**Justice Orders FBI Arrest Pirates Of Pre-1972 Titles**

By ROBERT SOBEL

NEW YORK—In a highly significant and precedent-setting move resulting from recent appeals court rulings, the Justice Department will criminally prosecute pirates of unlicensed copyrighted material appearing on recordings produced prior to Feb 15, 1972. Justice has also advised the Federal Bureau of Investigation to impound such material.

The decision to act was based on the Justice Department's opinion that the courts' rulings wipe out the significance of the Feb 15, 1972 date in terms of instituting federal action and that they obliterates the pirates' claim of legality under the terms of the compulsory licensing provision of the Copyright Act.

(Continued on page 10)

**Realistic Prices Hot Topic For NARM Consideration**

By JOHN SIPPEL

LOS ANGELES—While officially the 1975 NARM convention program carries no direct discussion of or allusion to increasing profit margins, most sub rosa exchanges between attending non-competitive executives in tacking and retail revolve around ways to bolster black ink entries into their computers.

A growing number of retailers, primarily chain store proprietors, are concerned because of alleged inequities in pricing afforded competitors. For example, a retail chain paying dealers' price as opposed to substituting price lines about 9 percent. Many eyebrows are raised when a superior court suit in Los Angeles brought by California chain giant Integ-

(Continued on page 24)

**RCA Joins Catalog Cost Slashing Program**

By STEPHEN TRAINMAN

NEW YORK—A growing trend to meet increasing demands of dealers and rackjobbers for a better profit margin on catalog product gets a big boost with the RCA announcement this week at NARM of a new $49.98 series (55.98 for 8-tracks), similar in intent to recent moves by Columbia and United Artists that (Continued on page 10)

**Bar-Coding' Of Products Goal Of ABC Retail Chief**

LOS ANGELES—A campaign to persuade record/tape, accessory and sheet/folio manufacturers to print "bar-coded" labels on uniform place on their product packaging to facilitate inventory control and check out of store product, will be carried on during the NARM convention this week by veteran retailer Al Franklin.

Franklin, chief of ABC's Leisure Time five-store retail chain, has used "bar-coded" labels for six months on all product in his diversified product stores. He has tightened inventory control, quickened complete store inventorying and improved the accuracy in checking at the NCR computerized register. For example, he recently did his first complete 60,000 unit store inventory, covering about 15 different categories of product from musical instruments through components to accessories and records and tapes, in less than 20 hours. "The first inventory was done very slowly and methodically so we would not make mistakes," he explains.

With the aid of NCR and Monarch Marking, Franklin produced a two-inch long by one-inch wide pre-printed label, carrying the name of the store, "Wide World Of Music" and "list price." The marking firm has a small machine on which the store can print its own bar-coding hieroglyphics. Bar-coding in a combination of carefully measured monochrome white spaces and fine and bold lines, which are read by a tube in the register over (Continued on page 10)

MALAGASY Rush is currently "turning on" the country with their 40 major city tour. 20th Century has made available merchandising and store display material to back up the group.

(Advertisement)

Two thousand two hundred and sixty seconds of proof that Al Stewart is now one of the major talents in the world today.
ROUND'S THREE, FOUR, FIVE SIX

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www.americanradiohistory.com
DISCO THE '70s HAVE ARRIVED

The discotheque is the social phenomenon of the moment—where the average American goes out to have a good time. People there can enjoy the music, dance, and socialize in an atmosphere that is uniquely their own. The discotheque is not only a place for fun, but also a place for business. The discotheque industry is one of the largest and most profitable in the world. It is estimated that there are over 10,000 discotheques in the United States alone. The industry is worth over $5 billion per year, and it is projected to grow even larger in the future.

However, the discotheque industry has faced some challenges. The music industry has been worried about the growing popularity of disco music. They fear that it will replace traditional music forms and lead to the decline of the recording industry. In addition, there have been legal disputes over the use of copyrighted music in discotheques. The music industry has also been concerned about the possibility of piracy, as people may record and distribute music without paying royalties.

Despite these challenges, the discotheque industry continues to thrive. It is a vibrant and dynamic industry that is sure to continue to grow in the years to come.
LOS ANGELES—When a customer walks into the Glen Burnie Md., mall Record Bar and asks blonde, lissome Sharon Mills, "What's a nice young girl doing in a place like this?" the 18-year-old can truthfully answer that she manages the kiosk-type store located in the mall aisle.

In fact, in the total record flock of Rock 'n Roller stores, there are approximately 18 girl managers.

Ms. Mills, who just turned 18 March 1, has done an all-around job of elevating the store one grade in the 64-store chain's Record Bar rating system since she became manager Sept. 1, 1974.

The store does a bit over $100,000 per year. It's small. Marketing director George Schnake of Record Bar rates her high, as he does 18-year-old Carla Waldo, whose birthday was last December. Carla's Denver suburban mall store is about double the size of the Baltimore area store. She'll do well over $200,000 in her first year.

Al Wickersham, Southwest Rockin Productions supervisor, liked Carla's work because the minute she switched from the mall pet shop to Record Bar, she voluntarily took on more and more responsibility.

Wickersham remembers she did things like handling returns, ordering, and was always there to close the register at the end of the day. She still works 5:00 a.m. to 9:00 p.m. each week. Her schedule calls for 45 hours, with Sundays off.

It pays good earnings most. It enables me to see the catalog orders that come in and more important, I see the new merchandise." Carla keeps a beautiful house. Wickersham recently showed it to us. He noted that overskirt isn't on the floor.

DUTIFUL DISTAFFERS—Ten of the 64 Record Bar store managers are females, nine of whom pose here with the one gal regional supervisor. Girl's average age is about 22 years. Left to right, top row, Sharon Mills, Narage McLaren, Brenda Balch, Carla Waldo, Cheryn Pierce and Elaine Schettell; middle row, Chappie Hardie, Genie Fishel and supervisor Marty Twitcheil; foreground, Margaret Bulus. Debbie Shell was absent when the photo was taken.

ILLUSTRATIONS & THE ECONOMY

Create New Market Areas—KLO'S Boss

By CLAUDE HALL

This is part of a continuing series of studies devoted to various facets of the industry and, particularly, the effect the state of the economy.

MEMPHIS CONCERTS AS A PROMO

MEMPHIS—To focus attention on the growing variety of music in the Memphis recording industry, Memphis Music, Inc. is sponsoring a series of concerts at LaffayetteMusic Room, the city's premiere showcase club.

The funds raised at the affairs will be used to promote Memphis recording business through such means as national advertising, and an awards show to honor the leaders in the music industry here. Memphians Music, Inc., sponsors all the concerts in the past few years.

The first in the concert series was dedicated to the memory of Ruark Lee, while a recent showcase featured the city's soul music.

Future shows will center on jazz and pop, with a "super jam" scheduled for June during the weekend of this year's Memphis Music Awards Show.

BPI in First Civil Action

LONDON—The British Phonogram Industry has begun its first civil action against bootlegging and has agreed that during the past 16 months some $75,000 has been spent on legal fees to combat piracy in the U.K.

Previously, bootleggers have only been prosecuted by the government. According to Geoffrey Bridge, BPI director, first defendant in such a case, Peter Weightman, of Liverpool, admitted that he had recorded the performances of artists without their written consent and made and sold cassettes to the public.

In the High Court, Justice McGarry issued an injunction against Weightman, restraining him (Continued on page 77)
The major disco discovery of the year is "The Bottle (La Botella)" by Bataan. Right now it's a confirmed R&B smash in New York, Memphis and Miami. With Los Angeles, San Francisco, Chicago and Atlanta, among others, now jumping aboard!

The original single, plus the incredible Bataan album (formerly on Salsoul Records), are shipping now on Epic...and they're going to be big! On Epic Records and Tapes

Bataan
Afrofilipino
This album contains the radio and disco smash "The Bottle" ("La Botella").
Music Men Facing Stiff Exams In High Court Case

By Earl Paige

LOS ANGELES—Songwriters and publishers face unprecended examinations and tests of their rights to works and use thereof with the most current of these occurring in the Supreme Court in mid-April. In preparation for this major test of broadcast music over multiple speakers, publishers and recording companies are stepping up their efforts at marketing records. The growing areas of copyright sniffs, Bernard Korman, ASCAP's general counsel, predicted a mid-April date on the case of a Pittsburgh restaurateur versus two copyright owners (Billboard, Feb. 15) when Korman addressed the California Copyright Conference here last week.

Korman, counsel of record in this and the far-reaching case of CBS versus ASCAP and BMI, said much of what he told the group is highly confidential. He was barraged with questions. He could not, he said, predict the next in the CBS suit over television music use, or spent much time backgrounding it. The Pittsburgh suit content the paying of performance fees based on the Supreme Court decision exempting cable TV from licensing fees on grounds CATV's activities are not a "performance." Korman says the crucial new element is a suit to terminate the proposed tribunal in U.S. copyright law now in Congress. The idea is the tribunal will establish the reasonableness of fees in all areas.

Saul Bihari Of Modern Is Dead

LOS ANGELES—Saul Bihari, 54, a member of the family that started Modern Records in 1945, died here Saturday (22). He had functioned in national and sales capacities for the label until three years ago when he suffered a stroke. Survivors include his brothers and sisters: Jules, Joe, Lester, Florence, Roxy, and Sidney Bihari, all of whom are active in the family's record/tape manufacturing holdings, his wife, two sons and a daughter.

Along with Specialty, the Bihari labels are the only independents left from the early era. Artists who broke into recording with the labels, which include Specialty, RPM, Modern, and Groove, included B.B. King, Jesse Belvin, John Lee Hooker, Houston, Sanders King, Jimmy Rushing, Elmore James and Etta James.

Byline: Billboard

DATES: 1975

R.I.A.A. Reports Fewer Pirates

NEW YORK—The R.I.A.A. has issued a progress report which states that Federal and state laws, land mark court decisions, the stepping up of seizures, arrests and prosecution, and stiffer penalties contributed to a substantial reduction in the piracy of recordings last year.

Stanley Gortkov, R.I.A.A. president, called this the turning point against pirates. Gortkov single out Jules E. YAML, special counsel in charge of R.I.A.A. anti piracy effort, for his "dedication, vigilance and resourceful approaches." He praised NARM and the Country Music Assn and expressed hope that the music publishers will continue antipiracy efforts.

In citing some of these developments, Gortkov notes the sharp number of investigations—more than 5,000 started in 1974 versus 1,600 in 1973—and agents that Federal agents that resulted in the seizure of more than $6.5 million worth of pirated tapes, the imposition of jail sentences totaling more than 100 years and fines in excess of $15,000.

Gortkov says the industry's top priority now is to seek enactment of state antipiracy laws in the 24 states where they do not exist.

Composer Gillespie Is Critically Ill

LAS VEGAS—Local composer Hines Gillespie, 87, who wrote such hits as "Satin Claus Is Coming To Town," "Breezing Along With The Breeze" and "You Go To My Head," was once again ill recently.

The talented songwriter has lived here since 1926. He also wrote "Lucky Old Sun," "The Old Master Painter" and "God's Country" which was music made famous by Al Jolson in the "Jazz Singer."

Naras Tags Cook

LOS ANGELES—The Naras Institute has presented in its first board of directors award to Hal Cook, Billboard publishing consultant. Ruth White, executive vice president of the Institute, presented the award to Cook in recognition of his efforts on behalf of education and the recording industry during last week's "This Business Of Music" seminar at UCLA.

Response To Jazz Assn. Plan Good, Says Hal Cook

LOS ANGELES—Reaction to the announcement last week of the formation of an international jazz trade association been good, reports Hal Cook, the project coordinator.

Journalists from more than 20 individuals called with encouraging words, Cook says. One, Bill Heister, who operates a jazz room in the Stater Hilton in Buffalo, N.Y., said the association would assist his efforts. He has been playing Sub City jazz with Bob Winder and John Lee. He has also announced his new group, Modern Management Inc., in New York. American Artist, Table and Graphs/Record, Industrial Design, Interiors, Merchandising and Vol. 87 No. 10

Carroll Gauchner

Carnegie Hall

March 10, 1975

General News

CHRISTMAS BOOSTERS—Three programs for Bing Crosby's single "White Christmas," one of the first five songs to be patented in critical conditions at Hall Of Fame, attract the attention. They are John Scott Trotter, conductor; Ted Duncan, orchestra leader and Ken Darby, choral director. The temporary facility is at Universal Studios where the honorees discs are on display.
IT'S BEEN A YEAR OF MANY THANKS

Thanks to:
American Guild of Variety Artists/Country Star of the Year
Country Music Association/Entertainer of the Year,
Best Album of the Year “Very Special Love Song”
The American Music Awards

Top Country Music Male Vocalist
Top Pop Album of the Year
“Behind Closed Doors”
Best Country Single “The Most Beautiful Girl in the World”

Sincerely,
Charles Rich

Personal Management
Rosenberg Organization

Public Relations
Peter Simone and Associates

Producer
Billy Sherrill

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IOS LOS ANGELES—The gloomy economic predictions forecast for most businesses has not been true for the music industry. Two more major companies, Warner Communications and ABC, joined MCA and CBS in announcing bull markets in their results and music publishing divisions.

ABC's recorded music operations contributed to the company's record sales and earnings for 1974. ABC reported "a significant growth trend in our music division," a strong performance from the television network and a strong trend from the five ABC-owned TV stations.

For the year ending Dec. 31, earnings rose 5.7 percent to $49.9 million, or $2.92 a share, on sales of $896 million, compared to $47.2 million or $2.79 a share, on sales of $880.5 million in 1973. The 1973 results included earnings of $1.4 million, or 8 cents a share, from discontinued operations and a special gain of $412,000, or 2 cents a share.

The situation at Warner Communications was much the same as ABC. For the year ended Dec. 31, Warner Communications reported earnings of $48,470,000, or $2.54 a share ($2.40 fully diluted), on sales of $720,076,000, compared to earnings of $47,353,000, or $2.18 a share ($2.09 fully diluted) on sales of $549,619,000 in 1973.

Sales of records, prerecorded tape and music publishing rose 24 percent to $251,613,000 from $205,992,000 in the year just ended.

Pre-tax divisional profits reported music increased 11 percent to $46,671,000 from $42,012,000.

In the fourth quarter, sales of records and tapes and music publishing rose 15 percent to $80,520,000 from $70,280,000, with pre-tax profits up 6 percent to $11,712,000 from $11,073,000.

Meanwhile, MCA Communications also posted a sales and earnings gain for the first quarter ended Dec. 31. Earnings rose $65,326, or 4 cents a share, on sales of $2,381,498, compared to a loss of $59,830, or 4 cents a share, on sales of $2,281,287 for the same period a year ago.

During the quarter, ABKCO incurred legal fees of more than $230,000 in connection with litigation with Apple, compared to legal fees of $83,000 for the same period in 1973.

The economic picture is not as bright in the consumer electronics industry, however. Sony said its net income for the first fiscal quarter ended Jan. 31 will be "substantially below" last year's $36.8 million. At Motorola, earnings declined 81 percent in the fourth quarter and were down 14 percent for all of 1974, reflecting reduced demand from consumers.

Also reflecting a downturn in consumer spending are Morse Electro Products and Lafayette Radio & Electronics.

Morse reported a $5,883,000 loss in the third quarter ended Dec. 31 on sales of $41,380,000 compared to earnings of $1,780,000 on sales of $41,760,000 in 1973.

ASCAP Gains In Contemporary Music Effort By JOHN SEIPP

LOS ANGELES—ASCAP's long uphill climb to assert itself in contemporary music has paid off. President Stanley Adams told the semi-annual membership meeting here Wednesday (26) that the charts showed ASCAP ownership of 70.51 percent of the Hot 100, out of 50 in Easy Listening and "substantial representation in the country and rock genre.

Adams admitted that ASCAP "bottomed out four years ago." The 600 attendance showed about 10 percent under 5. In a separate financial report, Arthur Schwartz reported the income was down off advances of $507,000, most of which, it's known, were made to young, promising writers and publishers.

The current unsettled areas among users of piped-in music will not quiet until the decision is reached in the Aiken case. Whatever the decision, Adams pointed out that in so many such cases, lawyers, Vaislitz and Wallich can be numerous appeals. He said the six-year-old CBS legal attack on both ASCAP and BMI, wherein the network seeks a per-use license instead of blanket licensing, can expect a new decision this year.

Adams looks for a completely revised copyright act in 1975 or 1976. He feels the new law would allow "are better than they ever have been."

Adams warned that two recent Congressional proposals threaten ASCAP. At the state level, he said the Wyoming legislature is considering a proposal which would outlaw blanket licensing, replacing it with a permanent licensing system which is physically impossible to administer, he said. If such a law passes, ASCAP must withdraw from the state. When this alternative became known to Wyoming broadcasters, Adams said they testified in ASCAP's favor before the state body.

AUSTRIA, Belgium, Czechoslovakia, Denmark, Finland, Hungary, Israel, Italy, Yugoslavia, Norway, Portugal, Spain, Switzerland, Australia, Brazil, Canada, Japan, Mexico and Poland.

ASCAP Gross Income Sets Record LOS ANGELES—ASCAP's gross domestic income and resultant distributions to its members reached record highs for the third straight year, but percentages of increase dropped for the second year in a row.

The Society gross income for the past three years was:

<table>
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<tr>
<th>Year</th>
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<tr>
<td>1972</td>
<td>$66,728,000</td>
<td>1973</td>
<td>$70,317,000</td>
<td>1974</td>
<td>$73,976,000</td>
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Distribution to members was $52,684,000, after total salaries and expenses of $16,418,000 were subtracted. Disbursement rose $2,245,000, 4.2 percent over the previous year.

Arthur Schwartz, making the report, noted the $36,000 increase distributed, representing monies due from Sweden, England, Germany and Holland for 1972, was made for the first time in 1974. Another $300,000 foreign distribution, also primarily 1972 revenue, was made from money from
WARNER BROS. RECORDS WITHDRAWS ITS TROOPS FROM EUROPE.

We'd like to congratulate the Warner Bros. Music Show—The Doobie Brothers, Little Feat, Tower of Power, Graham Central Station, Montrose and Bonaroo—on a whirlwind tour well wound.

And congratulations to the populations of London, Manchester, Munich, Frankfurt, Dusseldorf, Hamburg, Brussels, Paris and Amsterdam on their excellent taste in music.
Bar-coded label shows numbers and thick and thin vertical stripes.

The Dynamic Funkadelics - Party Time - RCA 3819
Stax '68 - Tamia - Shrink-Wrapped - M坚持以
Scepter 5117 - Strange Blue - Koch, Apr. 1970

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KZAP SACRAMENTO
KZAP SACRAMENTO
KDDB MESA
KSEL LUBROCK
KLOL HOUSTON
WRNO NEW ORLEANS
WTUL
WZMP MILWAUKEE
WIOT TOLEDO
CJOM WINDSOR
WMMS CLEVELAND
WCUE AKRON
WEDR MIAMI
WTMP MIAMI
WRED FT. LAUDERDALE
WCKO FT. LAUDERDALE
WPDO JACKSONVILLE
WANM
WDIA MEMPHIS
WLOK MEMPHIS
KALO LITTLE ROCK
KOKY LITTLE ROCK
WYLD NEW ORLEANS
WBOK NEW ORLEANS
WXOK BATON ROUGE
WGOK MOBILE
WKXI JACKSON
WLIR LONG ISLAND
WBAB NEW YORK
WPLR NEW HAVEN
WOUR UTICA
WRNW BRIARCLIFF MANOR
WOIV NEW YORK
WHSF WASHINGTON D.C.
WKT BALT.
WGOE RICHMOND
WMAL WASH. D.C.
WGTB
WMFJ DAYTONA BEACH
KIRL ST. LOUIS, MO.

KYAC SEATTLE
KJAR PORTLAND
KDIA SAN FRAN.
KSOL SAN FRAN.
KRE SAN FRAN.
KAGB L.A.
KUTE L.A.
KJLH L.A.
KATZ ST. LOUIS
WESL ST. LOUIS
KDDA DALLAS
KNOK FORT WORTH
KOKA SHREVEPORT
WXEL NEW ORLEANS
WAOK ATLANTA
WIGO ATLANTA
WTHB AUGUSTA
WOKS COLUMBUS
WSOK SAVANNAH
WOIC COLUMBIA
WGIV CHARLOTTE
WJLE RALEIGH
WVOL NASHVILLE
WRDW AUGUSTA
WSRC DURHAM
WILD BOSTON
WKND HARTFORD
WLIB NEW YORK
KCOH HOUSTON
KYOK HOUSTON
KAPE SAN ANTONIO
KJET BEAUMONT
KFJL OKLAHOMA CITY
KGBC
KDKO DENVER
WVON CHICAGO
WNOV MILWAUKEE
WCHB DETROIT
WLJB DETROIT
WGPS DETROIT
WDKX ROCHESTER
WWKO COLUMBUS
WMBM MIAMI

WBLS NEW YORK
WNJR NEWARK
WDAS FM PHILA.
WEBB BALT.
WWIN BALT.
WOL WASH. D.C.
WOOK WASH. D.C.
WHUR WASH. D.C.
WENZ RICHMOND
WRAP NORFOLK
KTAC TACOMA
KZEL TACOMA
KZEL EUGENE
WGUC CINN.
WVUD DAYTON
WCOL COLUMBUS
WNCI COLUMBUS
WLYX MEMPHIS
WBTM LITTLE ROCK
WGVL GAINESVILLE
WPDO JACKSONVILLE
WQSR TAMPA
WFOS PINELIAS PARK
WBCN BOSTON

WBRU PROVIDENCE
WNTN NEWTON
WHCN HARTFORD
WBLM MAINE
WNEW NEW YORK
KKSS ST. LOUIS, MO.
KTOP TOPEKA, KAN.
KGGF COFFEYVILLE, KAN.
KAAY LITTLE ROCK, ARK.
WYSP PHILA.
WWKE OCALA, FLA.
WKEN DOVER
WMVA MARTINSVILLE
WWCO WATERBURY
ASCAP Submits New Airline Fee Plan

Continued from page 3
charge would be collected by ASCAP.

While the rate to be charged in either case is due for argument by the contracting parties, ASCAP is known to favor a switch to some form of a per-passenger payment scheme. The prior formula has been objected to by some of the users.

Under the 1974 ASCAP license formula, airlines using in-flight music service were subject to a $12-per-month charge for each plane with a seating capacity of 101 to 150 passengers. For larger aircraft the fee has been $24 monthly.

BML's rates have been less—$7.50 per month for the smaller craft, and $15 for the jamo jets. But BMI, in addition, collects a small fee for "boating" music while the plane is on the ground. Lasters amounts to 1 percent of the total payment made by the airline to the music supplier. SESAC's rate for airline music amounts to a token $1 per plane monthly.

Whatever fee formula the negotiating parties work out will retroactive to Jan. 1 of this year. The airlines are expected to balk at any schedule which will hike their costs currently paid. They complained, but without much effect, when the 1974 ASCAP contract was renewed.

Tom Brennan points out. The fair use section lays down four guidelines for judging whether the use is legitimate or an infringement. Two of these guidelines would aid a music publisher court case.

The first two fair use standards (section 107 of the copyright act) are that the kind of work and the type of use be considered. Guidelines three and four require judgment on how large a portion of the work is copied and the effect on its potential market value.

Music publishers can point out that most photocopying of sheet music (such as multiple copies for school bands or choirs) would be outside the fair use standard, because it would involve the whole work, or most of it. Also, the effect on the market value would clearly be drastic enough to constitute infringement. Still, the publishers would have the burden of proving each case, and would lose.

A section of the revision bill outlining don'ts and do's for library photocopying and computer uses of copyrighted works comes up with a recommendation in its three-year study of this knotty problem. (Classroom use is excluded from the study, by Congressional directive.)

Or a broader case with wider impact may come before the Supreme Court and lead to a decision. Meanwhile publishers continue to push for some legislation of fair pay, possibly through a clearing house, as some have suggested.

Dallas Seizure

Continued from page 3

Oklahoma City. All three men go out on $200 bail on Sunday (23). They are accused of violating Article 1071, Revised Texas Civil Statutes, 1970. Penalty for first offense is a maximum $2,000 fine.

Accompanying the officers were Southwest Assn. of Recording Merchandisers' legal counsel Billy Emerson and Al Powell of Big State Distributing's sales staff.

