks of the 1976-77 season, Dorati
will continue with the orchestra as principal guest conductor.

Mstislav Rostropovich becomes
music director in 1977-78.

Dorati signed committed respon-
sibilities as chief conductor of the
Royal Philharmonic Orchestra in
London, his first major project with
that orchestra is to perform and
record the complete Beethoven sym-
phonies.

He will also continue with his
Haydn recording project, com-
pleting the concerti and beginning
the operas. He will return to Wash-
ington for the Haydn Festival in
September with the National Sym-
phony Orchestra.
Poor Show, Weak Support From Los Angeles Latinos

LOS ANGELES—Although this is one of the major Latin communities in the nation, Los Angeles' Latin-oriented community still does not support Latin jazz.

A recent concert featuring three attractions, including the king of powerhouse Latin jazz bands, Tito Puente, failed to lure sufficient patrons.

The presentation featuring two shows July 17, one at 7:30 p.m. followed by a 10 p.m. show at the Scottish Rite Auditorium, were examples of the musicians almost playing for themselves.

The presentation failed because the promoters, Down To Earth Productions, foolishly booked Puente, Willie Bobo and local John Nelson into two situations, with the first at the unusually early hour of 7:30.

And as a result of the meager audience (less than 300) for the opening show, Bobo and Puente were hustled off stage after brief sets and never really got together with the people who did enjoy their music.

The Scottish Rite Auditorium is a fine concert hall which has not been used in the past for a musical presentation and the Latin music (as part of a multi-evening bill of fare) sounded fine. The promoters had plenty of equipment on hand plus good lighting.

Johny Nelson and his 10-piece band members and a guajira during their four-five, 25-minute portion of the show. His band features an electric piano and electric bass, two trombones, one saxophone, and Nelson, the lead, plus a gal who shakes and seduces some poor vocal fills. The rhythm is fine and the solos on sax, trombone and piano provide the jazz elements. But an overpowering bass clouded any subtleties in the material. Nelson's timbres was spectacular.

Nelson's band is more for dancing than listening which is why it didn't make a sale. The crowd sat cold. They couldn't have danced had they wanted to anyhow.

The Holley Nine pieces included a trumpeter, saxman and trombonist, regular drummers, regular pianos, bass, conga and the leader on trumpet. It is anything spectacular, preferring to work his cymbal and leaving any explosions to the regular drummer.

Bobo, who is a delightful character on (off) stage, really didn't give his all. He played four tunes during his half hour ("Feel So Bad," "Round Trip," "It's Impossible" in Spanish and English and "Ca."

Carmelina.

This last tune by Herbie Hancock was the first major solo and Latin, with the beat quite funky and a high flying trumpet working through the charts a spine-tingling manner. Puente, dressed in white, did his well-known dance steps while leading, soloists from the three sections riding on the crest of the fantastic rhythm patterns excelled by Nelson, cymbal and cowbell. (Continued on page 55)

LOS ANGELES—With more than 3 million Spanish-speaking Americans in the area, thousands more living and toiling in the verdant agricultural valleys extending from San Diego Country to the Orange border, it comes as something of a revelation to learn that the city of San Francisco-Cisco Oakland populace also has a burgeoning Latin ambience—and that it shows.

To a Bay Area visitor the change is unmistakable. The new music is abundant. It is vile. It is easy to find.

One of the big reasons is Cesar Cantarano.

Cantarano has his own radio show, on KOFY. He plays piano. He leads a band. He has been around pro-

moting his recent Flying Dutchman LP. "Cesar 830" in stores and at radio stations.

Cantarano operates his own night club, Cesar's at 576 Green.

Cantarano shuns-thumbs Latin music constantly, plugging and pushing salsa along with his myriad other interests.

And with the start of anti-drug efforts other Latin hot spots have been springing up, much as folkie and strip joints profitably emerged in the 1960s.

The hot street is Mission. At 3395 is Club Elegante, mastered by Alfonso Ochoa. It's essentially a dance hall with a $2 cover and a wide variety of Mexican music. At 3472 Mission is La Terraza, known for its mariachi, a more traditional boite without a cover charge where

salsa is virtually unknown. At 3024 Mission is El Senorial. more intimate than the Hipogean and the Terraza and also sans cover. Casino Tropical at 2677 Mission is an oversized, old-fashioned upstage dance hall reminiscent of the Roseland on New York's Broadway. No cover here.

If the Bay Area visitor craves more, he may stay on Mission all the way out to Hayward, where at 1553 he will encounter the Sting, It's a contemporary, spacious spot catering to youth with youthful musicians—the exact opposite of La Ter-

raza.

Back in San Francisco, there are yet other venues. The Alta Mar on Valencia is a combined restaurant-club where the fanciest Latin danc-

ers congregate. And on 19th, the Centro Social Obrero serves up two dance bands every weekend with salsa and musica nortena dominating each set.

New York on Foothill, a club so small the French wouldn't even describe it as intime. But in the darkness one discerns a miniature dance floor and ear-aching, over amplified Latin rock.

California's Latin music is virtually all Mexican of new origin. New York's is Puerto Rican, in the main, and throughout Florida it's mostly of Cuban descent. That's whypp-

oing Latin disk artists on the East Coast are unknown out here, and vice versa. But eager Cesar Car-

raro believes he can change all that. “New York, Florida-its doesn’t matter,” he says. “If the record buyer has even an ounce of Latin blood he will react to my mu-
ics. I touch all humanity.”

Latin Scene

MEXICO CITY

Sonora Santanera has scheduled a full 10乐队 tour early August in the states of Vera Cruz, Puebla, Campeche, Tabasco and Tamaulipas. It is their first time in Latin America, as "American," which hit the market in June, is showing excellent sales according to a CBS spokesman.

... Musart reports ditto reaction for one of their imports from MCA, "Nothing Fancy" from Lymond Skynyrd... .

...Talks have started to combine radio stations XEX, XEQ and XEIQ for a "Latin," "Bolero," "Ragamuffin," "Musart," "Musart," XONE, one of the leading outlets for breaking records here, would be tuned in for an all-news station, while the others would be straight music....

... All are 50,000 watts or more, and, according to an industry source, there could be a radical change in the market. Emilio Arizona, co-owner of Tel NATIONALS, the nation's leading independent video network (Channels 2, 4, 5 and 8), is coordinating negotiations. Mr. Mu-

ter is getting ready with a new Grand Funk Railroad release... Cesar Costa this month is celebrating his 15th year as a solo singer. He started in 1958 with a group then as Caminos Negros (Black Shirts).

... Two musical shows are now run-

ning back-to-back on Channel 2. "Foro 2" and "Exito." The formula is meeting with success rating-wise, reports a Televisa spokesman... 1.5 is being planned for Latin... "Vivo" Hernandez in Western Eu-

rope and Russia later this fall... Songstress Claudia Islas shifting to material in the genre of tropical and bolero... Gamma getting good re-

sponse off airplay of Clemente Torres' latest single, "Yo No Se* (I Don't Know)." Singer-composer is Colombian-born and lives in Mexico....

Continued on page 55)

August 17, 1976

Billboard Special Survey for Week Ending 8/2/76

IN CHICAGO

This Week Title-artist & Label & Number (Distributing Label)

1. CAMILO Sesto Camilo Sesto, SUTM 734
2. VICENTE FERNANDEZ El Hijo De Mexico, Cadycros 1420
3. LOS FREIDOS Espaco De Oro, Presentes 1041
4. LOS MUCAS El Sonido De Mexico, Cadycros 1413
5. HECTOR LAVOE Y su Orquesta 014-O-00461
6. LOS BABYS Cora Latino, Presentes 1769
7. JUAN TORRES A Borracazo, Mozart 1540
8. NELSON NEY Nelson Ney, United Artists 1150

9. ANGELICA MARIA Angalia Maria, Swordo Internacional S-D 4669
10. ROSESDA Bernal Rose Senda, Presentes 0480
11. NUESTROS NEGROS Unknown, International S-D 4697
12. CELIA & JOHNNY Celia & Johnny, Presentes 0481
13. EDDIE PALMIERI El Sonido Latino Music, Cexa 1049
14. CORTIJO & ISMAEL RIVERA Jumbo Obrero Naco, Cexa 150-1009
15. LUCIA VILLA La Chica De Oro, Presentes 1595

IN NEW YORK

This Week Title-artist & Label & Number (Distributing Label)

1. WILLIE COLLON Willie Collins, The Big O, Fuca 451-V 04684
2. HECTOR LAVOE Y su Orquesta 014-O-00461
3. JOSE FAFARDO Estrella Del Sur 75, Cexa Clup 145
4. TICO ALEGRE ALL STARS Tico Alegre, Prog 31
5. SONORA MATECANCER A Sonora Matancera, S-D 4691
6. FANOA & STARS Fanoa & Stars, S-D 4601
7. VIVA BOBBO Viva Bobbo, S-D 4603
8. RAY RODRIGUEZ Ray Rodriguez, S-D 4605
9. EL HOMBRE ALTO Del Hombre Alto, S-D 4607
10. CORTIJO & ISMAEL RIVERA Cortijo & Ismael Rivera, Cexa 150-1009
11. JOHNNY VENTURA Johnny Ventura, Presentes 1180
12. MANGUITO & DATATO Underlining Latin Rhythms, LP 6071
13. CELIA & JOHNNY Celia & Johnny, United Artists 1150

IN COCO RECORDS

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SOUL SAUCE

Gospel Back In Babylon (At W Bab)
Gospel Returns To Babylon's WBAB

• Continued from page 32

King, Bobby Blue Bland and Tyrone Davis are played. We try to stick to contemporary sounds, but never do we say that it’s jazz or blues, because labels tend to turn off an audience,” he adds.

Fayetteville is the home of Fort Bragg and Pope air force base. A large percentage of WIDU’s audience is military personnel, says Hennessee.

“The area is growing because servicemen return from the military and build homes here,” he adds.

Another reason for the cross sectioned programming is, “industry is coming to the area because new major highways are being built right through the city,” he claims, adding, “we have to see several cultural areas because of varied background.”

WIDU is tied tightly into Fort Bragg through a program which it broadcast directly from the base and aired on the station Sunday 3 p.m. to 7 p.m.

The rbw Ft Bragg program also gives information of interest to the military. Hennessee says that the kind of community involvement is necessary when dealing with an area which houses military patrons. He adds, “we cannot afford to not have this audience.”

This is a reason why the playlist was deleted: “We are dealing with too many cultures. I now have 60 singles and any number of albums included in the programming,” says Hennessee.

“One blues record is injected each hour and one jazz every two hours,” he adds.

Hennessee listens to every record recorded by the station, he do not select by types. If I feel my audience will like it, I play it. But records are played on their merits,” he explains.

And speaking of hit records, he says, “I feel that program directors should recognize that records can be turntable hits, and should be able to treat them as just that and not force them on their audience when they don’t work. Honesty is important in programming.

The best job security for the rbw disk jockey is constant involvement, which comes back to being honest with the people.

The personality of disk jockey must have the community standing behind him in order to survive; that’s what it’s all about, to deal heavily with its community.”

Hennessee takes over the 6 a.m. -9 a.m. slot, followed by Sandy Mack 9:20 a.m. -10:30 a.m. Righteous Randy has the 10:30 a.m. -12 p.m. program, and he returns under the name Brother Mithaus with a gospel show 12 p.m. -1 p.m. Righteous Randy comes back 1 p.m. -3 p.m. followed by Larry Hendrix 3:30 p.m. -8:30 p.m. on weekends. We follow Johnny Stevens hosting.

**

WQIZ, formerly KRAY, Amazo, Tex., has changed its soul format to easy listening, using a down Top 40 chart, says music director Allen Gaines. The Chicago chapter, National Assn. of Televison and Radio Announcers (NATRA) held its local awards July 18, McCormick Theatre, Chicago.

Cecil Jackson and Amphlett were presented with Outstanding Chapter Service Awards for their hard work in helping the chapter’s activities.

Fred Catero Named S.F. Academy Boss

SAN FRANCISCO—Fred Catero has been elected president of the local chapter of the National Academy of Record Sales Scientists. He replaced Leo Kulka, who became the first chapter’s first president at its inception last year. Kulka was named vice president in the new election.

Other offices, some of whom continue in the same posts: Tom Scott, 2nd vice; John Davis, secretary; Phil Karp, assistant secretary; Vance Frost, treasurer, and Ed Wetteland, assistant treasurer.

Catero heads the local Catero Sound Co. He is an associate of producer David Robinbson and has done engineering and production work on many hit albums to come out of San Francisco in recent years, including records by the Pointer Sisters, Santana and Herbie Hancock.

Remember ... we’re in communication, so let’s communicate.
GRT Story: The Climb To The Top

By BOB KIRSCH

"It's the rise, the fall and subsequent climb of GRT that really makes the company what it is today. We've learned a lot in 10 years.

So says Alan Bayley, president of GRT Corp. and founder of the company that went from one of "darlings of the business world" in the middle '60s to a state of financial nightmare in the late '60s and, today, has not only climbed back to the top of the prerecorded music tape field but is successfully probing into other musical areas.

As the man who has been involved in the running of the corporation since 1965, nobody is more qualified than Bayley to tell the history of GRT.

"I was a privately employed marketing and management consultant in 1964, doing a job for a tape recorder company," says Bayley. "In the course of that particular job, I found out about the impending release of 8-track players in Ford cars and about RCA's and Motorola's commitments. I decided it would be a hell of a market to get involved in, not so much from the equipment standpoint, but from the tape end."

"So," he continues, "when my consulting work was finished in March of 1965 I set about forming GRT. The only major company doing the same thing at the time was Ampex, so the first thing I did was go out and hire a couple of Ampex guys. On July 2 we were incorporated."

The first labels the firm made deals with were Atlantic and ABC, though Bayley says that "there were a number of people in the licensing game in those days, such as Ampex, ITCC, Munitz and others in Omaha, Los Angeles and Chicago. Right fully, the record labels took the position of licensing anyone for a modest advance, non-exclusively for a very short period of time to find out who performed."

Bayley says that GRT "marketed tapes from the beginning, and I feel our contribution to the music business has really been a marketing operation. In the early phases of a company, however, I found my engineering background valuable as there were some really severe product, engineering and equipment problems, especially in making 8-track cartridges and later casettes."

GRT debuted with reel-to-reel tapes in October 1965, because "we could get them on the market the fastest. In January of 1966 we came with 8-tracks and in March of that year we released our first 8-tracks. The delays in releasing the last two configurations were essentially a result of technical problems."

As for the company, "it grew very rapidly in the first year," Bayley continues. "We had normal sales our first fiscal year, but they jumped to almost $2 million and went on to triple over the next few years. By calendar 1968 we were quite a profitable company. Having grown so rapidly, however, we were stretched way beyond our debt, and the price of our stock was beginning to increase. The need for working capital was substantial."

So, in August 1968, GRT decided to go public. "We promptly became the darlings of the West Coast financial community," smiles Bayley, "and the stock, as did the stock of a lot of companies in those days, promptly zoomed out of sight. Since we were now marketing and manufacturing cassette we were in all tape formats.

To offer a general picture of how quickly the company was growing, Bayley points out that the stock was initially released at $17 per share, split 4 for 1 so it was $4.25 for initial sales, went up to almost $30 per share which was about 50 times our earnings and we were all very rich on paper.

Barney Quinn, John Spellman and Bayley, founders, chat 10 years ago. Original building is below and at right groundbreaking for new offices in 1969.

Meanwhile," he continues, "we had picked up some very nice catalogs which were all contributing to our success. At the time, however, Atlantic was the key."

Bayley stresses that from the inception of the company, the plan had been to create a vertically integrated music firm. GRT was in the music, not the tape business. "I still believe that if the labels had realized it wasn't records but the music on them they were selling, there would never have been a real reason for us. They did not, however, so I looked at GRT as a music company that just happened to put its music on tape."

"It was around the time of the public stock offering that GRT began moving into fields other than music tapes, fields that would involve the company in rather serious trouble eventually and which would, indirectly, provide the impetus for the major comeback that would begin in the early '70s."

"As soon as we had packed the company coffers with money through public offerings," says Bayley, "and had come up with a highly inflated stock, we began diversifying the company and acquiring various operations."

"We diversified," says Bayley, "in the form of a vertical integration. We went backwards into the raw materials, we had already started GRT Records (not the current country label), we owned Chess at the end of 1968, we entered into a joint venture with Blue Thumb Records and with Kenny Gamble and Leon Huff in a production deal (GRT controlled the marketing and manufacturing of the product and split the profit of the disks) and we acquired Dome Distribution in New York."

Other activities included the acquisition of several retail stores and opening several more called Tape Decks and the acquisition of a pressing plant in Nashville, which came with the Chess deal. The company moved into the manufacture of its own tape through the acquisition of a firm called Magnetic Media and opened a high technology operation in Sunnyvale to make videotape and high quality mastering tape. A data processing company was also among the acquisitions and also began a division to market duplicating equipment. All told, we got into a lot of activities we shouldn't have."

"Didn't Bayley or any of his advisors stop to think they might be moving too fast, in too many directions at once?"

"Frankly, we did," says Bayley. "But you have to recognize the environment of '68 and '69. In those days the commercial banks actively encouraged the venture capital cycle of starting a company, building up some debt, going public, paying off the debt, building up some more debt, having another public offering and so on. The debts were always paid off because there was a market for more of the company's stock, so the banks loved it. And we were looking at a market that was essentially doubling every year, with an enormous demand and a shortage of supply. It was difficult to do anything really wrong in the tape market—or at least we thought it was."

"We were a bit concerned in 1969," Bayley continues, "when the economy started to dip. But we went back and analyzed downturns in the economy and how they affected the music business and came to the conclusion that we were reasonably recession proof. Besides, in 1969 all of the experts were projecting a minimal downturn. Let me give you an example. We designed a corporate office building across the street. We went to commercial banks and investment banks regarding financing for the building. Interest rates in real estate at the time were 8 percent, which both the investment and the commercial banks felt were outrageous and both said they would continue, so we were advised to build out of working capital rather than financing it from the beginning and do a sale and leaseback deal after the building was completed."

"By 1970, of course," says Bayley, "interest rates were more like 9 1/2 percent on real estate money available—and the best bids."

Bayley also points out that "we were working in a period when there had been a steady growth in the overall economy for 15 years. Our stock was still selling at 50 times earnings, there was no problem selling additional stock and it simply seemed a question of when the best time to do it would be. Nobody doubted the good conditions would continue, including the best investment bankers in the country. So it really didn't look, after careful analysis, that we were extending ourselves at all."

"GRT was overextending itself, however, and rather severely. Bayley is the first to admit that mistakes were made, but he feels strongly that the mistakes made during the period of rapid expansion provided not only a lesson for GRT which will keep the company from repeating such errors in the future."
SEVEN SOUND REASONS WHY GRT IS NOW THE LEADING INDEPENDENT MARKETER OF ENTERTAINMENT ON TAPE

We think tape's something different and special. Always have, ever since we opened for business a decade ago back in 1965. And we feel this attitude about tape contributed heavily to our emerging the world's leading independent marketer of entertainment on tape.

More and more recording companies in the music industry are coming to think we're something different and special, too. Our music and entertainment roster is growing larger with each passing day. GRT currently has exclusive licenses with 34 different recording companies, covering the rights to reproduce and market music on tape from 70 separate record labels. These agreements—representing the largest reservoir of prerecorded music available to GRT in its 10-year history—are directly attributable to several factors. And we thought might be a good time to repeat them again for you.

1. GRT: A HARD-WORKING TRADITION

Much of our success is due in great part to the fact that we work hard. We've attained a reputation as a marketing organization of skill, drive and resourcefulness. Even since 1965, we've done everything in our power to acquire the noblest labels and most gifted performers, to deliver a fair-priced product on time, and to back our entire tape catalog with highly personalized service and exciting sales promotion programs.

Tape is the center of our Universe: it's not a stepchild. Our staff knows that there are differences between tapes and records and how to maximize sales based, in part, on these differences. We also know that there are similarities and we keep in touch with the music scene—right at all levels. We've proved by our actions that we care about people's specific problems. And such small company attention to detail has helped us add many important new members to our tape family roster during these past 10 years.

WE GIVE YOU FAST TURNAROUND

As the demand for a particular artist or group surges and grows, it's vitally important to be able to respond quickly to this situation. It almost never takes more than five working days to get our product. This means you order on a Monday, you'll see results by Friday, or sooner. We've a factory full of people who take pride in their ability to respond to the demands of the market.

WE DELIVER A HIGH-QUALITY PRODUCT

Our 8-tracks and cassettes are fashioned from tough, stretch-resistant tape with small particle oxide coatings to reduce the noise level. Everything has been done at our manufacturing facilities to assure a properly tensioned, unbinding flow of tape, and a sound as close to the artist's original performance as is humanly possible to achieve.

WE'RE A FAIR & EQUAL TABLE RETURN POLICY

Our policy is to sell what will sell through. But no one is perfect, and so returns are a fact of life. We treat our customers fairly and expect them to reciprocate. When we do issue an RA, we process the credit with the kind of speed we're famous for.

WE DON'T ABANDON THE PRODUCT

We feel one of the major reasons we've survived and prospered in this risky business is that we stay involved with the product— from start to finish. We try to release every album to take advantage of all the initial excitement that goes with the record. We work with a licensor's field people, distributors or branches to promote the music and the artist. Our 150 distributors nationwide eliminate steps to the retailer.

And most accounts are serviced at least every two weeks to avoid out-of-stock problems.

We've established a strong reputation for creating highly individualized and imaginative sales promotion programs— at both national and local levels to fully support product to the end. Many people in the music business enjoy trying to second-guess what our fertile marketing brains will concoct next.