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**TOP ADD ONS - NATIONAL**

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<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>ELTON JOHN Band</td>
<td>Philadelphia Freedom (MCA)</td>
<td>KNUS-FM, Ft. Lauderdale (2/13)</td>
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<tr>
<td>BARRY WHITE</td>
<td>You Oughta Know With You (20th Century)</td>
<td>KJMS-FM, Philadelphia (7/11)</td>
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<td>DAN FOGELBERG</td>
<td>KNOTFEL</td>
<td>KBNU-FM, Peoria, Ill. (2/10)</td>
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<tr>
<td>JOE COCKER</td>
<td>You Are So Beautiful (A&amp;M)</td>
<td>KGVL-FM, San Antonio (4/2)</td>
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**Pacific Northwest Region**

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<td>RINGO STARR</td>
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<td>KEDO-FM, San Francisco (12/22)</td>
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<tr>
<td>FRANKIE VALLI</td>
<td>Lady</td>
<td>KJZS-FM, Portland (11/22)</td>
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<tr>
<td>FRANKIE VALLI</td>
<td>Eyes</td>
<td>KOIO-FM, Sacramento (12/27)</td>
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<tr>
<td>FRANKIE VALLI &amp; THE FOUR季节S</td>
<td>Lady</td>
<td>KGOL-FM, San Francisco (12/27)</td>
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<tr>
<td>BARRY WHITE</td>
<td>You Oughta Know With You (20th Century)</td>
<td>KSRO-FM, Redding (12/27)</td>
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<tr>
<td>SAMMY JOHNS</td>
<td>Cheesy (Claridge)</td>
<td>KTMN-FM, Seattle (12/27)</td>
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**NEW England**

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<tr>
<td>OLIVIA NEWTON-John</td>
<td>Have You Never Been Mellow (MCA)</td>
<td>KONO-FM, Boston (4/17)</td>
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<tr>
<td>MINNIE RIPERTON</td>
<td>Love You (Epic)</td>
<td>KLIV-FM, San Francisco (11/2)</td>
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<tr>
<td>KIM WYMAN</td>
<td>Giant</td>
<td>KGGS-FM, San Francisco (12/27)</td>
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**TOP ADD ONS**

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<tr>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>ELTON JOHN Band</td>
<td>Philadelphia Freedom (MCA)</td>
<td>KBEQ-FM, Kansas City (12/27)</td>
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<tr>
<td>BARRY WHITE</td>
<td>You Oughta Know With You (20th Century)</td>
<td>KNUS-FM, Ft. Lauderdale (2/13)</td>
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<tr>
<td>BARRY WHITE</td>
<td>Lady</td>
<td>KGOL-FM, San Francisco (12/27)</td>
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**Pacific Southwest Region**

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<tr>
<td>ELTON JOHN Band</td>
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<td>KEDO-FM, San Francisco (12/22)</td>
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<tr>
<td>BARRY WHITE</td>
<td>You Oughta Know With You (20th Century)</td>
<td>KJMS-FM, Philadelphia (7/11)</td>
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<tr>
<td>FRANKIE VALLI</td>
<td>Lady</td>
<td>KJZS-FM, Portland (11/22)</td>
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<tr>
<td>FRANKIE VALLI</td>
<td>Eyes</td>
<td>KOIO-FM, Sacramento (12/27)</td>
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<tr>
<td>FRANKIE VALLI &amp; THE FOUR SEASONS</td>
<td>Lady</td>
<td>KGOL-FM, San Francisco (12/27)</td>
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<tr>
<td>BARRY WHITE</td>
<td>You Oughta Know With You (20th Century)</td>
<td>KSRO-FM, Redding (12/27)</td>
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<tr>
<td>SAMMY JOHNS</td>
<td>Cheesy (Claridge)</td>
<td>KTMN-FM, Seattle (12/27)</td>
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**TOP PRIME MIVERS - NATIONAL**

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<td>BARRY WHITE</td>
<td>Cheesy (Claridge)</td>
<td>KTMN-FM, Seattle (12/27)</td>
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<tr>
<td>JOE COCKER</td>
<td>You Are So Beautiful (A&amp;M)</td>
<td>KGVL-FM, San Antonio (4/2)</td>
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<tr>
<td>RINGO STARR</td>
<td>No Song (20th Century)</td>
<td>KJMS-FM, Philadelphia (7/11)</td>
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**BREAKOUTS**

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<tr>
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**Southwest Region**

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**Breakout**

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**WCLF-Chicago**

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<tr>
<td>MINNIE RIPERTON</td>
<td>Love You (Epic)</td>
<td>KMON-FM, St. Paul (2/13)</td>
</tr>
<tr>
<td>JOE COCKER</td>
<td>You Are So Beautiful (A&amp;M)</td>
<td>KGVL-FM, San Antonio (4/2)</td>
</tr>
<tr>
<td>BARRY WHITE</td>
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<td>KSRO-FM, Redding (12/27)</td>
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*Continued on page 16*
We're Involved

As we’ve been saying, when you’ve helped build it, you tend to take a very special sort of pride in your industry. • The vast extent of our pride in and commitment to the industry’s on-going prosperity and growth is amply demonstrated by our involvement in a veritable alphabet soup of service organizations and programs, many of which were conceived right here at Billboard. • Like IMIC – for International Music Industry Conference—a meeting of the world’s foremost music business decision-makers, resulting in such momentous innovations as the Geneva Piracy Treaty. • Like RSI – for Record Source International—which for fifteen years has been the world’s most widely relied-on supplier of custom radio programming services. • Like the Billboard International Radio Programming Forum – at which radio’s most influential practitioners meet each year to discuss new ways of making their medium ever more vital. • Like Billboard’s brand new International Talent Forum—a meeting place at which industry leaders in the whole field of talent will meet to discuss their problems and opportunities. • Like the Billboard Bookshelf—which publishes indispensably informative books on all facets of the music industry. • And like Billboard’s Grammy nominees audition service, making the voting easier each year for Academy members. • And last but not least, Billboard’s 11 years of leadership as the most important airlines programming entity...and of course Billboard’s sponsoring of university extension classes in the business we’ve been an integral part of since its birth. But you’ve got the idea by now. • It’s easy to declare great pride in one’s industry. But Billboard has and will continue to put our time and resources to work on our industry’s behalf.

We Helped Build An Industry—Our Sleeves Are Still Rolled Up.
Billboard’s First Annual International Talent Forum
Look To Us.

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

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

Forum Director:
Nat Freedland
Talent Editor
Billboard

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

Advisory
Committee:
Bill Graham
Fillmore Productions
San Francisco

Frank Barsalona
Premier Talent
New York

Elliot Abbott
BNB Management
Beverly Hills

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

Tom Wilson
Concept 378 Ltd.
Toronto

Jim Halsey
Jim Halsey Co.
Tulsa

Special registration rates for early-bird registrants! Special registration rates for college registrants (limited quantity available)! For information on special meeting rooms and presentation suites available to you, call Dave Karcher, Century Plaza Hotel, 213/277-2000.

The First Forum
And The Last Word
On Live Musical
Entertainment

Register Now!

Billboard’s International Talent Forum
Attn: Diane Kirkland
9000 Sunset Boulevard, #1200 / Los Angeles, California 90069
Please register me for Billboard’s International Talent Forum, June 4-7, at the Century Plaza Hotel. I am enclosing a check or money order in the amount of:

[ ] $185 (special early-bird rate)  [ ] $200 (after May 1)
[ ] $125 special college rate! (Limited quantity available)

Name
Company Affiliation
Address
Phone

All information on hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!

www.americanradiohistory.com
Piracy Struggle Heading Into Crucial Phase
By JOHN SIPPEL

THE BIGGEST THREE-AND-ONE-HALF YEARS in the campaign against unlicensed duplicating are over, but the ballgame is only in the late stages. The most pivotal innings are still ahead. The old diamond axiom about the "game isn't over, until the last man is out" holds full well in the brief history of antipiracy activity.

The near four years of activity has seen innumerable federal and local raids on manufacturers, distributors and retailers of alleged unauthorized prerecorded tapes. Resistant injunctions and nimble and national trials before judges and/or juries since the illicit tape duplicator made his surprise legal push against the industry.

On Nov. 10, 1971, the record/tape industry got hit severely when Salt Lake City federal district judge Hills W. Ritter issued temporary restraining orders against RCA, CBS, ABC and Ampex, four of the largest sources of recorded music, demanding they halt "interfering with or harassing" Utah capital sources which were handing licensed or pirated tapes.

Tape Head Inc., a retailer, and R.A. Ridges, a Salt Lake distributor, had succeeded in a class action against the label gants in obtaining the injunctions. Judge Ritter held that these unlicensed duplicated tape handlers were doing legitimate business and not violating the new federal anti-piracy law, 6646. The plaintiffs contended that their business was thwarted when the major labels sent letters to their accounts, warning them not to handle pirated tapes.

The surprise legal strike against the major labels was bolstered by the fact that A. Bob Jordan, Oklahoma City legal counsel who represented the Salt Lake City plaintiffs, admitted that he was chosen to represent the pro-pirate forces by James L. Fisk, Washington attorney who was executive secretary for two pro-pirate national associations, the Independent Tape Merchants' Association and the Broadcast and Music Anti-Monopoly Association, both of which had been formed in early fall, 1971, to gird the elements in unauthorized duplication in the U.S. in a concerted fight to aid their profitable activity.

The lengthy trial, which went through two appeals, illustrated the strength and intelligence of the pro-pirate groups. No longer was a bootleg or pirated tape merely a flimsy 50-piece hand-made rack in a shoddy truck-stop or a no-name brand gas station on a cross-road. The pirate duplicator was an organized power.

Coincidentally, two days before the monumental Ritter decision, the music industry anti-counterfeit ing council held its first meeting in New York. Present were representatives of AFTRA, the AFM, the Harry Fox Agency, NARM, RIAA and ITA.

A week later, the Los Angeles City attorney filed a precedent local municipal court suit against John Caywood and Rick Ward also known as David Ricci, who were allegedly selling counterfeited single-hit-collations over local radio stations on Golden Gate records. A Capital Records Los Angeles salesman, Jack Byram, was found guilty of violating the state penal code covering illegally pressed records in municipal court early that December.

1972: Ampex attributed a goodly share of its own business and the industry's tape sales loss to piracy. Ronald Shaib, Ronco, Inc., Shreveport retailer, challenged the constitutionality of 5646 in a suit filed in Washington, D.C., federal district court later on. The brief was filed by Fisk. The Independent Tape Merchants Association filed a $45 million damage class action suit against CBS, which, it alleged, circumvented a letter attacking unlicensed duplicators' product.

The industry fought back. NARM's March, 1972, convention highlighted an antipiracy offensive. Regional committees were appointed by NARM director Jules Malamud to combat counterfeited (Continued on page 20)
Exciting news for our friends in the music business

Contrary to rumors, 4-channel is alive and very healthy indeed. Every month there is an increase in the amount of 4-channel hardware being sold and more and more interest created among people of all ages.

Today almost fifty leading FM stations are broadcasting in QS 4-channel 24 hours a day. Within a span of four weeks more than 20 important new releases by major artists, major producers and major record companies will be added to the list. Altogether there are more than 250 QS 4-channel records available today in the U.S.

The QS system represents the most advanced 4-channel system of today. It places no restriction on the artist or producer, creates unmatched 4-channel separation, a clear sense of location and a full sense of 4-channel musicality. It also creates enhanced stereo sound.

Because of the great interest in our 4-channel records, we are listing some of the latest releases on the following page.

QS 4-Channel Stereo. Are you listening?

SANSUI ELECTRIC CO., LTD. 14-1 2-Chome, Izumi, Suginami-ku, Tokyo 168 Japan
Woodside, New York 11377
Piracy Struggle Into Headlights

product. Los Angeles attorney Ar-thur Levine, representing a group of unidentified pirate distributors, wanted to negotiate a “fair royalty payment” with the record companies. The pro-piracy army was clearly throwing the heaviest punches against the early stages of the fight. RIAA fought back. In March, it al-lerted state police in five states to record piracy. The Fox Agency asked about $500,000 damages against all the pirates if suits were brought against them. In late June, battle, suing two alleged pirates, Custom Recording, later a defendant in a suit brought by the Fox Agency for al-leged piracy. The suit was filed in Wash-ington federal district court against pirates. In April, businessmen involved in some forms of unlicensed dupli-cating set up a record label, Million Records, in Nashville. The Texas at-orney general sought a preliminary in-junction of that state’s piracy law, one of the first passed in the U.S. The same day, the New York Supreme Court issued a preliminary in-junction of the Eagle Rock plant, which was raided earlier with a billboard bay re-porter from the San Diego Union. The Court vetoed a bid for a rehearing of the landmark Goldstein vs. California case stating that the right to make records and equipment. Massachusetts became the 18th state to pass a piracy ordi-nance in November. Tucson police convicted 55 pirate tapes at a swap meet. These outdoor schlock sales were proliferating in the West. Tammy Wynette, one of the biggest names in American music, was the first name artists to testify when they appeared for a group of defendants in a suit brought against them. Two alleged big-time tape pi-lots in Los Angeles, Martin Stern and Michael Levey, were fined $10,000 and indicted for tax evasion by the Internal Revenue Serv-ice. The California Attorney General, late in the Lake City pioneer piracy case was fi-nally settled in mid-December, with plans for 1976.

Tape sales in the Pittsburgh area jumped 60 percent, with retailers attributing the increase to a sharp decline in pirate product (Continued on page 22)
ABC Records announces the release of Command Quadraphonic records in totally compatible QS 4-channel sound.

Listen to these exciting new sounds with the QS vario-matrix decoder — the finest 4-channel sound reproduction available today.

In stereo playback, QS and only QS, rather than impairing the quality of high fidelity stereo, actually improves the stereo display — in a dramatic way which is called "enhanced stereo".

At home, at broadcast stations and in your recording studios, it is a striking improvement over any other known method of musical reproduction.

It is for these reasons that the Sansui family of 4-channel releases is growing so fast.

QS 4-Channel Stereo. Are you listening?

SANSUI ELECTRIC CO., LTD. 14-1 2-Chome, Izumi, Suginami-ku, Tokyo 168 Japan
Woodside, New York 11377
Piracy Struggle Heading Into Crucial Phase

* Continued from page 20

availability. Vanderbilt University scheduled a seminar on illegal tape

laws for the state's district attor-

neys. 1974

Heck's Inc., a 35-store chain

based in Charleston, W. Va., was in-

dicted by a federal grand jury for selling pirated tapes of recorded songs.

Tape and three employees were in-

dicted by a federal grand jury in Los

Angeles, Magnitron, Oklahoma City, filed suit against five labels, seeking $1,238,100 damages, claims the record firms warned retailers not to use Magnitron prod-

uct. In the same week, four labels sued Magnitron in federal court. Boston, charging piracy. The NARM convention heard John Murphy's prophetic promise of a move from the Justice Department, of which he is an executive, for the antipiracy fight. In addition, Hamilton and Washington became the 20th, 21st and 22nd states to pass piracy stat-

utes. Dead-end electronics and Music Co. of Maryland and a group of co-
defendants got $221,000 damages le-

ived by a Maryland federal judge for piracy. Despite an all-out try by the Country Music Association and state industry leaders, Oklahoma, a fertile piracy source, did not pass its piracy law.

E C Tape Service was restrained from circulating its recordings and

labels hampered his firm, claiming $1.6 million damages. Alleged Okla-

homa pirated firm, Labelle, Tulsa, filed suit in federal court against la-

bels and government officials, in-

cluding the Attorney General. William Sase, with disrupting their busi-

ness by "exceeding their in-

vestigation powers." CBS charged that Gold label car-

tridges imported from the U.S. were pirated. While the West Vir-

ginia Legislature did not pass an antipiracy proposal, the state's re-

tailers were to the wording of the federal copyright law and its cor-

relative paper work apart during the trial. Taxe was acquitted of the gov-

ernment charge of interstate trans-

portation of stolen property. Taxe

and three defendants were found

guilty of piracy and received sen-
tences of imprisonment and fines.

Their sentences are being ap-

pealed. The appeal will not be final-

ized until possibly late summer. Speedy Newman was not prose-

cuted after an Albuquerque police

radio tape $600,000 in al-

legedly pised tapes and duplicating

equipment. The district attorney ruled necessary wrongdoing could not be proved.

Curton and Camin Music sued

Texaco, alleging copyright infringe-

ment on copies of tapes sold by that

company's gas stations. Texaco got

clobbered with dual federal court

suits alleging infringement and un-

fair competition. The Music Per-

formance Trust Fund allocated $50,000 to battle piracy. U.K.

sources reported that 500,000 pi-

rated tapes and an equal amount of counterfeit CDs were sold in a year. Piracy was not waning, British sources stated. A Nashville federal judge issued an injunction, order-

ing the 711 stores in the South to stop handling illicit tapes. The NARAS board set an antipiracy committee. U.S. attorneys in many areas were prosecuting piracy pros-

ecutions. Though it's coming late in the battle against piracy, efforts are

(Continued on page 31)

Rack Childrens Best Sellers

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(Continued Alphabetically)

BEACH BOYS-Springfield LP SPX 4001 BIG COUNTRY HITS, Vol. 1. -Pickwick SP 3612 BIG COUNTRY HITS, Vol. 2.-Pickwick SP 3615

BIG RIG SPECIAL-Pickwick PTP 2073

B. J. THOMAS- Springgold LP SPX 6001 BURRITOS LOVE-Elvis Presley-Can- ddy CS 2599

CARPETERS SONGBOOK-Pickwick SP 3378

CHAINED MEMORIES-Eddy Arnold- Pickwick CSO 9007

CHARLEY PRIDE SONGBOOK-Pickwick SP 3378

COUNTRY ROAD: SUPER HITS, Vol. 1.-Pickwick JSS 6140

COUNTRY U.S.A.-Pickwick PTP 2071

COUNTRY WINNERS-Wille Nelson-Can
ddy ACL 1 034

Dueling Banuks-Pickwick SPX 3340

ENTERTAINER OF THE YEAR-Chuck

Rich-Pickwick JS 6160

FAVORITE HYMNS-Fat Boone-Pickwick SP 3145

15 HITS OF THE 50's-Pickwick SPX 3368

15 LIMITS OF THE 50's-Vol B--Pickwick SPX 3501

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AUDIO MATRIX, INCORPORATED

121 WESTCHESTER AVENUE WEST CHESTER, NEW YORK 10975 TELEPHONE 302-390-9900 CABLE: AUDIOFACT 12-2410

MULTIPLICATION MOTHER MICKY MOUSE CLUB IT'S GOOD IT'S GREAT

Mickey Mouse Club - Disneyland 2009

BIG BIRD SINGS—Children's Records of America CTW 2005

"C" IS FOR COOKIE—Children's Records of America CTW 2006

CANDY MAN—Disneyland 1345

GREAT CHILDREN'S STORIES—Pickwick SPC 5111

ERNIE'S HITS FROM SESAME STREET—Children's Records of America CTW 2008

GOOD SHIP LOLLIPPOPP—Shirley Temple— Pickwick SPC 5127

GROVER SINGS THE BLUES—Children's Records of America CTW 2006

I LOVE A PARADE—Disneyland 1361

(T'm Gonna Sit Right Down and Write Myself Some) LETTERS AND NUMBERS TO0—Children's Records of America CTW 2005

ISLAND AT THE TOP OF THE WORLD—Soundtracks—Disneyland 3104

IT'S A SMALL WORLD—Disneyland 1289

IT'S A SMALL WORLD—Soundtrack—Disneyland 3929

MICKEY MOUSE AND HIS FRIENDS—Disneyland 1121

MICKEY MOUSE CLUB—Disneyland 1362

MOTHER GOOSE—Disneyland 1225

MULTIPLICATION ROCK (ABC TV Sound track)—Capitol GI A-11147

101 GOLDEN NURSEY SONGS—Golden LP 273

PUFF THE MAGIC DRAGON—Columbia (LP 400)

ROBIN HOOD—Disneyland 3810

SESAME STREET (Original Cast)—Colu-

bia CS 1069

SESAME STREET SONGS—Golden LP 275

SESAME STREET SQUARE SONG—Pick-

wick SPC 3115

SING THE HITS SONGS FROM SESAME STREET—Children's Records of Am-

rica—CTW 22007

STORIES FROM THE MOUSE FACTORY— Disney 4808

THE FLINTSTONES—Peter Pan 8105

THE LITTLE ENGINE THAT COULDN'T—Dis-

neynland 1290

THE SESAME STREET #1—Children's Records of America CTW 22064

THE THREE LITTLE PIGS—Disneyland 1310

THEME FROM SESAME STREET TV SHOw—Pickwick SPC 5102

20 MOOSE GOOSE FAVORITES—Pick-

wick SPC 5120

UNCLE RHEMUS—Disneyland 1205

WINNIE THE POOH—Disneyland 3813

WINNIE THE POOH & THE HONEY TREE—

Disneyland 1277

WINNIE THE POOH & TIGER TOO—Dis-

neyland 3813

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British Columbia

THE NANNIES (Listed Alphabetically)

RCA, CBS and Russia agree... it's audio first!

AUDIO MATRIX, INC. LEADS THE WORLD IN RECORD PLATING

Our patented Audiomatic Process, which we have developed and used to serve our customers for a quarter century, is the standard of the industry. RCA has been using our system in its plants all over the world for ten years. Melodia, the Russian state-owned record company, has also purchased the system (their first purchase of American-made production equipment) and has retained Milton B.gettland, our president, as special consultant on record production. And, most recently, New World Records has acquired four systems for use in the United States and abroad.

Here is what all this means to Audio plating customers:

AUDIO EMPLOYED THE MOST EXPERIENCED AND KNOWL-

EDGEABLE RECORDING EXPERTS IN THE WORLD.

AUDIO CONSISTENTLY PRODUCES PLATES OF THE HIG-

HEST QUALITY THAT LAST LONGER IN THE PRESS.

AUDIO IS FAST—NORMALLY DELIVERS THREE-STEP PROC-

ESSING OVERNIGHT.

AUDIO SERVICE IS PROFESSIONAL AND EXCELLENT.

Call us for your next plating job.
FM is QS.

Record makers, we need your help. More than 40 FM stations scattered throughout the U.S. are today transmitting QS 4-channel stereo up to 24 hours a day.

Smart people, they are—and obviously on to the simple profit-making facts. Among them: any 4-channel source, including live recorded productions, discrete reel-to-reel tapes, Q8 cartridges, or even demodulated CD-4 discs, can be fed into the four inputs of the QSE-5B broadcast encoder.

What this does is let the home listener receive the original four channels of sound with more than 20dB of inter-channel separation when the new QS vario-matrix decoders are used.

And more and more Americans already own these decoders. Here’s some more facts:

- FM broadcasts in QS are fully compatible in 2-channel or mono, too.
- And since the amount of software available in any given format is still limited, Sansui has developed the remarkable QS Quadraphonic Synthesizer.
- This lets the station feed regular 2-channel signals into the encoder and obtain encoded signals for broadcast. And these, too, can be decoded at home for startling 4-channel realism.

We need your help because the FM stations already sold on QS 4-channel need more of your product in QS.

They know a good thing when they hear it.

We’re convinced that there’s never been a better time for you to profit from QS.

Especially if your competition is getting all the FM exposure today.

Think about it. Then write for more details to the QS manager at any of the Sansui offices listed below. We’ll help you sell QS.

And FM stations all over America will love you.

See and hear our presentation at the 50th AES convention in London, March 4-7, Cunard International Hotel, Room D-4.

QS covers the U.S.

QS 4-Channel Stereo. Are you listening?
Pricing Battles, Profits Squeeze Background NARM

The blank tape industry which over the past three years has ridden the crest of the new formulations wave with remarkable success, is, with few exceptions, gradually shifting to new areas of marketing and merchandising.

Formulations which, with much fan-fare, had been marketed through gimmicky commercials that highlighted attack dogs and glass shattering artists, are taking a back-seat to what one manufacturer calls “more serious and honest selling.”

In spite of the hoopla preached by some manufacturers, a state-of-the-art in new tape formulations has still not been achieved. However, as another manufacturer points out, the formulations hobby-horse is arriving at a point of diminishing returns.

Another important factor in the de-emphasizing of pontifical formulations doctrines is that they cut little or no ice with that all important mass market. The bottom line as far as the dollars and cents of profitable tape merchandising goes.

True, the audiophile and pseudo-audiophile can and does—in many instances merely appease his own ego—spend hours delivering rhetorical platitudes on the merits and de merits of one or another formulation. However, his is a minority market that can hardly support, with any modicum of profitability, the plethora of blank tape manufacturers that have sprung up in the past few years.

Manufacturers, nudged along by the constant spectre of an economic decline, are realizing this, and are once more focusing to realistically tailored promotions and merchandising programs to the broad base of blank tape buyers.

In an interesting turnaround for the industry, the marketing approach gathers sophistication. Careful market research programs are now the forerunners of most marketing campaigns. These are gradually phasing out the once commonplace mass-mash of advertising programs that often looked embarrassingly sophomoric.

**Blank Tape Emphasis Shifts To Mass Marketing Potential**

By RADCLIFFE JOE

Billboard photos by Bonnie Tigel

Two paths to a greater profit spread are being used. On one hand, both racks and retail chains are bludgeonning labels and distributors for co-op advertising. The co-op ad is an auxiliary to their specific record/tape marketers who are told by their bosses that the record/tape/Accessory departments must bulwark store traffic, because of the low profit margins in those departments.

On the other hand, racks and chains are putting all segments of their inventory in these departments under an accounting microscope to definitely inspect profit. Many are taking recent cutouts, for which they pay up to $1 in large quantity, and instead of putting this into schlock bins or tables, they are inserting these LPs into full-line bins and selling them from $3.66 to $4.29, discount price for their regular LP inventory.

In addition, blank tape users are looking to greener profit pastures. Accessories are getting more space in racked departments and chains because the profit margin is often 100 percent and more. Song sheets and folios have leaped from aproximately 10 percent inclusion in all retail outlets to over 40 percent inclusion in both independent and chain retail operations (Billboard, Feb. 22).

As possible from the flaunting of its new “super” formulation. Today, however, strategies have changed. Classicism is more than a year old and no longer a technological novelty, and the company has turned its attention to the serious business of honestly selling its product.

Among the 1975 merchandising programs already in operation is the 8-track promotion—a first for the Minnesota-based company—that will run through the first quarter of this year. The promotion, instituted at the suggestion of J.M. Davis, offers the second cartridge in any two or three cartridge buys, at half the list price. 3M’s warehouses and independent merchants have always wanted a brand name blank tape that he could promote, and he feels the 3M promotion will help fill that need.

TDK Electronics has been among the early pioneers of new tape formulations, and like most other companies, has not relinquished its hold on its proud achievements in that area.

At this point TDK’s formulations push revolves around its new Audia open reel product which, according to Shoho Tokuda, vice president and general manager of the firm’s operations in this country, utilizes a special magnetic oxide powder which incorporates all the properties found to be best suited for coating open reel tape. Despite its continued concentration on formulations, TDK is not unaware of the subtle marketing and merchandising changes. In fact, the company has repackaged most of its cassette and 8-track products in new boxes with bold, eye-catching labels. The entire package is being marketed under TDK’s new slogan; “All That’s New In Sight and Sound.”

Audio Makers are sounding out its high end XHE line by adding B-14 (Continued on page 33).
Chick Corea and Return To Forever reveal all there is to reveal about themselves.

"No Mystery" is a musical revelation. All feelings, exposed. All energy, audible. "No Mystery" is an album that leaves little to the imagination. Chick Corea and Return To Forever have illuminated new forms of rock, jazz, progressive, more progressive, and just-plain-fun music. Just when you think you know where they're going, they surprise you again! It will touch anyone who cares to listen. And can rocket you onto your toes. Like the fast-rising single, "Jungle Waterfall" is already doing.

Experience live revelations of R.T.F. in their National Spring Tour. Watch the papers. And stay tuned to the ground.
Prerecorded 4-Channel Getting Solid Boost
By STEVEN TRAIMAN

Whither quad? That’s one question undoubtedly on the minds of all key industry people attending this week’s 17th NARM convention in Los Angeles. And each retailer, distributor, rack jobber and manufacturer has his or her own view of just where 4-channel is going.

No one argues with the facts. The initial quad push of two years ago with its overblown promises and general failure to deliver both the necessary technology in hardware and a substantial volume of software has left in its wake general dissatisfaction and confusion on the part of both dealer and consumer.

Signs that the major problem of building consumer confidence had finally begun to get through to both equipment manufacturers and the various software system proponents began to surface last summer. A clear admission that it was time to push 4-channel technology first and foremost as an enhancement to existing stereo recordings has translated itself into solid campaigns from the SQ and QS matrix, and CD-4 discrete camps.

A growing number of equipment manufacturers, already into production of three-way quad receivers, and advanced integrated circuit (IC) technology and more readily available IC chips to come up with products. The problem of having consum- ers make a choice between matrix and discrete. Other signs of progress as 4-channel sound goes into what is undoubtedly its most vital year:

- Software releases are on the rise in both disk and Q8 cartridge, with more labels, producers and key artists involved in 4-channel production, to the point where an anticipated 1,000 titles in all configurations are promised by the end of 1975.
- Advanced models of SQ and QS matrix encoders, and CD-4 demodulators, reduced to smaller and smaller modules with the few IC chips, are spreading to more manufacturers on a selective basis, although the number of total quad receiver models may be smaller.
- Quad broadcasting is on the definite upswing, with an accompanying rise in the number of trackable audio sales in those markets where stations are adding quad capability. More than 50 outlets are now using the Sansui QSE5B encoder for matrix reception. And the report on the five discrete quad broadcast system tests at K101 in San Francisco last year is finally going from the Electronic Industries Assn. to the Federal Communications Commis- sion for its evaluation in the next month.
- Direct marketing of quad got two big boosts in recent weeks with the launch of an RCA Quadrophonic Record & Tape Club mailing to 43,000 potential customers, and introduc- tion of SQ-4 channel product for the first time in the Columbia House member brochure. Both manufacturers are philosophical that the product in the consumer pipeline by augmenting standard distribution channels that just don’t aren’t doing the job.
- Autosound 4-channel units, while not exactly selling like hotcakes, are recognized as a growing step-up item, particularly in custom installations. Since the Q8 discrete cartridge is a natural-4 channel vehicle, more software dealers are adding one or two car stereo lines that feature the growing number of under $100 quad tape players.
- Debut of the new quarterly Harrison Guide to 4-Channel Records & Tapes specifically as a dealer aid to quad sales, and the newly organized "Q" disk/tape catalogs of such progressive rackjobbers as Va- netty Audio, Farmingdale, N.Y., are indicative of the growing recogni- tion that a ready supply of software is available to the retailer (and con- sumer) through alternate channels.
- Nippon Columbia bowed the 4th quad system, UD-4 (universal discrete 4-channel), in Japan last fall, with home stereo units carrying built-in UD-4 demodulators and RM (QS) decoders for $600 to $1,000 (including CD-4 demodulator and SQ decoder). Company also released 10 UD-4 albums, four on its Denon label, at about $8.30 each, equivalent to CD-4 quadradox with international artists. To date, no plans or licensees have been announced for the U.S. or Europe.
- Growing popularity of the record 8-track mode in an increas- ing number of compacts and cassettes from Quad manufacturers are geared to quad 8-track recording as well. The popularity of "superquad" recorders, Magnetics Converta-Quad, was a factor in 3M’s recent confirmation of its Q- 8 blank introduction this spring. And Shape Symmetry & Sun, a leading industry blank cartridge/cass- ette supplier, is tooting up for its own C-0 8-track by late spring.
- Sales of prerecorded Q-8 tapes, one of the more luxury items in a home music retailer’s software- wise point of view, reportedly are holding up well despite the current economy and slowdown in auto pro- duction (and OEM auto tape players). Virtually any quad disk release with any market potential is already getting a nearly simultaneous Q8 re- lease.
- As a new retailer aid in selling quad, Billboard is bowling a monthly Dealer Demo Disks Chart of suggested cues for selling the best in each of the three major 4-channel modes—SQ and QS matrix, and CD-4 discrete—through alternative channels.
- Quad performers are recognized as key producers on the major labels and Billboard’s own Record Reviews de- partment (see Tape/Video/Video/Audio this issue). “To hear it is to sell it.”

New NARM President’s Entire Career Spent In Sales, Distribution
By BILL WILLIAMS

JAY JACOBS, with a little bit of BOSTON ACCENT, will tell you right away how much he enjoys living in the South, but unlike many who have departed their New England background, he isn’t about to put it down.

“I still like Boston and think a lot of it,” says the incoming president of NARM. “But there is a charm to this place I also like.”

“This place” is Knoxville, Tenn., nestled within the folds of the Smoky Moun- tains on a clear day. It’s in the heart of the Southern Appalachians where commercial country music was nourished.

A veteran of 21 years in the record business, Jacobs seems to blend right in, and where he happens to be spending a new style hair arrangement that makes him look markedly different from older pictures, he is a partner and general manager of Knox Record Rack, a firm which is one of the largest retailers of singles in the nation. Jacobs got his degree from Bos- ton College, then received his mas- ter’s degree in accounting at the Bentley School in Boston. His entire career since that time has been in some form of record/wrap distribu- tion.

He’s never been out in the field selling. He has a competent staff for that. He’s thrice in the ware- house, cognizant of the racks, moving swiftly through the plant, discussing shipments, and always thinking rather philosophically.

“Music is the best bargain in the world,” Jacobs says almost with re- pellation. “It’s part of the NARM be- lief, and certainly something in which I believe.” Then he continues with another: “Music is Our Busi- ness, and more, only a little like a slogan, but something in which he firmly believes.

Jacobs got his start as a sales- man for Mutual Distributing, Bos- ton. He then became the East Coast sales manager for Dot Records. He moved from that position to a simi- lar one at United Artists. From there, he moved to the con- tingent of merchandising and sales. Jacobs then moved to Washington, D.C., world headquarters of NARM.

It was here that Sam Morrison called Jacobs and asked him to come work for him as a partner in the firm, a partnership which still exists. Morrison has almost realized our dream, and so Jacobs doubles in his general managerial role.

As a leading rack jobber, the busi- ness covers 14 states from Indiana to Florida, from the Carolinas to Louisiana. Within those states there are 500 retail outlets.

Knox Record Rack does a yearly volume of $6 million, which in- cludes rock, country and gospel, and is one of the largest in the fields of country, and gospel anywhere in the world. Unlike most racks, gol- pel here ranks as major inventory. Country accounts for a large vol- ume, but the big hit is rock, particu- larly heavy in the college areas.

Single records are still ex- tremely strong in the southeast. Jacobs notes, “mostly because there are so many country con- sumers in this part of the nation.”

Toiling a country disc, music points out that his firm sold 100,000 copies of Ray Stevens’ “The Streak Is True” and more. Map- ping 80,000 of the Jeanne C. Riley hit, “Harper Valley P.T.A.”

He’s been a member of NARM since he worked for UA 18 years ago. Knox Record Rack has been an organi- zational member since he joined the firm.

“We learned long ago to work in harmony with all distributors, because music is our business,” he re-iterates.

As an official of NARM, he be- lieves in getting more and more people involved in the organization, and he means really involved. It is a firm which is on the verge of offering courses in Mu- sic Business Administration, and feels there should be a broad spec- trum of technical and all seminars. He is highly encouraged by the col- lege curriculum programs started in the past a few years.

Jacobs has moved steadily up the NARM ladder, having been elected to the board of trade twice, and then was named treasurer. Later he became the vice president of this convention. He will assume the presidency at the con- vention “unless I’m impeached be- fore I get there.”

When pressed for figures, Jacobs will show that his firm is the biggest independent rack in the South- east, and that volume of business has increased some 30 percent since he became a part of it. Working with him now are 74 full-time employees, including 16 men con- stantly on the road, working the ac- counts.

Although Jacobs stays at the plant, he has his finger on every de- tail, knows the needs and move- ment of every customer. And he knows he can satisfy every cus- tomer, because he handles all labels, with both records and tapes. As the racks are packaged at the warehouse, one begins to get the idea of the diversity involved. In each stack there is some rock, some R&B, some country, some gospel, in fact, a little bit of everything.

He feels this is the role of the suc- cessful rack, and Jacobs has shown the signs of success both in his own business and in the work of NARM.

In concluding, he notes why the philosophy of music being man’s best bargain is there. “He goes to a movie or to a performance, pays his price of admission and gets entertained one time. The same is true for a sport- ing event, or any other one-time oc- currence—like eating and drinking forever thing. The enjoyment can be repeated. What bet- ter bargain in the world can there be than that?”
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| THE MUSIC TAPE (CASSETTES) |
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| C 60...........3 for $3.00 (Special) |
| C 90...........3 for $4.00 (Special) |
| C 120...........3 for $6.00 |

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Prerecorded tape is every bit as much music as is an album.

It sounds like an obvious statement, but tape in the past has often been treated as a kind of stepchild to its vinyl cousin.

This year, perhaps more than ever before, however, 8-tracks and cassettes have taken their places right beside LPs as an important musical product to the manufacturer, rackjobber, distributor and retailer. Firms such as GRT Tape and Ampex Tape Div. are placing increasing emphasis on initial and follow-through marketing of prerecorded tape as music—not simply as tape.

Major record manufacturers, including Warner Bros. and A&M, are taking even more steps to ensure that tape receives equal billing with albums.

Steps helping to bring about the equality of tape with records include strong promotional and merchandising materials and campaigns centered around the tape, giving tape product equal space with LPs on posters, ad mats and in advertisements. Point of purchase material designed to stimulate tape sales, calls made on retailers specifically to talk tape, simultaneous release of tape product with album product, improved tape packaging and displays, increased communication between manufacturer and all others involved in the selling and merchandising of tape and album.

Prerecorded tape is being improved at all levels. Most accessory manufacturers are introducing new products through the mass merchandiser as that type retailer receives the discounted brand item as a means of survival.

The accent is on audio accessories in today's money climate as consumers turn their attention to improving and maintaining expensive home entertainment equipment.

The knowledge or promotion available by itself. Marvin Muchalter, general manager of Superx Electronics Corp., makes this point. "A new emphasis on the office supply market for tape cases being introduced with great success by a number of companies as the consumer plays his records more, and takes the tapes along with him last longer and sound better.

Recoton introduced the Velvet Touch record cleaner featuring four separate cleaning surfaces, at $9.95 list.

Duoton president Stephen Nester claims products are "going in line" to buy the new Duostat record cleaner, a permanently charged sponge activated by a few drops of water, for a $4 list. "We don't expect to make any money the first three years on this product," Nester says, since the company allows a dealer 50 cents for advertising on each unit ordered.

Audio-Technica U.S.A., Inc., is placing more emphasis on record cleaning products, based on high sales figures from 1974, the first year the firm introduced its AT-6010 cleaning system that includes an anti-static liquid in a container that regulates the proper amount onto a velvet pad. List is $4.95.

Records can be washed and bleached dry with Fidelitone's Spin & Clean record cleaner, and claims John Belanger, president, that "our record cleaning product introduced. The plastic holder for records and fluids is $10.95, with a concentrated anti-static solution selling for $3 for a five ounce supply. Fidelitone also produce a cartridge cleaning kit soon.

The new Pinwheel cassette cleaner from Fidelitone has a cloth tape and cleaning fluid that buffers the surface of the recording and playback heads, removes oxide build-up, and dirt. It also contains a de-magnetizing feature. A similar unit, the Pinball, is used for LP cartridges. Pinwheel also has introduced a plastic holder, at $3.95, for records, with an anti-static fluid. List is $3.95.

The plush-cloth label is excellent. Pacific Lighting Co., distributor of tape care kits from Canada, but the one-year-old firm is beginning to develop the mass merchandising market with the Lissen brand.

Aspen Ltd., Denver, is planning to add ten products in the tape care line introduced recently. First product for the new firm is a three-ounce aerosol can with wipe heads and plastic snorkeL, at $1.95 list.

The replacement needle market continues strong, especially for stereo. "The smart dealers push phono needles because of the fan-tastic mark-up," Bruce White, president of Pinwheel Corp., remarked. The needle represents a very small percentage of sales for several reasons: it's cost ($20 to $30) and short life, and phono needles require much more delicate and expensive record player maintenance. The plastic male is the new approach, with a concentrated anti-static solution selling for $3 for a five ounce supply. Fidelitone also produce a cartridge cleaning kit soon.

Conclusion on page 34

ACCESORIES IMPORTANT AS CONSUMERS UPGRADE PLAYBACK EQUIPMENT

LESLIE DAME OF LE-BO PRODUCTS, second from the left, receiving the annual best supplier's award from Paul David, president of Stark Record Service, N. Canton, O., second from the left. Looking on are Joe Bressi, Stark buying chief, left, and Marty Waak (correct), Cleveland rep for Le-Bo.

Most accessory manufacturers concentrate on the mass merchandiser for the bulk of their business, but are also branching out much more into audio specialty shops and department stores.

"Too many mass merchandisers played it close to the chest, forcing many of them into Chapter XI. The mass merchandiser needs the demand from other market areas to sell its products. It doesn't have the knowledge or promotion available by itself," says Marvin Muchalter, general manager of Superx Electronics Corp., and many others.

This year, perhaps more than ever before, however, 8-tracks and cassettes have taken their places right beside LPs as an important musical product to the manufacturer, rackjobber, distributor and retailer.

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The concept is on audio accessories in today's money climate as consumers turn their attention to improving and maintaining expensive home entertainment equipment.

It is becoming more difficult for smaller companies to introduce new product through the mass merchandiser as that type retailer receives the discounted brand item as a means of survival. To compete for the mass merchandiser, manufacturers are finding that orders have slowed as retailers attempt to keep smaller inventories. Catalogues of products are being held off until the last minute on orders, to get the most current price rises into their catalogue.

Price points are changing, with the middle range doing the least business, as customers buy either for price at the low end, or for quality at the high end.

Don Gallaghe, president, Dee-Gee Products, Chicago, says such a situation might cause buyers lose their indecisiveness.

The new well-marketed, desirable accessory is still being bought, contends Recoton vice president Bob Borchardt, but he sees hesitation on the part of retailers to introduce new product until the fall, when the direction of the economy may be more predictable. Record care maintenance kits are being introduced with great success by a number of companies as the consumer plays his records more, and takes the tapes along with him last longer and sound better.

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**Upgrade Equipment**

- Continued from page 30

that cartridges are an important component rather than an accessory.

Essential to selling needles and cartridges is a cross-reference catalogue listing models of phonographs and their needles to be used. Several companies are issuing new, up-dated catalogues for the month, among them Sansui, Nakamichi, Sony, and Arita.

The Nakamichi-100 page catalogue 1974-4 introduces models of the same name, which are being sold from 1963 to the present, showing the proper needle to be used, suitably employed. The price of the proper 45 rpm adapter to be used with that model.

Ersta Enterprises' cross-references cartridges and needles in a fully illustrated 56-page catalogue. The Nakronics cross-reference guide for replacement needles will be available this month. Nakronics also has available now a booklet on "prevention and maintenance of minimum cost."

Entertainment centers for holding complete systems and records were widely from the new $19.95-it-yourself stand from Dee-Gee Products featuring a center storage area for 8-tracks, to the high-end $49.95 stereo table to be introduced by Sony's Magnavox Co. at the summer CES.

There is a market for expensive turntables, and there is a market for the $60 price tag, which is not uncommon for a vintage, high-end, all solid type, as well as being produced by several companies. The prices range from $250 to $700, depending on the model and condition.

With shipments up 30 percent in January, material prices dropping, and new product development programs, a new headphone being introduced in April, the company will continue to be very optimistic about 1975," Old said.

**Crucial Phase**

- Continued from page 22

mounting to enlighten the public about the importance of the bill (Feb. 8), WIRE Indianapolis morning personality Bill Robinson, a Chestnut Hill, Mass., resident, is fighting on the air informing listeners of WIRE's backing an anti-pickup bill in Indiana.

Looking to the future, industry antipiracy protection advocates point to the possibility that the emerging video recording business can be vulnerable to illicit duplication. In fact, they believe that if more manufacturers were involved, such duplication could be stopped.

The Telephones quad phone introduced last year and available to deaf people this month, the Curtis Hamilton, national sales manager, claims. The quad phone, which is available in price from its original $89.95 list, to $59.95.

"Now is the time to bring out something unique in order to attract the consumer dollar," Hamiltion says, and his firm will be introducing two "unique" stereo headphones this summer: one, a $30 open air; and the other, a $50 circumaural.

Audio Technica's headphone line, introduced last year with three dynamic and two condenser models, is now growing slowly, with one major account at a time. Fred Nichols, sales manager, reports.

The Telephones headphone with the trans-air concept is claimed by Supex Electronics which distributes the $49.95 NT-30 model, at the Winter CES. Also introduced was the TL-3, a nium-nineott model, in a frequency range of 25-20,000Hz. Two "phones feature a 15-foot cord, with an extension clip so the cord can be hooked onto a belt or other clothing, relieving the headphones of the weight of the cord.

Unusual expenses and an inven-
tory reduction by dealers brought sales to an all-time high in the fourth quarter, ending December 1974 down, but January brought a resumption of orders that surpassed the previous January by 30 percent. Old Bob, senior vice-president, cited expenses incurred by start-up of a new plant in Ireland, production of the electrostatic loudspeaker and first national television advertising campaign with Dov Severson, and material price increases.

"With shipments up 30 percent in January, material prices dropping, and new product development programs, a new headphone being introduced in April, the company will continue to be very optimistic about 1975," Old said.

**Prerecorded Cassettes Getting Solid Boost**

- Continued from page 25

price tag. And Magnavox, which had planned to have its first CD-disk demodulator ready for its MX hi fi line (at priced $129.95) at the show, postponed its introduc-
tion to at least this summer CES.

Both Sansui and JVC held court in suites to show off their new in-
ducers for their Q5 matrix and CD-4 discrete modes respectively, but interestingly enough both were also telling the advanced circuitry of the competition's 4-channel modes. And the SQ camp, via CBS Laboratories, showed off what a spokesman calls "evolutionary changes in design for new L1A, L2A and SQ logistic devices, as well as a new SQ stereo enhance-
mement circuit.

Five new licensees in Japan were added to the SQ fam-
ily—Brother Industries, Funai, Ko-
Kusatsus Musen, Lux and Tokyo Tran-
sistor, bringing to the point of 70 percent-"more than 120—but not all are in production, according to Joe Dash, major spokesman for SQ developments.

Meanwhile, manufacturers and dealers are using a variety of pro-
motional offers to boost hard-
ware sales. Pioneer is using Elton John (ironically without no quad recording as yet) as its spokesman in a massive campaign for its QX 642 (4-channel receiver with built-in CD-4, PL-10 manual tunable, 4 Project 60 speakers and PQC-1 CD player with $699.95, versus normal fair trade price of $995.55, Sam Goody in New York threw in a bonus of any three 4-channel LPs with each CD. A better deal.)

Goody's also featured the Sansui MQ-2000 2-4-channel compact with HQ, Harman/Kardon HK 20 speakers at $129.95, some $300 or $75 percent off list. Two additional speakers from distributors were available at a 50 percent discount.

Technics by Panasonic was offer-
ing solid discounts on four of its quad receivers. The Harmony Hut chain over Lincoln-Washington's birthdays was during the SA$8000 (36 watts per chan-
nel) at $399.95, $150 off list; S4600X (30 watts RMS per chan-
nel) at $299.95, $100 off list; S7400X (25 watts RMS per chan-
nel) at $249.95, $70 off list, and S4000X (15 watts RMS per chan-
nel) at $229.95, $90 off list.

Kenwood dropped a real surprise with a virtually unnoticed introduc-
tion of what it calls a "universal de-
coder" for the five principal dis-
crete 4-channel FM radio systems proposed to the FCC, by the Na-
tional Quadraphonic Radio Com-
mittee (NQR) of the EIA. Decoder is built into a new tuner, the KT-
8041, and Kenwood claims it can handle the different frequencies on which the subcarrier signals are based for the competing GE, Quad-
rade, RCA, Zenith and Nippon Co-
limbus systems.

The QS Outlook "Quads seemed to have grown too-
fast, too far, too quickly," notes Jerry LeBow of 210 Comunci-
tations, handling the Sansui QS-4-
Channel Project in the U.S. "it was prematurely born, and prematurely died as we were all too bullish two years ago. A lot of real simple de-
coders with no ICs available turned off consumers. But now with im-
proved, full logic, vario matrix Q5 and new CD-4 circuitry incorpo-
 rated in more receivers, sales be-
gan to pick up six months ago-
along with software releases. Con-
tinuing aid to Sansui dealers on run 4-channel seminars for consumers also is helping."

On the software front, Dick Schory at Audition introduced the first Vector 4 QS sampler at the Winter CES which was sub-
sequently sold to two, 2,200 Sansuis dealers. It marked the bow of the la-
el as a QS sampler similar to what consumers can see and hear at the CES.(See Phase 4."

One additional hardware note from Tarte Audio, which reports working closely with the Telephones advanced DES (directional en-
hancement system) IC for its SQ de-
coder that it hopes to have ready for the Summer CES, 1974, has been the release of on Quad 4-Stance

"Frankly, those dealers who properly demonstrate CD-4 with good music, are finding the "quadrilet- sound room are having solid suc-
cess," says Bob Walker, JVC hi fi national manager. "In cases where they're not moving quickly, it's mainly due to their own neglention. We are now doing a little training to help dealers and they are finding by better effective driver training seminars." He is on the road with the Vector Quad 4-Stance line and believes that if more manufacturers got similarly involved, quad would be better.

On the software front, more than 100 CD-4 releases were added in 1974 for a total 267 in the U.S. by year end from RCA, the WE group, Project 3, JVC Imports and Sutton/
Mass Marketing

U.K. Labels See Steady Growth In Exports

By TONY JASPER

John sees the importer acting as a free market testing vehicle for a cautious and undecided major company. When a U.S. company sees import sales around $5,000 they then decide to release, having realized there is definite market possibility.

Caroline exports is part of the Virgin record empire and thus its dealers are involved with the kind of experimental material marketed by U.K., Virgin. It also knows the cult status of many groups and singers on that label and at the same time aware of a difficulty of selling much of this product generally marketed.