7. WE KNOW PEOPLE

MAKE A DIFFERENCE

We are convinced that most of the "magic" surrounding our successful tape handling is directly due to the people involved. Our salesmen in the field aren't just selling tape. They're businessmen. And they're expert at it. Our people keep in close contact with our distribution channels. New release and catalog product support advertising and P.O.P. materials are often delivered personally, even before they're needed. Our own market research staff is continually busy plotting broad trend lines in the music industry to help GRT better develop its planning and long-term development activities. And in our sales and customer service, we maintain a highly qualified fulltime staff to answer your questions in every geographic area of the country.

AND THE FUTURE LOOKS EVEN SOUNDER

The excitement appears to be only beginning for GRT. We're testing several promising new ventures—including special TV broadcast packages and direct mail. We're looking forward eagerly to the days ahead. And we'd like to have you aboard to share the view with us. For more detailed information not covered in this ad, please feel free to call our friendly switchboard operator. She'll make certain you speak directly to the person most qualified to assist you.

GRT LICENSORS AND RECORD LABELS:


All Platinum: All Platinum, Shang, Turbo, Vibration

Artist Records: Arista, Freedom, Neighborhood, Philly Groove

Bang/submitButton

Barnaby

Buddah Records: Buddah, Chrysalis, Kama Sutra

Chess/Lasani

Cortage

Covar

Cream, De Lir, Gang, Vigor

Dolittle

E.A.R

Everest Records: Everest, Olympic

Fantasy Records: Fantasy, Milestones, Prestige

6-Star

GNP Crescendo

Granite

GRT Records: Increase/Cruisin', Jubilare

Just Sunshine

Mega

Passport

Plantation

Private Stock

Rainwood

Raultile

Sire

Soul/Reed Co.

Sound Bird

Stumm/Press

Vanguard: Centinal, Vanguard, Vanguard Everyman

www.americanradiohistory.com
GRT's financial record in its first decade of corporate existence has been dominated by four periods: dynamic growth, major setback, convalescence and complete recovery.

In the opening period—if you leave out FY '66—GRT's growth by all the standard financial measurements seemed virtually exponential. But in the summer of 1966 when President Alan Bayley made his first annual report to the small band of curious shareholders waiting for news of their investment in General Recorded Tape, it looked like a modest start, compared to what happened later.

Sales, he announced, had hit $175,000 in the young company's opening fiscal year, for an operating loss of $146,000. Within the next 12 months of fiscal 1967, however, volume mushroomed tenfold and the first year's loss was converted to a profit of $88,000. Shareholders' equity was already building. Which brings us to FY '68.

That year sales tripled, volume climbing to $5,761,000 and profits quadrupling on GRT's single product line of reel-to-reel, 4-track and 8-track music tapes. But fiscal 1969 was to be the year of GRT's quantum jump.

The first plans to take the company from a single line to a multi-line organization were drawn up in fiscal 1968. Most of the program was actually completed before the fiscal year was out, and the pace was tremendous. Twelve companies were acquired for cash, long term notes and stock during the fiscal year. GRT integrated forward into distribution and retail stores, and backward into blank tape production, tape duplication equipment and EDP systems and consulting services. New tape manufacturing facilities were opened in New Jersey. A video tape development project was started in California. GRT of Canada was established. Through the Chess acquisition and other moves, GRT entered the phonograph record market. Construction began on a new headquarters building in Sunnyvale. On top of it all, GRT went public in August, 1968, obtaining $6,400,000 in new equity capital from both public and private sources to help fund the expansion that year.

By June 30, 1969, the close of the fiscal year, GRT's consolidated sales had climbed to $15,300,000 and earnings to $814,000. Assets, reflecting the sheer scope of the expansion, soared to $18,335,000, seven times the level of the previous year. True, some $3,000,000 in debt had appeared on the balance sheet, but against $10,200,000 in equity the ratio looked healthy.

It takes an effort of will to remember the capital markets of the late Sixties, as they were then, not as they subsequently evolved. Those were years when the dynamic growth company could borrow from the banks, lay off the debt with equity, and borrow again to fuel expansion. In GRT's first year as a publicly held company the stock did very well. It was split four-for-one early in 1969 and that summer the split shares were being bid at $25 a share. The PE ratio rose to 50, based on projected earnings for FY '70, which dawwn as a continuation of FY '69 and became something vastly different.

With a greatly expanded organization to digest and manage, GRT decelerated the growth program in fiscal 1970, while allocating considerable capital to the new operations to make them fully self-supporting. Cash demands, in short, remained heavy. With every promise of success in the stock market climate of the day, the company prepared a new public offering to raise $12,000,000 in early 1970. Indeed, GRT

(Continued on page GRT-19)

<table>
<thead>
<tr>
<th>GRT CORPORATION</th>
<th>SALES &amp; EARNINGS RECORD</th>
<th>1966-1975</th>
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<td></td>
<td>(In thousands except per share amounts)</td>
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<td></td>
<td>Years Ended March 31,</td>
<td>Nine Months Ended 3/31</td>
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<td>Net sales from</td>
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<td>Continuing Operations</td>
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<td>25,933(a) 14,107(a) 5,761 1,868 175</td>
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<tr>
<td>Net Income (Loss)</td>
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<td>1,002     814   377   88   (146)</td>
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<tr>
<td>Income (Loss) per share (b)</td>
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<td>.34(a) .28(a) .22 .07 (.12)</td>
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<td>(a) Excluding operations subsequently terminated.</td>
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<td>(b) Based on Fully Diluted or Primary Earnings per share, as applicable.</td>
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We're proud to be with you...

GRT MUSIC TAPES

"KEEP ON TRACKIN'..."

BUDDAH RECORDS

PLEASURE FROM THE BUDDAH GROUP

www.americanradiohistory.com
GRT’s Great Service Extends to Custom Tape Duplication and Record Pressing, too.

You know us. Our standards for servicing studio quality tapes and records are set by the demanding music industry where nobody wants excuses, and mistakes and delays simply aren’t tolerated. But, maybe, you didn’t know our great full service also extends to custom tape duplication and record pressing.

That’s right.

GRT’s fully professional services for custom tape duplication and record pressing include:

- **Fast turnaround.** Your first shipment is returned to you in no more than 10 working days from receipt of your source material. Reorders are even faster; normally in five days or better.
- **Highly personalized attention to each individual order processed.** We’ll phone you with all the critical details about your order the day after we ship it out.
- **Competitive pricing.**
- **Full-color labeling.**
- **Unexcelled reproduction on all 8-track cartridges, cassettes and record albums.**
- **Kid glove treatment of your source master.** If there’s any problem, our technical experts will contact you directly to discuss the situation.
- **Bulk and drop shipping to numerous locations.** We’ve custom tape production facilities both in California and N.Y. to save you time and freight charges. Our record pressing in Nashville serves many markets faster and more economically than alternate sources.
- **A no-back-order, 100%-fill delivery policy.**

It doesn’t pay to go to dynasties. Or to strangers. Go with the GRT pros who’ll give you big company results, with small company friendliness and individual attention. We’ve some warm, knowledgeable people waiting to hear from you at the other end of our telephone hotlines. Why not tell them all about your specific needs right now?

GRT Record Pressing,
4800 Tennessee Avenue,
Nashville, Tennessee 37209,
(615) 383-7881.

GRT Custom Products Division,
1286 Lawrence Station Rd., Sunnyvale, CA. 94086. (800) 538-7980,
(out-of-state), (800) 662-9810 (CA.)

www.americanradiohistory.com
To many people, Tom Bonetti represents GRT, because probably no executive gets around the country and around the world more. Two-thirds of his time is spent on the road, in Los Angeles, Nashville, New York, Canada and Europe. Most of this commuter activity involves acquisition of tape rights, his prime responsibility for eight years but since January 1975, when he assumed responsibility for GRT's record operations, an ever increasing percentage of his time has been devoted to restructuring of Chess/Janus and GRT Records.

His background suits him well to the difficult tasks of interfacing with artists, labels, producers and the myriad people involved in contract negotiations. Bonetti started out in the San Francisco area in record distribution in 1958. In 1962 he joined Mercury Records as Western regional manager, later becoming national sales manager and GRT's record and division president.

Evolution In Licensing

By EARL PAIGE

prerecorded tape division manager of Mercury in Chicago. In 1964 he joined GRT as marketing manager, becoming vice president and general manager of GRT Music Tapes in 1969 and division president in 1971. In January 1975 he was made GRT's executive vice president.

When Bonetti joined GRT, there were about 100 people in the company and all but 15 were involved in manufacturing. It was a time when there were five companies licensing tape rights from recording companies for manufacturing and marketing in America and some cases in Canada. Almost all licensed on a non-exclusive basis. "When I joined the company every license we had was non-exclusive. Today we have only one or two lines that are non-exclusive, that have been with us for some time, but they represent far less than 1 percent of our business."

The business also changed from exclusive licensing with the company that was the best in opening up new areas of marketing and exposure growing rapidly. Five other tape licensing companies went out of the business.

"As for reasons why we're successful, I would say that we first of all developed a marketing organization, even when we had reps before we went to salesmen. We're bright, experienced music merchants. We opened up many new avenues for the distribution of prerecorded music and offered the record companies a tremendous sales force advantage."

"Therefore, a lot of them opted to do business with us over the years on an exclusive basis. In the long run, this kept us in business and put our competitors out."

"Another factor is that over the years a lot of companies got in trouble over bidding wars (to obtain licensing rights) with various labels. Obviously, we were in there at a certain point but we didn't have an ego problem in not picking up a line. As a result, we didn't get saddled with millions of dollars in unrecoupable writeoffs as happened with some of our former competitors."

In backgrounding the growth of GRT and how non-exclusive licensing developed, Bonetti notes that GRT was an unknown entity. "We weren't located in New York City or a major entertainment center, so we had to develop a reputation. The reputation was built in the field with our distributors. They liked the way we did business, the way we serviced them. They liked the delivery. They liked the fact that when we said something it came true. This was very refreshing in terms of how the other tape companies treated them and even how they were treated by many independent labels, where it was 'load 'em up and forget 'em until the next phone call."

"steadily, we were able to knock off some lines on an exclusive basis and this helped our distributors by providing for them exclusive lines. One of the first in early '68 was the Chess line and that was followed by the King line when James Brown was hot."

The acquisition of Chess, the old line Chicago label, came after GRT had secured exclusive tape duplication rights and Chess was subsequently moved from Chicago to New York shortly after founder Leonard Chess' death. During all this time, tape was doubling in growth every year.

Interestingly, though Chess/Janus is a competitor of other independent labels this has never influenced licensing negotiations. "I don't recall in over 100 negotiations of it ever being a factor."

A tape duplicator/marketer offers added exposure that the disk company could not afford or otherwise obtain. And the guaranteed income from a tape duplicating license pact as opposed to carrying inventory, tape receivables and overhead expenses becomes increasingly attractive.

"Most companies we deal with do from $1 million to $5-6 million, although some, such as ABC and Arista, obviously do much more than this. Talking about principally the independent company as opposed to the vertical label with its own manufacturing and branch distribution, the independent label is typically a specialist in acquiring new product and promoting it, both in terms of getting it played on the air and creating a general excitement for the product."

"Usually, they are not specialists in the area of merchandising to the retailer and that's where GRT becomes a tremendous asset to these companies." Coupled closely with this is the whole marketing thrust GRT offers in terms of display, advertising, point of purchase, retail contests, and packaging.

Evolution of licensing negotiations has resulted in virtually all GRT pacts being constructed much like a disk contract with an act or a production company. "A one-year agreement with options to continue."

As for a change in tape royalties, Bonetti notes that nowadays there is not that difference between tape and disk. "Frankly, the amount of tape royalty is only different with a label that licenses as opposed to a label that duplicates its own. It's difficult for a record company to justify a different royalty rate (for tape versus disk)."

"Where a record company licenses the tape rights, there is usually a clause that the production company or the artist gets a percentage of what they (disk label) receives. The percentage is negotiable, more than often it's half, split 50/50."

Another area of similarity between tape license contracts and artist label contracts is that the tape licensing agreement anticipates returns, costs of packaging and distress merchandise and deals with them much in the same way an artist's contract does.

(Continued on page GRT-14)
These Are The Talented People Who Make Music For Us.

Records are becoming even more important to GRT's continuing success story. We have expanded our record operations in Los Angeles and Nashville. Marketing and sales will get the benefit of GRT Music Tape's expertise and reputation for creative merchandising. Manufacturing and administrative controls will be centralized to give our distributors the kind of service GRT is famous for.

We make beautiful music on records.

Chess / Janus
Ed DeJoy
Vice President & General Manager
Alan Mason
Vice President A&R
GRT Records
Dick Heard
Vice President & General Manager
Nelson Larkin
Assistant Manager

Barnaby
Claudine Longet
Layng Martine, Jr.
Ray Stevens
Andy & David Williams

BTM
Caravan
Curved Air
Lucifer's Friend
Chess
American Gypsy
Chuck Berry
Solomon Burke
Clay Culley
The Dells
Al Downing
Tony Gregory & Family Child
Etta James
Jack McDuff
Bobby Miller
Jimmy Ruffin
Brown Stitching
Muddy Waters
Wild Fire

Louis Williams & The Ovations
Howlin' Wolf
GRT
Earl Conley
Jerri Kelly
Price Mitchell
Bobby G. Rice
Mel Street
Janus
Camel
Eloy
The Seventh Wave
Bobby Sherman
Al Stewart
Tolonen
Shakat
Lonnie Youngblood

GRT Records
1310 16th Avenue South
Nashville, Tennessee 37212
(615) 383-0800

Chess / Janus
8776 Sunset Blvd.
Los Angeles, CA 90069
(213) 699-6444

www.americanradiohistory.com
Philosophy: A Fractionalized Market
Within the Mass Market

When White Sonner arrived at GRT five years ago, he knew little about the music business, as he is the first to admit.

But, having come from Heublein, Sonner did know the liquor business. And he learned to apply certain basic marketing principles of the liquor and other consumer fields to the world of music.

Sonner previously was with other "blue chip" marketers: Procter & Gamble, Bristol-Myers and Johnson & Johnson.

As the years have gone by, Sonner, of course, has learned the music business. But he still believes strongly that it is a business and that despite its uniqueness, decisions must be made on a studied and objective basis as often as possible.

"There is one thing I noticed immediately that the liquor business and the music business had in common," says Sonner. "Both deal with a fractionalized market within a mass market.

"There is no real mass market," he continues. "There may be a mass market for a certain kind of liquor, just as there may be a mass market for a certain type of music. But within each category is a brand (of liquor) or certain artist consumers prefer. You've got to deal with fractions within the mass, not the whole.

"Distribution is another key similarity I learned existed between the liquor and music industries," he adds. "You've got to have strong distribution networks in both fields. You have to have strong relationships with the distributor, promote with him and through him and enjoy his cooperation.

"And in both businesses we find the relative unimportance of advertising. Certainly ads serve a purpose, but they are a limit to how well advertising works to convince a consumer to buy your hit product. The music business, of course, has airplay, concerts, that, today, are more critical." Sonner strongly feels the music business lacks a strong consumer orientation, a feeling that has been reinforced over the past half decade. "The expression I really dislike," he says, "is 'put it out'. It implies that we can put something on a shelf and then we should just wait and hope and pray and see what happens. Distribution is important, but I want to see distribution backed with some kind of selling program.

"Advertising plays a part, here," Sonner says. "It is good business for us, the distributor and retailer to advertise hit product—tell people where to buy and what price. Another way is through merchandising programs," he continues.

This really works for catalog and our budget line.

Sonner sees the 1971-72 period as a major turning point.

"We weren't running scared, but it was a matter of consoli-
dating and maximizing what we were doing well and not jump-
ing head long into new ventures. In 1972 we felt strong enough to really start stepping out and believed that as a com-
pany we could orient our people toward getting to know the
ultimate consumer. And we feel that is the real key. The first
step toward that goal was getting to know the sales manager
at the distributor level, then the retailer. I know that doesn't
sound like much, but it was."

Sonner has a number of definite ideas on the music busi-
ness (and he is emphatic that GRT is in the music business).

"We marketed more tape last year than Ampex," he says,
"which was the first time we had passed them. But one of the
things that happened to us during that hell we went through
five years back was a lot of forced learning. We all had to learn
very fast and we had to get things accomplished while we were
learning. I remember calling on a distributor once, who hap-
pened to be our second largest at the time, who said he
wanted 120 days billing or else. What do you do in a case like
that? We always had a reputation of being straight but fair,
people who wouldn't play games. We told him, 'No.' I think
that kind of fair play kept us going. You really can't play
games in any kind of business and last too long."

What are some of the policies GRT and Sonner adhere to, and
how does he make them work?

"There is nothing to prohibit a major label from handling
tape on its own and it is obviously something we have to con-
cern ourselves with constantly," says Sonner. "On the other
hand," he adds, "we feel it is a better proposition to let us,
as a specialist, handle their product for them. The old
cliche that there is no such thing as an hit tape is right in a way.
Hits come from record airplay. But if you are a label in what is
essentially a gambling business anyway and we offer a guar-
antee, those are sure dollars whether your business goes up
or down. That alone is a very strong motivation for signing a
tape license. What we are telling somebody is that they can
make more money for the label from tape sales than they can
by performing a function themselves. What really means,
Sonner emphasizes, "is that the money is made for both of us
when we exceed the guarantee. That's why it is so important
to take a businesslike approach to all of this.

"When we look at a license deal, we look at the sales pic-
ture," he continues. "If it's a producer starting his own label
or an established label, we can look up their track record and
we do. We do this every time a license is up for renewal and
(Continued on page GRT-21)
A Tag
We're Mighty Proud Of...

...Available At All
Record Stores On
Private Stock Records And
GRT Tapes.

Congratulations
On Your 10th Anniversary!
Music Industry Growth Tied To Tape

“The major growth area in the music industry over the last decade has been in the area of tape, both 8-track and cassette, and now quadraphonic,” so states Herbert B. Hershfield, vice president of marketing, GRT Corp.

Drawing on twenty years’ experience in the tape industry, going back to the early days of openreel, Hershfield further believes a very small percentage of tape sales are made at the expense of records. “Tape has expanded the usage and consumption of recorded music and had tape not come on the scene, industry growth would have been substantially less,” he states.

“Let's look at the facts. In 1966 music industry sales at retail were $1,020,000,000 with tape representing $61,000,000. Eight years later total industry figures were at $2,184,000,000 with tape representing $654,000,000. What this means to us at GRT is that while the industry has doubled over the last eight years, if we extract tape sales, the growth is reduced to 50%. Add to this the fact that much of the growth is in inflated dollars and it’s apparent that the record industry was doing a good job of selling records in 1966 and about the same now, but along came tape and created a whole new market for our music... the portable market: automobile, portable cassette and 8-track players, etc.

“Tape has grown ten fold in eight years and personally I think the record companies should tip their hats to the independent tape duplicators who invested heavily, at times with tremendous financial risk, to develop the tape market for the entire industry to share... tape is added income to everyone... the writers, the artists, the producers, the publishers, the retailers, the distributors, and on and on.”

“In the early days,” says Hershfield, “all we had to sell was catalog and this deceived us somewhat. We thought we were doing a great job selling catalog. Now we’ve come to the recognition that we have another profit opportunity. We now re-issue as much new product from a label as we can and we support it aggressively. But catalog must also be given support because when you come down to it, who the hell can’t sell hits? Really, the best way we can be of value to the labels we are working with is to work the catalog.”

Why is catalog so important? “There are three major reasons that come to mind immediately,” answers Hershfield. “Obviously, the more we work catalog the more profitable it is to us. Second, it fulfills our responsibility to the labels we represent and helps our relationship on the whole. Third, and perhaps most important, the consumer is better served.”

“The record industry almost abandoned catalog (at least until the recent upsurge in budget catalog product) and it’s not necessarily their fault. If you go to a racked account, he is screaming ‘turn turn turn.’ So you put in 400 pieces of four different numbers and spread another 100 pieces around. The consumer hasn’t had the chance to see any catalog product, so how is he going to buy it?"

“Now,” continues Hershfield, “the real wealth in catalog is in all kinds of music. Go into any traditional record store and watch the people browse. It’s just like a book store. Browsing in a record store is entertainment. You can see more interesting items in less square footage than in any other retail operation, unless you’re fascinated by greeting cards and deodorant.”

Despite the fact that GRT is indeed in the music business, there are still obvious differences in marketing a tape as opposed to a disk, and Hershfield explained some of these differences.

“The basic difference,” he says, “is in distribution, not in marketing. We can probably count on the fingers of one hand the people in this country who distribute tape and don’t carry practically everyone’s tape product. That’s a major difference. Looking at that, it means every distributor in the country except for factory branches is a potential customer for our product.

“We represent the catalogs of some 50 record companies and although these catalogs represent a terrific marketing opportunity by the sheer weight of numbers, there are many problems as well. We have to make sure new artists are not overshadowed by superstars and we have to balance our releases to insure that all product receives equal attention. It may not sound difficult, but when you’re releasing over one hundred titles a month, it’s a bear. And remember, we’re not only releasing 8-tracks, but we have to make decisions on whether to release or not release in other formats.

Probably the basic difference in marketing practices,” says Hershfield, “is that we have little promotional responsibility as far as breaking an act. To be sure, we’re interested and we help wherever possible, but we feel our major obligation is to get the tapes to market at the same time as the record so that they can be jointly displayed and promoted. Simultaneous releases with the record companies is always our goal and in most cases we accomplish the goal. I feel it’s re-

(Continued on page GRT-22)
congratulates

on ten years
of peerless
tape-making
In the 5 years GRT has grown and prospered in the record business in Canada, 7 one time major record companies have gone out of the music business. Why?

BOB WOOD, Program Director - CHUM-AM, Toronto, "GRT is one of the most innovative, creative, and aggressive companies on the Canadian record scene."

DUFF ROMAN, Program Director - CHUM-FM, Toronto, "Most consistent supporter of Canadian talent and has the willingness to try new and creative things in promotion."