GEM is one importer (Stylianou calls them an excellent concern) of the entire Virgin catalogue. Apart from Oldfield, the label has scored on an import level with Tangerine Dream and numerous less known personnel.

And importing material by Gem and other companies has even led to airplay for Virgin material. Stylianou does not see such hitting against possible U.S. label release by taking the cream sales from likely sale product.

When an album does sell some 5,000 plus on import, its sales in the main are less likely to increase on national availability but import material is not solely un-released U.K. material.

There is a definite upsurge of American young record buyers wishing to purchase the British released version. Part of this lies in a perennial snob value, as much as some British buyers find a positive merit in only purchasing U.S. issue.

And this released version includes high chart positioned disks. Christopher Stylianou says his office is bombarded by orders from ordinary people to record importers and a constant stream of enquiry. He also feels many U.S. buyers feel there is better disk inspection procedure in Britain and less chance of faulty disks.

Caroline exports do provide a further and growing service, namely supplying deleted material, such as the Faces disc, “Ogdens’ Nut Gone Flake”, which has been a favorite both in musical content and the interesting record packaging, sells in Britain for less than three dollars and gives the record collector early T-Rex material, Move and Joe Cocker. In 1973 over 100,000 of these albums found their way to the States.

Caroline was one of the first British exporters and in the Billboard, marketplace advertisement section are usually the only advertising U.K. company, Stylianou has no objection to this. He knows the regular weekly ads have paid handsomely and he also knows, if otherwise done, that the importing of British material from the States is a flourishing business.

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**Prerecorded Tape Taking Right Place**

*Continued from page 50*

merchandising available on LPs is, for the most part, applicable to tape. This includes posters, ads, and advertisements, all of which say available on records and tape.

"When we release a tape," Dennis adds, "we release it in 8-track and cassette and it is always simultaneous with the album release. This is important to us because we want our salespeople to be able to solicit orders for both products at the same time. Occasionally a tape will be released after an LP, but this is generally on a new artist when we did not preplan a tape."

Dennis says that displaying tape is still a problem, but he feels Warner Bros. has solved that problem somewhat by making the artists name the biggest thing on the tape package. And if the tape is displayed face forward, as is often the case these days, the name goes above the picture. Warner Bros. also makes it a policy not to reduce LP artwork for a tape cover, because some art is not reducible. New artwork is reconstructed for the tape. As well as print ads, Warner Bros. uses the available on record and tape phrase for TV and radio spots as well.

"There has been no change in our policy toward tape," Dennis concludes. "We simply treat all music equally."

Bob Elliott, who handles tape product for A&M and Ode, agrees with Dennis for the most part, saying that tape is indeed treated just as an LP—that is, music as music.

"There have been no great changes in the way we handle tape, or the way we offer it to our distributors and retailers," says Elliott. Maybe we're putting out a bit more tape product, but the fact that when we plan a program or special promotion it applies to record and tape has not changed. Once in a while, I've even done a special program on tape alone.

"On promotional pieces and posters," Elliott continues, "it always makes mention of the fact that the music is available on record and tape. For example, at the end of the recent Carole King TV special, the trailer pointed out that the soundtrack was on Ode Records and tapes.

"There may be a kind of friendly departmental competition here," Elliott says, "but basically, we are all working toward the same goal, selling music."

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Salsa Gets Television Network Promotion

By JIM MELANSON

NEW YORK — In what may prove to be a major breakthrough for Latin rock music ("salsa") in the U.S., the Fania All Stars make their national television debut on Don Kirshner's "Rock Concert" program Saturday (8).

While the program marks the widest exposure the All Stars have received in the U.S. to date, it also signals a first for contemporary Latin music in terms of a shot at a mass appeal audience.

According to Alex Masucci, Fania executive, the forthcoming television exposure will "hopefully" be the prelude to crossing over "salsa" into the rock/pop music field. While "salsa" has made strong inroads with youthful Spanish music listeners in recent years, it has never received wide recognition from music buyers tuned into English and American rock. Masucci feels that one of the reasons why the recognition has not been there is that Latin rock has not as yet received the proper exposure.

Masucci also says that he sees "salsa" as a musical ingredient for an industry looking for new sounds. Besides, he continues, Latin roots have always had strong influences on jazz and rock works and the time is right to educate listeners to Latin music in a purer sense.

The Fania All Stars, comprised of such Latin virtuosos as Johnny Pacheco, Ray Barretto, Mongo Santamaria, Willie Colon, Hector Lavoe, Pete Rodriguez, Ismael Quintana, Cheo Feliciano, Larry Harlow, Jorge Santana and Roberto Roena, among others, have all strong individual followings as recording artists. But given the opportunity to perform for a wider audience they would willingly allow themselves to be booked as a unit, says Masucci.

He adds that the label would also "seriously consider" distribution offers from major labels, in order to ensure the test market penetration for the group's product.

To date, the Fania All Stars have recorded several albums, with the latest one, "Live At Yankee Stadium, Vol. 1-1," scheduled for release shortly.

The label will also be releasing, sometime in April, a feature-length film of the stadium concert, as well as concert performances by the group in Panama and Puerto Rico. A previous film, "Nuestra Cosa (Our Latin Thing)" grossed over $100,000.

Performing with the Fania All Stars, in special guest appearances (the "Rock Concert" takes are from the stadium concert), will be Mario Dibango and Billy Dibango. The All Stars will also have a second crack at the pop/rock world and become what Masucci describes as "a Latin Blood, Sweat & Tears" in three weeks when they will again appear on the Kirshner broadcast.

Ralph Lew
San Francisco Puzzles
A Sizzling Barry Manilow
By JACK MCDONOUGH

San Francisco—Barry Manilow was probably relieved a few weeks ago to depart from here. Though he recently had a No. 1 single with “Mandy,” a top ten chart album and has been selling out live dates from coast to coast. As he heads to Chicago, he did not draw enough people three of his first six nights at the Boarding House to warrant a second show.

Only by the weekend word-of-mouth about the skilled and effervescent energy show Barry had done, and the closing crowds were good.

Manilow’s experience in Northern California was a classic example of San Francisco being too hip for its own good. “We came here right from Chicago,” said Barry, “where we sold out two shows a night at Mr. Kelly’s for two weeks. Now we’re walking around here saying, ‘How can it be so quiet here?’ I don’t think the right people know we’re here. I can’t believe there’s no one in San Francisco who would come down if they knew they were here. The album’s too big. It’s illegal!”

Part of the problem was that Arist offered radio too nutty until the day after the opening. The Boarding House was not the place some ads, “but on the underground FM, which isn’t playing ‘Mandy,’ I visited KYA and KFRC and KNBR, who are all playing the song and they treated me like a king. The ads should have gone there.”

As for his first big hit, Manilow had pretty much completed the album at time Clive Davis took over Bell Records, for whom Manilow had already done one. “He said to add another song or two, to make sure there was one on there. Clive found ‘Mandy.’ Originally it was an up-tempo song named ‘Brandy,’ but we did it as a ballad and changed the name because of the pre-teen looking Glass who named ‘Brandy.’ Clive gave a lot of suggestions on what he thought was the right feel for the song, and he also wanted it as the single. I figured it would be a good one to release at least a ballad, but he said, ‘This is a very special ballad, I’m telling you.’ So I thought, ‘Well, he’s probably right.’

The writers of ‘Mandy,’ Scott English and Richard Kerr, work out of London and, by all accounts, never met in person he had been in contact with them and said “They’re exotic.”

Flora Purim Sings Again
LOSE ANGELES—Flora Purim, Fantasy jazz vocalist, will headline a concert Monday (9th) for the 11th annual of the Federal Correctional Institute at Terminal Island where she personally resides. Also on the bill will be her husband, Airo, plus Duke George, Miroslav Vitous, Nduge, Carlos Santana and Can- nonball Adderley as encore.

Jazz station KBCA will broadcast portions of the show starting at 12:30 p.m. Mrs. Purim has been in prison since August 1974, serving three years for a violation of her prison with intent to distribute. She was arrested in New York in 1971 but stayed in prison on probation until she was released last August when the Supreme Court refused to review her case.

Her decision to go on a tour of singing and using her native Portuguese in an instrumental sense has begun to win her international attention.

Talent In Action
MELISSA MANCHESTER STANLEY BROWN GROUP JAMES NEWTON HOWARD Bottom Line, New York

As the week came to an end, last Monday (as reported in last week’s column), 25 tons of Gold records, all Grammy nominees, and all made famous by others, is a requisite. Miss Marcie, for so many years almost completely in delivery, is relaxed, as easy and totally charming. LUBA DEMEL

QUEEN
Avery Fisher Hall, New York

The formidable Avery Fisher Hall endured another early-sell-out evening of rock as the English group Queen brought in its act Feb. 16. Queen is back with the group emerged in a cloud of smoke and ends the same way. In spite of other pseudo mythical and Tatte of electric comeoms, it was a light, energetic and crowd-pleasing band.

Lead singer and keyboardist Freddie Mercury, underweight and dressed in black and all black costumes, kept the show moving with his strong vocals, muscular theatrics and appearance.

The group is very aware of its impact and displayed the confidence of a major group. This is particularly true of the lead guitarist Brian May. During “Son of a Deaf” (Continued on page 38)

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The Tonight Show’s “Midnight Producer Hits Disk Industry
By NAT FREEDLAND

LOS ANGELES—“The record industry sales for television material show the value of the late-night television rock show even after three years on the air.” said the Magnetic director of Burt Sugarman’s NBC TV Friday 1 a.m. “Midnight Special

“Booking this show 52 weeks a year with no re-runs has not gotten any easier. But the acts record labels call to offer us are the newcomers with their first albums just out. And that’s not enough to hold our audiences. We have to work as hard as ever to get the medium-level headliners and once these acts get big enough they wouldn’t dream of coming back.”

“Buchman-Turner Overdrive is one example. We put them on when they were nothing, mainly because it made me feel good to do something for a group that’s good.”

Surprisingly, “Midnight Special” doesn’t consider it a victory that ABC had to reschedule their Monday night 11:45 p.m. TV show to the record industry and the greatest threat about the whole thing is that the show will not do a “steady victory”.

“We have consistently better ratings because of the greater number of NBC stations and because our later hour. But if ‘Midnight Special’ wants to do the specialized rock audience that tends to be outside of 11:30,” says Harris.

“We have got the greater share of the top headliners. If the record companies are going to push their biggest stars do the TV rock shows ‘In Concert’ would still be on air, selling records with ‘Midnight Special’ and the syndicated Don Kirsh- ner’s Rock Concert.’

“Midnight Special’s” best ratings always come on the nights when “In Concert” was on first, reports Harris. “What television has let the world rock demographics so far that the rock audience is very specialized and very loyal. The more we play the more listeners we get. The fact that the show is called ‘Midnight Special’ in the past comparing that to the mainstream TV audi- ence. Look at it this way: a record that ‘Midnight Special’; that’s exciting and attracting a band.”

But a television audience of three million is nothing.

During the first half-hour “Midnight Special” is on the air, it regularly has an audience reportedly of 12 million.

“‘Midnight Special’s’ biggest competition in the time slot is sleep, not any of the late movies that people watch.” says the Magnetic’s Harris. “Naturally the audience shrinks drastically during the 90 minutes still 2 a.m. That’s why, after trying several formats, we now realize we owe it to our viewers to put on such shows every Tuesday during the 30-30 minute segments.

To appeal to all elements of the contemporary music audience, we have to put on a lot of different types of acts and Harris. “The show has been and will be an overall fall-off in ticket sales, have apparently begun to tell rock stars that their TV appearance will hurt sales.

“Just isn’t the case and we can prove it,” Harris says. “The only show ‘Midnight Special’ ever re-ran was the one-man show on David Bowie from London with all those wildセット and costumes. We replayed that one a year ago. Starting his last tour here and it picked up ticket sales throughout the country. Any- way, it seems to me that a letter-tail or an Elton John, whose superstar tours can’t play every city in America, would have had to go to those un- played cities to give them at least a televised taste of what their tour’s ex- citement will be.

Harris points out that record companies spend great amounts of en- ergy and money promoting their products on radio with even a minor share of their markets, “I don’t think television can’t give comparable consideration to promoting television appearances by their major artists on shows like that.”

We made a far greater share of the total record-buying market.”

Study Disk Commercials In Theaters
SANDIEGO—California movie theater owners at their annual meeting here last week began studying the effect of record program commercials during intermissions. Columbia, A&M and Mo- torola have expressed interest in placing on the air.

Feeds to film houses would be based on the amount of air time reached. Record commercials would also pay record royalties to BMI and ASL for their intermission royalties. These payments are generally $15-20 quarterly for each theater.

The only factor holding back this program is fear that movies patrons may object to the sales pitches. Several recent test runs of the intermission music commercials generated no complaints. However, the theater owners association board has no power to do more than recommend action to the membership.

New Vegas Spot Will Soon Open
LAS VEGAS—The Strip’s newest resort complex, the 15-story Marina, will be the May 4th opening. The $28 mil- lion resort will have two entertainment facilities.

On the Marina, Kelly’s Lounge will include entertainment with a band and dance floor. In the 30,000- seat Marina Coliseum, 2 will be the Mi- range Showroom seating 400 and headlining top lounge acts. The house will employ 1,200.

Office Fire
Razes Kaye’s Phoenix Office
PHOENIX—Bette Kaye Theatricals office was gutted by fire last week, burned down by here arson, local authorities have determined. All films and contracts were destroyed in the deliberately-blaze.

Miss. Kaye reported that several threats against her Phoenix operation were received at the booking agency’s main office in Sacramento prior to the fire.
"Radio stations use record sales to attract audiences, sell commercial time, make a profit and build the equity value of those stations. Since they use the creative property of others for their own commercial gain, it is only fair that they compensate for that use, particularly since radio stations devote 75 percent of commercial air time to the play of recordings."

"You must believe in what you do and surround yourself with the best people if you want to perpetuate your own career. You've got to be able to change a little from time to time but not too much at any one time."

Quincy Jones: "The artist has to think about economics, esthetics and emotions."

"The artist has to think about economics, esthetics and emotions." So said Stanley Gortikov, president of the Recording Industry Assn. of America, and Richard Carpenter of the Carpenters, in making their major points in a double-barreled program that closed this year's Billboard sponsored UCLA extension course.

Gortikov discussed performance rights and royalties, offering the pros and cons because, as he explained, he is obviously in favor of the passage of a bill guaranteeing royalties to the artist when a record is played on the radio, but he felt it unfair not to present both sides of the argument.

"Pointing out that the writer and publisher of a song receive a royalty for airplay, Gortikov added that "the song itself is not the sole reason why a commercial recording is popular. There is the unique performance of the recording artist that has a lot to do with the public appeal of the record."

But, Gortikov pointed out, the artist receives nothing for the commercial performance of his recorded music, while musicians receive nothing for arrangements nor do the record labels. The only way to insure such payments is through passage of a copyright law by Congress. The principal users of commercial recordings for commercial purposes are radio stations and, said Gortikov, they are the key opponents of performance rights and royalties.

Arguing against both sides, Gortikov offered arguments for both the passage of performance copyrights and against passage of such a law.

Arguments supporting performance royalties, he said, include: composer and publisher are paid such rights, so it is equitable to compensate others commercially responsible for recordings; the recording has been copyrightable since Feb. 1972, since there is now a parallel right which merits parallel royalty. Most nations in Western Europe pay performance royalties and do not pay such royalties to U.S. artists because there is no reciprocal royalty; radio stations make a profit and attract listeners from recordings, so they should pay for use of such records.

Other arguments from Gortikov included: radio stations pay for virtually every other form of programming other than recordings, but recordings make up the bulk of programing; the commercial users of air time receive

Perpetuating The Artist's Career

Richard Carpenter: "You must make sure you don't turn out too much product."

Jackie DeShannon: "Perpetuation is a creative team effort."

"Perpetuation is a creative team effort." said Jackie DeShannon. "The team includes the artist, manager, agent, A&R man, producer and arranger. Each person on that team plays an important part and if they don't work together it can hold back the artist. And the artist must know his or her own direction to give some help to the team."

"Changing your musical image can make the team dangerous," Ms. DeShannon said. "But if you believe it, it should work in the end. Look at Bob Dylan when he went from acoustic to electric, and look at what he's done since then."

Ms. DeShannon also stressed the importance of getting more women involved in record production and A&R. Since they have not yet achieved equality in the entertainment end of things.

Richard Carpenter reiterated the point of believing in what one does, and said ASCAP was extremely important to the Carpenters because they let the group do what it wished.

"The artist has to think about economics, esthetics and emotions," said Quincy Jones. "They all affect him. And you've got to be able to handle failure without killing everyone in sight. If you live in the present there should be no acting as a member if you decide to go in a group to play for 10 years to perfect your Charlie Parker riffs and then emerge, you're going to have about 20,000 LPS to catch up with and you're in trouble. Just make sure you can provide your talent and you have access to it.""
‘Night That Made American Famous’ a Chapin Triumph

NEW YORK—As the first “multi
media musical” to come to Broad
way, “The Night That Made Amer
ica Famous” very nearly succeeds in
almost all its ambitious goals.

First of all a vehicle for Harry Chapin’s “story-songs,” the produc
tion offers a simple, but effec
live graphic setting for a consid
rable array of talent in addition to Chapin.

While some may be inclined to prejudice the production as a “Harry Chapin Concert,” the musical itself makes the same point as the song
writer does—offering many of his compositions and several perform
ances by others—including some he’d never be able to sing himself.

Decills Hal and Kelly Garrett in particular, both signed to recent RCA contracts, have show-stopping solos, the former with a gospel-orien
ted “Where I Look Up,” the latter in a Piaf
channeystyle “As I Grow Older.” And Gilbert Price brings the house down in his pow
erful antinarrant, “Battle
ground Bummers.”

Chapin that it is in the leadoff
number, “SixString Orchestra”—no
one talent could do the job alone.

The family act on its own, with the act
brother Stephen as musical director and
on the keyboards, and Tom on guitar, banjo and harmonica, and father Jim on percussion. Admirably flailing out the cast—and it’s full par
ACKETRON AND STEIN SEPARATE

NEW YORK—Major concert pro
moter Howard Stein here has stopped chasing down a major due to a dispute over sharing $200,000 losses in the co-production of four Eric Clapton albums. TedPark, New York, Palm Beach, Houston and Kansas City.

Ticketron claims their deal with Stein, and the contract, for only half the loss and the issue is up before the American Arbitration Board. Ticketron claims Stein took some $55,000 ticket receipts for his shows to recoup their promotion loss before Stein went to court.

Stein is currently selling tickets for his show in New York, Chicago, At
lanta and Los Angeles through a batch
sembled network of outlets, mostly
record stores.

LEONARD COHEN

Avery Fisher Hall, New York

Leonard Cohen has been in the world troubadour, is a unique study in contrasts. His sellout performance at Avery Fisher Hall, Feb. 17, was a bit of an enigma.

Cohen the performer, has never been able to swing up with Cohen’s style, although he’s in a few locales. He simply does not place his show well enough to entertain even a purely puritanic crowd and is about an hour later than the advertised time.

Cohen’s performance was intimate, sometimes vocalistic, at times flamboyantly dressed and包括 his guitar and keyboard in the show.

It was a perfect show in every way,
and has been known for this reason. The FFB who do not have a recording contract at the moment, consist of Christo Efremoff in bass, and a rock and roll production on a pedal steel and plus newcomers Gi Bob Gillette and fiddle and rhythm guitarist, plus John McPhee on drums, plus those veteran L.A. booking agencies, Ira Lerman and a few others.

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**Continued from page 16**

Leonard Cohen, 36, from Montreal, Que., wrote the songs in English and is currently performing in New York City.

His Feb. appearance at the East Side disco
theater showcased his work and left no doubt of the man in
effective self contained lounge act to particular ad
vantages. The songs were effectively per
formed by three singers/dancers: Cat Hamilton and Sara
n and a steady driving four member back
up group, drumming and on guitar and
in a solid hour of excellent singing and well choreographed dancing.

Tunis, a current all of the middle and
rear, range from Mac Davis to Tony Orlando and Do
ing as visedly as the ladies and Chapin himself are, the musicians are that
dow to watch. Chandler would do well to make his background work as handle as the front three

NEW CENSATIONS

Mareo Polo Hostel, Miami Beach

The New Censations broached in from Wash
ington, D.C. Feb. 10 bringing a combination of "boogie" and "soul" which is the definitive flair for professional showmanship. The New Censations are an integral part of the show, are rhythm section, held the rapt attentions of a large crowd with such audience participants as "Chairman Joe," "I Don’t Know How To Love Him" (done extremely well by Cindy, the only female in the group) "Wildflower" and "Then Came You.

Their work hard and energetically during their 40 minutes on stage providing a di
verse program which obviously was planned in detail to the multiple talen
tal among the groups.

Their tight harmony, shared vocal leads and savvy professional production for an evening of true entertainment. One of the newer Price artist
(Continued on page 39)

Super Hits Can Hurt One’s Career 

By BOB KIRCH

LOS ANGELES—"It’s a serious mistake to have four or five monster No. 1 records. It can really make a performer drab or a little bit out of it," according to EMI boss EMI

so says Conway Twitty, a major rock star from 1958 through 1964, a major country star from 1964 to the present, a man who has recently managed to come up with some of the biggest hits in country music us

ing some of the most adventurous lyrics and a star currently on the horizon.

"Linda On My Mind," Twitty says, "I didn’t expect the new one to be as big a hit as the others, I just thought it could be another good No. 1..." I just don’t think anyone can do that.

Twitty has run up an impressive string of top five country hits (many of them No. 1), and he is one of the few artists of his stature (he is certainly almost purely country) continually cross into pop.

In the record industry, Twitty has also been the subject of controversy, in both pop and country, with titles such as

"You’ve Never Been This Far Before," and "I See The Want In Your Eyes," the latter a hit of a rock flavor.

Twitty certainly has a history on the rock charts, however, as he eh

World Tickertron

CONTINUES ON PAGE 39
LOS ANGELES—New York City has been in its usual hub of recording activity over the past few weeks. At Electric Lady Studios, David Bowie has been working on his next effort. He received some help last week from John Lennon, who stopped by to lend a hand for David's version of the Beatles' "Across The Universe." Eddie Kramer handled engineering, with Monty O'Brien producing. In their studio, Leslie West has completed a solo LP. Dana Valery is due in for her third album with engineer aid from Bob D'Orleans. And the Guess Who did a live broadcast over 1FM from the Capitol in Toronto.

Blue Rock Studios has also seen plenty of activity of late, reports co-owner Joe Schick. Nick Stitt was in with Gary Giddons producing and Ed Kornin at the control boards. Ben Sidran stopped by with Michael Cusceria handling production and Kornin again at work, while the Fatback Band went to work with producer Bill Curtis.

In other activity, Gil Evans is mixing a live Montreux LP for Japa- nese release with Jan Robinson handling engineering, Harry Chapin and brother Steve Chapin are busy working on Harry's new album, "Make No Mistake," and producer Jim Price and engineers Zack Zenor and Joe Tuzen for his next LP. Artie Kornik and Jimmy Anderson stopped by to work with engineers: Rob Fra- boni and Rick Heenan on a 4-channel mix for the band's "War Child" LP. Bloodstone did some work with Mike Vernon producing and Neil Brody and Heinen engineering, while Disco Tex is back at work with producer Bob Crewe. Neil Sedaka is working on the overdubs and mixing for his next single with Robert Appere producing and Nat Jeffrey and Appere engineering.

In other activity at the studio, Al- bert Brooks is cutting a comedy LP with Credibility Gap member Harry Shearer producing and Brody and Jeffrey engineering. The Band Of Angels did some work with Neil Moneyer at the production helm and Heinen engineering, while Woodrow Herman cut with pro- ducer Jack Tracy and engineers Jim Stern and Jeffrey. Mimmi Riperton and Gary Starr stopped by to handle the mixes on Minnie's next single, and Neil Young is co-producing his next LP with Eliot Mazer. The mix- ing on the upcoming Steely Dan al- bum was handled by producer Gary Katz and engineer Roger Nichols.

In between the Coasts, the Mid- west has seen lots of recording activity as well.

At Plynh Studios in Liverrville, Ill., Willie Dixon, one of the all-time great blues writers, is cutting an LP with Dick Shorby handling pro- duction. Caleb Quaye, who has handled guitar for many to British musi- cians including Elton John, is in on a few of the tracks. Tom-Tom Wash- ington, who has produced hits such as "Love Jones," is in product- ing Procedures and Ernest Jones. Phil Urich was among the musicians lending a helping hand. And orchestr- ation is being added to several tracks cut by Sweet Nothin'. Patrick McBride is handling production on this one.

At Strata Sound Studios in De- toit, the Lynny Woodard Organiza- tion finished up an LP, while Michael Cox has also been finishing up an album project. Charles Moore is pro- ducing both projects. Guitarist Ron English is working on an LP, with Moore again producing. Other works in progress for Strate include a Latin rock/jazz set for Fito, a session for the Soulmates produced by Moore and Kenny Cox, a session for saxophonist Sam Sanders and some tracks from country artist Johnnie Wright. In notes from around the country, Willie Nelson has been working at Autumn Sound in Dallas. Audio International has finished a 16-track facility for Mon- tilla Records in Puerto Rico. In- cluded are an Ampex MM-1000 16- track recorder and an RCA custom console. At Audio Electric Techniques in L.A., producer Warren Macon is in- beginning her second album for Phlo Records. Brownsville Station is working on an LP for Big Tree at Criteria Studios in Miami, and Ray Bardi and Michael Colina were in New York's Producer's Recording Studio recently. At Dallasonic Recording Studios in Dallas, congrat- ulations to newest staff member, en- gineer Tom Caccetta. Tom was most recently at Rocky Mountain Studios in Boulder and has worked with the likes of Zeppelin, Jeffery Walker, Mountain,! Seats & Croft and the Band. The studio has also undergone a recent remodeling.

** At the RCA Studios in Los An- geles the Roadhouse Band did some tracks with Bruce Johnston producing and Don Holden at the controls. The Main Ingredient did some work producing themselves with Mickey Crofford engineering. Liberty stopped by with Milt Okun handling production and Kent Tunks working the board. D.J. Rogers, new addition to RCA and most recently with Sheller, handled production for himself while Hank McGill did the engi- neering. David Cassidy is working on an LP with Richie Schmid & Mike O'Neill engineering, and producer Okun is finishing up work for John Denver's TV show with Crofford engineering.

** Arranger/conductor Jimmie Has- kell is going to be busy for the next few weeks. He's recently been at In- dependent Recorders in Los Angeles working on the new Paul Anka LP with producer Rick Hall. He's also been at Cherokee Studios in Los An- geles working with Rick Nelson on a new single. Other activities include providing the charts for four Bobby Goldsboro sides, produced by Dianne Dainty and Spencer Proffer at De- vonshire Studios in North Holly- wood. Haskell also did some work recently for T. Rex and MRI studios.

** Continued from page 38

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VISC DAMONE
Rainbow Grill, New York

Vic Damone, who's been singing since the days of greater popularity in the 1950's, now has perhaps a bit bit—rather stereotypically—voice than he had in the early days. It has some of the other qualities that have ex- cluded him during the early days of his career. His act opening night, Feb. 13, was a bit paced and a bit wisely with both conten- porary and oldie tunes, all done in a seemingly ratings-oriented manner. Songs he touched on in- cluded "That Was It, Wasn't It," "Dear Day," among others. Backup by the drummer was a bit too loud at times but Damone's voice is the challenge. The room is under new management. It's a fine start to be had.

ROBERT SOBEL

** Continued from page 38

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That's what will stand out in your mind from all those years. Look at it at the end of the year. You don't see a story about a guy doing a good deed, you see one about a shooting. These are the things that stand out, but the emotions and these are the things you, as a writer, have to try and hit your listeners with.

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“I was talking to Nancy about tunes and she said to me, ‘Daddy, why don’t you do some country and I said, ‘I’d like to do some country but we haven’t found anything, and she said, ‘Why don’t you get a hold of Snuff?’ And I said, ‘All right we’ll do that and that’s how it started... it’s that simple.’ From Nancy to Frank to Snuff. Simple. So here we find Frank Sinatra at Western in Los Angeles recording a new ballad called “The Only Couple On The Floor” by John Durnill who has written three records for Cramer with whom Snuff Garrett has been associated. Don Costa’s arrangement is sweet country, with a Floyd Cramer piano part played by Pete Jolly. Thursday night, Feb. 20. Specially hired security guards are omnipresent, including one old chap wearing a gun. There isn’t a soul from Warner Bros. on the premises. The official Warner Bros. Sinatra photographer isn’t working this job.

The only people in the studio are the musicians, Sarge Weiss from Sinatra’s office and several people associated with Snuff Garrett. Don Blocker, writer/arranger Al Capp’s and publicist Nunn Winter. Where are all the people he hears always turn out for a Sinatra session? Absent with leave.

Someone says it’s a new day, a new time for Sinatra and the producer, young, talented and “nervous.” Snuff Garrett is nothing short of the show. There are a lot of new things happening this night including the obvious fact that this is a new collaboration between Frank and Snuff. But the two have known each other dating back to when Frank formed Reprise. ’I’ve been writing him songs through the years,’ Snuff explains while the studio is still relatively quiet and the fiddle players slowly trickle in. ’And he’s been nice to me and gave me a note back and tell me what he thought. In fact I’ve been talking to him about one song nine years now that I don’t publish.’

‘We’re still talking about it,’ Frank adds. ‘But it had a big steel guitar reprise.’ Snuff says, ‘I don’t think he was quite ready for it.’

Frank is obviously ready for this country flavored ballad. It’s the simplicity of the song I like. He says, sipping hot tea, ‘Melodically it’s a grabber. It’s a contemporary ballad with a country sound. It could be done with Nelson Riddle: you could do it with any kind of orchestration, but this is the way it should be done, with simple orchestration.’

Frank (everyone calls him by his first name except Snuff, who realizes a dream, calls him Mr. Sinatra or say) classifies the composition as ‘just a good song’ and that the accompaniment will be ‘a variance.’ He doesn’t feel this project takes them down any new roads.

“We’ve done country before years ago,” Frank says. “But with what I’ve been doing with Gordon Jenkins and the big goddamn orchestras, this is now a whole different world and I like it.” Instead of a 55-piece orchestra, there are 25 musicians including 14 violins, two cellos, one harp, four guitars, piano, percussion and electric bass.

This is more intimate, Frank suggests. “It’s what the song’s all about.” The second tune is an uptempo ballad. “I Believe I’m Gonna Love You” by Gloria Sklerov and Harry Lloyd which Frank will record at another session because he just got the lyric’s two days ago.

Two ballads on a single. It sounds like the days at Columbia when Frank was the top romantic crooner in the country during the 40s. It’s not intentional that the record will have two ballads. The tunes just came Frank’s way.

“But then when we get into the album idea we’re talking about,” Snuff interjects, “there’ll be some uptempo things too.”

Will the band be as small on the LP? It depends on the material. Frank: “We might get a light, a fun country song and want to do it in a half-assed fun kind of way with a country sound.”

“But working with a small group appeals to Frank “because it gives you a marvelous balance and a marvelous separation.”

In fact, Frank is planning to do an LP with a septet. He has recorded with the Count Basie and Duke Ellington bands and now he’s embarking on another new venture, a small group jazz album. “I’m talking to Don Costa and he’s writing some things now. They’re jazz things but way up, up tempo. It’ll be like, for instance if you did... (and he starts to sing “The Most Beautiful Girl In The World” in last 4/4) da da da da da da da da da da da da da... the stuff that Ella’s done from time to time. But the voicing is quite marvelous. Costa’s using flugelhorn, tenor saxophone, electric piano, Fender bass, amplified guitar, drums, bongos and vibraphone. It’ll be a real contemporary sound with good jazz.

“I want something new, so we’re gonna try jazz. We get a little weary of doing the same kind of music. I keep trying to change the library on personal so I don’t get stale doing the same things. That’s why I think that now adding a couple of things that have a simple, wonderful background gives the audience a whole different dimension in listening to me. For instance you put in ‘Lonesome Brown.’ ‘My Way,’ bang you put in the new song and all of a sudden the mood changes in the audience. It’s almost like a baseball pitcher who’ll throw a slider, a curve, whatever you figure the audience will go for. I essentially try to change even when we settle in an engagement. We can do the first show and then the second might be all different because it might not have pleased me because I felt maybe I didn’t get ‘em in the first show.

When should this jazz project happen?” It’s not too far away. What I want to do with this is something I’ve wanted to do for a long time and that’s work with the songs onstage when I’m in a club, perfect them before I go into the studio. It’s like the old days of the dance bands when we’d go on the road and Tommy picked a song and we’d do it for two months on one-nighters and then go in and record it. There was no hassle. Today, everybody says, “let’s get the song out right away.” In those days it was an easier time. What the hell, 60,000 records was a smash. You sold 50.000 60,000 78s. Holy Christ, a publisher worked on five-six songs a year.

So Frank wants to perfect some tunes before the public before he records them. He wants to really “get them down so I can find out all the nuances I might not do if I did them in a hurry. You know, vocal tricks that I might do. And I’ve always thought that everybody who works in clubs should do that. I should do that more often, work on a tune a lot more before going in to make it. This is an exception now with these two tunes. I’ve been working with one of them for three weeks. Frank admits this is a luxury for a working musician to have so much time to learn the details, the intimacies, the high points, the dramatic and ironic nuances of the lyric. I worked two three hours this afternoon with Bill (Bill Miller, his pianist/orchestra leader) to find out little things that I might want to do. We changed a couple of notes, two I think. They’re harmonic notes.

If the single is so country accented, will it be labeled a country tune? “If it comes out that way I think we should say that,” Frank answers. “There’s no sense in disguising it: a song’s a song to me. I don’t care what the hell it is. If it’s something I can do, I’ll do it. I don’t think you can force a song into anything. You can’t make something that’s pop country even with the sound of the orchestra.

I mention his rendition of “Send In The Clowns” from A Little Night Music as being one of his most powerful interpretive pieces, “I love that song,” he says smiling. “I like it because it’s an unusual song. When the hell have we had a song like that written. It’s been years since Porter or one of those guys... even Porter I don’t think put together that kind of sophistication in the lyric. Do you know people still say to me, ‘I play that record 15-20 times and I don’t quite understand all the words.’ And I just tell them one word: a circus. It’s two people who have had a wonderful life and suddenly it’s a circus. The guy runs out on the dais and he says, ‘It’s gonna be funny, send the clowns in because I’m gonna cry any minute.’

“I’ve talked to singers who shall be nameless who’ve said to me, ‘I don’t understand the words. I said, ‘Because you don’t read them.’ For Christ’s sake, read the words.’

The point he underscores is what is else the singer selling? “I know there are singers who work on melody primarily, who get a big deal of melodic sounds going for them. Opera is something else. Even opera singers—I’ve talked to admit they don’t worry about enunciation even in a foreign tongue. What they’re worried about is tonal quality. That’s what their racket is all about. I’m a lyric singer.”
feel I work with lyrics primarily and I use the melody as a curtain, as a background. Yet I integrate it as much as I can because I want the audience to hear what I'm saying word-wise and because I believe in the written word first-always that.

"I've heard some marvelous melodies in my lifetime as a singer, good tunes but the words were lousy."

Frank repeats that the reason he chose to record "The Only Couple On The Floor" is the qualities of "simplesness, sadness, sweetness." It's also nostalgic, he says. "The lights are out and we may never do this again and I think the last line is she really isn't there anymore. He's lost the girl. It's a dream. It's that kind of thing... I fell on the minute I heard it."

The song will be added to his act, but first he wants the record to be out. "I once asked Cole Porter years ago—we were pretty good friends for many years—what's your favorite song? I said, 'What would you have liked to have written that you haven't written and he said 'Laura.' He said to me it's the prettiest, best melody I've heard in my life. Poor Dave Raksin never wrote anything else."

I'm curious about the kinds of tempo he prefers working with. "Any tempo, so long as the lyrics fit the cadence properly."

Frank says he's comfortable with most of today's music, except the acid rock. "I can't hear it. I don't understand anything they're saying, I know that it has a reason. I understand all that. I like all music. I'm an opera buff, symphony buff and I think the more sensitive writers are getting better and better. Peul Williams and those guys—Webb is beginning, new, to write again—they're fabulous writers."

Is it unfair to compare these contemporary young writers with the heralded authors like Cole Porter, Richard Rodgers, etc.? "I think it's unfair now because they're too young. They haven't had a background yet. Those other guys wrote until they were 70 years old. Berlin, for Christ's sake was writing when he was 75 years old. But I don't see why these

Frank, Snuff and Pete Jolly (below) rehearse moving in and out of a pickup. In the isolation booth (second below), words and music are masterfully put together.

Total involvement in the lyric is Sinatra's credo. At right he ponders a phrase, below he emphasizes a point.

kids shouldn't be as big or bigger. And something else I'd like to see happen... and I see it in small areas. For instance that great piece that that youngster wrote with a symphony orchestra. I see this kind of contemporary sound being used in symphonic arrangements and I adore it. It's a groovy idea that they do that. They're adding more guitars and more instruments that they've never used before. It's wild; it's a wonderful sound. I'd like to see more young guys take a shot at it."

"What the hell can they lose? Go away for three months and get buried somewhere and write something that runs like two or three movements. It would be great."

For the LP project with Snuff the material would basically be all new but, "if there's something I feel I have never done before that I can do very well, not a question of better than anyone else, but just to do it well, then I would drop one or two in. If we had eight new songs and we were struggling for two more and if we agreed there were two great standards, we'd put them in. Snuff will lay it out and I'll come in and record it."

8:10 p.m. and time to work on the single. So far the ambience of the room and Sinatra himself have all been warm and friendly. (When the copyist gives Frank his music, he chuckles. "He's the handicapper. I'm the boy singer.") The boy singer is dressed in relaxed brown. His hair is short and laced with gray. His face is handsome and unstrained.

The situation is familiar. Sinatra faces a microphone to croon on a one-to-one basis with one listener. It's something he's excelled at through his lengthy and stormy career.

Bill Miller gives the downbeat and studio I is in Nashville West.

The preliminary run-through reveals a need for a harp glissando. Frank sings the words softly to himself, Snuff at his side. Pete Jolly setting the mood. "Then I awake was alone" he sings. "That's bar 32," he tells the harpist. "There's a ritard there. I'll wait for you. The harpist is cleared up. 0:23—" Let's try one," Frank suggests.

He stands in the isolation booth swaying slowly, gliding over the words, creating accented pauses between phrases, his right hand held over his watch on his left wrist. Excellence and time locked together.

In the control room Snuff tells the engineer, "When we do the voices tomorrow I want to fill it up with angelic voices." The first take runs around 3:13. "We've got to get the piano up a little," Frank suggests. Snuff tells the engineer, and from the floor Frank says, "From the top again please with the piano up just a little because of the phrase we're doing in unison."

"Would it hurt you," Snuff asks, "to pick up the tempo a tad? Answer: "not at all. Just a shade." Snuff: "A shade is the same as a tad.

"You know," Frank says before they start again, "I remember this music stand when it was first put in the studio and it still doesn't work right."

Snuff, "I feel like I'm going to wake up and see it's a Bobby Vee date."

But of course this is Frank Sinatra, fully involved in show business again, greatly concerned about the recordings in his life, tightly enthralled in interpreting these bittersweet lyrics. His body English is fascinating to watch. He rolls back and forth and when he sings the line the "music stopped" he comes up on the balls of his feet, his shoulders raised. A tiny surge upwards.

"What a pretty song," he says. "Did you hear the harp? It's classy country." But there are problems. In addition to the problem of tempo, there is the matter of working out some way for Frank and a specific piano part melding better together. "I think the piano has got to come up a little closer to me." "Maybe we'll overdub the piano," Snuff suggests. "Let's work on the tempo with Bill," Frank says.

"I feel it'll be a shade brighter. I don't want it to sound like a pop song. I want it to sound like a guitar player wrote it and that's where it came from," Frank says.

Snuff hears some distortion in the bass mix. "Sorry fellas, got a mike with some zzzz," Frank: "Get some eggs.

Snuff says he'll work on the tempo to get the down beat. "We're rolling. Two gone."

The band played songs from years ago/ there wasn't one we didn't keep the voice was soft and low." (Copyright 1975 Tequila Music) Snuff interrupts, "Pete, we're gonna have a problem getting in and out of that pickup."

"Frank, do you mean Snuff? It's gonna be tough to give you what you want in bar 0."

Frank: "I'll try it."

(Continued on page 42)
Frank and Snuff: satisfied with this new venture.

**Continued from page 41**

Da da da da da da dum. I'll try to give you that little break that you want. I'll work it out. "Frank, let's try putting the piano on right now, do you mind?" "No, we don't work away with it. We'll figure out something else." Go ahead. Pete, put it on." Problems. Frank: "Let's do it a few more times; we'll work it out." Snuff: "That's a difference of opinion right there, isn't it?"

Jolly is instructed to play half the treble phrase. This is take five. The music stopped but you still held me tight/I saw your body close to mine... Snuff stops the tape. The right note to it. That's just that pickup. Frank: "It was almost close enough to work.

Take six. Frank is singing a bit faster, his voice a bit stronger in tone. His arms at times conducting. Take six sounds good. The two begin listening to the playback. But only briefly, "That's a better tempo." "That's enough. Let's go and he's up and on the floor eager for another at the song. What's happening with the song? Much more musical." Frank adds. "The other way we were locked in before."

There are 12 takes all told, including some brief ones. Snuff has heard something on six that he wants to bring to Frank's attention. "That's in his opinion the best version. Frank also likes one other version.

First they listen to take five and Frank's comments about "that's close enough to work" prompts Snuff to confess: "What you're telling me is I shouldn't have stopped you..." "No, Frank replies. "I meant..." Snuff breaks in: "I got the message."

"I mean it's a better tempo," Frank explains.

"While you're here I'd like you to listen to that other take, the one you started to listen to. Let's just make sure because that was a good take."

There is one round chord which Jolly plays which appeals to Frank: "When you dub this thing and he hits that chord, Frank tells his producer, "rock the room with it." They hear this rocking chord and Frank says "Yeah, beautiful. It's a classic chord."

Snuff is concerned about a word he believes doesn't make much sense. "Is the last line of his song, you know?" he asks. "You sang when the music stopped. Frank: "I guess you're right, he's in there. I probably didn't articulate because I wouldn't say the music stopped. I don't think so."

On an impulse Frank sings, "The music stopped and we went on dancing. That was some song." Snuff: "So was 'Hey-Ba Re Bop'."

Which causes Frank to start singing that oldball title as the people in the control room laugh and one other person.

"Frank asks, "Three Little Fishes, answers Snuff. "No," Frank says. "I did another one. Do The Hucklebuck." That really got the other side. Other one was "Lean Baby" which Snuff knows and he starts to sing the words. It's a radio show.

While they're listening to the tapes, Frank moves close to the control panel as he has observed done hundreds of times. The rows and rows of buttons and switches, many lit up, prompt him to comment, "I wonder if I could fly one of those things and turn all the lights back on and we'll go forever." Snuff replies.

After take six has been played Snuff emphasizes he loves the chord. "It's a perfect chord. The singer says, "You're kidding, I mean one problem." Snuff notes. "That song is a better take..."

"My guess," Frank says. "Do the tape to where Snuff thinks Frank left something out. "Do y'all hear it or is it just me?" Snuff asks.

No, Frank says, "It's smooth. "The tape is played again and the producer tells the artist, I think that's a hell of a take, I don't think we can do much better than that." The two harmonize on some of the words.

9:25 A.M. "Put the tape back. It has taken them 75 minutes to record the song. Someone in the control room blurts out that was the worst take of the two and they go back into the studio he comments. "Listen, if we hurry we can get this last set of Zolaxam, the great world player down at the Music Center."

It's time for Frank to hear the orchestra play "I believe I'll Gonna Love You." Al Capo, the music director, is conducting. Bill Miller is at the piano. Capps is on the podium snipping out the beat with his fingers. There is something about the sound of this melody. Frank catches it too and as he stands near the guitarists he hits him. "I know what it reminds me of," he says. "It kind of sounds like this song..."

The run-through is short. "That's a beautiful chart," Frank tells Capps. "I'm all straight." Frank asks Snuff to send him a copy of the orchestra track to work with. Once he'd had a chance to "get into the song" he'll be back.

The session halls momentarily as Sinatra makes ready to drive back to Palm Springs. Don'dyke has listened this morning that one reason they got done so fast is that Snuff is a pro and he never goes over the time. The other reason is that most of the people in the studio Frank Sinatra is the pro- tean professional, the consummate master. It may take Frank a while to cooperate with his new producer that makes the session flow so smoothly.

Art direction: Bernie Rollins

**Campus**

**IN CHICAGO AND ATLANTA**

**New Directions for Frank Sinatra**

NEW YORK—Although some observers claim that college radio has lost part of its importance, credibility and participation, all indications from the field point out a flurry of activity.

Collegiate broadcasters are pursuing their jobs with more professionalism, creativity and excitement than ever before, and the future of this communication medium looks brighter than ever.

Leading this charge is a series of college radio gatherings designed to encourage a maximum of idea exchanges between many of the nation's stations, both large and small. The annual Intercollegiate Broadcast Conference System national convention in Chicago and the newly created Southern College Radio Aea, conference in Atlanta will both be held this month and the organizers expect large turnouts.

The HBO convention March 21-23 titled "Insight '75" will be headquartered at the Palmer House Hotel. Conference chairman Bob Tarleton expects to draw 700 to 1,000 student broadcasters from 200 to 100 professional broadcasters. Mutual problems and new broadcasting techniques will be scheduled for discussion. On the second day of this event, a day of activities will be the gathering, a set featuring a tour of 20 college broadcasting operations, one professional, and these will be augmented by regular panel discussions spanning a wide variety of topics.

The proposed list of session topics includes women in broadcasting, jazz programming, small station management, progressive radio, classical music programming, promoting a station, broadcasting live music, music charts, remote on a shoestring budget, the feasibility of cable FM and many more.

Last year's conference held here was termed a success by its organizers and representatives by college stations throughout the nation was reported. Professional broadcasters participating in last year's event included air personality Marshall Ell- fron, syndicator Robert Michaelson, WABC's Rick Sklar, disk jockey Pete Fortaleza, Robert O. Mahlman of the ABC Radio network and representatives of more than six record companies.

The campus of Georgia State University will be the scene Friday (7) for the three-day southern radio card.'& and its organizers have high hopes for nationwide participation. This convention will closely parallel the successful Loyola Radio Conference held each year in Chicago, according to co-organizer Don Sylvester of WOUG at the Univ. of Georgia.

"After observing this past year's Loyola conference, we would like to perform the same services for college broadcasters utilizing a southern slant to it," he says. "Students from all of the southern states are expected to participate as well as representatives from the record industry."

One of those companies attending will be Atlantic Records, and Bert Rosenthal, Atlantic's public relations officer, says she expects the outcome of the conference to be valuable to everyone.

Lafayette College's WRJR in Easton, Pa., is planning a count-down of the "All-Time Top 350 Hits" on the morning of Friday (14) and lasting through Sunday (16). During this time, disk jockeys Jeff Dailey of WBNG, Vinzine, Van A and Irving J. will stimulate listener interest by giving an account of albums and other prizes.

"We are planning to give away as many albums as possible during the 40 hours of the promotion and we are still hoping to get more oldies-type albums from record companies before the event," disk jockey Irving J. states.

**BYU Will Present Audio Tech Course**

PROVO, Utah— Brigham Young University is offering a three-week course in audio recording technology June 9-28. Crowther, audio consultant, will be one of the speakers. Topics will range from compression and limiting to recording equipment, equalization, schematics and impedance matching and bridging.

"ACRN, cable radio at Ohio Univ., is also motivating listener response through a contest it is sponsoring with the aid of the local McDonald's Restaurant." He says.

Representatives of the station had a specially-marked palm tree somewhere on or near the campus and those students who planted a tree in front of the station daily. The first person returning the tree to the station will win a station jacket and a trip to Palm Springs, Calif., according to station general manager Bill Klaus.

If these people still drawing the growth and development of student-centered radio, there are some old-time hard-working stations guaranteed to make everyone a believer. College radio is alive and well in College, Alaska, at the Univ. of Alaska's KMSF, according to music director Ron Williams. The play-list this week includes songs that most part every bit as current as any other college in the continental United States and record service is not limited to the major record manufactuers. As colleges continue to get more into music, the drumming, so do most of the high schools stations floating around. At WQTO in Bogalusa, the Waver High School is on the air daily for seven hours and although most observers would say that his station to program exclusively rock, the station dispels that notion. Station manager says the basic music format of the student-run station is jazz and soul, because the students themselves want that. After all of these examples it would be difficult for staunch critics of student-run radio to find any evidence of music that stands for good taste. At least not at the present time.

BLOOMINGTON, Ind.— Liberals listed their list Allman Brothers, conservatives to Alice Cooper and everyone likes the Beatles. These are just some of the reasons that one reason they got done so fast is that Snuff is a pro and he never goes over the time. The other reason is that most of the people in the studio Frank Sinatra is the protean professional, the consummate master. It may take Frank a while to cooperate with his new producer that makes the session flow so smoothly.

Book Combines Music & Politics In Comparison

"Music doesn't have the power to change, it just reinforces existing attitudes and music reflects, it's not an active agent."

"Music relates to the music, the image and the message and find it difficult to recall a political message. If there is one, it's Ormand and others. And more than not, there is no such message.