TOM MCLEAN, Program Director - CKGM, Montreal, "Very impressed with contribution and establishment of their product and Canadian talent."

BBG LAINE, Station Manager - CFWR, Winnipeg, "GRT is probably the most aggressive Canadian record company and they're still the only record label that made Lighthouse sound like Lighthouse."

GREG HARALDSON, Program Director - CKXL, Calgary, "I have always been impressed with GRT who stand out among Canadian record companies. It's been a pleasure from a radio station's point of view to be associated with record people like Ross Reynolds, Jeff Burns, and Brian Tucker."

CHUCK MCCOY, Program Manager - CFUN Vancouver, "Always received good service from GRT's promotion people and we have established a good working relationship. Quite satisfied with the service. Good product."

TONY SMITH, Charisma Records, London, England, "Charisma went with GRT because we consider Canada as an exploding market in its own right and GRT was best fitted to give our product individual care and promotion. The first 8 months figures with our product have proved how right we were."

GORD EDWARDS, Handler, "Excellent service, promotional minded, a pleasure to do business with."

BILLY JOHNSTON, Muntz, "GRT - an honest, reliable company to deal with, top-notch service and promotion."

BRUCE WILSON, A & A Records, "It's a pleasure for us to work with people like GRT has in their organization."

SAM SNIDERMAN, Sam the Record Man, "The best shape of the year after one of these trips."

TAYLOR CAMPBELL, Vice President & General Manager, Pinoff Record Sales, "Competitive discounts, excellent return policy, selling done on a realistic basis, sales staff superb - a great company!"

JACQUES GAGNER, General Manager, All Record Supply, "Great to do business with. No problems ever!"

salesman calls on an account and the two come up with a classical promotion idea, there is a bank of display material ready. The dealer doesn't have to wait forever to begin his promotion.

"There is an economic factor involved in this kind of approach as well," says Woodman. "You can produce 4,000 posters and these posters can cost a dollar each by the time printing, color separation and so forth is completed. But, in our 'Mood' series, for example, we've kept the look generic, we've run the posters off three or four times now and the cost is down to about a dime each."

Woodman is a great believer in the survey as a tool for finding out what the retailer wants. "We've conducted a number of them," he says, "and we are in constant touch with 400 to 500 independent retailers around the country. All we ask is 'what can we do for you?' and almost to a man, they say they want display material."

"Now," Woodman continues, "every major record label is producing display material, so why aren't retailers getting the material? For one thing, display items often end up sitting in the distributor's warehouse, really through no fault of the distributor. He's got enough to worry about without handing out posters and the like. Or if you talk to a major rackjobber or one-stop about promotional pieces he's going to say that's great, but all of the stores I deal with have store decoration policies and there's no wall space anyway."

"So, the only way we've found to really make sure the dealer gets display material is to get it to him directly. Let me give you an example. We made up a few thousand Barry Manilow T-shirts recently and we wanted certain accounts to have one of their clerks wear the shirts for a few days. But how do we get them the shirts? We can't give them to our salesmen because they live on planes and there's no way they can be expected to haul T-shirts around the country. We really can't send them to the distributor because everyone there is going to grab a shirt. And understandably so. Every time a batch of shirts comes in here everyone grabs for one. So I took our list and mailed the shirts directly to the retail stores. I received letters of appreciation, letters saying the size was wrong, all kinds of letters. But at least we had the people taking an interest. The reaction was positive and that's the real point."

Woodman says that other generic promotions, such as an advertising planner (now in its third edition) which did nothing more than explain some of the rudiments of advertising, and a radio planning guide which was another basic primer, were also well received. "The object was to get people more interested in selling music," says Woodman, "and I believe we succeeded."

The various trip promotions and contests staged by the company have also been successful, for, as Woodman says, "There are so many benefits derived from spending a week with your customers. You do business during the trip, but the effect of the visit lasts throughout the year. It adds a personal touch in a business that no longer has a lot of that quality. And it also gives you a flexibility in moving field people around. I can take someone from Atlanta and bring him to Los Angeles and he knows the people he has to deal with. I can walk into any account in the country and know the people on a first name basis. It's not just a voice on the phone type of thing. Besides, he smiles, "our accounts receivable are in the best shape of the year after one of these trips.

Woodman says the company was not sending out point-of-purchase material "three years ago because three years ago the advertising emphasis was directed more at the media."

(Continued on page GRT-15)

Max Anderson, field sales manager, broadcast marketing (left insert) and Carl Mindling, market research analyst. Below (from left) Ron Steele, regional sales manager, Bruce Reiman, Eastern division sales manager, John Craft, regional sales manager.
CONGRATS TO G.R.T. FROM DE GANG AT DELITE.

Kool & The Gang / Master Plan / Crown Heights Affair / June Carey / Benny Troy / Electrified Action

KAY-GEES / Tomorrow's Edition

Street People / Napoli and Glasson / Pat Lundi / Rhythm Makers / De-Lite'ful / Mebeus / The Hotline

Delite Records, distributed by PIP Records, a division of Pickwick International, Inc., Woodbury, N.Y. 11797
Statistics, Analysis Tell Excitement Of Tape

Statistics may appear a rather dry topic, but handled properly, they can provide a profit-making tool for any company and can offer some interesting food for thought as well.

GRT's Biruta McShane deals in statistics and surveys, working with retailers, record labels and the industry in general—and her work tells the firm not only where they stand in the industry but where they are likely to go as a result of particular deals and/or projects.

"We have made great use of the survey as a business tool," she says, pointing to a retail study conducted a year ago. "We mailed some 500 questionnaires to try and discover just what the average free-standing music retailer wanted, and from a 65 percent response we got some interesting answers.

"For instance," she continues, "we discovered that most retailers felt they were not receiving the promotional aid they should be getting—from anyone. They welcomed a manufacturer finally coming and asking what they thought and what they wanted, and their first gripe was the lack of point of purchase material.

So we went into an aggressive campaign to send such material directly to the retailer. We know there are some 15,000 music specialty stores in the United States, and these are the people we are addressing our campaign to initially. At the same time we are not ignoring the large discount and department store whose display requirements are unique.

"We also found in this survey," she adds, "that only half of the people who contacted us carried budget tape product and only half carried cutouts. These facts provided us with a good base from which to market our classical line and other budget merchandise."

It was because of a number of such surveys that GRT decided to aim directly at the retailers. But if this is such an important and obvious step, why weren't such surveys and programs instigated during the past?

"I guess we always depended totally on distributors," says Ms. McShane. "Then Jack Woodman came in and was sharp enough to see that distributors have enough problems of their own and that we should try and help the retailer ourselves.

"We found that if a manufacturer took the time to supply such simple items as posters, window streamers, moblies and other material, a dealer was pleased. We also found that most retailers will always utilize a poster display whenever they are offered a new one. They apparently receive creative material so infrequently that it almost becomes a major occasion.

GRT, like most other tape manufacturers and marketers, has continually fought the battle of the locked display case. Last June the firm decided to do something about the situation, and the results are expected shortly.

"We have a tray that holds four 8-track tapes and fits into a standard LP browser bin or a step down display," says Ms. McShane. "We have several dealers in various parts of the country trying out this system, with some stores showing all of their tapes in this manner. This is not a GRT promotion per se—it is a means to try and help the tape industry on the

whole. What we can accomplish with such a display is being able to place 300 8-track cartridges in the space that is allocated for 400 LPs. But the real test is just how much the tape penetration will increase. There are other benefits. A consumer who looks at one tape automatically looks at three others, so this becomes an ideal way to display catalog along with an artist's current hit package.

"The preliminary conclusion," she continues, "is that this type of display is likely to work for the full line record and tape store only."

"How does GRT apply statistics to its dealings with record labels?"

"You've got to understand that we release some 45 pieces of product a month," says Ms. McShane. "which is more than most record labels. What we have to do is check with all of our labels to see what kind of LP sales they are anticipating so we can plan our tape release accordingly. Initially we may see only a 15 percent tape penetration, but it will go up. If we happen to underanticipate initial success we can run off the amount necessary to compensate almost immediately.

"One way we decide on how much tape to release on a given piece of product is to go back and see how we did on prior releases from that artist," continues Ms. McShane. But we do more than that. We have a committee that meets, takes all the factors that influence sales into account, and comes up with a forecast of what we believe we will do on an initial release. We check the promotional plans a label is planning on a new act, when there is obviously no track record to base our decisions upon. And there are other factors in deciding how much tape to run off. A tour can play just as important a role in tape sales as it can in LP sales. The sales don't come in one big batch, but they do follow the trail of the tour. Take the recent Melissa Manchester tour as an example. In each city she worked, tape sales jumped.

"The number of records pressed can also influence how many tapes we will run off," she continues. "For instance, on an LP with an initial pressing of 20,000, 10 percent is the logical amount to expect in tape sales. The reason? On a new artist, it is unlikely the racks will initially stock the LP and thus will not be right on the tape."

What about catalog sales? "In country and western," says Ms. McShane, "we may go up to 50 percent of LP sales within two months of release. It is not just on the initial release of a tape that the label really benefits. It is later on, in the long term. Take the LP 'Rufusized' from Rufus. It was a huge selling LP, but in the last quarter we sold tape on a 65 percent ratio to album sales. On 'Three Dog Night Around The World,'"

(Continued on page GRT-21).
 Merchandising Innovation

than in-store. Now we are at least dressing a store up a bit and adding a little excitement."

"It's very well and good that Woodman is sending material directly to his accounts, but how does he know that material is going to get up on the wall?" he became bound and determined," he says, "that when I ran off 2,000 posters I was going to get them up. We require our salesman to make sure that the store gets reds."

"It's tough to generate store traffic," says Woodman. "I'm the only one who has a large enough group of dollars to throw in behind a store to make it work."

"Well, you know, you can always have someone to give the dealer, be it a ruler or some other minor item. There is another point. It is not all GRT, if one of our people spots a way a retailer can move an item, better, or display a poster in a stronger way, be it ours or someone else's, he's likely to tell that dealer.

"It's tough to get people to deal with us."

"Most people want to deal with us."

"I doubt it," says Woodman. "The big thing that's going on is that the sales team is excited enough about the music industry to come into a store on its own. They are looking for something different."

"I don't think that's the case."
GRT Canada Charts Steady Growth
By MARTIN MELHUISH

Combining a bullish a&r policy within the Canadian music industry and an intelligent, yet often adventurous music policy in the development of those artists on their roster, as well as a solid representation for the many international labels that they distribute in Canada, GRT of Canada Ltd. has established itself as one of the most vibrant and active of the major labels in this country.

Directed by President Ross Reynolds, the company has seen remarkable growth since its beginnings in 1969 as a tape manufacturing and distributing Canadian branch operation. In those days, 100 percent of GRT's product was distributed by independent distributors across Canada. At this point, the company sells directly to close to 30 percent of the market. GRT's independence in the Canadian market took another big step forward recently with the opening of a branch operation in Calgary headed by Bryan Tucker, who came to GRT from their former distributors in that area, Taylor, Pearson and Carson.

Emerson Sales Ltd. still handles GRT product in British Columbia and Laurel Record Distributors handle the GRT catalog in Saskatchewan and Manitoba.

Reynolds, who moved to Canada from GRT's American operation in 1969 to head up the newly established Canadian subsidiary, has been the guiding light in the company's development in the Canadian market over the last six years. It was his foresight that led to GRT's first ventures into the acquisition of a number of Canada's top artists and over the years, their roster has taken on the appearance of a who's who of Canadian talent.

From the 1970 release of a Ronnie Hawkins' disk, the label's first Canadian signing, Reynolds, along with Jeff Burns, GRT's national a&r and promotion manager in Canada, have constantly and, in most cases, successfully gambled on Canadian talent to the extent that the company won Juno Awards as "Canadian Content Company Of The Year" in 1971 and 1973 before that category was discontinued. They have built a domestic talent roster that is impressive.

GRT's Growing Nashville Operation

One of the newer members of the GRT family is GRT Records, headquartered on the heart of Music Row on Nashville's Sixteenth Avenue South and sporting one of the more successful track records in country music today.

"The label was started in March of 1974," explains Dick Heard, the man in charge. "I was in charge of Metromedia country when GRT acquired the operation, and I've stayed on. From Metromedia came some of our most successful artists here, including Mel Street, Bobby G. Rice, and Price Mitchell.

"We decided to call the record label GRT (not to be confused with GRT of Canada or the earlier GRT label), based on the good, solid reputation the parent firm enjoys with stations, rackjobbers and one-stops. We remained in the same office, we kept all of the old Metromedia masters and we revived the artist roster somewhat."

Besides Street, Rice and Mitchell, the current roster includes Jerri Kelly and Earl Conley. The label also handles country promotion for Barnaby, which boasts Ray Stevens as one of its superstars.

Heard feels it's the smartest move at the moment to keep the label a small one. He has a basic staff of three, with Nelson Larkin handling a good deal of the production and a&r for the label.

GRT is involved with Chess in several publishing companies, including Heavy Music and Andromeda, with Heard reporting to Tom Bonetti, GRT's executive vice-president.

"We are a closely knit corporation, the most closely knit I have ever been involved in," says Heard. "As far as our being involved in country, everybody seems to take a direct interest in us. The executives know the artists and they know their records, which is a bit unusual in itself.

"Our five artist roster is just about right for now," Heard continues, "and I don't think I would want more than eight or 10 unless we had a huge field staff. We can have a lot of personal contact with the artists now, and like things that way."

The label cuts its artists at various Nashville studios, but Heard says some 90 percent of the work is done at Woodland Studios. All pressing is handled at the local GRT plant, which was acquired when the parent corporation purchased Chess.

"It would seem difficult to find a man more qualified than Heard to handle GRT. He was a songwriter who wrote such hits as "Kentucky Rain" and "Tears & Roses" (the latter for Al Martino), as well as the rock hit "Abagail Beecher" for Freddy Cannon. He was involved in April/Blackwood Publishing, got into production by accident (a demo he had done was sold as a hit record), and handled country material for some half a dozen labels.

"I guess I've done a lot more phone work here than ever before," he laughs, "though I do manage to get out on the road several times a year. But we also receive good strong support from the Chess promotion team."

Heard says his main goal is to establish all artists on the label firmly before any expansion, and plans to sign pop artists are still in the future--though not discounted. "What I do want to do," Heard emphasizes, "is maintain a steady balance between more or less traditional country and what some people are calling the newer sound or modern country. Price Mitchell, for example, is in some country rock."

"Country is such a fragmented market now," says Heard, "that you've got to diversify on what you release. But you must cut honest country records. If you try to cross over that's when you get into trouble. But we are confident that we will have a cross-over hit eventually."

The label has already enjoyed several such hits through their promotion of Ray Stevens on Barnaby. "What we want to do with our artists," says Heard, "is broaden the base of their careers without changing the artist."
The Climbing Top

*Continued from page GRT-2*

and provide it with growth guidelines, but can also offer guidelines for most businesses.

"The first sign of poor times to come came in early 1970," Bayley says, "when most of the merchandise we sold for the 1969 Christmas season began coming back via returns. Next, the distributors and retailers began getting into rather serious financial difficulties themselves. Interest rates were extremely high, a lot of distributors and retailers were being kicked out of the commercial banks and rates at secondary financing sources were in the 15 to 17 percent range."

"What then happened is that music tape sales leveled off rather than tripling every year as they had been. That in itself didn't present any major problem to the overall corporation because we continued to be profitable in music tapes. We had not overextended ourselves in licensing agreements. What really hurt us was that all the other operations we had been involved in came apart. We were making money in music and losing our shirts in the rest. We built up about $10 million worth of debt which was supposed to be paid off via another public offering in the spring or early summer of 1970. But when the public offering was aborted because there was no stock market, we were in serious trouble. We were sitting with this debt and a number of peripheral operations that continued to drain cash. So, in the latter part of 1970 we began to try and plug up the holes."

GRT had now reached its low point, and from 1970 on the trend has been upward and positive. It is the return to the "darling" posture—only this time with some basic strength to back up that posture, that Bayley enjoys going into great detail on. For, as trying a part of his life as it was—"gruesome" is the word he uses to sum it up—he looks back and finds the recovery period one of the most challenging and ultimately rewarding periods for both himself and GRT.

"First, I released some of my staff in 1970. I brought in White Sonner to head up the tapes. In early 1971 I hired Bert Nordin to head up finance. Herb Hershfield had left in early '70 to form his own company but we convinced him to come back. We strengthened our financial department. And we started shedding some of those peripheral operations.

"From late 1970 to the summer of 1971," Bayley continues, "we either closed down or sold the duplicating plant we had acquired in New Jersey (thus consolidating all of the duplicating in Sunnyside). We liquidated Dome Distributing. We sold Magnetic Media. We closed down our four retail stores and we sold the data processing company as well as the videotape company. We closed up our capital equipment division."

We owned half of Precision Tapes in England and we sold that half to our partner, Pye, in exchange for their half of Janus Records. We were not partnership with them on. So, we now had 100 percent of Janus, a pure music company. We closed down the manufacturing portion of the company. We had opened in Canada and we extricated ourselves from the Blue Thumb and Gambie & Huffs joint venture.

"In effect," says Bayley, "we took a good hard look at ourselves and decided we were really a music company. We didn't belong in all of these other operations because we simply did not possess the knowledge to do a good job in them."

"What was left of GRT Corp. at this point? There was, of course, the Music Tapes Division. There was GRT of Canada which licensed product but did not do its own manufacturing. Chess Records and Janus Records were merged to Chess/Janus. The pressing plant in Nashville was still a factor and the Sunnyvale facilities were left fairly intact."

"There is more to a comeback, however, than simply unloading unprofitable operations. How does Bayley look at the road back now?"

"In late 1965 and early 1966," says Bayley, "the ABC/ITT merger had been aborted and under the terms of the negotiations, ABC had borrowed a substantial amount of money from IT&T. ABC had a year to pay back the monies borrowed, and we went to ABC with a substantial cash offer for a long-term license, which would be non-exclusive until the Ampex license expired in 1973."

"What we also did," Bayley continues, "was keep Music Tapes a profitable division. This gave us at least some semblance of credibility, even during the darkest days. You see, we never actually lost any money in music tapes, we always paid our royalties, throughout the entire period we maintained a strong marketing organization that was selling tape and generating royalties even though the parent corporation was sick. And there was also the rapidity with which we recovered. We basically took the whole organization apart and put it back together in nine months, and by June of 1971 we were profitable again."

"The resurgence of Chess Records is another part of the GRT comeback."

"Chess was in a negative cash flow position in 1970," says Bayley, "which is one reason we had to go into a crash dividend program. We had no time to solve the problems at the time; we just had to get rid of them because the negative cash flow was so severe. I mean the cash flow of the entire corporation, but Chess was certainly a major contributor to this. Let me back up for a minute. We had acquired Chess in January of 1969, and I had tremendous personal and professional respect for Leonard Chess. He wanted to withdraw his funds from the music business and devote more time to his radio stations, but as part of our deal he was to stay on board for two years to build up the management of Chess."

"The only thing that went wrong with these fine plans," says Bayley, "is that within six months of the acquisition, four key members of the Chess management team died or became so ill they had to leave, and eight months after the acquisition Leonard died. So we had to spend all our time bringing in new people rather than building the company. We could pivot the fortunes of Chess from Leonard's death in October of 1969, because the company started to move downhill in November. Now, it was literally impossible for anyone to fill Leonard's shoes, but we felt that given a couple of years, we could convert the company to a point where such a move would be possible."

"At the time," Bayley continues, "we simply had no alternative but to put somebody in charge immediately and have him restructure the firm. The first person we tried was good, but things just did not work out. Now, if you remember, I had negotiated for the second half of Janus in 1971. I did that to get Marv Schlachter, who was president of Janus. He had done well with the label during the period when we had half ownership with Pye and total responsibility for management. So, because of this responsibility, I couldn't pull Marv out and put him in charge of Chess. But when we got all of Janus we merged it with Chess and put Marv in charge, and the venture improved."

So, Chess was taken care of. What about the diversification GRT is involved in currently? How does the firm expect to prevent the same problems that caused the temporary downfall in the late '60s from reoccurring?"

"We diversified," says Bayley, "but we've diversified within the music business. This has been a horizontal diversification in terms of product rather than a vertical move, like our backwards venture into raw materials. But before I get into that, let me go over another one of the key decisions we all played a part in that helped us on the road to recovery."

That's the MGM deal.

"In the spring of 1971, after intensive negotiations that lasted some 10 days beginning in Los Angeles, moving to New York and involving phone calls to Africa where some of the MGM heads were on safari, we entered into a licensing agreement with the label. Now, at the time they had the Osmonds (they still do) who were huge, several other top pop artists and a great country roster. The deal was a strong contributor to bailing the corporation out of trouble, because these profits helped sustain us while we were smashing off various and sundry diversions."

There was also a brief period when Bayley stepped down as president and Bert Nordin assumed that title.

"1972 was a period of further recovery," says Bayley, "and substantially increased profits. We were simply building up solid licensing deals and keeping away from businesses we did not belong in. However, we were still saddled with a fairly

(Continued on page GRT-18)
One of Dave Travis' favorite moments as head of custom services came recently when he watched young children five and up recording film strips for an educational project of Harcourt, Brace Jovanovich. Films is a program where children will instruct children, and typical of the far-reaching programs in education, industry and business GRT Custom is moving into.

Travis, 29, single and once sure he wanted to get into the ministry, is also a well-traveled GRT executive because he is responsible for sales out of the Nashville disk pressing operation, GRT Sunnyside and GRT New York.

This adds to the diversity and complexity of the custom division, now responsible for one of every four pieces GRT produces. The division distributes tape production at 60 percent music, 30 percent non-music and 10 percent blank label featuring non-music.

And though GRT custom is involved with giant corporations such as Standard Oil, its philosophy is one of never underplaying the importance of a small order. As the headline in a custom department ad reads: "We think small orders deserve great, too."