But, Ormand did find a connection between rock music and capitalism. "Groups may sing a song of sharing and brotherhood, while their fans pay $10 to hear it in concert," he says.

Of Dylan, for example, Ormand writes that his actions are inconsistent with his songs, with Dylan's corporate earnings and the price he charges for concert tickets.
CBS Music To Library

NEW YORK—CBS Inc. has presented its collection of manuscripts of original music, commissioned from leading modern composers over the past ten years, to the New York Public Library. CBS chairman William S. Paley presented the collection, including operas, symphonies and other classical forms as well as music in a more popular idiom, for use at the Library of the Performing Arts at Lincoln Center, a branch of the Public Library.

The compositions included works by Aaron Copland, George Antheil, Chet Baker, Dan Coates, Isaac Delius, Pierre Goin, Norman Dojo, Henry Cowell, Roy Harris, Vittorio Giannini, and many others.

The CBS music library is conservatively valued at more than $500,000, based on the purchase price of approximately 200,000 pieces of music including, among other things, 105 original symphonies, concertos, operettas, ballets and chamber music, and hundreds of commissioned arrangements for musical and special CBS broadcasts. Many are scores written in the composer's own hand with personal notations and markings.

Included also are about 17,000 recordings ranging in the style of the 1920s and 1930s.

Radio: "The Last Farewell"

I. Gladys Knight

ALL OUR DREAMS
Joe Denny Parton, Sammy Davis, Dan Fogelberg, Harry Chapin, Elektra 45236 (Story Letterman, Capitol 4005 (Yarone, BMI), BEST Jim Gilbert O'Sullivan, YOU ARE YOU MY ELUSIVE DREAMS TO STARR TREVOR ENSER

I'M AMERICA, Warner Bros. 2158 (Kipahulu, ASCAP), New York 3642 (Kicking Bird, BMI) Sole)

I'M AMERICA, Warner Bros. 2158 (Kipahulu, ASCAP), New York 3642 (Kicking Bird, BMI) Sole)

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Oregon's KZEL-FM Struggles Despite Accelerating Ratings

EUGENE, Ore.—It's a crazy feeling to know what you're winning in ratings—and having enormous audience impact—but still have to fight for every last listener dollar.

Yet, KZEL, a progressive station that grew out of a man and his wife's fondness for the music it played, has experienced some drawbacks in this small city.

"Just today, we were talking about how to meet the payroll after such a crappy January. But they can't kill us yet," says Jay West, the owner and manager.
The unique thing is that the station consistently ranks high in ratings.

And the market is growing fast, reports West. "The only thing growing faster is our station. We did well against the two Top 40 AM stations in town in the last ratings and hope to do better in months to come."

The only hangup? "Well, the market is conservative. The agencies in San Francisco understand what we're trying to do and what we're accomplishing. But to overcome the on-the-street image locally has been a problem."

"It's caused my wife and I and the rest of the staff some anxiety, but it's worth it. We made the decision a long time ago: We're going to win or they'll have to carry us out."

West says that he doesn't believe any FM progressive station has the shares that KZEL does.

"It's obvious: To survive, we'll have to do more than just have the best station with the 18-24 demographics ... we'll have to be No. 3 overall.

A station with a progressive format in a larger market can make it with a smaller share. But in a market this size, our audience will have to be more diverse. So, we're positioning really hard at the 18-34 demographics."

This means, of course, slightly different programming than the ordinary progressive FM.

And Stan Garrett directs the programming. "In music, we didn't go to a playlist ... not even to the extent where a program director might censor the poor tunes. What we did was talk together—the staff and I—and make a conscientious effort to play the more progressive past and the progressive vein. Ninety percent of these tunes are current. But we'll still play our favorite local outfits, such as "Alize" on Redwoods Records out of Ukiah, Calif. Probably, that record wouldn't happen anywhere else, but it sells up here. So, it goes into our stress file.

"We're more concerned with the records that are popular here ... even a Helen Reddy record," and he thought that most progressive stations might not play a Reddy record.

Overall, Garrett feels that "we've grown up in progressive radio. Logically, if one can pick the music well, six can do it better."

KZEL—the station that exists today—came about as sort of a fluke. Jay and his wife Barbara liked to listen to a local station operated by five students from the Univ. of Oregon.

"The station had been dark and they talked to him to get it on the air. All they did was play the records because the station didn't even have a mike except in the production studio. Five months later, they blew a tube and didn't (Continued on page 46)

Those Fabulous Radio Men Of The Morning

LLE CASE
WCBM, Baltimore Years At Station: 18 ARB: 10.3 Cume: 252,200

Picks the music himself; does not use humor on show; major sources of information for show are news wire and newspapers.

Gets up at 3:30 a.m. to arrive at station at 4:30 a.m. for his 5-10 a.m. show, the most morning personalities, management feels he's the most important personality on the roster; about 80 percent of his show is sold out. He enjoys doing the morning show "because it's the time when people need to listen to radio for information and listen for company as well ... during the morning hours, radio is still a very important part of life in America today."

"There is nothing that really irritates me about my job. It's a pleasure and, like all people in our business, I consider myself fortunate to be able to earn a living doing what I like most to do. The discipline of today's structured programming sometimes makes me feel as if I'm being loaned on, but that's all. There is one irritating thing, though, come to think of it, and that's answering the phone only to have the caller hang up. The world is full of nuts and they love telephones. But I enjoy being important to people—that is, knowing that my being there each morning is something that listeners have come to depend on.

"People have come to expect me to comment on items in the news, things that they would like to themselves comment on. They don't expect me to comment on me, but they like having a person with them in the morning hours, not just an animated jock."

Case worked at five stations prior to his present job. The best air personality in his opinion that he has listened to is 'probably Arthur Godfrey. Says he's working with his fifth program director in 10 years and has liked and respected each of them.

Major complaint with radio today: "There is too much sameness in the business. I hope the pendulum will swing back though. I don't expect big bands to come back, but I do hope there will come a time when not all of the major stations in a market try to do the same thing and hope each ratings period that one of them will appear to be doing it a little better than the rest."

"I've been a believer in keeping radio interesting, keeping the audience off balance so that they will tune in to hear what's different today. I don't think people have changed in what they would listen to. It's just that they're brainwashed to the point where they think that that's all there is to listen to, that being the sameness referred to earlier. WCBM isn't guilty of this. Our station has been the leader in doing new things in the market, but the sameness develops, as others follow our lead." Case plays an average of eight records an hour on his show.

JAY THOMAS WAYS,
Charlotte, N.C. Years At Station: 3 Age: 26 Metro ARB: 21.3 Cume: 184,200

Jay Thomas, besides being the morning personality, is also program director. His show is humor-oriented while playing today's most popular music. On his show every voice imaginable can be heard. The show is produced by Larry Sprinkle, who is the voice of Mister Denver, the station hair dresser, and Granny Glick, the oldest ski instructor in the world. Other characters on the show are Dr. Henry the K, Rocky the Inflation Fighter, and Caleb Klutz, local redneck policeman. The Thomas show is 90 percent sold out at the highest of the Carolinas—$110 for national 60-second commercials, and $55 for local. Thomas has just extended his morning show coverage and begins simulcasting on WROQ, the 100,000-watt FM station that can be heard in both Carolinas. Awards: Once came in second in the national singing-in-the-shower competition in Rutland, Vt. Anything goes on the show, from interviews with the girls in a massage parlor to berating the station management.

March 8, 1974 - Billboard

HEAVY VAN—To boost the local music industry, WQXJ radio station in Atlanta teams up with the General Recording Corp. in a Heavy Chevy Van promotion.

From left: Station music director John Leader, station evening personality Coyote Montgomery, national promotion director Jim Jeffries, and GRC national promotion coordinator Mike Bone.

GMC photo

Bubbling Under The
HOT 100

101—YOU AND YOUR BABY BLUES, Slammer Burke, Chess 2159 (Chess/Jaxx)
102—ONLY SO MUCH OIL IN THE GROUND, Tower Of Power, Warner Bros. 3005
103—RUNWAY, Charlie Watts, Playboy 5023
104—MONEY LITTLE LADY, Bloodstone, London 15016
105—NO LOVE IN THE ROOM, 5th Dimension, Atlantic 2888
106—WHERE THEY GONE, Spearz, Crystal
107—SPIDER LEE, Andy Fairweather-Low, AAM 1649
108—CRY TO ME, Lula Holloway, Aaw 047
109—IT DO FEEL GOOD, Donna Fargo, ABC/Atl 17540
110—ONE BEAUTIFUL DAY, Eclatzy, Possum & Pan, Roulette 7163

Bubbling Under The
Top LPs

210—TANYA TUCKER, Greatest Hits, Columbia KC 3335
212—JOHN MAYALL, New Year, New Band, Columbia AR 5524
213—VIKKE HARR, Hoy Today, Columbia PC 33317
214—JOLT, VIETNAMESE Roller Coaster Weekend, Atlantic SD 18114
215—AC/DC, Fast A Side, Anchor ANO 2001 (ABC)
216—MOR, Slow Motion, United Artists UA 5344
217—PERSPECTIVE, Cross Continental, Aria SD 36-19
218—PARLOYS, DOG, Pampenan Memorial, ABC ARD 866
219—LEONARD WARBURGH III, Unrequited, Columbia PC 33399
210—BILL, Get My Head Straight, Philadelphia International KC 33117 (Gurmura)

Philby's WPNEN Back On The Air With New Sounds (And New All New Management)

By MAURIE H. ORODENKER

PHILADELPHIA—Stations WPNEN and WPNEN FM returned to the air March 1 with a new sound and a new format. While geared to music and news, the records selected are somewhat left of middle-of-the-road, going heavy on contemporary pop records to reach out for the 18-49 age group. With the music, goes news. The new owners, who took the stations off the air when they took over, have installed new equipment including a transmitter that "will increase our coverage 15 percent," according to Larry Wexler, general manager and the only WPNEN-er kept on. In addition, the FM station will have stereo for the first time.

The station comes on with a newly acquired roster of day-time Disk jockeys. The stations had been purchased from local real estate developer Martin Fields by Greater Media, Inc. of New Brunswick, N.J.

Disk jockeys include Loren Owens from WGAR, Cleveland, in the important 6 to 10 a.m. slot, Mike Sprinkle, of WOR, New York, 10 a.m. to 2 p.m.; Bobby Dark of San Antonio, Tex., 2 to 6 p.m.; Geoff Good from WDOR, Appleton, Pa., 10 a.m. to 2 p.m.; Paul Cassidy from WCBS-FM, New York, 10 p.m. to 2 a.m.; and Rick Harris of Carlisle, PA 6 to 6 a.m.

John Winters of WIFI, major rock outlet here, is the news director, with Robert Groen, of WDVR here, and Red Fritz of Easton, Pa., on the news staff.

Peter Mokvre from WNEW-AM, New York, is the music and production manager; and Julian Breen the operations manager.
SAMMY JOHNS’
"CHEVY VAN"
GETS A SPEEDING TICKET...
(FOR CLIMBING THE CHARTS TOO FAST)

BILLBOARD 31  CASHBOX 34  RECORD WORLD 28

"CHEVY VAN" IS SAMMY’S SECOND CONSECUTIVE SMASH SINGLE FROM HIS ALBUM...

General Recording Corporation
174 MILLS STREET • N.W. ATLANTA, GEORGIA 30313

GA 5003
**HOT CLOCK MATHEMATICS**

Maximize Audience Appeal With Dayparting—KMPC's Norberg

**EDITOR'S NOTE:** This is the third installment in a series on the radio Hot Clock written by Eric Norberg, assistant program director, KMPC, Los Angeles. The previous installment was published in The Broadcast Journal two weeks ago; this is the concluding episode.

Two more things:

“Dayparting” is a common tech-nique nowadays, particularly in Top 40, to make better use of the available demographics in a given daypart. For example, the Top 40 generally has adults and teens listen-short periods of time in the early morning and late afternoon, with a higher percentage of adults (when school is in) in the midday, and mostly teens at night.

Dayparting usually consists of alt- erning a category within the basic se-quence (such as deleting the “hard” records in each category during the morning and midday hours), or of altering the sequence slightly (per-haps increasing the ratio of oldies). This is a useful and practical ap-proach, and to some extent should be practiced by most stations, if only to respond to alterations in the lis-tener’s activities as the day pro-gresses. But the station as a whole has changed (too drastically from daypart to day-part, the actual format of the station will seem out-of-date, and the listener will think of the station as he would a block-programmed station—like- ashe at some other station, or else, and he’ll usually chuck it and listen to a station he likes all the time. And this is the essence of dayparting: It may be based on in-correct assumptions. Hard, heavy-metal records generally do tend to appeal mainly to 16-25 year olds, whereas younger teens and adults...
Lightning strikes twice—the new Kansas album is here!

The same electricity that hit the first giant Kansas album is at work on their second. Kansas—stretching the borders of their music from coast to coast on "Song for America." Kansas—scoring big with a heavy tour schedule and sellout audiences. All the sound and fury of summer thunder from the hot new band for '75!

AudioMagnetics introduces a great new name in blank tape...
AudioMagnetics isn't a new name in blank tape. But the AudioMagnetics Blank Tape brand is. Several prestigious marketers have put their names on our product. Enough, in fact, to make us one of the largest blank tape suppliers in the world. We've already made a name for ourselves—now we're putting it on one of our products.

We're no strangers to the record industry either. Top record manufacturers have used our blank tape for their pre-recorded lines. Now we have a great new product and a great new sales package that's "made to order" for record merchandisers.

14600 S. Broadway, Gardena, Calif. 90248 (213) 327-0108 or 327-0101

Find out all the details. See Dan Fine in the AudioMagnetics booth at the NARM Show.
LOS ANGELES—The National Assn. of Broadcasters holds its annual convention April 6-8 in Las Vegas and Charlie Jones, head of the Radio Information Office of the NAB, tells me that this meeting is shaping up as the best ever held by that sterling organization. This is, in fact, the 3rd and the late Jack Benny will be the recipient of a special award, George B. Storer will receive a distinguished service award, and John Silva will receive the engineering award. Richard Wiley of the Federal Communications Commission will be a luncheon speaker.

I'm a little bit prejudiced about the success of this particular convention, since I'll be sitting in on a panel with Grover Cobb, NAB senior executive vice president on radio; and Miles Davis, president of the Radio Advertising Bureau. Jim Dunbar of KGO in San Francisco will moderate the panel session, which will be operated like a talk radio show. Meaning that you'll be able to phone-in questions from the floor for Cobb, Davis and myself.

Until we open it up for talk, Lark Aline, air personality on KENO in Las Vegas, will be spinning records. Before that, Harold Kreisstein, chairman of the NAB radio board, will make pertinent remarks.

I think this is going to be an excellent session. I hope to see all of you there. As usual, Billboard will have a suite in one of the convenient hotels and on hand to talk music, record charts and radio will be Bill Wardlow, head of Billboard's chart operation; Eliot Tiegert, managing editor; Bill Moran, director of talent coordination, and there is a strong possibility that Lee Zhito, publisher and editor in chief will also be on hand in the suite. We'd like all of you to come by and talk radio.

Jack (Charlie Brown) Wood and Charlie Harrigan have succumbed to the roar of the greenback and will be leaving KIMB in San Diego. Wood programmed the station under his own name and was part of the morning air team as Charlie Brown. He joined KLIF in Dallas. KLIF's program director, Todd Wallace, says the station plans to spend $175,000 to build up its morning show into the most unique show in America. But he adds that the format will not be interrupted at all, meaning the ultra-light-playlist will prevail during the working hours. So...the move for the team takes place in mid-March. No figures available, but Wallace says it was "a hell of a lot of money." This maneuver, naturally, means that former morning air personality, Charlie Brown-London is looking for work. station was agreeable, I believe, to shifting him elsewhere in the schedule but he would like a fresh start and can be reached at 214-247-0590. Whether KFMI will hire another team isn't known at this moment but I'll bet Bobby Rich down there has headaches right now, since he is in the process of trying to get KIMB-FM into a rock format.

The unobjectionable scene was still rampant this past week, but no more than usual. If the economy has affected the DJ business, you'd never know it because I've always spent about 90 percent of my work day on the phone. This week, Pete Devlin is looking; 608-846-3469; was at WLVE in Madison, Wis. Has ten years of experience. Also looking is Alan Irwin, who's been music director of WLXW in Providence, R.I., a

**Radio TV Programming**

**Vox Jox**

**By CLAUDE HALL**

**MINUTEMAN ON LEFT**

Hello. I'm the Masked Minuteman and the big fella at my side is my wonder dog, Bunker Hill. Our adventures in Colonial America will soon be heard on radio stations from coast to coast...as part of a musical-comedy package called "The Great American Birthday Party!" Since it was created by the fun-loving producers of Chamberlain and The Tooth Fairy, you know it's going to be fantastic radio entertainment...and very, very saleable! In addition to sixty-five two-minute episodes of our dynamic adventures, there's a terrific bundle of custom jingles, more comedy features, short dramas, contests and promos and DJ inserts and more of more...And I suggest you call collect or write fast...you wouldn't want me and my pooch working in your market for somebody else.

**THE MASKED MINUTEMAN**

**IS IT CHICKEN?**

**IS IT THE TOOTH FAIRY?**

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**THE CHICAGO RADIO SYNDICATE**

**The complete broadcast package... already sold to 61 markets.**

**March 8, 1975, Billboard**
BOBBY WOMACK
He Has Cut Country Album; 'Something I Wanted To Do'

BY JEAN WILLIAMS

LOS ANGELES—"There is a tightened UP record and work has dropped considerably, I have turned down dates recently because the response of the audience is only $20,000 and walk away with $30,000," says Bobby Womack, United Artist’s star.

It has been several months since Womack’s last release and he says, "I will not throw just anything together just to get a record up on the market. The competition is too stiff!"

He is keenly aware of his decline in popularity due to a changed period in the market. He comments, "you’re as popular as your last hit."

As soon as you come out with a new record, it’s as if you never left the scene.

"Many artists will put out records one after another, just to have their names before the public, but that is dangerous and can do more harm than good if the product is inferior."

He freely admits that the offers for personal appearances are coming in abundance. However, the deals for Womack as producer, writer, and voiceover pictures in addition to composing music scores are keeping him quite busy.

A new album and single due in April will coincide with his European tour scheduled for the entire month. "I came out of the reggae-and-gig up and get something together for 1975. I have gotten deeper into my music and I have to say now, plus, I am utilizing new instruments for the first time, such as the steel guitar."

Womack has also recorded a country album for UA, "I now have the opportunity to do a lot of things that I have always wanted to do with music. For a long time I’ve wanted to sing country, but the field was open to black artists. But people like Charley Pride impressed me and gave me a reason to try it."

"So when I went into the studio, instead of cutting what was scheduled, I cut what I wanted, and out came a collection of unlikely material. I am hoping the public will accept, and everyone will benefit from it," says Womack.

His recordings are predominately message-oriented and his ideas come from everyday people, listening to different conversations, and out comes a song. He either invents something or come up with a catchy line that’s how he wrote ‘That’s The Way I Feel About You’."

"My music has graduated from the elementary level to senior high. But now I am about to move to college which is the way I deal with my music."

Although he is the composer of "I Can Understand It" which won a gold record for the New Birth, he did not record the tune underneath. Womack is the owner of three gold records. "Looking For A Love" and "Harly Higgin" is the performer, and,"I Can Understand It." As a producer in his own right he has undertaken the challenge of airing the Valentinos (his three brothers) and singer Mary Wells.

"In times of inflation, even some of the top artists are doing weekend gigs", he says, "I am reverting back to the job situation. "When you’re carrying 300 people along with you, even though you gross a lot of money, it doesn’t pay to do more than weekend dates. We can benefit from the same situations that exist now only if we work 20-25 one-nighters."

For the most part, the promoters have had to cut back on the acts because people cannot afford the price of the tickets. The greatest few artists like Elton John, Marvin Gaye, Stevie Wonder or Al Green who are still making it, they say, "If you are in that bracket, it doesn’t pay to accept all dates."

He is always on the go and has no time for interviews.
To Sell, Q Must Be Heard

BY STEPHEN TRAUMAN

NEW YORK—"Hearing is believing" as far as any quad progress is concerned, emphasizes Joe Dash, director of diversification at CBS Records and a key spokesman for its SQ Equipment Corp.

His comments are echoed by Walker, JVC hi-fi merchandising manager, and Peter Levash, chief executive officer of Audio-Technica. "The consumer and his stereo merchandise manufacturers have been stand-offish on CBS precisely because of their incredulity over the curious nicknames CBS prefers (to avoid identification or just because it's de rigueur) and the fact that whole clubs exist where CBS meets and talks face to face."

Nevertheless, fees that the audio and car stereo dealers will sell CB and that the market is growing so fast they can't keep up with orders. "At the 74 NEWCOM, reps noted that regular pipelines were far from full and that supply shortages were really into expanding retail outlets. But that's all changed now, and the demand for that stereo people see CB a boom."

Meanwhile, the new car audio and stereo equipment manufacturers have been catching up and expecting even more demand next year. In a quiet meeting at the Consumer Electronics Show in Las Vegas last week, one manufacturer told the audience that his company's CB line would be sold through a major car manufacturer's dealership network.

"We were told that we would be able to sell our CBs through the dealerships of a major domestic automaker," the manufacturer said. "We are expecting that we will be able to sell 500,000 units this year and 1,000,000 units next year."

The car radio industry is expected to grow at a rate of 20% per year for the next five years, according to industry analysts. The CB market is expected to grow at a rate of 30% per year for the next five years.

With the rise of CB radios in cars and trucks, the market for home CB radios is expected to grow significantly. The market for CB radios in homes is expected to grow at a rate of 50% per year for the next five years.

In addition, the market for CB radios in recreational vehicles is expected to grow at a rate of 30% per year for the next five years.

The market for CB radios in motorcycles is expected to grow at a rate of 40% per year for the next five years.

The market for CB radios in police and fire departments is expected to grow at a rate of 20% per year for the next five years.

The market for CB radios in construction and mining industries is expected to grow at a rate of 30% per year for the next five years.

The market for CB radios in educational institutions is expected to grow at a rate of 20% per year for the next five years.

The market for CB radios in healthcare industries is expected to grow at a rate of 30% per year for the next five years.

The market for CB radios in government agencies is expected to grow at a rate of 20% per year for the next five years.

The market for CB radios in transportation industries is expected to grow at a rate of 30% per year for the next five years.

The market for CB radios in defense industries is expected to grow at a rate of 20% per year for the next five years.
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Billboard Magazine is the key business communicator covering the tape/audio/video market in every issue during the year. And on April 26, Billboard will publish the most authoritative sourcebook of its type — stuffed full of a myriad of listings from the U.S.A., Canada and Mexico, in the areas of tape software, playback equipment, duplication equipment, tape services, supplies and accessories ... with expanded listings for video equipment manufacturers, blank video tape, and VTR duplicators and services!

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Be a part of the book that's full of it — the facts, figures and listings needed year 'round by your industry!
Tape/Audio/Video

Retailing Spotlight

By RAY BRACK

Marantz, Harman-Kardon, KLH and Koss.

Northeast Appliance Audio Center celebrated the anniversary of its new audio showroom by advertising sale prices on Garrard, Marantz, Sansui, IPI, JVC, BIC Venturi and Technics.

(Continued on page 6)

DISPLAY YOUR WEALTH

Free, free, free, free, free, free, (with a minimum purchase of Maxell products)

We make it easy to sell the fastest growing tape line in the country. Just ask your Maxell representative for your free profit-pulling display merchandiser.

The display stocks 48 Maxell cassettes, and 15 Maxell B-track cartridges. And it’s made tough. So you can depend on it lasting through years of un-stocking. (As your customers find their needs and bring them to the register.)

The free display rack is part of the greatest sales campaign we’ve ever mounted: including advertising in every major audio publication, multi-media consumer advertising, point of sales aids, co-op program and our famous Tape Clinics. Check your Maxell representative for this offer and the many other current Maxell programs.

Put a new Maxell display rack on the black side of your ledger.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.
E. V. Game NARM Exhibitor

FREEPORT, N.Y.—Making its first appearance as both a member and exhibitor at the NARM convention in Los Angeles this week, E.V. Game, Inc. is introducing two new products, Electro-Voice Cartridge Finder and Electro-Care displays, latter marking the firm’s move into record care accessories, says president Gerald Damsky.

Successful introduction of the Electro-Voice Needle Finder at the last Summer Consumer Electronics Show with solid dealer reception has led E.V. Game to make its first approach to rackjobbers, according to merchandising manager Larry Feldman. Marketing has been two-step through 27 rep firms.

Adding to appeal of the Needle Finder, which offers 77 of most popular models sold, covering 90 percent of existing phonograph market, is the NeedleFlex simplified inventory control system, Feldman says. It reportedly cuts inventory reorder time drastically by offering visual display of just what units are selling best.