As a matter of fact, it is in working with companies and duplicating quantities that is the growing edge of custom expansion.

In terms of custom duplication price trends, Travis sees a plateau being formed. He feels it is not too much of a difference. The smaller duplicators are trying to survive, playing games and bringing down their prices as low as possible, in order to just continue its strong growth for the moment—forget profits. A small, hungry duplicator, will cut as much as 20, 25 percent.

Travis believes large runs will become a common aspect of duplicating and says large runs derive from the switch in business, industry and education from disk to cassette. "We see in schools that's hardware is more in cassettes than records.

GRT still insists on stringent quality. Travis tells of one duplicator who believes that a certain cassette configuration will suffice for jobs under 10 minutes. "It doesn't have any mylar sheets, no rollers, just stationary posts, and so on. Quality does interface with the length of program, but I don't believe in a cassette of this type. The cassette housing is critical. There's definitely a shoving of oxide from the stationary posts. Without the mylar sheet there's a problem in a kind of coining effect, of course, that usually comes with longer processing, so we feel that some of these type cassettes can be used for programs that might only be used once or twice and then thrown away.

One dramatic change in custom is that at GRT it is no longer a matter of who's got the most customers. "We're now custom and that's due to the support of upper management and down through. The market is unlimited, GRT's representation in it is extensive. GRT's view is more long-term in regard to custom duplication."

I must add, though, that this is not a one-man situation. One of the keys is good people and one such vital person is Chris Bayley, our sales manager. Chris is a most vital part of the production and that's due to his support of upper management and the division.

"After we had made our decision to do custom, Chris Bayley realized the potential for GRT and the market. Chris came out and did a lot of things that others couldn't do."

"Chris has the ability to make people understand that there are ways to move into the direct mail market already (and) and move into the direct mail program and get into the direct mail business."

We've got to be able to make a profit! That's the only thing important to us and be able to grasp that our various catastrophes really had no nothing to do with Music Tapes and that the division remained from the company. Fraser felt that that was not a suitable objective in life. I was well rested, having worked only three days a week so for a year and I felt running the show after.

"But back to the future. We realize that further expansion must come from within the realms of music. You see, we've got to be able to make a profit! That's the only thing important to us and be able to grasp that our various catastrophes really had no nothing to do with Music Tapes and that the division remained from the company. Fraser felt that that was not a suitable objective in life. I was well rested, having worked only three days a week so for a year and I felt running the show after.

"As the direct future, says Bayley, "it's our intention to expand within the music business in as many facets as we can afford and /or when we see a reasonable opportunity to make a profit. For example, we are now going into the direct mail business on a full scale effort (we have been involved for a year or so in direct mail already) and we are in broadcast ac-

Travis believes no customer ever tries to stick GRT with a return that is truly not defective. It's all part of a professional relationship that on GRT's side amounts to careful attention to the music business and the people that use it. He says that clients and we try to keep the surprise going. As an example, we will call if a master is not up to what we think the client will expect. For example, in the case of a new product we call us and tell the customer the shipping details.

There are other significant differences. For example, publishing differs from that in the pop field. In many cases, GRT has been involved with the publisher, who may be a religious group. "Logistically, there may be more disadvantages in religious music, but in terms of the business, our major concern is to make sure this volume wouldn't be there, but the profit margin is desirable."

"Bert is modest about his own religious feelings. But he says, "I identify. That's probably the best way to put it. I identify with the people that are a religious thing and the fact that the people are very easy to deal with.

"Many of his close contacts in the field have been inspiring, such as with the Swedish epic, the religious music. It's the only growth of the religious market, but also good business practice.

"Record pressing is another growing element. GRT Record Pressing takes the tapes and presses, though far removed from Sunnyside, is handled in terms of external sales by Travis. He says he suffers from not the distance because the Nashville plant is on computer and tied to GRT's Sunnyside Singer computer. In terms of clients, Travis points out Atlantic is the largest. Of course, a major client is in house—Chess / Janus. Most of the other labels and smaller, not so coincidentally, perhaps Religious, and Country.

Travis says the pressing is so superior that in many cases producers will want it from GRT. "In some cases the production be done at GRT Record Pressing. The Nashville operation, headed up by Larry Jones in production, has been completely recognized with new production controls and quality control procedures. Jones reports directly to Alan Bayley and Travis to White Sonner.

Just as in overall expansion, GRT is looking not only to expand Nashville's pressing plant but also into the possible installment of pressing plants in California and one on the East Coast. The Nashville pressing operation has been expanding at the rate of 25 percent a year.

Just recently, GRT set up for tape duplication in the East, in Manhattan. The plant, a joint operation, has a capacity of around 40,000-50,000 tapes a day, 8-track and cassette.
was voted “Stock of the year” for 1970 by the financial analysts of the West. Had the issue gone forward, the developments of the next several months might have taken a much less calamitous course. For reasons beyond GRT’s control, the offering was not ready to go until the summer of 1970. By then it was too late. Market support had evaporated.

Sales, meantime, soared ahead, doubling again in fiscal 1970 to $31,100,000 reflecting the company as it was structured at the time. Earnings surpassed $1,000,000. But there were ominous signs of pending trouble. In the final quarter the company lost $8,000. To meet cash requirements, GRT increased its debt position substantially. Working capital shrank from $3,500,000 to $340,000.

It was not the best financial platform in the world from which to confront a nonexistent equity market, tight money and a growing recession. Even the music tape business, GRT’s big mainstay, was slowing down as distributors and retailers began living off their inventories. To obtain working capital, the company went deeper into debt through a private placement. Accounts receivable mounted. By the fall of 1970, GRT was losing $500,000 a month. Drastic action was required, and taken.

Many things were done. The payroll, for example, was cut in half. But the strategic judgment was to return GRT to its original identity, that of a music company. Operations not directly supportive of music were sold or inactivated in an across-the-board effort to reverse the drain on cash. The financial consequences of booking losses from discontinued operations, extraordinary charges, additional reserves and write-offs were stupendous. Changing the fiscal year to March 31, GRT reported a net loss to its shareholders for the nine months of $1,800,000 or $1.14 a share. Debt had mounted to $14,500,000, and current liabilities exceeded current assets by $2,000,000.

But the surgery worked. Its benefits, in fact, have strongly continued. While losses were recorded through the spring quarter of fiscal 1972, GRT was again profitable by July. Sales also picked up. For FY ’72 as a whole, due to the greatly improved second half, GRT produced marginal net earnings of $46,000, and was on the road to recovery. Once again the financial analysts of the West were impressed, not to the turn-around, they elected GRT runner-up in their “Stock of the Year” poll for 1972. But within the company there were plenty of reasons for optimism. Doubts as to the future were not only dispelled but liquidated. Inventories were reduced, a new supply chain was established, and the company was able to take advantage of declining costs of materials as imports increased. By the end of fiscal 1973, the company was in a much stronger position than it had been for years.

The change in the market itself, with its tendency to favor the efficient, was the major factor. The company’s decision to abandon the large loss business and to concentrate on recording and distribution was a wise one. But it was also a matter of good fortune. The company was fortunate in its timing, for the market it served was changing rapidly.

The company convalvesed, FY ’73 proved another good year for music tapes. Phonograph records, which had been a loss operation, swung into the black. Cash flow improved appreciably, permitting an impressive easing of the debt load. By the close of fiscal 1973, GRT’s sales had moved back up to $29,700,000, on which the company earned $1,353,000, its best year so far. Equity was looking much better. Working capital turned marginally positive.

One of the most significant developments of GRT’s recovery period from the financial standpoint was the refinancing agreement reached with the company’s two major creditors, Bank of America and Source Capital, Inc. in August, 1973, midway in fiscal 1974. By that time the debt level had been reduced by company cash payments to $7,500,000, part of which was still short term bank debt and a current liability.

The agreement replaced the short term debt with term loans, exchanged $1,750,000 of debt owned Source Capital for equity in the form of convertible preferred stock and warrants, and provided the company a revolving credit line of $2,500,000. GRT’s working capital position was immediately strengthened. The term debt was placed on an amortization timetable, with the final payment due June 30, 1977.

With its financial structure now in good shape, GRT went on to finish FY ’74 with an all-time sales record (even counting discontinued operations) of $32,772,000 and net income of $2,310,000 or 64 cents a share, the highest earnings achieved by the company. GRT was able to inform its shareholders that as of March 31, 1974, it again had a healthy current ratio and that its equity in the company once again exceeded GRT’s debt.

The business cycle was to work against GRT a second time in FY ’75, the final year of the company’s first decade. But as a result of the course followed since the big loss of FY ’71, GRT was far better braced to roll with the economic punch than it was five years before. Despite the earlier acclaim of the West Coast financial analysts, however, the price of GRT’s stock fell so low that for more than a year it disappeared from the daily NASDAQ quotations, there was little chance of raising equity capital to meet company needs. But with its strong balance sheet and solid cash position it didn’t have to.

Sales moved up slightly this past fiscal year to $33,064,000. But earnings were penalized by a large loss in the phonograph record division and to a lesser extent by the startup cost of a new direct mail operation. As a consequence, net income declined to $964,000 or 27 cents a share. In the last few weeks, the company has curtailed and restructured the phonograph record division to place it on a break-even or even moderately profitable basis. Music Tapes again did very well in profit contribution, and GRT of Canada is now solidly in the black.

The combination of a recession and little or no access to the equity market can be lethal for a young growth company fully committed to a major expansion program requiring lots of cash. Unless its creditors refuse to worry about how much debt it’s taking on. It can be a dangerously exposed position, one which more or less describes GRT’s situation in 1970. But not in 1975. And that is not to brush aside ongoing financial problems, which never seem to disappear entirely. The California sales tax imposed on royalties GRT pays record companies for the use of their music is a case in point. By the end of fiscal 1975, the assessment against GRT, which is protest- ing energetically along with the music industry in California, amounted to $1,500,000. It could go into extensive litigation.

Yet in the context of the time of troubles faced by the company five years ago it doesn’t look unmanageable. And GRT’s stock is back on NASDAQ.

The long term test of a corporation, it has been said, is survival. GRT, its debt back down to $2,700,000 and its equity debt ratio back up to 2 to 1, has not only come through its first decade a much stronger company. It has survived as the country’s leading independent producer and marketer of prerecorded music, the business it pioneered back in FY ’66.

Evolution In Licensing

“... We’re in the U.S. setting to the mass market and by and large what is applicable to the disk is applicable to the tape. Of course, GRT is not just in the U.S.; GRT’s growth in Canada has been steady, starting with a number of tape agreements which have now broadened into both tape and disk pacts. “Now I would say 90 percent of our business in Canada comes from record/tape pacts as opposed to tape only licenses.

Canada, because it is a similar market to America, works well in GRT’s plans because it has chosen to build a base in the U.S. rather than venture into areas where it cannot depend on the sophistication built up in America.

Also, though GRT is involved in a variety of music types, its main thrust is the bread and butter rackjobber main stream product. In other words, the mass market.

At the same time, however, GRT is looking into new areas such as video tape duplicating. “In fact, we’ve had some forays into the manufacturing of video tape.

“With regard to new areas, broadcast music is a relatively new area for us. It’s also an opportunity. Companies that were red hot two or three years ago have kind of faded out. And we intend to apply the same logic and expertise that we applied to the prerecorded tape business. That there were five companies really bigger than us when we got into it didn’t bother us.

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As operations manager, Chuck Duncan feels that part of GRT's growth and success has been the internal compatibility of our system designed for one purpose—service to the customer. We pick up your order at your customer service department until the product arrives at your customer's shipping dock is usually less than four days with only two of these days being in transit. GRT is the only full-service company around the clock to the East Coast on a priority basis," Duncan says.

"In the house system works like this," Duncan adds. "Upon receipt, we sort the customer service, the order is speed to data processing then to shipping. Our inventory, control, production control and invoicing are all computerized. This helps speed the flow of paper and information as well as reduce the probability of error to a bare minimum."

"From an operations viewpoint, we have reduced our in-house time by over 50% within the last three years. Our production control system has enabled us to control inventory size, accuracy and overall effectiveness. Our raw materials EQQ levels are adjusted to meet different seasonal demands with an eye toward economics and prevention of stock-outs and production interruptions. One of the criteria that is used for vendor selection is their ability to respond to our needs on short notice."

GRT's shipping and production departments have a daily order status report that tells them the status of each order, missing line items, necessary line items needed to fill 100%, and date order was received in house. This report eliminated dead time looking for product that isn't in stock. This report also gives the P.C. department a list of line items by priority need to fill date orders.

"We observed that anyone who is as fast as we are. I fear the system when you review today," Duncan says. "GRT has a long way to go. We've been able to capitalize on the controls and procedures that we've developed."

Chuck Duncan and the whole crew do not necessarily faster than the competition, but we're faster than we used to be. We're faster in terms of speed with the speed of service. We've been able to fasten up the handling and assembly procedures where we can guarantee about 1-ounce of time to service the order.

Another exception is twin-packs, which do get the exercise procedure. These pairs are critical and even variations in shell (or tape) colors are acceptable. As long as the shell is bright, the colors are okay, provided the colors are not too similar to each other."

In terms of control, the process is much the same as it is in the factory. The system is designed to handle every aspect of the order process. However, the system is not as complex as it is in the factory. It is a much simpler system, and the operators are more knowledgeable. The system is also much more flexible than the factory system.
This is a very key part of the way we work. In a sense it’s no different from a record company, except that they examine an artist or producer and we examine the whole label. And they, in turn, examine us.

Does GRT really mean anything to anybody, except for the fact that it’s “that company that makes the tapes”?

“I think GRT definitely stands for something with our licensor, our distributors,” says Sonner, “and more and more I feel we are meaning something to the retailer. And, I guess, I am beginning to feel we’re meaning something to the consumer—not because we’re advertising three letters that fall into the milieu of three letter companies, but because of the consistent use of a logotype, because of our packaging and because of some of the broadcast material we’re beginning to get involved in.

“The packaging is something I feel is very important,” stresses Sonner. “We have a uniform package. All tapes have the LP slick on the face (shot down from the cover, not re-done), the artist’s name, the title, and the number. But the graphic of the LP cover is not, in our minds, primarily for display purposes. It is the equivalent of a stamp of authenticity in the consumer’s mind. It means you’re getting exactly the same thing you get on a piece of vinyl. We are in the music business, not just the tape business. The consumer gets the same thing but he gets it in a slightly different format.”

GRT also offers the time on each tape (“People don’t buy by the minute but they do look,” says Sonner) and will add a sticker pointing out a hit single or other salable aspect of the tape. “If we have to reprint the graphics,” says Sonner, “then we will. Once on a Jim Croce tape we had to redo the entire tape. We split the song that eventually became a hit single and we offered every distributor a chance to exchange stock. We’d rather recall and scrap than turn out weak product.”

Sonner also feels the consistent blue color helps distributors, retailer and ultimate consumer become acquainted with GRT. And he believes listing the entire program on the front rather than the back of each tape is a distinct advantage: “Tapes are displayed either spine forward or spine up,” he says. “So at least the consumer has a chance to see what he’s getting. Not only that, but the consumer can read most of the program while it’s still in the machine.”

Taking an interest in packaging has also played an important role in the firm’s classical tape program, an example of the kind of program Sonner feels is long overdue in the tape music business and which offers some special innovations of its own.

“For one thing,” he points out, “the liner notes that are on the LP are included. To me, liner notes are part of the added value principle of marketing. I feel strongly that meaningful, interesting liner notes can provide knowledge and add enjoyment to the product. One of the drawbacks in tape is that you cannot add liner notes very easily. You can’t print them on the back of the tape. But you can include a small leaflet. We have done things like offering an open booklet with a coupon, but that’s not the same as having your information the day you get your music. Granted, our notes are not likely to stick with the product forever because it’s not a physical part of the tape. But they will be read at the time. I feel they enhance the enjoyment of music and the music is what we are selling. We can’t measure what the added cost of printing and inserting that piece of paper gets us, but I’d like to see it done to every tape that has a corresponding LP with meaningful liner notes.”

As for the classical tapes themselves, Sonner feels the area “is a market not currently being satisfied and we are going after that market. These tapes are not for the guy who can hear dog whistles because it’s not for the total hipster buff. But we have 50 titles and we feel we can hit this very special market by adding liner notes, by using an expensive clear plastic slip-case, by breaking the program only once, and then merchandising the hell out of these advantages.”

Sonner also believes the tape customer is much closer to being a “collector” than the LP customer, and feels marketing tape product with this in mind can be valuable. “I think this is one reason we are able to sell catalog and greatest hits packages on a consistent basis,” he says. “People tend to keep tape as a permanent thing. It doesn’t scratch or warp and it’s harder to break than an album. So we keep this in mind when planning our promotions.”

In the area of 4-channel, Sonner sees the market remaining where it is until the Christmas of 1976 at the earliest, primarily because “the equipment market is at a standstill.”

In other areas, GRT is moving into broadcast marketing with a number of packages including “Basic Black,” “The Everly Brothers” and a country package. “That’s primarily Dave Lawry’s baby,” Sonner says, “but we all feel this can develop into a huge market for GRT. We are in the crawling stage of marketing now, and historically this has been a very crowded field. A lot of people have taken their lumps in it the past year or so. So for us to go leaping in full speed would be to do so at our peril. We are being extremely cautious and approaching this on a make money from the start basis. This is not a ‘dump a lot of money in and see what happens’ proposition.

“What we have done,” he continues, “is put together just a few packages. If it takes five years to make it work, it’s okay and if it takes a day it’s okay. We will be in 46 markets by the end of the summer, covering most of the country. By going into TV, of course, we are dealing with a mass market. So we need some sort of mass market appeal. We are going through the mail now, but soon we’ll be testing the retail market with the packages. We will be two-stepping, going from distributor to retailer. But we will be selective and careful and we will make money in this business.

“We will also start to make money in direct mail,” Sonner continues, “because we will go in more carefully and selectively from the first get-go by targeting an experienced man like Jim Levy who has handled the project and by taking our time.

“The principles we all learned five years ago,” sums up Sonner, “are the ones we still operate under today. We combined good judgment, controls and spirit. We acted on our problems rather than simply getting rid of them. The business of music is unique, fun, and challenging. Our business is music and we will not stray too far from it in the future. And we will be fully prepared in all we do.”

Excitement Of Tape

which is several years old, we have almost equalled LP sales. And on ‘Stevenson’s Greatest Hits’ we have surpassed album sales. The point I am trying to make is that we forecast primarily by the artist, considering the musical category, and the label secondary. These are all important, but the artist and the label’s plans for that artist on a particular release are the important factors.”

In other surveys, GRT has discovered that six out of 10 car & track owners reached also own three forms of home equipment, generally the basic turntable, tape player, speaker set. Most of those purchasing TV packages own three or four forms of equipment. Thus, multiple ownership is an extremely important part of tape marketing, as the firm must realize that a potential customer will probably be playing product in more than one location and may therefore buy more than one copy of the same album.

“We feel GRT is ‘unique,’” says Ms. McShane, “in that when we look at a license we analyze it from the bottom up. We’re all for both us and the label making money, but we are not going to bid foolishly. If we are working with a label that has been with someone else, we know pretty much what the inventory will be from the previous license and what we will be up against for the first few months. And we like to get a general idea of what kind of a contract the artist has. All of this helps us, along with the less personal things like going over a track record.

“In today’s market,” she says, “the labels seem a lot more willing to tell us what a given artist has sold. And by telling us we are able to market a product with a lot more competence.”

August 2, 1975, BILLBOARD

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GRT’s Entry Into Direct Mail

“We have gone through the painful process of getting into the direct mail business, starting with our first mailings in July of 1974. From then until now we’ve been testing, reading, testing and proving to the point where we are now solidly on our feet in this area.”

Says Jim Levy, a veteran of the direct mail business at Time-Life who arrived at GRT some 18 months ago to bring the firm into the business on an ongoing basis.

The firm launched a multi-mail in the form of the record “Lawrence Welk Story” and a multi-disc set featuring Sir Lawrence Olivier reading selections from the Bible.

“We had our doubts,” says Levy, “partly because of economic conditions and partly because of the political turmoil of last year. Direct mail is an impulsive business and most items sold in this manner are discretionary purchases.

“Can you remember the last time you bought something like that?”

“At any rate,” goes on Levy, “we began buying other kinds of merchandise from different companies.”

“Start buying a 15,000-piece mailing list, and you might find it makes sense.”

“Anyway,” says Levy, “we’ve acquired mailing lists by renting or exchange, from sources where we felt knew the people who were and are in the market for our kind of product.

And we tried to design attractive promotional packages.

Levy says GRT has been able to double the response on the Welk package since its inception by printing selectively from large lists and seeking the population segment which is really in the market for Welk, either geographically or demographically.

“Every offer has its own market,” says Levy. “You begin with certain basic assumptions about what helps you decide which prospect might be responsive. Then you go into testing and discover which of your assumptions were correct and which were not and you discover what you have to do with that label in a one- or three-stage process before you get up to speed. We are now proceeding with momentum, with history and education behind us.”

So, we’ve acquired lists from two or three publications whose prime audience is over 40 and these have proved responsive,” Levy says.

“We’ve used lists from certain cities and also from certain types of market conservative merchandise. We’ve done a lot of careful analysis.

We’ve just finished testing another 25 lists, and we are now beginning our first set of new direct mail lists for Welk.”

GRT made its entry into the direct mail field by mailing individualized promotional packages to the LAWRENCE WELK STORY appropriate mailing lists.

Close integration of production function allows for diversification into retail and direct mail as direct mail under Jim Levy, and more distribution of GRT jazz, classical music, under Dave Law, seen flanked by GRT’s Vice President for Marketing (left) and Donna Breland, co-ordinator.

Growth Tied To Tape

markable in that we often receive masters and artwork hours before a record is shipping. And remember, we ship to some 150 distribution points while the record company may be shipping to 30 or less distributors or branches.

Why should GRT support a tape release when the label is obviously going to be promoting and supporting their artists anyway?

“Essentially,” says Hershfield, “all promotional material from a label is record oriented. We are not simply selling music on tape, we are selling a concept, the concept that music on tape lasts longer and goes anywhere. When we come out with display material we’ve got to pitch the music, but we’ve also got to pitch tape. If we can convince a classical fan that tape is the form his music should be in, he’ll convert to tape, and eventually start buying other kinds of music as well.”

Hershfield also stresses that “GRT wants to be known as a music company, not just a music company that distributes other music companies. The first thing we had to do toward accomplishing this was to overcome the stigma that seems to rest on the head of the record industry as ‘retard’ away from our customers. We finally had to say, ‘These are not just your customers, they are our customers as well. We are not here to do favors for responsibilities or opportunities, but we do need to know what’s happening. We are here primarily for informational purposes so we can better serve the retailer, the consumer and you, the distributor.”

“We found huge waste when we began looking around. We produce enormous amounts of point of purchase materials, and we discovered it was being shipped to stores in packages that made distribution impossible. As packages were dropped in, customers would just throw them away. We finally had to say, ‘This is not just our customers, they are our customers also.’

‘We are here not to do favors for responsibilities or opportunities, but we do need to know what’s happening. We are here primarily for informational purposes so we can better serve the retailer, the consumer and you, the distributor.”

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GRT’s marketing is aimed at converting the music enthusiast to the use of GRT tapes.

“GRT has a great feel for the market, and we believe in the concept of the tape,” says Hershfield.

“Tape was a bastard child in the ’60s,” says Hershfield. “The labels created us and as tape began to grow there seemed to be a proportionate growth in the demand for all tape. It’s not that we thought we were paranoid, even though we paid for our rights. Then they thought we were looney because of the bidding on test tapes. If tape began making money and back came the resentment. They didn’t find a liking for us until recently when they discovered that we were in fact making money. GRT was being more aggressive and our success is not accidental. Our sales became more than just the offshoot of riding the coattails of a hit release and much more was directly a result of our own efforts.

“Today it’s evolved to a point where the labels are beginning to realize that we are a valuable asset, that we are contributors and not just parasites. We feel we are better on terms with our labels than ever.

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Merchandising Innovation

“Continued from page GRT-10

market, sell 15,000 and everyone says what a fantastic job we’ve done—75% sell through. But when we put in 42,000 and build promotion to 33% sell through and everybody is complaining we’re run a poor promotion. But, we’ve still sold 15,000 albums we wouldn’t have sold without the promotion program a 100% sell through every time. That tape comes out. You go out and shop the competitive line to get a better merchandise. We’ve got it and we’re happy with the sales that we made.

“Today, we simply create a dealer to market it and we gain by the sales that we made. We’ve got it and we’re happy with the sales that we made.”

“Today, we simply create a dealer to market it and we gain by the sales that we made.”

Broadcast Music Positions GR in New Market

Broadcast music is the newest venture of GRT and is probably the best example of the corporation’s determination to expand in new areas while remaining within the confines of the business it knows best—music.

The firm is currently marketing four packages via TV: “Ba-sic Black,” “The Ewery Brothers,” “Country Music,” and “The Magic Organizer.”

“We started small, testing broadcast marketing as a new channel of distribution for GRT, in secondary markets, by purchasing time as well as on a per inquiry basis,” says Dave Law, Manager, broadcast marketing.

“This testing period lasted approximately eight months before we felt ready to move forward with larger efforts.”

“We have internal, computerized ordering process and involving a potential market of millions of addresses and tried to order from everywhere in the country. We have also established an in-house agency to purchase and maintain schedules. We are now starting to explore new markets to achieve the potential of our current products as well as developing new packages.

“Concurrently, we have been using our current distribution network to sell out third-party promotions.

“We have planned a minimum of twelve retail promotions for the remainder of Fiscal 1976, covering various markets around the country.”

As we have been successful in the direct mail field, we are also considering again this year to do a selling campaign to independent radio stations featuring GRT products.

“Recent research has indicated that GRT has a strong potential in the independent market. We’ve got a lot of requests for more information from this market.”
Canada Steady Growth

• Continued from page GRT-16

to say the least and have played a big part in building the ca-
rees of such artists as Lighthouse, Ian Thomas, Moe Koff-
man, Dan Hill, James Leroy, Tony Kosinec. Dr. Music, Bever-
ley Glen-Copeland, Aronors and Achley, Shooter, Adam Mit-
chel, Downchild Blues Band and others. Through various buy-
and-sell arrangements made with some of Canada's top inde-
pendent labels, they also now represent such artists as Gary
and Dave, Jay Telfer and Thundermug on Greg Hambleton's
Axe Records; Vicki Allen and Pendleton Brown on Ralph Mur-
phy's Hardcore Records; and A Foot In Coldwater, Klaatu,
Cochrane and Dillingen on Frank Davies' Daffodil Records la-
bel. GRT also distributes Dave Courlt's Smile Records in Can-
ada.

As well as their heavy involvement in domestic talent, GRT
also distributes a number of international labels in this coun-
try including 20th Century, Barnaby, Chess / Janus, Bruns-
wick, Bang, DePile, Passport and most recently, added
Charisma label to that list. In all, the company distributes over
20 international labels in Canada.

A major area of growth for the company in the last few years
has been in the international distribution of GRT-generated
product. Label and sub-publishing deals have been estab-
lished in Germany, the Benelux countries, South Africa, Aus-
tralia, New Zealand, Brazil, England, Italy and Japan.

Late last year, GRT of Canada's growth necessitated a move
to new offices at 3816 Victoria Park Ave., in Toronto. For the
first time, GRT had its executive offices and warehouse un-
der one roof. The move not only served to meet their current
space requirements but also allowed for future innovation and
enlargement. At the time of the move Reynolds stated,
"We are pleased that we are now going to be able to give a lot
better service regarding order turn over. To date we've alway-
been under the handicap of being in two separate locations in
Toronto, which only increased the inevitable communications
problems between office and warehouse."

In addition to the move at that time, GRT took on a new
graphic image with a newly-designed logo, added more staff
to their operation across Canada and instigated a weekly hype
sheet under the name "Hear and Now."

A more current priority within the company in Reynolds' mind
is an extension of their activities in both of their publish-
ing divisions, Taran Music and Corinth Music. "This is cer-
tainly one of our priority areas these days," says Reynolds.
"With the acquisition of Frank Davies' Love Productions' pub-
lishing catalog as well as the services of Davies himself to head
up our publishing division, I believe we have taken a step in
the right direction."

Due to financial difficulties, Love Productions recently had
to close down but to stave off bankruptcy a three-year master
lease agreement for Love artists was negotiated with GRT of
Canada. GRT licenses Love product for manufacturing and
distribution and pays Love royalties on sales, GRT picks up all
productions costs. The artists remained Love Productions art-
ist and will be released on that company's Daffodil Records la-
bel. A three-year publishing administration deal was also ar-
ranged whereby GRT became the administrator for the entire
Love publishing catalog. Frank Davies subsequently joined
GRT in an executive capacity as administrator of the publish-
ning for all GRT and Love product.

Reynolds is more than happy with this arrangement. "With
Frank Davies international background in the music industry
and with his contacts and unique perspective on the business,
I feel that we will see a significant increase in the activity of our
publishing division over the next year."

At the beginning of this year, concerned with the exclusivity
of service that GRT was getting from its distributors in West-
ern Canada, the company set aside a monthly promotional
budget for those distributors to be used to promote GRT prod-
uct and artists. The budget is apart from the two percent ad-
vertising allowance that comes out of sales. Jeff Burns ex-
plains, "When you are dealing with distributors, you are not
going to get the same type of service you might get if you were
dealing with your own branch."

As an offshoot of the revitalized system, GRT's distributors
began servicing the media in each market with product.

As Reynolds commented on the promotion plans, "We have
made the same changes in those situations that adversely affect their business
as well as the business of others in the record industry."

Early this year, GRT won a decision in the Federal Court of
Canada that blocked Caravan Stereo Ltd., a Quebec corpora-
tion and the defendant in the case, from importing Light-
house product manufactured in the U.S. and offered for sale in Canada at prices substantially lower than the normal
trade prices.

A separate action was subsequently filed against Record
Wherehouse Ltd. on the same basis and in March of this year,
GRT of Canada Ltd. won a precedent case against Record
Wherehouse and as a result, U.S. imported cutouts contain-
ing Canadian copyright material were henceforth banned from
Canada. The ruling was seen as significant in aiding
Canadian artists who have licensing deals with U.S. la-
bel and have also experienced similar problems in the past.

GRT of Canada's president Ross Reynolds has also held the
position of president of the Canadian Recording Industry As-
sociation, a post he held for the customary one-year term be-
fore relinquishing it to George Struth, general manager of
Quality Records a few months ago. Because of Reynolds' of-
ten-demonstrated value to CRIA, he was asked to sit on the
executive board as a past president.

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Bob Perloff

and

the gang at

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GRT

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www.americanradiohistory.com
July 22nd, 1975

Mr. White Sonner, President
GRT Corporation
1286 Lawrence Station Road
Sunnyvale, California 94086

Dear White:

Just a brief note to express our sincere gratitude and thanks to you and your staff for the marvelous job which you have done with our product.

It is rare to see an organization such as yours rally to our side as rapidly as you people have.

While, as I was in the midst of dictation on this letter to you, I received a call from BILLBOARD soliciting an advertisement from us, and since we have only great things to say about you, I decided that, rather than sending this letter directly to you, the entire industry should read what I have to say about you and your organization.

Many thanks.

Warmest Personal Regards.

Sincerely,

[Signature]

JOSÉPH ROBINSON, President
The All Platinum Group of Companies

cc to: Mr. Allen Bayley
Mr. Tom Bonetti
• Continued from page 22

Billboard Golden Oldies Trading Post
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BY ORDER OF THE U.S. POSTAL SERVICE, effective December 3, 1960, most large records

are to be mailed in special cardboard record mailers, for which there will be an additional charge. The

old cardboard (cardboard record) mailers will continue to be used. All new mailers will have a

new, black-clothed, moulded foam rubber seal which fits into the “box.” Rough “box” mailers,

9 x 10 x 10, Flat Rate, Chicago, Ill., 60654, U.S.A.

March 1976

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The fair and Soviet companies introduced 36 lines of radios, tape players and electronic musical instruments currently available in small quantities only, some to go into mass production in the near future. The Russian display was impressive, proof that consumer electronics is a fast-developing field, with manufacturing companies working on new lines of quality mass production. Most record players and tape hardware. Quadraphonic formats are only in the experimental design stages, but production of pilot equipment is expected soon. The tape cassette format is maturing fast but 8-track will not be introduced here.

Videotape products are already a reality, with the first batch of several models to be introduced later this year reportedly producing some sales to several Western European companies at the show. In electronic musical instruments, until now imported from East Germany, a company in Riga (Latvia) is now manufacturing a quality organ that could prove a threat to models of Forfissa or Yamaha. Manufacture of electric guitars is developing, but not in the same quality range as international firms, and several companies presented audio/sound equipment for concert halls, arenas and schools. In the U.S. area, featuring 20 companies were on hand to give out to the consumer electronics, but Marante introduced its line of Stereo 2 Quadraphonic amplifiers and adaptors through its European distributor, Superscope, Europe, S.A.

Stereo broadcasting is limited to about 35 hours a week here, with 12 FM stations, the major clients being about 70,000 FM stereo radios in private use, although it is expected to develop fast and soon. Quad radio is virtually unknown, so the Marante stand evoked great interest.

Western gear was provided, organized by Globale International and the NOWEA companies, including Grundig, ITT-Schau-Lorenz and Dual, all presenting current lines. Dynacord, already with a reputation for the best sound equipment for general "show business" use in Russia, presented several new lines, including Teery, Twen, Perfect and Star compact amplifiers; Eminent studio address amplifiers and mixers; inexpensive Echodoch 100 echo and reverber units; DC 2004/2 organ cabinets; Minimix synthesizers, and D120, 310 and 410 sound columns.

Show business acts here use BEAG sound equipment, made in Hungary and ordered through Soviet foreign trade companies by concert agencies, but leading Soviet pop acts use the Dynacord amps and Echodoch line. It was the first time for many Dynacord products at the fair, with their booth decorated by posters of Russian pop acts such as Voo Sovetennik, the leading jazz band led by Anatolii Korll, using Dynacord equipment. Jazz music was presented by 30 companies, including Sony, Aiwa, Sansui and TEAC, with Sony highlighting its video cassette units. Included were their 1/4-inch U-Matic VP 1220 player for PAL, SECAM and NTSC color TV systems; VO 2850 SECAM videotape recorder/player and VO 3800 PAL VTR with DMC-160P color camera, and KV 3130R (13-inch) and KV 1800R (18-inch) Trinitron color TV monitors.

From Eastern Europe, TESLA, Czechoslovakia's largest radio/electronic company, exhibited its ESS recording studio console, large hall concert equipment and hi-fi amplifiers, through the KOVO export/import port. Many Soviet recording and TV studios are equipped with Czech recorders and consoles. One big surprise to Russian visions was the exhibited Ria's Sau- lora, one of the biggest Scandinav- ian electronic firms with color TV exports to 15 countries. Satora also presented stereo amplifiers, turners, record players (under license from Dual) and speakers.

U.K. Ledson Delays U.S. Market Bow

New York—A reported financial crisis within the London-based Ledson Co. has slowed the firm's planned entry into the U.S. hi-fi equipment market. The firm had originally hoped to market its products here immediately following this year's summer CEs. The British hi-fi manufacturer expected visitors to both the winter and summer Consumer Electronics Shows with its bold new concepts in equipment design, as well as its extensive and broad product lines. Ledson bowed into its decision to reduce the size and weight of usually bulky components (Billboard, Jan. 18, June 14).

According to informed sources, the firm had made a last-minute decision to withdraw its products in Chica- go during CEs on the premise that the venture was being underwritten by its American distributor. However, it is believed that internal politics has stalled progress of the financial negotiations, and threatened the future of the line. Sources close to the company still hope that the financial woes can be ironed out, and that the line can still be marketed in this country.

Chicago-based Audophile Imports posted the U.S. representative for Ledson until July 15, when a shift rep- ortedly was made to Gate Electron- ics in Chicago. Informed sources say that F.J. Moray, former owner of Ledson Audio, sold the company in June to a Mr. Sanghah of Simpor- tex Ltd. in London, with the company's name changed to Ledson Ltd.

The Ledson line included turntable, amplifier, pre-amp and speakers.

Russia Hosts Biggest Consumer Electronics Showcase

We are at the largest consumer electronics showcase that we've ever visited. The fair opened today in Moscow and included all types of consumer electronics: radios, televisions, audio systems, and more. The fair was organized by the State Consumer Electronics and Appliances Fair, and was attended by thousands of visitors.

The exhibits were arranged in a way that allowed visitors to see the entire range of products, from small radios to large televisions. The atmosphere was very lively, with vendors adding new products and features to their displays.

One of the highlights of the fair was the Dynacord products, which were on display in a separate area. They were showcased by several companies, including Sony, Aiwa, and Teac, and were on display in the European Union as well.

The fair is expected to continue for several more days, with visitors coming from all over the world to see the latest in consumer electronics. The organizers have stated that they hope to make the fair an annual event, and are already planning for next year's showcase.

[Continued on page 1]
ITALY'S AMTROMCRAFT KITS INTO U.S. HI FI KIT MARKET

NEW YORK—Ammtron Craft Kits of Milan will market a line of electronic hobby kits in North America, according to Mr. Hy Schwartz, general manager of Amtron Craft Kits of New York.

The firm is the second major kit manufacturer within a month to announce that it will sell its products in the U.S., as a challenge to the lucrative Heathkit franchise.

Last month Sinclair Radionics of England, disclosed that it was marketing its popular line of miniaturized home electronics components in kit form in this country (Billboard, July 15).

Twenty-ten products of the 165 units Amtron craft line will be introduced initially through rackjobbers and electronics parts dealers in the U.S. and Canada. The firm will graduate the line upwards as demand improves. The firm has no immediate plans to sell the line through the mail as has been done successfully by Heathkit, the major kit manufacturer in this country.

Ammtron craft, products, though new to the U.S., have been available on the world market for more than 20 years.

Phono Sales Up—Except by Consoles

WASHINGTON—Sales to dealers of portable, compact and component phonograph systems for the first six months of 1973 totaled nearly 1.55 million units, up 5.7 percent from a year ago, according to the Electronic Industries Association, marketing services department.

However, with sales of consoles units down 1.3 percent to only 225,000, overall phonograph sales for the first half of the year were down about 2 percent, with 1.77 million sold to dealers.

Auto radio, including 8-track and cassette players, continued their comeback in June, but the 4.1 million units sold to dealers in the first six months are still behind last year by more than 17 percent.

FAIRFAX MAYFAIR SOUND DOWNS IF THE MUSIC MAKES THE MAN

CHICAGO—MaiYa Ward Sound Products has moved from selling directly to consumers with its line of 8-track and cassette recorders and players, to direct importing and private label for the mass merchandiser.

Gary Braver, president, refers to the change as “concentrating on larger orders with less customers rather than small orders with many customers. We have been moving in this direction, and the opportunity seemed proper to us at this time.”

The difference, he emphasizes, is that the product is sold at the time of purchase. “We design and engineer the equipment, sell it to a mass merchandiser or mail-order house, and then place the order in the Orient.” The Mayfair brand will still appear on some product.

Skip Braver, formerly vice president of sales, has left the firm to form his own manufacturer’s representative agency with Ted Ruliman, B & R Associates, in Chicago.

HOUSE OK FAIR TRADE

Continued from page 36

their pro-fair-trade stance and remaining their products from resale price maintenance. Only Panasonic and Marantz/Sony/Supertone remain among the big companies still backing fair trade, where legal.

Good-bye paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from

AUdio AUTOMATIC CORPORATION

Joint Tape Venture

QCA-South Eastern Bow

CINCINNATI—QCA—South Eastern, a new Florida corporation, has been formed to manufacture and distribute Nippon tape cartridges by Edward Bosken, president of Queen City Albums and QCA Records headed by Paul E. Mateo San Martin, head of South Eastern Records Mfg., Opa-Locka, Fla.

Sales and billing will be handled out of the local QCA office, with manufacturing and distribution confined to South Eastern’s Florida plant.

Queen City Albums was founded by Bosken 25 years ago and has long been known as one of the major purveyors and packagers of disk music. The firm recently completed its new 24-track recording studio and inaugurated its own label, QCA Records (Billboard, July 26). It also has its own publishing companies, Bosken Publishing (BMP) and ERB Publishing (ASCAP).

San Martin is one of the leading producers and packagers of tape cassettes in the Florida area and also is a veteran manufacturer of 8-track tapes.
Tape/Audio/Video

New Products

MINI-CASSETTE stereo tape player (top) from Tenna has soft-line design, fast forward and eject buttons, and lists at $55.95 for the model RR-200AC. Model RR-200S adds an FM stereo radio the basic mini-cassette, listing at $102.95. Both units offer 3/8 watts RMS per channel.

SMALLEST PORTABLE cassette deck does triple duty as car unit, component deck, or portable with batteries. From Liher, the CR-134 has condensed mike for recording, special head design with four tracks in-line, and a photosensitive electronic tape-drive mechanism control, for $378 list.

Low Price but delivering 24 watts peak music power, is Laser Jet cassette player, model A-12. Other introductions include a 2/4-channel --8-track with program memory and AM/multiplex radio.

MOTIVATOR 200 (left), a working display for car speakers from Electronic Industries, Inc., stores units in floor or counter model.

Tape Duplicator

By ANNE DUSTON

Pettagor Industries is broadening its marketing base, with plans to broaden the product line in both audiovisual/equipment and professional audio products, including broadcast, according to president Tom Horton. Jim Dow, former director of marketing, has taken the duties of vice president, marketing, for all tape duplicating equipment as well as cassette and services.

Horton reports sales of the new Super C-1 copier are triple the expected sales. The one-to-one copy, at 15 times speed, features digital logic and an anti-stick tape device that eliminates the possibility of destroying the master tape. List is $524.

Pettagor duplicating equipment, including cassette and open reel systems, and one 8-track machine, lists up to $8,000. Universal Audio, a wholly owned subsidiary, offers complete services as well as blank cassettes.

Edited seminars at the 1975 Video Show held May 20-21 at the Los Angeles Ambassador, sponsored by Televi Publishing, are available in four hour audio cassettes at $17.50 postpaid from Armed Communications Services, 2207 Pershing Ave., Manhattan Beach, Calif. 90264. Topics covered include "A VideoDock Progress Report," "Getting the Most Out Of A Video System," "New Developments In Video Recording," and "Advances In Video Creativity."

* * *

A unique 27-part videoeducational network for the Populer Product Manage ment Institute by Rouijn Telequipment is the first such in-house corporate program by which Populer customer and production employees can make application to San Francisco State Univ. School of Business for college credit.

CME Systems, Sunnyvale, Cali.-based developer of computer-managed video editing systems, has begun deliveries of "The News Editor" for electronic news gathering, priced from $20,500 to $44,875. Offered in four basic con figurations, System 40 includes a rack mounted computer, CME six-track control, and two or three Sony 2580 U-Matic VTRs. CME Systems also has been issued a U.S. patent for a "color phase matching system for magnetic video tape recordings" that is claimed to eliminate color burst phase mismatch problems that commonly occur when electronically editing TV magnetic tape containing composite NTSC (U.S. or Japan) or PAL (Europe) color signals.

* * *

"Man and Media: The Spirit For '76" will be the theme of the 37th annual convention and exhibit of The National Audio-Visual Assn., held January in New Orleans.