The E.V. Cartridge Finder will hold 60 of the top-selling stereo and quad models, with a display merchandiser similar to the Needle Finder with self-contained stock compartment for flyer protection.

Lincoln, Neb.—“Our audio- sound department is yielding more dollars per square foot than any other department in the store,” says Jim Holstein, manager of promotional-minded Music Spot. “At present, it nearly equals sales of records, tapes and home stereo together.”

Three reasons are cited by Holstein for the company’s success with autosound: 1) Aggressive promoting, 2) large selection of lines and models, and 3) professional installation.

As recently as May 1974, car stereo represented only about 15 percent of the store’s business. “At that time,” Holstein continues, “we began pursuing the market with aggressive promotions. One of the most successful is worked in cooperation with local radio station KFMQ-FM.

“Spot advertisements announce a 30 percent discount off list prices when customers mention the station’s call letters at the time of purchase. In return, the FM station gives us a very generous discount on the spots which are aired as often as 200 times monthly.

“The discount offer applies only to automobiles and includes FM converters, AM/FM radios, AM/FM stereos, AM/FM stereos with 8-track and AM/FM stereo with cassette, either in or under dash.”

Holstein thinks similar cooperative promoting can be done successfully by dealers around the country. “The idea behind it is universal,” he says. “FM stations that have good home listening audiences are handicapped in selling ‘drive time’ because, in most areas, very few autos are equipped with FM radios, perhaps one in ten.

“Naturally, by getting more FM radios in their listeners’ cars, FM stations extend the range of their audiences and become more competitive with AM stations.”

Spots designed to boost autosound sales are also aired over AM stations. “Through these, we are reaching a lot of people who don’t own FM receivers,” Holstein notes. Judge by response, AM listeners are extremely interested in car stereo.

“Car stereo sales now represent well over 45 percent of our business. Growth is related directly to increased volume in car stereo. There has been an emphasis in emphasis on software and home hardware.”

According to Holstein, hardware and software go hand in hand; one spurs the other. The Music Spot offers a free tape of choice with each sale. “While looking for their free tape, customers are exposed to our wide selection,” notes Holstein. “This encourages them to buy software from our store regularly.”

The software department covers 600 square feet and, at any given time, will contain around $16,000.

(Continued on page 62)

Superscope, Inc.

Superscope Tape Duplicating offers you one of the world’s finest, most modern facilities for duplicating cassette, 8-track, quad 8-track and reel-to-reel configurations. For all your duplicating and blank tape needs call National Sales Manager Ron Newswander or write for details.
PHILADELPHIA—The "hotel hi-fi show" will return here for the first time since 1974 when the Philadelphia High Fidelity Music Show set for Nov. 7-9 will open at the mid-town Benjamin Franklin Hotel by the Teresi and Bob Rogers Organization.

Show is expected to have exhibitors occupying a full floor, plus a multimedia presentation on the history of recorded sound from Edison to quad in one of the ballrooms. The Rogers firms dropped out of the local scene as a result of heavy opposition from the now defunct High Fidelity Dealers Assn. of Delaware Valley.

Same company produced the recent Washington (D.C.) Hi-Fi Show at the Hotel Washington, which the Rogers claim drew over 29,000 for 70 exhibits. Among highlights noted were the Advent Video/Bose large-screen TV projector shown by Levin's and Atlantic Sound, and projected June introductions for such items as a TEAC 4-channel tape deck (approximately $2,000), new line of Alien speakers ($79.95 to $699.95), new Technics by Pana-

Craig Boost:
TV Musical

- Continued from page 54

Country,—"Listen, That's Love" with Paul Williams and "Touch of Gold" with Mac Davis, sought out Craig, says Riddle. "I believe that car stereo manufacturers have been missing a good shot at prime time TV. They are in the late night shows" (Craig's last spot campaign was with Leon Russell and Billy Preston on "Midnight Special" and "In Concert").

The lineup for the Astor hour show includes Arlo Guthrie, Linda Ronstadt, Rita Coolidge, Kris Kristofferson, Paul Williams, Tanya Tucker, La Costa, Ringo Starr, Charlie Rich and Buffy St. Marie. It's written by Bill Martin, a former singer with Ronstadt and produced by Philip Browning who was doing "Shindig." It is a show built around contemporary sketches and singing.

Craig will make a major promotion announcement twice during the hour on what will be a five-day offer on Power Play, the major push on the show. Two spots from the previous campaign will be used and Craig will have opening and closing billboards. There will be local sponsor involvement and many markets will have a network affiliate airing the show, says Romain.

Craig's push on the super power sound will carry into new Power Play introductions this spring including for the first time cassette with Power Play (a speaker/player package designed to turn a 12 watts continuous sine wave into 8 ohms). Craig currently has four Power Play units: 3138 under-dash 3139 with FM, floor mount 3141 and 3142 floor mount with FM. Additionally, Craig has a $49.95 power booster that in effect makes any Craig player into a Power Play unit.

Still more expansion at Craig involves its home unit line, set for major emphasis. Davies says Craig has no problem with identifying itself so strongly on TV with car stereo while intending to market the home line. "Our demographics of car stereo consumers show a pattern very near our demos on home player buyers," he says.

Craig is also expanding into smaller cassette in the area of business equipment and into citizens band radio.

sonic stereo receiver line ($299.95 and up) and a quad receiver (50 watts RMS per channel), Concord direct drive turntable ($189.95 suggested list), and a new systems series of cartridges from Pickering.

Dealers are urged to clip the charts for their own use, with the suggestion that the stereo cut or cuts be played first: then the quad band to show the difference 4-channel playback can make. Not incidentally, many of the current crop of quad receivers also will enhance the stereo playback, another key to boosting 4-channel equipment sales.

Since many aggressive retailers already have come up with their own "best" demonstration cuts for different customer music preferences, they can share them with fellow retailers by sending the information to the Tape/Audio/Video Editor, Billboard, 1 Astor Plaza, New York, N.Y. 10036.

Tape/Audio/Video

Philady Hi Fi Show Nov. 7-9

New 'Q' Dealer Demo Disks Chart Bows

- Continued from page 54

If you think there's a cassette or cartridge that's better than ours, we'll buy it for you.

Just the most convincing and honest advertising you've ever seen.

Most tape makers think the way to get people to buy their tape instead of another tape is to invent a better gimmick. And over the years there have been some real hulus.

But Columbia, the company who's had probably the most experience in every phase of tape making and tape marketing, is taking a different approach.

No hype. No stunts. No exclamation points. Just an honest promise that might turn out the best idea yet.

Our new ad campaign had phenomenal success in test markets, and is now breaking in full-page national ads in Playboy, Penthouse, Rolling Stone, National Lampoon, Zoo World, Crawdaddy, and Contemporary Music; and

COLUMBIA Come see us at narm

Columbia Magnetics, CBS, Inc., 51 W. 52nd St., N.Y. 10019.

MARCH 8, 1976 BILLBOARD
IHF ‘Artist Of Year’ Awards

Continued from page 54

A number of seminars scheduled for April 3. The seminars will span such topics as finance, inventory management, advertising and 4-channel.

Len Feldman, technical director of the IHF, will conduct another set of seminars which will run through the duration of the show. These will cover such subjects as, “Introduction To High Fidelity,” and “4-channel Sound.”

Feldman, in cooperation with Altec and TEAC, will also conduct a seminar showing the actual workings of a recording studio, using a raw master of the first night’s concert for demonstrations.

McAdam sees the new format for the show as the possible boost needed for sagging boxoffice and disenchanted exhibitors. He also sees the close cooperation between the hi fi industry and the music in staging the San Francisco show as a historic occasion, and a commitment for future joint ventures.

More than 35 exhibitors have already reserved space for the show. Live coverage in 4-channel will be provided by Radio K-101.

New Twist For Citizen Band Units

Continued from page 54

with dampened pickup arm for 33/45 disc play and stereo output jacks for either Kis-track or cassette recorder.

New portable cassette recorders include model 2629 with auto shut off, built-in condenser mike, digital tape counter, LED battery record level indicator, pause button, A/B (automatic battery charging) circuitry and optional AC adapter.

Craig’s “Electronic Notebook,” model 2625 is claimed as the “world’s smallest portable cassette recorder using standard compact cassettes.” In addition to features of model 2629, the unit has a record/edit button, claimed as a totally new feature for a mini-cassette unit.

5,000 WATCHDOGS BARK

N.Y. Retail Group Works For Fair Trade Retention

NEW YORK—The New York State Council of Retail Merchants—a group who has taken local representatives in their fight to have the conflicting law repealed. Escalating efforts of Cerf-Hill and the Federal level is not helping Perkin's struggle.

The N.Y. Consumer Education Alliance currently represents some 400 consumer groups and trade unions in the state. It argues that fair trade, as defined, will cause many small dealers who cannot afford to sell the price breaks of their larger competitors.

Speaking at a recent hearing of the Senate Consumer Protection Committee in May, Perkins argued that the fair trade laws were established to protect the small business operator during the depression. He continued, “According to Gov. (Hugh) Carey we are in another depression, and yet he wants to repeal the law.”

Gov. Carey heads an increasingly vocal group of producers and representatives, along with New York’s attorney general Louis LeFkowitz, who would have the New York fair trade statute either repealed or amended. However, Perkins stresses that at least half of his organization’s members—which includes such major retail chains as Macy’s, Sears, Montgomery Ward and J.C. Penney—are in favor of the continuation of fair trade in some form. Many of the others are neutral, he claims.

However, Perkins and his Council are up against a heavy barrage of opposition in this ongoing battle. For instance, the Federal Trade Commission (FTC) and The New York Consumer Council are among the forces opposing fair trade see continuation of the law as an anti-competitive method of keeping out of business prices at an artificially higher level than would prevail in a free market, according to FTC regional director Richard Givens.

The N.Y. Consumer Education Alliance currently represents some 130 consumer groups and trade unions in the state. It argues that fair trade, as defined, will cause many small dealers who cannot afford to sell the price breaks of their larger competitors.

In New Jersey too, the fair trade statute is losing its clout. The Zenith Corporation of Paramus, N.J., and a dozen other large fair trade program, for the time being.

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Make Our Audio Accessory Line Your Line.

With our name or your own private label, Robins accessories produce consistently higher turnover, with greater profit. We have the engineered to serve OEM and private label accounts.

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75 Austin Boulevard, Commack, N.Y. 11725 (516) 543-5200

THE AUTOMATIC CASSETTE LOADER FROM

SUPERSCOPE®

OCONOMOWOC, Wis.—With the success of the 1975 Midwest DMR Conference established, with 30 distributors, 78 manufacturers and 30 rep firms attending at Scot- land Resort here Feb. 23-26, the future of DMR’s is coming under closer scrutiny. At present, about 13 DMRs are held nationwide for a two-year cycle with about six per year. Dates are coordinated through the Conference Coordinating Committee of the ERA.

Many manufacturers participate in all the conferences. So a tremen dous cost in time and money, and while the main purpose of the conferences is to establish rapport with distributors and reps, iron out problems, and introduce new pro ducts, some admit that they didn’t write business as well, they couldn’t afford to afford.

An idea proposed by Tom Sulli van, executive vice-president of the ERA Chicagoland Chapter, would extend the DMR’s by five days, in clude a larger region with each par ticipating chapter sponsoring one day of the conferences, and provid ing as many as 100 appointments for distributor, manufacturer and re presentative to reps.

Plans for the July 1977 DMR are being directed towards this goal by Senator who was in contract with a cruise ship on the Great Lakes, and involve all chapters whose regions extend to Great Lakes shores.

While the DMR was basically conceived to benefit the parts or OEM manufacturer and distributor, the lines are blurring as more dis tributors pick up consumer lines because of larger markups and easier sales. Manufacturers are eying the consumer market. For example,
Intermagnetics Sells 2 Nations

Continued from page 54

Intermagnetics has also been visited by a large French firm that has taken equipment back to France for testing, and is working closely with a West German machinery manufacturer that offers a lot of machinery to the Eastern bloc countries and a firm in Taiwan that is already doing molding for certain U.S. companies.

Behind Wherlock's desk is a map of the world, marked with different color pins to show progress in certain areas.

The red pins mark areas where equipment, technology or both have been sold. These are in Mexico and Australia.

Green pins mark areas where negotiations are in the advanced stage, include Morocco, Iran, India, Argentina, the Philippines, Taiwan and Ghana.

Yellow pins show an established contact and interest that should turn into business areas in the next few months. These areas include Turkey, Greece, Germany, England, Brazil, Canada, a U.S. location, a second Australian location, Malaysia, Singapore and Venezuela.

White pins mark an expression of interest where the outcome is not yet certain. Areas here include New Zealand, Korea, Guatemala, Bolivia, Colombia, Germany, Denmark, Pakistan and a second Mexican operation.

Blue pins mark the most recent contacts, including South Africa, Nigeria, Algeria, Spain, Jordan, Syria, Rumania, Hungary, Czechoslovakia, Iraq and Saudi Arabia.

The total number of contacts the firm is now working on is 41. "We're not really inundating the world with machinery it does not need," Wherlock laughs. "We think we have an idea of how many cassettes (blank) are used in various areas of the world each year. So we would not put up a 500-million cassette a year capacity plant when the area uses only 10 million. We will gear the size and capacity of the plant to the local market and our needs, and provide additional capability only where we see obvious growth potential."

Rep Rap


Named exclusive distributor of Panasonic custom car products in Eastern Conn. is Warr and Sons, Windsor Locks, Conn.

Harry Esten, president of Estenoids Associates, Mil-

grove, Pa., recent recipient of Hall of Fame Award at the EMA national conference, also received a special citation from the Commonwealth of Pennsylvania for his "outstanding ability within the electronics industry." It was presented to him by Gov. Milton Shapp, his former boss when the governor headed the Electronics, at a Feb. 28 luncheon in conjunction with the NDEA "Millionaire Award."

An open forum sales conference replaced the normal year-end sales meeting for Cooklax.

Tape/Audio/Video

YOU CAN'T KILL AN OLD PREENER, BUT YOU CAN MAKE IT BITE THE DUST.

Today, more than ever, you look for ways to get more mileage out of any thing you own. That's why the Watts Preener makes good sense for your record cleaning.

Every Watts Preener leads a double life. When it's new it removes dust and dirt and applies the proper amount of cleaning solution to the record to activate static electricity. The result is that new records retain their sparkling sound longer. This alone makes the Preener well worth its economical price.

But the Watts Preener provides an encore performance after the original cleaning power has been diminished. Here's how:

Not only must your records be immaculately clean to recreate the original sound, but anything that they come in contact with must be equally clean. Like the rubber mat on the turntable platter. In stead of discarding a used Preener, it can be used in-definitely for removing deposits of dust from the rubber mat. For only $4.95, the Watts Preener is the closest you can come to perpetual use in a record cleaning tool.

Dealers from coast-to-coast are finding that the Watts line is geared for rapid turnover... high profit margin... impulse and repeat sales. Available through leading jobbers and distributors. Or write to: Elpa Marketing Industries, Inc., East: New Hyde Park, N.Y. 11040 (516) 746-3002 / West: 7301 E. Evans Rd., Scottsdale, Ariz. 85260 (602) 948-1070.

INSPECTION—New tape slitter for delivery to Sovi F.A. of Mexico City, inspected by Intermagnetics executives Terry Wherlock (right), the executive vice president and Carlos Maciel, director of engineering.

Breaking down the usage around the world, Wherlock sees some 40 million cassettes a year used in South America, Central America and Mexico with the heart being Brazil, Argentina and Mexico; some 225 million blank cassettes used yearly in Europe, approximately 20 million cassettes used in Africa, with the keys being South Africa, Nigeria and Ghana; between 30 and 80 million in the Eastern Bloc nations; the same figure in the Middle East, including the bordering nations; 100 million cassettes used in Asia (excluding Japan which uses about 100 million) and including Australia, New Zealand, Singapore and Taiwan. North America is seen using some 200 million blank cassettes yearly.

"Using these figures," Wherlock says, "we think all of our prospective 41 factories are indeed realistic. They are not all 20 million cassette a year capacity plants. A firm can start with whatever it wants. We do not want to scare off smaller manufacturers.

"In the area of raw materials," he adds, "we will purchase and supply these materials for a company we are working with, or they can do it themselves if they wish."
worth of merchandise. Blank tape sales up 25 to 30 percent during 1974 over 1973. Soft goods sales are divided into 75 percent rock, 15 percent country and 10 percent gospel.

Software represents packaging and systems, we offer 48 different units," says Holstein. "That doesn't include the extensive offering we have in custom-mounted in-dash variations, either.

"Our inventory is spread evenly over six different lines—Panasonic, JLL, Audovox, Motorola, Tenma and Craig. No one manufacturer excels in all phases of car stereo. In order to best fill our customers' needs, we cherry-pick from top lines. We consider not only quality of sound per dollar, but also cosmetic features. Appearance can help make or break sales. Music Spot buys direct when profitable and arranges for car stereo deliveries to be made on a weekly basis."

Music Spot offers installation on anything it sells. "This is one of the biggest pluses we have over competition," Holstein indicates. "Our installation department is a profit center in its own right and it is an influencing factor on the selling floor. Installation service paves the way to car dealership work as many dealerships are interested in in-dash installations. One of our lines offers custom adaptations to late model cars that only an expert could distinguish from factory. The consumer market favors this. It looks good in cars. Dealerships like it because it gives a very competitive edge for closing deals!"

Music Spot charges $15 for installing a unit (no speakers). A unit with two speakers is installed for $20 and the price for installing a quad unit with four speakers is $40. "Our rates are not the cheapest in town," says Holstein. "But we have no problem in commanding the prices because we do the job so that it complements the interior of the car if that means painting the grills to match the interior, we do it!"

In-dash sales now equal under-dash at Music Spot. Availability of installation is one of the main reasons, according to Holstein. Half the in-dash installations are AM/FM stereo with cassette. This reflects the fact that currently, no auto manufacturer offers factory cassette in the line-up of options, he says.

Music Spot offers quad in-dash only. Though growing steadily, quad markets only 5 percent of the auto stereo business. "Our in-dash business is good because we have made customers aware of the benefits," Holstein says. "The number one advantage is that in-dash is theft-proof and insurable. This pitch appeals to the more affluent customers who are especially good prospects."

SCANDIA offers automatic packaging machinery & systems designed for stereo tape industry labelling-cartoning wrapping-bundling inserting operations

Retailing Spotlight

items. Northeast claims to have "Ohio's largest working 4-channel display."

Maxell ran a large co-op ad with Affiliated Audio, Audio Coloration Labs, Audio Craft, Audio Hall, Auto Home Stereo, B&B Appliance, Hoffmann's House of Stereo, Ig's, JVL, Record Gallery, Sound Chamber and Walkeradio.

Editorial features in the "Sound of Cleveland" special included an article on different makes for different likes, a discussion by Martin Clifford of the reasons for proliferating audio equipment controls, a mention of the 3M Company's "Classic Recording Tape Index," a brief report on North American Philip lips' new SC-102 stereo preamplifier, an interesting report by Robert Finn on the taping of the Cleveland Orchestra's Severance Hall concerts for broadcast, a practical piece on the meaning of amplifier specifications, an item on Super scope's new cassette and 8-track players, a lengthy update on Cleveland's innovative music education program for preschoolers ("Mr. Music Man") and a comprehensive article on hi-fi trouble shooting.

Keep your production alive with TRACKMASTER®

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Matsushita Due At Peking

By HIDEO EGUCHI

TOKYO - Matsushita Electric has decided to exhibit its 3/4-inch video cassette recorder and TEAC its 3/4-inch portable videocassette unit at the Japan Industrial Engineering Show to be held in Peking from Nov. 18 through Dec. 2. The first TED videodisk master cutting machine for King Record of Tokyo was due to arrive in port mid-February. The ANRS (automatic noise reduction system) developed by the Victor Co. of Japan (JVC) for cassette tape recording/playback is now available in the form of two ICs (control & mum), price unquoted.

Loaded with about 45 days of average monthly stock, Pioneer has cut back its production by 15 percent since the New Year holidays, closed all of its manufacturing and assembly plants in Japan for two days last month. This situation is expected to prevail throughout April. Standard Radio Corp. of Tokyo changes its name to Marantz Japan Inc. as of March 1. The Marantz name also will replace Standard for all its subsidiaries.

Sales in Japan and the U.S. at a record low, some Japanese manufacturers of home audio equipment say that their inventories of stereo components won't be reduced until June at the earliest and losses on 4-channel sets may never be recovered. Aiwa says it can maintain full production until May, thanks to a 35.9 percent increase in exports. However, the Sony subsidiary did not show its prototype of the BASF "Unisette" at its recent Japanese dealers' annual convention. The president of Matsushita Electric says his company is out to cut production costs by 10 percent, not retail prices as alleged by the company union and other sources.

Information and market research centers affiliated with Nippon Hoso (JOLF) have jointly launched an overall study into the future of the three video disk systems - TED, RCA, Philips VLP - which have been introduced to interested Japanese. The study is scheduled for completion sometime in June of this year.

Sankyo Seiki Mfg. has developed a new core material for magnetic heads, possibly for mass production outside of Japan. Sony has opened a VTR studio at the basement of its London showroom.

Lux, a Japanese manufacturer/exporter of high-end audio amplifiers, says it is planning to open an office in New Jersey, initially for promoting its corporate image in the U.S. The Osaka-based maker marks its 50th anniversary June 13.

Matsushita Communications International is planning to manufacture its tiny new electric condesner microphone units WM-303 and WM-034 starting from March, as the rate of a million units a month, with 70 percent of total production to be offered to OTR buyers in Japan and overseas, at 100 yen or about 33 cents each.

Miiwa Boss Confident On UptURN

By MARSHALL HALL

Continued from page 54

Tape/Video

and West Coast markets, there is still much penetration left to be done in the Midwest. Yoshida feels that Miiwa's possible acquisition of some of the much-coveted RCA dealers the firm is involved in negotiations; for some of these retailers), along with new reps and factory-appointed sales staff in the weak areas, will help give the line the added thrust it needs.

Yoshida also sees the planned phasing-out of compacts by General Electric as an added boon in a market where "competition is fast reaching the saturation point."

Unlike other manufacturers in the home electronics business, Yoshida does not believe his industry is recession-proof. For this reason, the introduction of totally new product lines like components and portable tape equipment and car stereo units are being pushed back at least until the end of this year.

In the interim, the company's officials will return to their drawing boards and spend much of their time honing skid and marketing techniques to a fine point. Also coming under careful scrutiny during this period will be the firm's financing programs.

Miiwa is still a market leader, according to Yoshida, and as an added precautionary measure during this period of a sluggish economy, Yoshida has committed only 50 percent of his firm's total marketing and merchandising budget for 1975. The Miiwa executive explains that under normal conditions the entire marketing budget for 1975 would have been allocated before the end of 1974. "But we are in an unusual economic period, and some precautious measures must be taken," he says.

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PHOENIX—If there was any sort of Oscar for the business programmer in Arizona, Wharton of Arizona Cigarette Service would probably get it. Not only does Wharton make up the music menu for more than 200 jukebox stops in the metropolitan Phoenix area, but he handles a full, regular daily as collector.

This role would be difficult for anyone, though, for Wharton is a native Arizonian. With Wharton, there are extra problems in the picture inasmuch as he is an unusually attractive 26-year-old girl.

Even at that tender age, Wharton has more experience than most collectors, literally growing up in the jukebox route business with his father. When Colins, who headed one of the most active music and games operations in West Phoenix for 16 years, died, he was frequently rode the routes with either her father or mother acting as "working babysitters." When she reached her teens, her father apprenticed her to the shop, then trained her for record changing that she did with great reliability, right stops at a time, "in awhile."

After finishing high school she took over a small store in Phoenix, which is now and carries the same load as three male collectors at Arizona Cigarette Service. And last night the Collins operation two years ago and acquired Tracy along with them.

Through her formative years, the Phoenix bridgette's advice had been invaluable in helping her for audience audiences. A real music fan herself, Tracy put her composure and style. The Collins platoys showed top location profits where her choices were spindled. The younger one got more latitude in menu planning for the Collins string.

Tracy, then, moved to a bigger, more popular location one of the state's largest and fastest growing vending operations, general manager for this company. She became a big decision—which was to turn the entire programming load over to her.

This was a momentous decision, inasmuch as Tracy had no intention of giving up on right away assuming the programming chore. "I didn't feel I would be able to program properly well within the day to day experience I get on routes," she points out.

"Naturally, I can test ideas on different locations and new releases, etc., on my own stops for the benefit of the whole string. I can take time to talk to the bar owners, lounges, restaurants, etc., rather than rely on location owner requests, or second-hand and information given by other collectors. In other words I have a better finger on the pulse of the business."

She puts in part of every day in programming, the remainder to a full route sales load. She believes in the fact that she isn't a mechanic, and thus has no long delays in putting a bulky album to phonograph in 3.5 minutes. She has her very own juke box in service if experience tells her that switching a relay or a control for a replacement will solve the problem. Not surprisingly, she is always in a hurry to get back to the office, responsible for programming three other routes daily over and above her own, an average of three changes per stop every two weeks. Thus she increased the average number of changes, rather than maintained it, for better and for better 10 hours a day, a fulfillment effort to restore volume lost to general economic trends.