Over 270 exhibitors are expected to converge on the new Rivergate Convention Center with products ranging from complex television systems to slide binders, and including the latest software programs.
Sansui's Tada Sees Broadened Market

-Continued from page 36

- Breaking through the quad barrier represented by high end audiophiles who have yet to be sold on quad (Sansui plans to introduce a high-end preamp)

In a way, it seems surprising that Sansui has been in the U.S. market almost 10 years. Among the initial Sansui entries in the U.S. was what Tada calls is the first receiver with black-out dial and function indicator. "We sold a quarter million pieces the latter part of 1967-68...in 1966, we did $2 million.

"In those years, Sansui was heavily involved in the military market in the Far East. At the same time, we were opening up the U.S. market more, and having the G.I. returning home helped us. Then in 1971, our company's engineers invented QS matrix 4-channel. We were the first Japanese manufacturer to introduce quadraphonic equipment in the U.S."

Here at the Pacific Audio Sales-organized showing headed by Fred Halzahn of Pacific Audio, Tada pointed to the expansion as well of U.S. sales offices, now here, in Atlanta, Chicago, Dallas and New York (Billboard, July 26).

While broadening its sales personnel reach, widening the product line and therefore appeal to a greater gamut of dealers, and building from the very high end downward, Sansui hopes it is in a strong position with stereo in general. As for quad, Tada takes a very long-range view, and points out how in the mono to stereo changeover we forget that the transition took about 10 years.

"Even the tube type amplifier to transistorized—this took us four or five years. Now, mono to stereo is different from stereo to 4-channel, but still it's a long-range establishment. It's a very intricate changeover, because you have to involve the software industry and also the broadcasting industry."

"I shouldn't say 4-channel will take over stereo; no. It all depends on the ratio. Maybe five years from today, quad may sell 50 percent and stereo may sell 50 percent."

"Day-to-day sales don't mean anything to us (Sansui). Maybe one year, quad is up 10 percent. Then the next year, because of lack of software or changing in broadcasting, sales come down. It will go this way, but gradually up, up, up (for quad)."

Crown Bares New Console

ELKHART, Ind.—A stereo output control center, with three separate amplifier outputs that can be controlled individually, has been introduced by Crown International.

The OC-150 offers the audio user output monitoring with any channel meters, speaker switching for three sets of speakers and two variable pad headphone jacks.

Two monitoring meters can be used in either of two measuring modes in any of five full-scale ranges. The most common mode shows average signal levels and corresponds to the action of a tape recorder VU meter. The second mode detects and stores signal peaks electronically.

The two front panel jacks have three levels of attenuation for direct feed from the amplifier output, or for varying degrees of attenuation for more sensitive headphones.

The unit, weighing only 10 pounds, retails for $299.

More Tape News See Page 48

When pricing gets tight, what happens to quality?

Nothing but good things, if you've got a stake in the future.

Here's our stake. We've been a world leader in tape handling packages since 1961. We've built automated manufacturing facilities on both coasts, established distribution centers nationally, and set up five regional offices to meet practically every delivery or service requirement.

As you can see, our stake in the future is large. We're not about to compromise quality in our G-O's, blank loads, 8-tracks, and U-Matic video cassettes.

So when pricing gets tight, we like to talk about your requirements. Call our office nearest you—we'll show you what we mean in dollars and cents, delivery and service.

Data Packaging Corporation
205 Broadway, Cambridge, Massachusetts 02139, Telephone (617) 866-6200
Regional Offices: Indianapolis (317) 257-4488; Los Angeles (213) 377-0115; Phoenix (602) 936-1421; Wilmington, Delaware (302) 475-4239.

CLEVELAND—A new cassette player with AM/FM stereo radio for in-dash installation in cars has been added to Tenna Corp.'s line of "Do-It-Yourselfers" and features the five-position control shafts and plates for a built-in look of other models in the line. The Model RR-2013CMX features a locking mechanism for keeping the cassette in place during play, and eject and fast forward controls. The 3.5-watts-per-channel RMS unit lists at $129.95.
NASHVILLE—The American Federation of Television and Radio Artists (AFTRA) local here has grown from a ridiculously low 32 members 10 years ago to a current active membership in excess of 600. While the bulk of these members are soloists and back-up singers, work with announcing personnel is progressing, according to Louis Nunley, who is vice president of both the local and the national organization.

This marks the first time this city has been represented nationally, despite its preponderance of singers. Nunley took over the local in 1965 with its incept strength and lack of a driving force. He, in five consecutive terms, built AFTRA here to its present level. That level has been maintained under the leadership of George Stoker, president since that time.

Both Nunley and Stoker are group singers. The latter has headed the Jordanaires for more than 20 years while Nunley is a member of the original Anita Kerr Singers, now known as the Nashville Sounds. Other members of the group are Dottie Dillard, Gil Wright, and Jeanine Walker.

The other officer of the local is Leon Jan Berinets, who is secretary-treasurer.

Nunley attributes growth here to the cooperation of the record companies, all of them agreeing to pay the accepted scale of $30 per hour or per side. There still are some commercial jingle studios which do not cooperate, but Nunley says most of them are now paying scale.

All of the major agencies in the city are signatory,” he points out, “and the smaller ones simply have to follow the example of the larger ones.” Tennessee has a right-to-work law, so membership is not compulsory. However, he points out all the benefits (particularly insurance) not enjoyed by non-members. Nunley says his next step will be to approach management of the “Grand Ole Opry” and seek some kind of insurance coverage for guests on the show, since regular members already are given, without cost, complete coverage for all accident coverage, as well as medical.

“Our interest at this point is not in going against management,” he says, “as a national officer, Nunley now will represent every individual and every local in the land. Meanwhile, he adds, he will try to spur this city to even greater membership heights.

Sea Cruise Sails Into Tennessee

ST. LOUIS—Sea Cruise Productions, headquartered here, has expanded and formed subsidiaries in London and Nashville. Tom Pallardy is vice president in charge of the Nashville post.

Ken Keane, Sea Cruise president, says Pallardy has a five-year association with the firm and has been active in record production, music publishing and talent management.

In his new capacity, he will make his home in Nashville, working with the music community, and will be involved in the company’s publishing division, Briarmeade Music, Inc., for which he is an executive writer.

Sea Cruise also has received its charter to operate as a “Limited Company” in Britain. The London office is Terry Whaghorne, who negotiated the arrangement with Keane.

In still another move, Briarmeade has completed negotiations to administer the entire gospel music catalog of Kingsland Publishing Co. (ASCAP) and Gately Publishing (BMI), which are heavy into the gospel field. The two firms will be handled worldwide by Sea Cruise.

Pallardy, who heads the Nashville office, is a prolific songwriter, with four new songs in the latest album by Frankie Ford. Recent songs also have been recorded by Denny Barberio, Sharon Wilson and Sonnda Jutur. They formerly were with ABC Records.

Sea Cruise also is a management firm, signing currently with artists. Briarmeade has writers under contract who have had songs recorded by such artists as Charlie Rich, Loretta Lynn, Charley Pride, Narvel Felts, Frankie Ford, Johnnie & June Moody, Lois Johnson and others.

Sea Cruise is now setting up Nashville offices.

Slim Williamson Back With New Label, Old Act

NASHVILLE—Slim Williamson, in and out of the record business over the years, re-emerges with a new label and an old artist.

Williamson purchased Chart Records some 10 years ago and built it into a potent gospel label with such artists as Lynn Anderson, LaWanda Lindsay, Del Reeves, Anthony Armstrong Jones, “Crash” Craddock and Junior Samples. He built his own distribution program, then turned the operation over to RCA, only to take it back again later. Some two years ago he sold out completely, returned to farming in Georgia, and running three radio stations which he owns.

Now he has formed the Scorpio label, and his first artist is Jim Nesbit, who also was his first artist on Chart. Distribution is to be handled by Nationwide Sound Distributors, with promotion by Betty Gibson. Joe Gibson, who runs WOA’s, once was part of the Chart operation with Williamson.

The first song by Nesbit is “Phone Call From The Devil,” which is made on the “hot line.” Williamson also has established three new publishing firms: Slimbull (BMI); Brum (SESAC) and Hereford (ASCAP).

MORGAN FINALE—George Morgan makes his final appearance on the “Grand Ole Opry” on his 50th birthday, June 25. Helping him celebrate are, left to right, Skeeter Davis, Kenny Price, Candi and Lori Morgan, T. Tommy Cutrer, George Morgan and Jane Pruett. He died after open heart surgery a week later.

Perform or Else

Union Warns Members of Artists’ Intimidations

NASHVILLE—American Federation of Musicians Local 257 here has sent a warning letter to its membership, advising against tactics allegedly being used by some country radio stations.

Johnny DeGeorge, president of the local, says word has reached him through members and others of something he says borders on payola or some other illegal activity.

According to the report, certain (unnamed at this time) stations are asking artists and musicians to come into their cities and perform a “freebie” in exchange for “free” airplay of their record. The implication is, that if they refuse a no-pay appearance, they stand to get no airplay.

“We consider this a propositioning of artists, ” says DeGeorge, “that not only is not permissible, but borders on payola or some other illegal activity. We are advising the membership that they should reject such warnings, and to turn over the call letters of the radio stations to us. We would, of course, turn complaint over to the Federal Communications Commission.”

This is the second time in two weeks radio stations have been targeted. Earlier, Doc Williams, veteran country music singer, said he would propose to the FCC that it require stations to play a certain percentage of local artists in their programming.

DeGeorge said complaints about the free appearances had been growing, and that he was reaching alarming proportions.

Lefty Frizzell Dies Of Stroke

NASHVILLE—For the second consecutive week, death has claimed a veteran country music entertainer here, each of whom began his career with Columbia Records.

Frizzell, 47, of a massive stroke just two weeks following the death of George Morgan from open heart surgery. Still another veteran, Lester Flatt, is recovering from open heart surgery. Ironically, much of his career also was spent with Columbia.

Frizzell, born at Corsicana, Tex., got his nickname as a prizefighter, a career he followed briefly. Born William Frizzell, he was signed for recording by Don Law, the longtime producer who selected and directed his home base of early hit. Frizzell was, in the 1950s, a member of the “Grand Ole Opry.”

Most recently he was recorded for ABC, and was produced by Don Grant. He, as all other ABC country artists, was to have been moved to ABC-Dot.

Funeral services were held here Tuesday.

Loveline Puddleberry Opens Its Office

NASHVILLE—A new publishing firm, Loveline (ASCAP), has opened offices here at 1508 Siegel St., with Miss Lou Hidricht, owners of the Nashville Gospel Talent Agency, as general manager.

Other principals in the firm with Miss Hidricht are Edward R. Bos- koon, president of Queen City Al- bums, Inc., Cincinnati, and Dick Rogers, executive vice president of QCA Records, Inc., which is moving its home base from Cincinnati to Nashville.

Rogers says negotiations are under way to add two new affiliates, covering BMI and SESAC, to the Loveline operation.

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www.americanradiohistory.com
Meanwhile, back in Nashville...

#21: Lynn Anderson, “I’ve Never Loved Anyone More” 3-10160
#23: Tanya Tucker, “Spring” 3-10127
#32: Mac Davis, “Burnin’ Thing” 3-10148
#33: David Allan Coe, “You Never Even Called Me by My Name” 3-10159
#49: Willie Nelson, “Blue Eyes Crying in the Rain” 3-10176
#73: Johnny Cash, “Look at Them Beans” 3-10177
#91: Troy Seals, “Easy” 3-10173
New: Jerry Jaye, “It’s All in the Game” 3-10170

Conventional week sizzlers, on Columbia Records.
<table>
<thead>
<tr>
<th>TITLE/Artist</th>
<th>Week</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>THE STORM</td>
<td>10</td>
<td>27</td>
</tr>
<tr>
<td>BETTER TO BE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>I WANT TO BE</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>I'M NOT A WOMAN</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>YOU'RE THE ONE</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>HOW CAN I HELP YOU</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>11</td>
<td>11</td>
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<tr>
<td>I'M NOT RIGHT</td>
<td>13</td>
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</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>25</td>
<td>25</td>
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</table>

**NOTES:**
- The chart ranks the most popular country music songs in the United States for the week ending on August 2, 1972.
- The chart is published by Billboard magazine.
- The week's top song was "The Storm."
SHOOTING UP THE CHARTS!

MARTY ROBBINS

"SHOTGUN RIDER"

MCA 40425

PRODUCED BY MARTY ROBBINS

MCA RECORDS, INC
ATLANTA—The newly-syndicated "Nashville On The Road" series, featuring Jerry Clower and Jim Ed Brown, has finished the shooting of 13 shows in six days at Six Flags Over Georgia here.

Calling it unprecedented, the on-location videotaping was completed in record time with a string of guests that included Barbi Benton, T.G. Sheppard, "Crash" Craddock, Mickey Gilley, Jerry Reed and Diana Trask.

Appearing as regulars on the show with Clower and Brown is Wendy Holcombe, a 12-year-old banjo player. Each 30-minute program contains comedy and music.

Talent for the Show Biz Production is coordinated by Tandy Rice of Top Billing in Nashville. It will go on the air, primarily pre-sponsored, in nearly 100 markets next fall.

**Nashville Scene**

By BILL WILLIAMS

Many country entertainers are fortunate to have one bus. Little Jimmy Dempsy now has two Greyhounds. However, they are dog-type animals rather than vehicles. Jimmy purchased them to be trained for racing...quietly things are being done to help the family of the late George Morgan, and there are more such activities to come...

The "Opry" now has moved to Sunday matinees to help satisfy overflow crowds. The mother of Stony Cooper, in critical condition in West Virginia, necessitated his absence from a show. It was filled by his two granddaughters, the children of Carolee.

The Four Guys and the Oak Ridge Boys, two of the finest quartets in the business, performed at the opening of the new massive arena in McMinnville, Tenn. Diane McCall may be getting ready to join her brother (Darrell) on the Aces label...The long-established Boots Randolph Club in Printer's Alley now becomes the Ronnie Prophet Club, while Boots is opening a place of his own just beyond the infamous alley. Mrs. Margaret Hyde continues to own the place. While Texas is having a great resurgence in country music, it's not the so-called Cosmic Cowboys who are making the noise. The biggest splashies have come from the likes of Mickey Gilley and Freddie Fender.

Gonilla Hutton has signed with the William Morris Agency for representation for film, television and personal appearances. Singer Jerry Wallace, whose voice has often been mistaken for that of the late Nat King Cole, now will do an LP of Cole songs. Donna Fargo Day turned out in Fargo, N.D. The Quineto Sisters, from New Jersey, are back into country music, along with their mother. Bobby Lee Russell is a jump ahead of the crowd. With his first release just out he has purchased a plane, a Cessna 310, and its pilot, Mike Morris, for promotional purposes around the country, aiding the RCA distribution. RCA's Atlanta James, whose real name is Mack Vickery, is one of a limited number of artists to be a part of the Swedish TV network country music documentary. Herb Pickard, onetime Chicago newsmen who worked in Nashville with Buddy Lee, now has become a part of Century II.
CBS Records mourns the death of Lefty Frizzell, a long-time member of the CBS Records Family and one of the great country singers of all time.
NASHVILLE—Things have changed appreciably for the Ram- bos since they decided to "go it alone" some months ago, bringing a different sort of music to smaller markets.

Dotie Rambo, perhaps one of the most gifted of all religious songwriters, has joined her husband Randy and their daughter Reba (just married) now play for all denominations, mostly for both organizations, and they present gospel, country, blues, contemporary—every facet of the field of music.

They are not a "stand up" quartet, but a live, active group, and they perform their own arrangements and acts. Some 60 percent of their work is in auditoriums; the rest in large churches.

The proof of their popularity lies at least partly in the fact that they have just finished recording their 40th album. Dotie is writing in different veins, all of them related today. Her work has branched out from the traditional Southern gospel into the sweet, sacred sound. Elvis Presley recently cut one of her other songs, as did George Hamilton IV.

Unlike most gospel groups, the Rambons carry their own sound equipment and engineer, ensuring the audience of technical perfection at each performance. The Rambon just completed 10 days in Holland, which included three television specials, and next April, at the request of the government, they return there for a month. At that time Scandi- navia and England will be in with the concerts.

While Reba now makes her home in Huntington, W. Va., the family can continue to work as a unit, performing 10 to 12 dates a month, which is a lot for the rest of the month.

The new concept is called the Rambon Evangelistic Outreach, and it can cover a multitude of things. In Sweden, for example, Dotie Rambo taped a special called "As Long As God Blesses Singing," a commentary on freedom.

The Rambon's recording has all been done for Heartwarming Rec.

Coordinator of the spectacular will be Bob Bray, director of the gospel division of Top Billing. He com- pletes it to a "Holiday On Ice" type show, professionally executed, with "all the glitter and excitement of a Broadway opening night." The show is in active Gideon and lay minister. He records for MCA, and makes in over 200 appearances annually. The Happy Goodmans have been pioneers in gospel music for a quarter-century, and have their own syndicated television show.

Emily Bradshaw Exits NARAS

NASHVILLE—Emily Bradshaw, for eight years the executive director of NARAS here, has resigned her post to devote nearly full time to Vineyard, a "ministry" from Winter Haven, Fla., active in everything from recording to publishing to bookstores.

Her only secular work in the future will be to continue for the time being as American Representative for Mervyn Conn of London, who annually promotes the International Country Music Festival.

Vineyard is involved in Christian concerts, workshops, seminars and crusades. An accomplished vocalist, Emily will be appearing in concerts on weekends for a number of months continuing into the fall.

With Vineyard, she not only will do her concert work and crusades, but will also be in a series of concerts that will tape here in August and September.

For Emily through WSM, she set up her own public relations firm, and then took over the NARAS operation. Now, with the Vineyard operation, she will spend nearly full time in her religious work. A successor has not yet been named.

First tenor Johnny Cook of the Happy Goodmans quit unexpectedly on a fishing trip with Howard Goodman. He got carried away with a four-inch bluegill on his line... Vestal Goodman may be the only female performer in gospel music who has her own personal hairdresser on hand for each concert. Lucile Wells has been with her for 10 years... Jerry Jordan has signed a booking agreement with Mrs. Lola Eildreth of the Nashville Goodmans, and he has the successful recording, "Phone Call From God."... Willie Wynn and the Tennesseeans lost their executive director, by George Hamilton IV.

Her only secular work is for the 19th annual Shriners' Sun-up to Sun-down Gospel Singing Spectacular, one of several such shows this summer, is scheduled at Way- cross, Ga., Aug. 30. Hovie Lister is founder of the event. This year includes Woody Bayless & The Sunbeats; Jerry & The Singing Goffs, Willie Wynn, the Tennesseeans, the Klaid Indian Family, London Parris & The Apostles, The Hemphills, The Thrashers, Hovie Lister and Dot Ditt, the Truths, The Chuck Miller Family, the Scenicland Quartet, the Glory Road Quartet, the Action Plays, and Nooky Simmons as master of ceremonies.

Gospel LPS

Newest Gospel LPS

JAMES CLEVELAND & SHIRLEY CAESAR The Best of James Cleveland & Shirley Caesar

SAM COOKE WITH THE SOUL STIRRERS

THE TWENTY-FIRST CENTURY SINGERS

JAMES CLEVELAND & SHIRLEY CAESAR The Best of James Cleveland & Shirley Caesar

REV. ISAAC DOUGLAS WITH THE JOHNESON ENSEMBLE

THE ANGELIC GOSPEL SINGERS

MIGHTY CLOUDS OF JOY

INEZ ANDREWS

SAM COOKE WITH THE SOUL STIRRERS

N.Y. COMMUNITY CHOIR

DOROTHY LOVE COATES & HER SINGERS

RAMILLO GAYNOR

RAMILLO GAYNOR

SHIRLEY CAESAR WITH CANSEY SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR

WILLIAMS BROTHERS

POPE FAMILY

RAMON ALLEN GROUP

A Special Experience, Gospel Trax GTS 2078

PILGRIM JUBILEES

PEOPLE'S CHOIR OF OPPOSITION PUSH

EAST ST. LOUIS GOSPELJETS

REV. W. L. DANIELS

www.americanradiohistory.com
their national publicity and promo-
tions. Charlie Rich is off to Europe for a tour, following a lengthy per-
formance at Theatre In The Round in Owings Mills, Md. The Memphis group formerly
known as Wolfman and the Pack
now is known as Wolfpack. Songwriter Dick Feller has turned to
self-hypnosis as a means of impro-
vizing his songwriting. . . . Gay Drake,
who had a one-time hit some years
back, is re-entering the recording
business, this time under the guid-
ance of John Denny. . . . GRC has six
albums set for release in August, in-
cluding one each by Lonzo and Os-
car and Moe Bandy. . . . Sonny
James is booked solidly through the
fair season.

That's right! Billboard takes great pride in highlighting WSM and The Grand Ole Opry's historical 50 years of
country music entertainment. There will be in-depth editorial covering all aspects of WSM and the Opry
from their inception—through their growth—and up to their unlimited future. All of its people (administra-
tive as well as artists and musicians), past and present, will be covered. Articles will touch on many of
the nostalgic but little known events that have shaped its dramatic history. Undoubtedly, WSM and the Opry
have touched the lives and careers of numerous individuals in the country music industry over this
exciting 50 year period. Now's your chance to be part of this dynamic, history-laden package. This is your
chance to salute this famous country music institution. Participate in this exclusive and nostalgic special
with your personal message of congratulations. Don't delay and be left out, contact your nearest Billboard
representative today.
MILAN—Dominico Modugno, originally world-known as hitmaker of "Volare" and "Fur Elise," has died in his home in Rome. He was 52 years old. Modugno died at his home after a long illness, his family said. He had been ill for several years and had been bedridden for much of his life.

The original hit was released in 1961 and has been covered by many artists around the world. It has been covered by numerous artists, including Frank Sinatra, Elvis Presley, and Barbra Streisand. Modugno's music has been featured in many movies and TV shows, and he was inducted into the Rock and Roll Hall of Fame in 2009.

Modugno was born in Rome, Italy, in 1930. He began his career as a singer and songwriter in the early 1950s, and his breakthrough came with the hit song "Volare," which reached No. 1 in over 20 countries. He also had success with "Fur Elise," which was composed by Beethoven.

Modugno's music was loved by fans around the world, and he was known for his distinctive voice and his ability to write catchy, memorable songs. He was a prolific songwriter, and his music has been covered by many artists, including Frank Sinatra, Elvis Presley, and Barbra Streisand. Modugno was inducted into the Rock and Roll Hall of Fame in 2009.

Modugno is survived by his wife, Maria, and his two children. He was predeceased by his parents, and his brother, Enzo.
CONGRATULATIONS 10 C.C. AND MERCURY FOR A JOB WELL DONE ON A GREAT RECORD . . . AND THANKS!

Jonathan King
Leonard Pub Distrub Deal

TORONTO—The Hal Leonard Publishing Corp. has made arrangements with Canadian Music Sales, Toronto and Pacific Musical Wholesale Supply Ltd., Vancouver, for those companies to handle Canadian import and product distribution.

All current Hal Leonard music catalogs, brochures and literature will be distributed through these offices and Canadian customers of Hal Leonard are asked to contact these companies.

Art Jensen, vice-president of the Hal Leonard Publishing Corporation, comments, "Our direct and centralized distribution arrangements with Canadian Music Sales and Pacific Musical Wholesale Supply should expedite customs clearance on shipments, and prevent unnecessary delays or sales loss by assuring prompt receipt of even the smallest orders."

Leonard Shuffles Execs In Wide Reorganization

TORONTO—Robert E. Day, the chairman of the board of Quality Records, has announced a reorganization of the company's executives with the following appointments and promotions being made.

George Struth, the former vice president and managing director of the company, has been promoted to the post of vice president. Struth is currently president of the Canadian Recording Industry Assn., a director of the Canadian Academy of Recording Arts and Sciences and a member of the CRIA Values For Duty Committee.

Howard J. Hayman, formerly vice president and secretary-treasurer of Quality Records, has been appointed to the position of vice president in charge of finance.

Jack Vermeer, former national sales manager of the company, has been appointed to the position of vice president in charge of marketing. His new duties will encompass the overseeing of the newly acquired Target Tape retail operation.

Ronald P. Gardner, former plant manager at the company's phonograph and tape manufacturing operation, has been appointed to the position of vice president in charge of manufacturing.

Louis (Le) W. Farley, formerly research and development manager for Quality, has been appointed to the position of vice president in charge of research and development.

Day indicates that these recent appointments come as a result of Quality Records' continuous efforts to expand and diversify their basis of operation in all related areas of their phonograph record industry, the most recent of which are the development of the Quality Music and Shedlock publishing catalogues, the entry in the retail field through the Target Tapes and Records outlets and expansion of their Canadian recording productions.

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From the Music Capitals Of The World

 leased a Luis Mariano collection of three albums and a 24-page booklet including a biography and memory of the opereeta singer who died five years ago.

The 23rd International Festival of Film Musical and Dancing to be held at Besancon in France from Sept. 4-17 has choosen for posters four "rock" cassettes under the title "The Mad Years Of Rock."

HENRY KAHN

MILAN

RCA in the middle of a promotion campaign for "The Exploits Of Horace," han- dled by Francesco Fanti and Carlo Basile, with window displays, plus special operations for discohedgers... Maurizio Golla has left Fonti- Cetra's foreign sales office where he was directed, and has been replaced by Dante Notti, who will also hold the post of assistant sales director.

WEA soon to publish the single "Paloma Blanca" by the George Baker Selection, already a hit in Germany, Holland and Belgium, and Italian WEA believes it is a summer-season potential hit.

Gastone Razzini, previously RCA's press office chief, has moved to the Rome promotion office of CBS Sugar... EMI started series of pro- motional operations for "La Ba- langa," by Binno Jet e Jose Augu- sto's "Candidat" with promotion- boss Danilo Giotti handling the campaign.

"Agone," an album recorded live in July at Montreux to be published simultaneously in Italy by WEA Italiana and in the U.K. by WEA on Atlantic... Mario Gabeli has re- placed Franco Paradiso as Phonog- ram's manager for Italy... Ghi- rizio d'Argento recently named secretary to the general management of Fonit-Cetra... Giuseppe Gian- nini, CBS-Sugar central general manager, nominated to represent Italy on the consultation committee at the Musex '75, to be held in Las Vegas... Romeo Frumento, for- merly in charge of the Arista branch for Ariston, has moved to Spark as co-ordinator of distribution.

RCA has recently given over dis- tribution of the Hellow and Storm labels, being part of the Rondi- tela publishing company, to the Milan branch of the Sviluppo Discografico del Mezzogiorno.

V.I.P., a department of Rome, pub- lic relations company, has reorga- nized the staff, with Claudio Tullino new management chief, Nicola Rita Robert press chief, Leopoldo Napol- enone head of radio and tv promo- tion. The company currently han- dles promotional activities for a number of important record companies, including CBS, RCA, Caro- sello and Arista.

Ducale, of Milan, Italian distribu- tion of Arizon, has been chosen to press Arizon records for Teldec of Germany, and the parent company, Arion of France. Ducale pressing standards have been accepted for Teldec's classical music catalog. Du- cale recently concluded an agreement with new pressing plants produced by the Lened International Corporation of New Jersey, and they use vinyl im- ported from Saint Gobain of France. GERMANO RUSCITO

Dublin

EMI Ireland gave a reception this week, "Summer Spectacular," at Lilia's cabaret venue in the South County Hotel to promote new singles and albums, six acts appear- ing.--Cahir Cahill O'Doherty and the Dazzle Band, Allelach, Ireland's Brotherly Love, Sandie League and the Connet of St. Sepuchra.

Polydor Ireland launched the al- bum "The Irish Showband Hits," the 23 tracks, originally from 1964-68, include "Little Arrows," (Brenden O'Brien & the Wonders); "What's New Pussycat," (Dusty Springfield); "It's a Hard Day's Night," (The Beatles) and "The Big Bang," (Bonzo Dog). The album was featured in a special broadcast by Sergeant Richard Farrelly.

Polydor issued "Golden Hour Presents the Showband Hits," the 23 tracks, originally from 1964-68, include "Little Arrows," (Brenden O'Brien & the Wonders); "What's New Pussycat," (Dusty Springfield); "It's a Hard Day's Night," (The Beatles) and "The Big Bang," (Bonzo Dog). The album was featured in a special broadcast by Sergeant Richard Farrelly.

Coming... Billboards 5th Annual Spotlight On Canada

"A TOTAL MUSIC INDUSTRY"

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WHEN IT’S HOT
WE’RE HOT

This year at Capitol Canada the industry’s traditional summer hiatus has passed us by with a vengeance. The various Capitol teams have been working at peak efficiency in blatant disregard for the Celsius heatwaves and economic chill outside.

Peter White’s A&R department has distinguished itself again by bringing two important talents into the Capitol family: Sylvia Tyson, whose first album is already attracting the spotlight attention it deserves, and Peter Foddy, who is flying to Los Angeles this month to record more material towards his first Capitol LP.

Other artists in other studios are busy creating the hits of tomorrow under A&R’s paternal wing—the new, high-energy Copperpenny are reportedly finished recording a dynamic new album with producer Harry Hindle, while their “Good Time Sally” single has just been released into the slipstream of their Canadian hit version of “Disco Queen.”

In yet another studio, Peter Donato has been allowed a free hand in recording demos of some of his new songs, with guitarist Michael Hedran, Peter producing himself on a couple of tracks assisted by Manta’s David Greene, and the demos have turned out so well that it seems safe to predict that a second Peter Donato album will not be too long in the making.

Bill Bannone’s promotion people are enjoying a hot season in more ways than one turning A&R’s output into a bumper crop of hits.

Among them, one outstanding example of perseverance—Pilot’s “Magic” was released into the void way back in December, with little reaction at all except at Saskatoon’s farsighted CKOK, who charted the single and took it to Number One a full six months before it really caught on. Now, of course, “Magic” is right up there with Wings, Coppenenny, Jessi Colter and all the other winners in the Capitol arsenal. Meanwhile, Helen Reddy, Glen Campbell and Barry Manilow are now posed and ready to step into the breach, maintaining Capitol’s giant share of Canadian playlists. At the heart of our high spirits this summer, though, is the fact that we are playing host to an unusually large number of Capitol acts across the country. Artist Relations Manager, Graham Thorpe, faces a full calendar starting with Doctor Hook’s four-day visit to Toronto at the end of July, and happily the end is nowhere in sight.

Best Sellers At Capitol Albums

1. Venus & Mars (Paul McCartney & Wings)
2. Dark Side Of The Moon (Pink Floyd)
3. Spirit Of America (Beach Boys)
4. Beatles ’66-’70 (Beatles)
5. Endless Summer (Beach Boys)
6. No Way To Treat A Lady (Helen Reddy)
7. Band On The Run (Paul McCartney & Wings)
8. Bimbo Jet (Bimbo Jet)
9. Woman’s World (Sylvia Tyson)
10. Beau Dommage (Beau Dommage)

Singles

1. Magic (Pilot)
2. Listen To What The Man Said (Paul McCartney & Wings)
3. I'm Not Lisa (Jessi Colter)
4. When Will I Be Loved (Linda Ronstadt)
5. Le Balangia (Bimbo Jet)
6. Rhinestone Cowboy (Glen Campbell)
7. Stand By Me (John Lennon)
8. Midnight Blue (Melissa Manchester)
9. Goodnight Vienna (Ringo Starr)
10. Bluebird (Helen Reddy)

Suzanne Stevens took time out from her Toronto recording sessions on July 15th to catch Arista’s Peter Nero in concert at the Ontario Place Forum. They are pictured together after the show.

WELCOME BOB SEGER

Bob Seger’s star has been on the rise for more than ten years now. With his eighth album “Beautiful Loser” just out and some months on the road with Bachman-Turner Overdrive behind him, the weight of critical praise is building behind the Heavy Music man from Detroit.

In 1968, four years into his career, Seger scored a major hit with “Ramblin’ Man,” but later and better follow-ups songs were largely unheard except in American Midwest. Midsummer Night Story, "Persecution Smith," "Heavy Music," "Lookin’ Back" and "2 plus 2" were all Top Ten hits in the Detroit area and in the collections of serious rockphiles, but the holy grail of widespread popularity managed to elude him. Bob Seger rocked on, playing 260 days out of the year at clubs and small concerts, putting out albums like “Mongrel,” "Smokin’ O. P. s." and "Seven," for the refreshment of rock writers, and all the time demanding more attention than he received.

This time out, Seger is on a winning ride. The BTO tour has brought him and his Silly Band within sight of the mass audience, and he is ready to take advantage of the situation.

"Beautiful Loser," the title track on the new LP, is not autobiographical. "The character is a person who could have his own identity, but doesn't have to be black or white. And with this album and the tour, Seger is finally achieving—The hit for me was Bob Seger. The band was the something of a cause celebre in its original capacity as the go-to band for nothing. Eight albums into his career Bob Seger has come up with a major achievement that is possibly his best yet, and what preceded it takes some beating.

Don’t miss the opportunity to see a great rock ‘n’ roll singer when he comes your way. Bob Seger is appearing with BTO in Regina, Hali- fax, Moncton, St. John, Montreal, Vancouver, Victoria, Calgary, Edmonton and Winnipeg.

MERLE HAGGARD TOUR

The King of Country Music, Merle Haggard, is all set to tour Canada with dates confirmed starting in London, Ontario on August 30th. At the time of writing, Merle’s 31st album “Keep Movin’ On!” and the single from it are both taking turns at the Number One spot on their respective country charts, adding to an uninterrupted string of hits that have assured his place in history since he achieved superstar status with his song "Okie From Muskogee" in 1970. That song, and the album of the same name, were the Academy of Country & Western Music's Most Single and Best Album of 1970, and Merle has won countless country music awards since then. His honest and direct lyrics speak to people across generations, and his personal history which has taken him from a spell in San Quentin prison to the front cover of Time Magazine has a moral for the millions of people to whom he is a true folk hero.

Earlier this year, Merle made an impressive debut as an actor with his portrayal of Duke in ABC-TV’s "Huckleberry Finn," but most of all he is the singer. And he is the song-writer who will keep us close to the ground with his understanding of our ways.

His tour includes visits to the Cen- tennial Gardens August 22nd, to her collection of gold records, Grammy and Juno Awards—firstly for her Executive Secretary in 1972 and made her the guest of honour at its second annual Canada Music Day luncheon, ten days later, Anne was among the recipients of the Order of Canada, the highest civil award our government can grant.

Sylvia Tyson’s “Woman’s World” is now to be released in Japan as well as the U.S. and Great Britain. Sylvia recently taped her fourth show for CBC-TV in Toronto... Glen Campbell is visiting on August 24th for an appearance at Hamilton’s Ivor Wynne Stadium... Peter Foddy joins Coppenenny for the CHUM-sponsored more than ever exhibi- tion at Montreal’s City Hall on August 3rd. The two acts will also share a week at the Canadian National Exhibition starting August 25th... Just mailed nationally is the debut single by Quebec’s The Code “Cocktail” is a disco-style instrumental composed by the group’s leader, Christian Simard.
Yugoslavia—Albert Productions will seek a successful U.S. promotion on all of its licensee’s behalfs by setting up a promotion campaign for its U.S. subsidiary, United Artists Records. A new album, according to Chris Gilbey, A&R manager and operations director of the Australian label, is due in the next six weeks.

“By just going there and personally being enthusiastic with their promotion staff and with radio people I think we can break the single home a lot faster by Gilbey says. Just which single will be released by Wright is not known at this time. Since the label was being “dressed” for the single takes.” He plans to in many of the breakout markets himself.

Russian music to be controlled by Ricordi will be both classical and popular and will include music from musicals, television, films, soundtracks, television and radio. In addition, Ricordi will have authority to grant record rights in Italy.

Though there were considerable speculation about the lack of foreign visits which would take place, it has been learned that the label will make its first appearance at the 12th Festival in Japan.

Ricordi, Russia In Deal On Copyrights

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International Turntable

Barry Allis, BBC radio No. 1 and 2 disk jockey and presenter, is to be the new station manager for the British Broadcasting Corporation. He returns to the station he first joined in 1956 when he went on to present the senior disk jockey and presenter of the Luxembourg chart show for eight years. He later freelanced for BBC television and Scott- ITV, then went on the staff of the BBC, hosting several shows. Allis will definitely be heard on the air, he says, although he will not be present at the BBC.

Brian Hayes has joined Moun- tain Management in London, assuming responsibility for radio and television promotion of the company’s acts, including Nazareth, the Alex Harvey Band and the BAKER- turvizytr. He was previously with Mooncrest Records.

Allen Carter’s World Records, agency for international promotion of his artists, has joined SIAE for the publishing of the publishing companies of the Rock Stigwold Organisation, which includes Ricordi. Alan Brown, previously publishing account for SIAE, has been appointed general manager for Madagascar music. Liz Ryder, newly promoted to senior personnel, will continue to be responsible for promotion and general personnel service to all department, to CBS Studio and Realms Records but her increasing involvement at senior level is now recognized. Sarah Dunmore, a secretary in the personnel department for nearly five years, is now personnel adminis- tration officer, a new position.

CBS has also restructured its regional operations in the important area of field promotion, with Gordon Wallace becoming field promotion manager for the Midlands and Feside, having come to CBS from a management company where he was responsible for the Midlands region. He will be based in Glasgow.

Penny Llewellyn-Roberts is now sales manager for the company in the north. She was previously with Ken- nedy Street Enterprises where he was responsible for the group No. 10, she will be based in Manchester.

Travis Jordan is field promotion manager, Midlands, operating from Birmingham, and having been in the local area for nearly two years. Existing managers in these areas, Eamon Lees (Scotland), John Lees (Northern Ireland), and John Parker (Midlands) will now concentrate on local radio and Shapiro together with press and publicity.

Martin Morita, previously with American Music Tapes in London, has joined Arrivabees as repertoire man-ager. He has worked for a number of other companies, notably EMI.

Alan Pritchard has assumed re- sponsibility for the company’s operations as manager, tape manufac- turing, in a series of promotions at the company’s factory in Durham fac- tory. Also promoted are Tom Hughes, formerly the plant account-ant, to the position of order services and production control, and Bill Williams, quality control man-ager. They are responsible as manager of returns. All re- port to plant manager John Rolfe.

AARON SIFF, European ad direc- tor for U.S. Records based in Lon- don, has resigned. He will announce a new position in a short time.

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International Turntable

Ricordi, Russia In Deal On Copyrights

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Yugo

and radio. Popular public performances, but an...
EMI Big Push On Reddy Disks

LONDON—EMI is employing cinema, radio and local newspaper advertising in a substantial promotion for the new single and album by Helen Reddy. Dealer sales aids form part of the campaign.

A fortnight’s round-of-one-minute advertising spots began last week on London big local radio stations, spot-

lighting Reddy’s Capitol album “No Way To Treat A Lady,” and the single track “Bluebird.”

The single is also featured in the first of the Cencord tapes, aired as film interval music in over 700 cin- amemas throughout the U.K. Copies of the single are on the way to all 1,200 local record dealers, and copies of a U.S. film featuring the singer have been picked up by regional television stations. It is believed Helen Reddy will visit Britain again later this year as part of a Euro-

pean tour.

Tara Wins Rights

NEW YORK—Tara Record and Tape Distributing has been ap- pointed the exclusive distributor for all credits of Tara London Records, an affiliated product in the Atlantic market. The area includes Georgia, Alabama and Tennessee.

Tara is headed by Ms. Gwen Kes- ler, a veteran of the record business in Nashville, and sales manager Randy Sanders.

HAMBURG

Metronome bringing out a new low-price series under the title “This Is...” including names like Steen- hammer, Emergency, Atomic Rooster, Ralph McTell, Paul Anka, Sietske van der Grinten, Barbara and Osibisa... CTI winning big sales in Germany with jazz prod- uct... Since last August, sales have risen in it in recent years, now is to press in Germany and will release a CTI set of Big Band Stuff.

Dallih Lavi, from Israel, has a new album “Cafe Descendace,” made in Germany... Deutscher Grammophon now has a new calendar set with the title of “The World of Jazz.”

BELGRADE

Addition of Jagoton’s catalog of licensed labels are ABC An- chor, Reliance, Plantinum, Bluebell, Bell from the U.K. Bell joined the EMI group and switched from the RTD catalog to Jagoton and first re- leases from the new deals will be in- cludes Isaac Hayes and Ace...

Jagoton is in active search in Zagreb with the new 16- track equipment in operation by the fall, and the first 16-track studio in Belgrade will be completed a few months later. The Golden Gate Quartet record for the Car- pinters with bags, posters and spe- cially-made cases to dealers in- cluding film journalists.

Managing director of retail chain Fono, owned by EMI, now appointed in Belgrade, said the aim of opening several retail shops in Sweden. .. Unusual that a musical magazine in Sweden should run a Copenhagen cinema for more than one week; but “Tommy” has been running for four weeks... Barnes Venner (Play Records) having big success with group’s re- vision project of the U.S. hit by Wally & The Jumblers “Fate of Love.”

B&C Records Single Sold To State Records

LONDON—Following the collapse of the State Records operation, the first signs of the dispersal of the ac- tive catalog on B&C and Monacore are apparent with State Records here having acquired full rights to the Gary Bongen single “Don’t Think Twice It’s All Right” by Zivacnaz Kord and the Moscow Nat- harit “My White Bicycle” now being pressed by EMI with the specifi- ed catalogue number KAZ 1000.

But these are interim arrange- ments and the final disposal of rep- eritories is likely to be a long process. A spokesman for the liquidators, Lawrence Gerrard and Company, says: “It’s impossible to say anything definite about a stage, because the pro-

cess is so complicated with regard to contracts, countercontracts and so on.

At State, label and a.m. manager Andy Stevens, says: “The deal for the Gary Bongen record is one out of so far as we are concerned. We liked the record very much, and when we heard there was a chance we were able to snap it up.”

And though negotiations are un- der way for Nazareth, their outlook of their recording future is far from settled.

EMI’s A&R Meet Add To Attendees

PARIS—The U.S. and U.K. were included, for the first time, in a.m. meetings for the composers to the continent by Pathe Marconi-EMI.

The meetings get various depart- ments in EMI together to listen to tapes and decide the titles most suit- able for individual markets.

Several were held in London and in Amsterdam when observers from the U.S. and U.K. were invited to attend when the meetings are considered in- purely continental operations.

Previous conferences had been held in Amsterdam and the next one is for Brussels in October. Michel Bonnet, deputy managing director of Pathé in Paris, says: “These meetings provide a wonderful opportunity for a&r man- agers to get in touch with outside talent and to co-ordinate effort and production.”
MEXICAN INTERVENTION

Brasilian Music Going Pop—Mendes

MEXICO CITY—Seigo Mendes, CBS's Latin music director, predicts Brazilian music is catching on with pop artists like Stevie Wonder, Leon Russell, Eric Clapton, Cat Stevens and Elton John. All recently have paid visits and have incorporated into recordings some of the ideas found also on the dance floors and in the beaches and the streets of Sao Paulo.

"One of the reasons there will be a new era that is about to start, people writing down there. Their influence is bound to filter back up north to the United States," Mendes also has that knack of knowing how to write hauntingly good melodies, something I feel will always sustain."

Brazilian music has long had a different type of rhythm, the leader of Brasil "77" muses about its international potential. "It is even more accentuated now with such established and top-ranking composers and singers down there like Milton Nascimento, Doré Caymmi, Gilbert Gil and Jorge Ben."

Mendes, during the past six months has played dates in Japan, Hong Kong, the Philippines, and Brazil. He also turned home for the first time in six years.

Mendes aside a series of personal appearances in Rio and Sao Paulo, Mendes & Co. were partnered in a family of groups. The group was shown on one of the Brazilian networks recently, and later he expected a sale in the U.S. and Canada.

By MARV FISHER

'McCloud' Show Breaks Up

The Day At Rainbow Plant

LOS ANGELES—A show depicting record piracy on NBC-TV's "McCloud" series to launch the fall season was shot at the Rainbow Recording Company's state-of-the-art facilities in Los Angeles. The entire Rainbow staff was used as extras. NBC chose the plant because it is one of the area's oldest operators.

Rainbow, developers of thin (embossed) plastic records, is currently heavily into pressing commercial r&b product.

``In 1969," says Jack Brown, president and owner of Rainbow Pressing, "I could not afford to keep several accounts, and business decreased from $1 million annually to $50,000."

``During the past two years, however, business has increased bringing me back over the $1 million mark."

Although Pickwick Records is Rainbow's largest account, making up 40 percent of its business, the most important r&b product pressed for Pickwick is Del-Lite Records' "铑 was heard over on the West Coast," says Brown.

In the past, Rainbow was heavily involved in pressing r&b product, but since the company has done very little in the past, it removed a layer for a record company. The plant now press Casablanca Vol. 3.

Brown proudly states that Laff Records, the largest manufacturer of black magic records, is pressed by Rainbow, adding that business is increasing in the area of comedy merchandising.

Rainbow, noted for pressing children's records, made its first talking toy (an easter egg) in 1950. "We are the only people pressing for Match's Chatty Cathy doll," says Brown.

By(cljs)

Chess/Janus Reorganizes Forces

NEW YORK—Chess/Janus Records held reorganizational meetings in Los Angeles, Cleveland and St. Louis. Janus parent GRT Corp. reaffirmed its commitment to the label. In addition, new heads and managers were named for several executive appointments (see Executive Turntable).

Chess/Janus, which has its New York offices several weeks ago, and

New AOA Label Sets Up National Distribut Network

LOS ANGELES—Distributors for the new Artists America label have been set by Vini Samela, sales director.

The New York, Connecticut and Massachusetts area has been acquired by Smith/Emgold for Boston, which is handled via Disc Distributing Inc., the label's Philadelphia area, Joseph M. Zamoyni covers Baltimore and Washington, D.C.

All South has New Orleans, Bibernie's and Hillel Fehr, the Atlanta office for Miami, Dallas and all of Florida. Robert has been given St. Louis, MS covers Chicago and Action Music is covering Cleveland, Cincinnati, Buffalo and Pittsburgh. In Detroit, Art, the Kalamazoo area, was named for Minneapolis, Alp has Phoenix and Record Sales of Colorado covers Denver.

Record Merchandising was granted the Los Angeles and San Francisco areas, which are handled by John Samela, while Memphis sounds will handle Memphis, ABC Records and Tape is in Seattle.

The first single on the label, featuring Paul Delicato, was released last week and Delicato is out on tour promoting the single. Support from George Sherlock, AOA's promotion chief.

Promo Payoff For Wharehouse

LOS ANGELES—Thirty of the Wharehouse stores in Los Angeles, Orange, Riverside and San Bernardino counties have returned enough Mountain Dew promo coupons to Jim Kolitz, merchandising vice president, to have him add additional carbonated beverage ties-ins with Pepsi-Cola Bottling of Southern California.

Though he has no exact count, Kolitz likes the double dividend the releases received a recent report spot saturation campaign early in June, which combined plus ads for the John Denver records and the better sponsored, plus details of the Wharehouse coupon offer.

The boister printed 400,000 six-x-sixads in the Los Angeles Times to run color advertising for an inner-carbon coupon offering $1 off ticket price on any Denver LP or tape. In addition, 350,000 shelf-takers, the pads of coupons posted up near displays of 64-ounce bottles, offered the $1 discount if turned in with two cap liners.

London's Cy House Dies In Atlanta

ATLANTA—Cy House, 58, year veteran of wholesaling in the record/tape industry, died here last week.

House had been with London Records in various posts for the past 15 years. He recently returned to that post as southeast regional director for the label when London switched to Tara Distrib, here from a branch operation which House had administered.

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Dr. Bill Cottler, as he has made his name by faithfully and skillfully duplicating oldies with more new-age coldness. In 1976, he was the first to use an LP. Last LP featured a new core, but these sets contain some excellent covers for ballads featuring strong lead and harmony vocals as well as good old poppy band's usual good vibe on solid LP. Even a good disco instrument here. Best cuts: "Tom Petty & the Heartbreakers: "Last Dance," "Runnin' Down a Dream," "Freefallin'."

JAMES BROWN—"Far Too Much," Warner Bros. ISC 1873. First full-fledged jazz product from Warner Bros., in some time fea- tures talent sax man in a variety of styles. Sound works at times as he is blending in perfectly with a big band. At other times, he sounds like the leader of a small combo. Artist absorbs alto sax throughout, working up it to a piercing level and bringing it back into focus. Him for alto in a way that he never had before. Mike Brecker as well as the sax glory Joe Beck and Buzzy Feiten. Status also an important role in second set of side, which is a side of a show. Still, Sambro revises the star and featured player. Moods move from pure jazz to disco to Latin to an almost electrically. Best cuts: "Butterfly," "Plastic," "Blind Spot," "Blind Life."

GARY NIXON—"Far Too Much," Warner Bros. ISC 1873. First full-fledged jazz product from Warner Bros., in some time fea- tures talent sax man in a variety of styles. Sound works at times as he is blending in perfectly with a big band. At other times, he sounds like the leader of a small combo. Artist absorbs alto sax throughout, working up it to a piercing level and bringing it back into focus. Him for alto in a way that he never had before. Mike Brecker as well as the sax glory Joe Beck and Buzzy Feiten. Status also an important role in second set of side, which is a side of a show. Still, Sambro revises the star and featured player. Moods move from pure jazz to disco to Latin to an almost electrically. Best cuts: "Butterfly," "Plastic," "Blind Spot," "Blind Life.

BUDDY RICH—Big Band Machine, Groove Merchant, OM 397. Rich has returned to his big band setting and this album comes true. The band is one of the best ever, and with the master's drumming they sound, they soar. As usual, the band is at its best. Mike Brecker on tenor sax is a real standout. Mike Brecker and Billy Joel are both excellent. Accompanying him in the big band are some fine musicians including Steve Marcus, Bob Mintzer, Peter Erskine and Dave Yanay. Dick Hyman, Joe Gallant and J.J. Johnson are on trumpet, while the rhythm section is on tenor sax and bari sax run pinball machine. Bobby Hackett is on trombone. Best cuts: "Far Too Much," "The Way You Look Tonight," "Freight Train," "You and Me."
While we're away, here's something to remember us by:

23★: Janis Ian, "At Seventeen"

31★: Earth, Wind & Fire, "That's the Way of the World"

63: Aerosmith, "Sweet Emotion"

New: Stephen Stills, "Turn Back the Pages"

New: Kokomo, "I Can Understand It (Part 1)"

New: Beverly Bremers, "What I Did for Love"

Convention week sizzlers, on Columbia Records.

*Also available on tape.
JIM MUNDY—Blue Eyes And Waltz (4:12); producer: Dan Gant; writer: T. Austin, Full Swing (ASCAP); ABC 12210. Mundy has long been one of the great singers around, vastly underrated. Here he has what might be his right vehicle, a good song, and hopefully it will bring him the accolades and sales results that it deserves.

T. SHEPPARD—Another Woman (3:47); producer: Bill Lowrance; writer: Dan Bryant, Guy Dacus; BMI, ABC 12334. Again a blending of the right song, singer and producer, and it comes out great. Flip: No info.

CARRIE ROSS—My Love Is Like A Train (3:59); producer: Susie Landa; writer: George Richey, Mike Curb, Joe Scott; BMI, Warner Bros. 17567. Ross has been an also-ran on the lower end of the pop charts for some time now. But this is a nice little love song.

LITTLE FEATHER—Do You Ever Think Of Me (3:32); writer: Phil Morris, Larry Gold; producer: Al Rosen, BMI; ABC 12207. This is a nice little love song, but not a great one.

JIMBO CRIMES—What You've Done (4:35); producer: Jim Halsey; writer: Bob Kirsch; BMI, ABC 12337. This is a nice little love song, but not a great one.

ROBERT LANDON—Too Much To Bear (3:48); producer: Chris Arnold; BMI, ABC 12338. This is a nice little love song, but not a great one.

ALAN LOVELL—You're Always The One (3:45); producer: Alan Lovell; BMI, ABC 12339. This is a nice little love song, but not a great one.

BOBBY ROSS—Looking Through The Eyes Of Love (3:45); producer: Bob Ross; BMI, ABC 12340. This is a nice little love song, but not a great one.

MICHAEL MCDONALD—You And Me (4:33); producer: Michael McDonald; BMI, ABC 12341. This is a nice little love song, but not a great one.

THE STEARS—Do I Love You (4:16); producer: The Stears; BMI, ABC 12342. This is a nice little love song, but not a great one.

IVY LEAGUE—You Had Me At Hello (3:45); producer: Ivy League; BMI, ABC 12343. This is a nice little love song, but not a great one.

THE RHYTHMICVIBRATIONS—So Near And Yet So Far (4:35); producer: The Rhythmic Vibrations; BMI, ABC 12344. This is a nice little love song, but not a great one.

THE BONNIES—Somebody Else (4:35); writer: Ron White; BMI, ABC 12345. This is a nice little love song, but not a great one.

The flip of this same record, a duet between the housewives, was also released and is not listed here.

Dennis Tracey—Dance With The Devil (3:47); producer: Darrell Lott; writer: Dennis Tracey; BMI, ASCAP, 20th Century 2221.

Cotton, Lloyd And Christian—Hang On To Me (3:50); producer: Mike Curb And Michael Libby; writer: Darrell Lott; BMI, 20th Century 2227.

Joe Christie—Summer Days (3:17); producer: Tony Row; writer: Tony Row; BMI; Columbia, BMI; Slipped Disc 45270 (Elektra/Axiom).

Bob Erzin—Early Frost (4:47); writer: Bob Erzin; ASCAP, 20th Century 2233. Erzin is often not mentioned in the same breath as other songwriters who have had hit songs, but he has had a few of his own. Early Frost was one of them.

The flip of this same record, a duet between the housewives, was also released and is not listed here.

The Dobro Brothers—Sweet Memory (3:42); producer: Ted Templeman; writer: Stenstrom Jonstorp; publishers: Lansdowne/WMD, ASCAP, BMI. Warner Bros. 837,711. This is the actual hit record, with its own songwriting history. This songwriting group was responsible for some of the most memorable songs of the era.
BLOOMINGTON, Minn.—Han- son Distributing Co. here an- nounced the addition of the Deutsche Wurlitzer phonograph line with an open house featuring service schools, sales training and prize drawings.

The open house, attended by officers from five states and Canada, was also the vehicle to show off a new 10,000-square-foot facility in this suburb, 20 miles from the heart of Minneapolis.

The two-year-old firm, distribu- tors of music and games, moved from the city into this industrial-residential area for several reasons, president Raymond Hibi- gar explains. Several distributors and one- stops in the same area give operators the advantage of one-stop shopping, and more coin operators are moving from the city to the suburbs for bet- ter facilities and less cost per square foot of space. The company was for- merly in a 3,000-square foot facility. Area covered by the firm includes North Dakota, South Dakota, Ne- braska, Iowa, Wisconsin and Min- nesota.

Hibi- gar reports that sales of the German Wurlitzer are slow as oper- ators become acquainted with the comparatively new model. Most- asked questions are concerned with parts availability and reliability. Hibi- gar expects that exclusive terri- tory will be set up by the phono- grapher.

In May, Seeburg negotiated a $2.6 million loan after announcing a first quarter loss of $1.8 million.

3 Polka Impulms Honored By Assn.

MILWAUKEE — The Interna- tional Polka Assn. is honoring two living and one deceased member by election to the Polka Hall of Fame during the annual Polka Convention and Festival Aug. 1-3, Red Carpet Inn, here.

Named to the honor are Harold Loeselmacher, Ulm, Minn., leader of the Six Fat Dutchmen Orchestra celebrating 50 years’ association with polka music; and Steve Adamczyk, recording artist, musician and bandleader. Also named to the Hall of Fame is Johnny Pecon, Euclid, Ohio, who died last winter. He was a stylist, composer, arranger, band leader and innovator.

Clark To Retire

LANCASTER, Ohio—Lowell Clark, owner of the Clark’s Juke- box in this city, is retiring after 20 years in the music and games industry.

The operation that encompasses a 70-mile radius, employs about four persons, and has about 100 juke- boxes and games in 12 locations, is being put up for sale in the neighbor- hood of $350,000 to $400,000.

Can Centralizes Computer Dept.

Continued from page 3

“The computer saves a lot of man hours,” Robertson continues, “but it is really just an information bank, a tool. The effectiveness of the tool de- pends on how well it is used.”

How does the computer aid in the various areas of decision making?

“In warehousing,” says Dietz, “in- ventory is obviously one of the im- portant points the computer helps control. It can help the warehouseman on a locator as opposed to sequential system. New product is constantly coming into the warehouse at the same amount of space for all LPs, tape, magic, singles or albums. Some artists are bet- ter liked over certain records and we aim by minimizing immediate peeks. This prevents manufacturing over-runs.

Sega, Seeburg Call Off Their Deal

CHICAGO.—Sega Enterprises, Inc. has terminated an agreement in principle with Seeburg Industries, Inc., for the acquisition of certain manufacturing assets of Seeburg’s subsidiary Williams Electronics, Inc., and certain distribution and over- seas distribution facilities.

Under the terms of the original agreement announced Feb. 24, Sega would have acquired the liabilities of Williams and the acquired distri- bution units, and approximately $7 million of Seeburg debt. Sega would have received a 20 percent equity position in the combined Sega-Williams operation, a loan of $225,000, and all of the 416,000 shares of Seeburg Class A Capital Stock currently held by Gulf + Western.

Sega is a majority-owned subsidi- ary of Gulf + Western Industries.

Jukebox Meetings

A calendar of state association conventions.


Sept. 11-14, Florida Amusement-Music Rec. Assn., Sheraton-Tower Hotel, Miami Beach.


and is a manufacturer, distributor and operator of coin-operated amusement machines and arcades, principally in Japan.

In May, Seeburg negotiated a $2.6 million loan after announcing a first quarter loss of $1.8 million.

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FOR WEEK ENDING AUGUST 2, 1975

**Hot 100**

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<td>ONE OF THESE NIGHTS</td>
<td>The Eagles</td>
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<td>JIVE TALKIN'</td>
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**Billboard**

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**Chart 40**

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A reflection of National Sales and programming activity by selected dealers, one stops, and radio stations as compiled by the Charts Department of Billboard.
The sensuous touch of Willie Hutch.

Includes "Love Power," Willie's
supersmash breakout single!

His fifth album,
Ode to My Lady.
Luscious. On Motown
Records & Tapes.
<table>
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<th>THE WEEK</th>
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**STARR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will in some cases, clarify which product which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. **Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal for sales of 500,000 units.**
includes 5:14 of
"GET DOWN TONIGHT"

RED HOT SINGLES
COME ALIVE
ON

ALBUMS & TAPES
(8-TR. & CASSETTE)

T. K. PRODUCTIONS
495 S.E. 10th Court, Hialeah, Florida 33010 • Tel.: (305) 888-1685
### Top LPs & Tape

<table>
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### Record Research Report

- Album sales for 1 million sold may be indicated with an asterisk (*).
- RIAA seal of approval may be awarded to albums sold for 5 million.
- *Record Research Report is not responsible for errors or omissions.*
The Image Is Getting Clearer

The Demons of Rock are getting bigger every day—featured in the July 21st issue of People Magazine. Includes “Rock & Roll All Nite” and “Come On and Love Me.” Kiss burning across the country and on their three Casablanca LP’s.

Casablanca Tapes now available from your Casablanca distributor ... the image is getting clearer.

KISS DRESSED TO KILL

The Demons of Rock are getting bigger every day—featured in the July 21st issue of People Magazine. Includes “Rock & Roll All Nite” and “Come On and Love Me.” Kiss burning across the country and on their three Casablanca LP’s.

PARLIAMENT CHOCOLATE CITY

A new national anthem, chocked full of soul from God Bless Chocolate City, and it’s vanilla suburbs.

MORE MILES PER GALLON

Buddy Miles

More Miles per gallon ... more soul ... more jazz ... more progressive music ... more basics. It’s more of everything.

BUDDY MILES “More Miles Per Gallon” on Casablanca Records. Includes “Rockin’ and Rollin’ on the Streets of Hollywood”

Masekela

The Boy’s Doin’ It

It’s soulful ... it’s funky, with throbbing horns and a pulsing Afro-Latin beat. A disco delight from Hugh Masekela. Includes “Mama” and “The Boy’s Doin’ It.”

GREG PERRY

ONE FOR THE ROAD

An incredible first album, by a hit writer and producer. Includes “I’ll Be Comin’ Back,” “Variety,” “Come On Down” and “Will She Meet The Train.”

Casablanca Records
1112 North Sherbourne Drive
Los Angeles, California (213) 657-4100

www.americanradiohistory.com
Importing Of ‘Q’ Product

Warner Bros. exec Bob Krason’s current top project is exploring the setup of a new jazz line. He just hopped to the Montreux Jazz Festival from New York. Krason did well with the Crusaders and other crossover jazz artists but he is looking to expand even further.

Henry Okan, veteran record promotion man, is recovering from a slight stroke at New York’s St. Clare Hospital and expects to be back in action soon. Okan’s latest project, the Rita headline United Farm Workers’ benefit on Sonoma State Univ. in Northern California, will play next week. Okan will also be puffed for Cer’s fall season. Morning Sun Productions grossed $80,000, with the first rock show at San Francisco’s Cow Palace, at staggering $40/LP. At least three more shows are planned for the Queen Latifah/Osiris “A Home Of Our Own” CBS-TV special. You can now get bluegrass as well as beer at Busch Gardens in Los Angeles, Michigan.

Dave Minton, who recently presented a citation to Legend Records Trooper played first New York area date at Nassau Coliseum as openers for Bachman-Turner Overdrive. Bob Miller and Steve Germaine were cited.

Legend Records’ major push for their concert for the Vietnamese refugees at Ft. Indiantown Gap. Ex-Jimmy Lincum band member Sy Oliver has re-created the sound of the former band in form of small ensemble. Opening-night audience at Rainbow Room, New York, included big-band leader Lionel Hampton and former vocalist Carl Wayne. Felix Cavaliere, formerly of the Rascals, is planning a concert tour. Bluesman Robert Jr. Lockwood will be on the West Coast next month, playing the latest show.John Mayall has signed with Discount Enterprises. The guitarist and label are located in Chicago, where Bob is director of special events for the company. Among other things, the musicians listened to Chicago’s “Wake Up Sunshine” from the Chicago II LP for their flight last week. Keith Christmas has changed his base of operations from Britain to Los Angeles, at least temporarily. Black Sabbath, who are preparing to release a new album, is billing 1975 as T. Mark Forster of Premier Talent.

Blade, still one of the hottest bands in England, reportably needed a follow-up to their recent radio success, has been urging the new “live” broadcast on the “King Biscuit Flower Hour” without any other act in the show’s two- and-a-half-hour history.

Guy Mitchell, one of the major hitmakers of the ’50s, is back in action again with his first release in nearly a decade. The single, “I’m Broke But Not Busted,” is already an airplay hit in Los Angeles and is releasing on Mitchel’s own label. "Denis Lambert and Brian Potter set to handle the lyrics for the theme song of Robby The Lost Boy. Writer and director for the show, Susan Neumann, elected the music for the show, "dubbed “Love Isn’t Far From Home.""

Rae Records in the new band. The ex-Doo Wop keyboardist, who has already enjoyed several successful solo LPs, will be hitting the road with guitarist Paul Warren, who is also involved in the group’s new ’75 hit “You Can Do That Swing, Young Thing.”

New companies

Cowtown Records has been formed in Kansas City, Mo. by Stan Pleas and Peter Peterson, heads of Sundown Productions. They are planning the Ozark Mountain Dared евles and Brewer & Shipley projects, the latter with Danny Cox’s “Keep Your Hands Off It,” with Norbet Putnam producing. Cowtown Records will initially distribute independently in the Midwest area, making a custom label deal with the label.

Lerner Lawsuit in a Settlement

NEW YORK—Lyricist Alan Jay Lerner’s $1.5 million suit against downtown Publishing Corp. for violating of a contract, in which Lerner assigned rights to several music books, has been settled out of court. Kirksher retains all rights and properties in the initial agreement, and will receive $152,000 shares of stock for an undisclosed amount.

Lerner had acquired $1 million worth of Kirksher stock in 1969 in exchange for his rights to his works such as “Camelot.” According to "See Forever," "My Fair Lady," "Brigadoon," and "Gigi" and "Paint Your Wagon.

ABC Leisure photo

BO MEETS BOA—ABC artist Bo Donaldson (of Bo & The Heywoods), mainstay of the Wildlife Preserve, ABC Leisure animal park in Largo, Md., where group is being held for 10 days as part of an exclusive contract.

Among the best known of Entertain- ment tie-in, July 10 proceeds went to WMAL-TV benefit of The Neediest Kids Inc.
The great British-American-male-female-old-new- blues-rock-ballad band:

Fleetwood Mac.

Their best album ever:

Fleetwood Mac.

On Reprise records and tapes.
TOM SNOW
An artist and an album to get excited about!
'Taking it all in stride'

...It's difficult to recall a new artist who has come up with such a TOTALLY WELL DONE FIRST EFFORT.”
- Billboard

"Tom Snow; you've been waiting awhile for a listen this PURE.”
- Cash Box

“Snow storms the grooves: FORECASTING SNOW CRESTED PEAKS.”
- Record World

Management: Jack Oliver
Produced by Rick Jarrard
Agency: ICM

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