She must have been over every route many times; enough for personal assessment of the music potential for that route. Inasmuch as a route's music menu, the menu for every route, she adheres with her male counterparts, except that she brings in requests, then builds, a healthy percentage of unflaggingly popular country and a larger-than-normal number. She is the girl on whom a location is held to be tied. Her songs are in her father's eyes, her knowledge, her music taste, her arrangements, etc., are a credit to her band.
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Country

Smith, Lynn And Palomino Dominate Country Honors

LOS ANGELES—Cal Smith, Lorena Lynn and the Palomino Club walked away with two awards each in leading the winners at this year's Academy Of Country Music Awards, presented here Thursday (27) at the Los Angeles Sports Arena and set for national telecast on ABC-TV Wednesday (5), 11:30 p.m. to 1 a.m. EDT. Cal Smith bagged the female vocalist of the year award and shared the top vocal group prize with Country Gentleman.

Cal Smith received two honors for his version of the Don Wayne tune, "Country Bumpkin," winning single record of the year and song of the year award.

The Palomino took country-music night club of the year honors as well as seeing its band, the Palomino Riders headed by Jerry Inman, win the non-touring band of the year award. Merle Haggard was named male vocalist of the year and Mickey Gilley, who enjoyed a string of No. 1 country hits this year, received the top for most-promising male vocalist.

Linda Ronstadt nabbed the most-promising female vocalist prize. Band of the year (touring) was the Strangers, who travel with Haggard.

Album of the year award went to John Denver for his "Back Home Again," while the coveted enter- tainer of the year prize went to Mac Davis, who enjoyed a great deal of television success this year with his own series as well as constantly appearing on the pop and country charts.

The Academy Of Country Music All Star Band includes Bill Champlin on bass, Jerry Wiggins, drums, Billy Armstrong, fiddle; Al Bruno as lead guitarist, Floyd Cranmore, piano, and J.D. Mannes on steel guitar. Larry Scott of KLAC-AM in Los Angeles was named radio personality of the year for the fourth consecutive year while the station pulled in the radio station of the year award.

In special awards, Merv Griffin received the Jim Reeves Memorial Award and Merle Travis, Johnny Bond and Tennessee Ernie Ford received Pioneer Tribute Awards.

NARAS Awards To 700

NASHVILLE—In a week of awards and accolades here (see separate story), the local chapter of NARAS handed out some 700 awards to musicians, each of whom had a part in playing on a number one country song. Background vocalists also were cited.

There were 41 songs in all which made it to the top spot, and Hargus "Pig" Robbins, the great blind pianist, performed on 22 of these. He thus was cited as "Musician of the Year," and selected for what was called the "Supercicker Band" which included multiple winners. Each had performed on a minimum of six number one records. They were Grady Martin, Bill Sanford, Ray Edenton, Chip Young, Harold Bradley, B.B. Moore, Pete Drake, Lloyd Green, Johnny Gimble, Buddy Spicher, Buddy Harman, Charlie McCoy, Breston Banks, Sheldon Kurland, Steven Smith, Byron Back, Martha McCurry, Gary Vandale and background singer Joe Babcock, Dolores Edgin, June Page and Hur- shet Wiggins.

The special presentation to the musicians was in lieu of the regular NARAS banquet honoring Grammy nominees. In the past, these occasionally have been less than successful.

In all, some 160 musicians were honored with the 700 awards, which ranged from the large trophy for Robbins to a patch for membership in the group.

Specials at the lengthy events were Don Giant, president of the NARAS chapter here, and Johnny De- george, president of local 257, AFM.

'New Faces' End Seminar

NASHVILLE—This year's Country Radio Seminar, to be held here March 14-15, will close once again with its "New Faces Show," featuring new talent for disc jockeys.

In this year's line up will be Country singer Cal Smith, Brian Collins of ABC-Dot, Kenny O'Dell of Capitol, Eddie Rabbit of Atcom-Ele- ktra, Berrytones of Atcom-TV, Brian Shaw of RCA, Ronnie Sessions of MGM and Billy Larkin of Bryant Records.

The "new faces" are those of artists who "have begun to prove their potential, but who may not have been introduced as yet to the entire broadcasting industry," say Seminar officials.

The prize of registration covers the convention special show. An all- star band will perform under the direction of Earl Hall and the Nash- ville Choral.

2 Buffs Revive the Blues
Along Memphis' Beale St.

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

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

The hall is located in a side room of Fisher's restaurant, and is decorated with memorabilia from Godwin's personal collection. Godwin also takes care of booking talent for the shows.

The hall opened several months ago on a Saturday-only basis, but soon scheduled Friday night shows as well. Despite the city's extensive lineup of the history of blues, from Handy and Beale Street to B.B. King and Bobby "Blue" Bland in the 1950s, the Jubilee Jazz Hall is the first attempt to provide a regular outlet for local residents and tourists to hear the sounds that first put the city on the musical map.

Among the performers featured thus far have been Furry Lewis, Sleepy John Estes, Charlie Banks and his Beale Street Originals, Ma Rainey II (who traveled in shows with the original Ma Rainey), Little Laura Davis, Big Sam Clark and his Blue Boys, Monro Vision and Sonny Blake.

Monroe Producing A Bluegrass Album

NASHVILLE—Bill Monroe, the "Father" of Bluegrass Music, has co-produced an album with a bluegrass group, the first time in his 30 years in the business he has gone in this role.

Working with Tompall Glaser through Glaser Productions, Monroe has been overseeing the sessions of a group known as The Outdoor Plumbing Co.

Monroe feels he should enter into a production role in order to lend "authenticity" to the sounds of bluegrass today. The group has not yet been placed with a label, but efforts in that direction will be made on completion of the mixing.

Country

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Plan July 4 Fete
For Veteran Lair

RENFRO VALLEY, Ky.—The founder of one of the oldest of the country music radio shows will be honored at a special day next July 4th.

John Lair, who started the “Renfro Valley Barn Dance” 38 years ago in this remote area of Eastern Kentucky, will be given the honor by the fathers of Rockcastle County.

The “Barn Dance” is third in tenure behind the “Grand Ole Opry” and the WWVA “Jamboree” in Wheeling, W.Va.

The show, which just reopened last weekend after having been shut down for two months, is carried live in its original “barn” Lair, however, has continued a regular syndicated radio show throughout the years. He takes an active part in the total operation although he sold the physical property several years ago to J. Hal Smith, a long-time musician and publisher here, who originally owned Pamper Music.

Walker, Rogers
Choose Ranwood
To Distribute

NASHVILLE — Ranwood Records has taken over national distribution of the newly formed Con Brio label here, owned by producer Bill Walker and Ken Rogers, president.

This is one of several steps taken by Ranwood to enhance its country music activity.

The distribution tie was settled by Larry Welk and Christine Hamilton representing Ranwood and Rogers. The negotiations were set up by Charlie Lamb, consultant for Con Brio.

Walker serves as producer for Con Brio, which until now had been a custom label. One single has been taken over immediately by Ranwood a Sheila Tilton recording of “Brass Buckles,” produced by Walker last November.

Welk also set up several other arrangements for producers here. Glenn Sutton will produce Guy & Raina for the Ranwood label, while Rico Marenco will produce Larry Trider. Bill Rice will handle production for Clay Hart. Rebecca Lynn will be produced on the West Coast by Ed Martinez.

Welk says Ranwood plans to continue to expand in the country field, which he considers a natural adjunct to what already is going.

House of Cash
Is Blossoming

NASHVILLE—In a major expansion program, the Johnny Cash publishing firm, House of Cash, has added many family members to its fold and welcomed back some former writers.

Continuing to head the publishing end of the massive operation is Reba Hancock, Cash’s sister. Among the writers are Jack Ronth, Cash’s son-in-law; Helen Jones, sister of June Carter Cash; Roseann Cash, Cash’s daughter; Rosie Nix and Carlene Routh, daughters of June Carter Cash, and Larry Lee, Loney Hutchins, Merle Kilgore and Tommy Daugherty.

Lee and Kilgore both have a past affiliation with the Cash publishing interests. In addition, Cash and his wife both are into writing heavily again.

Conny Van Dyke

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‘I’LL NEVER MAKE IT EASY’

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on ABC/DOT Records
Country Potential Grows In Europe
By Jim Bailey

LONDON—A few months ago I was in Vienna and was told to my surprise that there was a very popular country music radio show. Surprised, because country record sales are almost negligible in Austria and how a weekly radio show can be successful with no corresponding sales of records is something nobody can yet explain. This does, however, reflect some audience and interest.

Also, several months ago Skeeter Davis inquired if we could set up a tour in Africa. The result was a resounding enthusiasm for concerts in Kenya and Nigeria. Ms. Davis, as well as other country artists, is very well known in those countries. She spent two successful weeks there.

Not long ago two gentlemen from May approached us for country artist appearances there. In Ceylon there are large fan clubs for Hank Snow, Jim Reeves, and others. George Hamilton IV has just finished a concert in Prague, Czechoslovakia, and gave two concerts in Moscow. The above recent examples of country music activity in "strange" places is not to imply or to prove that country music is booming all over Europe. However, it does indicate there is some interest and if any sort of a trend is developing, more time will have to pass.

It is well known to most people in the industry that the market potential for country music is almost nonexistent in countries like Italy, Spain, France, Belgium, etc. However, it seems that the impression many people have is that this type of music is very popular in England, Ireland, Holland, Germany and in all of Scandinavia. Country music, as far as we can determine, has the following market shares in these countries.

England 3% to 4%
Ireland 5%
Holland 3% tops

Germany less than 1%—hardly measurable, except for U.S. Armed Forces.

Wiggins’ Guitar Found By Police

NASHVILLE—The 17-year-old non-pedal steel guitar played by “Little” Roy Wiggins has been recovered by police after that and other equipment was taken from his locked car.

Jimmy Greer, a dedicated detective, personally conducted the search led the investigation which resulted in finding the stolen gear.

“Guitars such as this aren’t made anymore,” Wiggins said. “Everyone now has pedals. Fender was going to get another for me, but this is the only one I used for years in sessions and on the road.”

Wiggins, who is studying at Middle Tennessee State University, said he was hoping to audition this week.

Valerie Harris, a friend of the Wiggins family, reported the theft.

Nashville Country musician\

Jack Stapp Wins Encore Accolades

NASHVILLE—Jack Stapp, president of Dot, has been selected as the winner of this year’s Encore Award by the Communication Arts Council of Middle Tennessee.

The award dinner, to be held March 11, will provide funds for scholarships to be given in Stapp’s name to students at Middle Tennessee State University.

The program will feature close friends of Stapp over the years.

Long considered a leader in the publishing field, Stapp first did some pioneering in the broadcast field. He was program manager of WSM, and first brought the “Grand Ole Opry” to network radio. He also produced a segment of it, and was involved in the myriad of network shows which once originated from here.

When he formed Tree, he also became president of radio station WKDA. Later he resigned that to devote full time to publishing, and his firm has grown into one of the world’s largest. He also has been an officer or board member of the Country Music Assn. through most of its years.

There have been only two previous award winners under the Communication Arts Council: WSM president Irving Waugh and Billboard’s Bill Williams. The award is presented in recognition of an individual who has contributed the most to the communication arts.

Stroke Fells Chuck Glaser

NASHVILLE—Producer Chuck Glaser, once part of the team of Tompall and the McGarrheys, was battling paralysis of the left side after having suffered a stroke here a week earlier.

The information at that time was kept suppressed at the request of the artist’s family, until his parents could be notified.

Glaser, 39, came here in 1969 as part of the brother’s trio, and almost instantly the group became a part of the “Grand Ole Opry.” They appeared throughout the nation, and recorded for Decca for eight years. They later signed with Warner Bros., and then both singly and collectively for other labels, including their current pact with Epic Records.

Chuck Glaser had turned to producing, for the most part, when the brothers met as an act a couple of years ago. He also was running the Nova Agency, which handled the booking of several top acts. He is expected to be hospitalized indefinitely.

Halsey Package Big Vegas Click

LAS VEGAS—A package by Jim Halsey of Tulsa and Nashville titled “Country Music U.S.A.” broke all records of Hughes Landmark here last weekend, according to Leo Zabelin of the Halsey firm.

The package, headlined by Leroy Van Dyke and co-featuring ABC-Dot’s Freddy Fender, played to standing room crowds on Friday and Saturday, and broke the two-year standing Sunday mark in the 500-seat room. The show has been held over at least until March 1.

Also in the package were the Platters, Jana Lee, a champion fiddler, and Susan Haney.
MGM Records feels most fortunate in having just signed top country star, Jerry Wallace. His talent and success precede him. We welcome him.

But beyond this good fortune is a bit of luck, because we’re releasing “Jerry Wallace Greatest Hits” as his first MGM album. The original recordings of three hit-filled years. A collector’s item.

And luckier still, because Jerry Wallace’s new MGM single, “Coming Home To You,” is already charting like his next greatest hit!

Jerry, you bring us nothing but good! Welcome.

The Album: 
“JERRY WALLACE GREATEST HITS”
Album: M3G 4990
8 Track: 4990

The Single:
“COMING HOME TO YOU”
B/W “River St. Marie”
M 14788

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<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artist/Composition/Copyright Date (Label)</th>
</tr>
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<tbody>
<tr>
<td><strong>LINDA ON MY MIND</strong> - Cyndi Tyler</td>
<td><strong>GEMINI TELEVISION</strong> - May 4235 (Fidell, Best)</td>
<td></td>
</tr>
<tr>
<td><strong>BEFORE THE NEXT TEARDROP FALLS</strong> - Linda Ronstadt</td>
<td><strong>ARTIST</strong> - May 4305 (Fidell, Best)</td>
<td></td>
</tr>
<tr>
<td><strong>I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)</strong> - Linda Ronstadt</td>
<td><strong>ARTIST</strong> - May 4505 (Fidell, Best)</td>
<td></td>
</tr>
<tr>
<td><strong>RAINY DAY WOMAN/HELP THE COLLABORATOR SING THE BLUES</strong> - May 4605 (Fidell, Best)</td>
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<td></td>
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<tr>
<td><strong>THE BAGAN STORE</strong> - Cedric Porton</td>
<td><strong>ARTIST</strong> - May 4705 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>IT'S TIME TO PAY THE FIDDLER</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 4805 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>LOVING YOU WILL NEVER GROW OLD</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 4905 (Fidell, Best)</td>
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<tr>
<td><strong>MY ELUSIVE DREAMS</strong> - Charlie Rich</td>
<td><strong>ARTIST</strong> - May 5005 (Fidell, Best)</td>
<td></td>
</tr>
<tr>
<td><strong>THE TIES THAT BIND</strong> - Joe Williams</td>
<td><strong>ARTIST</strong> - May 5105 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>PERFECT</strong> - Stan Standridge</td>
<td><strong>ARTIST</strong> - May 5205 (Fidell, Best)</td>
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<tr>
<td><strong>A LITTLE BIT SOUTH OF SASKATON</strong> - Larry Lane</td>
<td><strong>ARTIST</strong> - May 5305 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>WRITE ME A LETTER</strong> - Linda Ronstadt</td>
<td><strong>ARTIST</strong> - May 5405 (Fidell, Best)</td>
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<tr>
<td><strong>YOU NEVER BEEN MELLOW</strong> - Larry Lane</td>
<td><strong>ARTIST</strong> - May 5505 (Fidell, Best)</td>
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<tr>
<td><strong>YOU ARE THE ONE</strong> - Max Smith &amp; Sherry Young</td>
<td><strong>ARTIST</strong> - May 5605 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>ROSES AND LOVE SONGS</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 5705 (Fidell, Best)</td>
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<tr>
<td><strong>WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF</strong> - Linnae McAnally</td>
<td><strong>ARTIST</strong> - May 5805 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>SWEET</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 5905 (Fidell, Best)</td>
<td></td>
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<tr>
<td><strong>TEARDROP FALLS</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6005 (Fidell, Best)</td>
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<td><strong>IT</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6105 (Fidell, Best)</td>
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<td><strong>YOU AGAIN</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6205 (Fidell, Best)</td>
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<td><strong>DEEP IN THE BOTTLE</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6305 (Fidell, Best)</td>
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<td><strong>I`LL STILL BE LOVING</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6405 (Fidell, Best)</td>
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<td><strong>LIFE</strong> - Max Smith</td>
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<td><strong>HOW COME IT TOOK</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6605 (Fidell, Best)</td>
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<td><strong>IT IS A SIN WHEN YOU SOMEDAY COME</strong> - Max Smith</td>
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<td><strong>THE CROSSROADS</strong> - Max Smith</td>
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<td><strong>I CAN STILL HEAR THE MUSIC IN THE WESTWIND</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 6905 (Fidell, Best)</td>
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<td><strong>THERE'S A SONG ON THE JUKEBOX</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 7005 (Fidell, Best)</td>
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<td><strong>WONDER WHEN YOUR BABY COMIN' HOME</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 7105 (Fidell, Best)</td>
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<td><strong>THE TIP OF MY FINGERS</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 7205 (Fidell, Best)</td>
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<td><strong>IT'S NOT HURTING ANYMORE</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 7305 (Fidell, Best)</td>
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<td><strong>ROLL ON BIG MAN</strong> - Max Smith</td>
<td><strong>ARTIST</strong> - May 7405 (Fidell, Best)</td>
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<td><strong>YOU KNOW IT HURTS</strong> - Max Smith</td>
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HERE HE COMES AGAIN

Another Goody From Gilley

"Window Up Above"

P6031

From Mickey Gilley's Soon To Be Released LP

"Mickey's Movin' On"

PB405

Produced by Eddie Kilroy
Country
Nashville Scene
By BILL WILLIAMS

Liz Anderson hosted a party called "The Last Supper," which is the title of a song she wrote for Charlie Walker. Elroy Kahane has departed RCA after long tenure there. Jeannie Piroott goes back to the International Country Music show at Wembley as a last-minute addition "by popular demand." George Jones and Tammy Wynette miss it for the second consecutive year. Billy Walker showcased four fall conventions, and ended with 23 fair bookings in August alone. Jimmy C. Newman recovering from a hunting accident that required stitches in his hand. Billy Grammer has been signed by Monument, and it will be his first time in a studio in five years. Newest Roy Acuff discovery is Mitchell Fuston, a fiddler, whom Roy found at the Flea Market in Nashville. The young man is from Woodbury, Tenn., home of the last and legendary Uncle Dave Macon.

Ben Smathers and his Stoney Mountain Cloggers have been booked for a month at the Landmark in Las Vegas through April. They'll then return to tape one of the Mike Douglas Shows in Nashville.

Bert Parks, a one-time roommate of Jack Stapp, will host his Encore Award banquet in Nashville. Archie Campbell is moving his country show which runs through the summer, from Gallatunb, Tenn., to the Smokies, to Myrtle Beach, S.C.

Veteran producer Don Law, who just turned 73, has been reunited with his old colleague, Frank Jones. Don produced a new record for Capitol, where Frank runs the country division, on an artist named Pete Duvall. One of the songs Bill Anderson cut in London for release in England is "Sippin' Away," which he wrote in this country for Jean Shepard.

A package titled "Country Music USA," headed by Leroy Van Dyke, set records at the Hughes Landmark in Las Vegas. Also featured were Freddy Fender, Susan Haney and lady fiddler Jana Lou.

Jodie Morrow and her manager, Barry Brazena, came to Nashville to set up recordings with Brite Star. That firm, by the way, is promoting the new Ennie Ashworth single, "The High Cost Of Living," and Mitch Herrin's release of "That Little Feeling," written by producer-writer Hal Kleston. Donnie Taylor and his band are off on a West Coast tour.

Mel Tillis is to be promoted on a p.r. basis by HBY Creative Communications of Los Angeles. Mel will appear with Terry Orlando & Dawn March 26. Ray Clark and Diana Trish, in their first concert appearance in New York City, sold out the Felt Forum. David Houston appears at the Louisiana Fair Convention in Baton Rouge, and is booked for several fairs in August and September.

Jack Blanchard and Misty Morgan are appearing with the Charlie Douglas Road Gang from WWL in New Orleans at a special show in North Carolina. Ben Peters, who consistently has songs in the charts, has Bobby Vinton's new release as well. Final lineup for the second annual WMC Anniversary Show in Memphis includes Johnny Rodriguez, Taunya Tucker, Bill Anderson, Charlie McCoy, and Little David Wilkins. All proceed goes to Mid-South Charities. Connie Smith's new album consists entirely of Hank Williams songs, including some never before released. One was co-written with Charlie Monroe, brother of Bill Monroe. Bill Swart's "I Can Help" single has been certified gold in Belgium, silver in England, and is presently number one in Holland. It has just been released in France and Spain.

John Stacey, formerly with the Jim Ed Brown Show, takes over the drums with Jack Greene's Jolly Giants for Don Lacey, who is returning to his hometown of Houston to become a police officer. Ron Elliott of the same group has left to join Sho-Brad where he will design and build precision guitars. His replacement has not been announced. Ray Griffith has songs out on Bobby. (Continued on page 74)
BUSTIN' OUT!

Barbi Benton's "Brass Buckles"
P-6032
Produced by Eddie Kilroy

Our Initial Excitement Has Been Confirmed By Country Radio...Thank You
AMERICAN TOP 40 PRESENTS
THE GREATEST DISAPPEARING ACTS OF THE ROCK ERA

A brand new and completely updated edition of Casey Kasem’s most popular special countdown ever! These are the 40 biggest acts...from the 50’s, 60’s and early 70’s...who rose to the top with one tremendous hit...and then plummeted right back into obscurity, never to hit again. We’ve tracked down most of these one-hit wonders and we’ll bring you right up to date on where they are now.

Whatever happened to The Fendermen, The Monotones, Joan Weber, The Penguins, Laurie London, The Elegants and a lot of others, too?

THIS SPECIAL 3 HOUR PROGRAM IS SCHEDULED FOR BROADCAST THE WEEKEND OF APRIL 5-6, 1975.

AMERICAN TOP 40
Watermark, Inc.
10700 Ventura Blvd.
No. Hollywood, Ca. 91604

Please fill me in on how I can program THE GREATEST DISAPPEARING ACTS and send along the entire, free 1975 AMERICAN TOP 40 Presentation Package including demo tape, rates and market availability.

Name __________________________ Title __________________________
Call Letters ___________________ Address __________________________
City ___________________ State __________ Zip __________

March 8, 1975, Billboard

NASHVILLE: Twenty-six radio stations in 21 states picked up the taping of the live Bill Anderson show from England, beamed here by satellite from BBC in London. An additional three stations, WIL in St. Louis, KFVS in Springfield, Ill., and KFDF in Wichita, Kansas, tapped into the WSM line here to carry live "edited" versions.

WSM paid the line charges from New York to bring the historic show to the U.S., covering two hours of the Anderson show and leading British acts. The program also was beamed to various parts of the world by Armed Forces Radio.

WSM engineers did a re-mix of the tape, giving it excellent quality, and providing much of the nation the opportunity to hear this London-originated entertainment for the first time. Some stations have not yet aired the tape preferring to wait until another time, for example, KLAK radio will run it in conjunction with Anderson’s scheduled appearance there in March.

Meanwhile, working with MCA officials, Anderson has done a series of sides in London for album product to be released specifically in the United Kingdom.

360 Stations In Search For ‘Opry’ Talent

NASHVILLE—More than 360 radio stations in 45 states and Canada now have become part of the “Grand Ole Opry” talent search run in conjunction with the show’s 50th anniversary.

Mike Slattery, talent search coordinator for the project, says the list already includes major market stations and many of a smaller nature. There are 26 stations in Texas alone involved in the search.

Among the markets covered are New York, Los Angeles, Chicago, Cleveland, Cincinnati, Atlanta, Houston, Dallas, Denver, Miami, Indianapolis, Des Moines, Wichita, St. Louis, Louisville, New Orleans, Boston, Omaha, Pittsburgh, Philadelphia, Memphis, Salt Lake City, Richmond, Seattle, Spokane, Milwaukee and Cheyenne, as well as five Canadian provinces.

Each of the stations will hold local and regional contests, and their finals will be held here to determine a national winner. Prizes include a recording contract, appearances on syndicated television shows and an appearance on the “Grand Ole Opry.”

It is anticipated that eventually more than 50 stations will take part, and all 50 states will be represented.

Mama Don’t Allow No Seminar Promo

NASHVILLE: The banning of individual promotion activities, a policy in effect since its inception six years ago, again has been adopted for the Country Radio Seminar set here March 14-15.

This excludes displays, handouts, product, etc.

John Brown of MCA, chairman of the 1975 event, says the ban helps contain the singular purpose of the seminar: “that of giving country radio a forum for professional broadcasting concepts.” He notes that Ric Libby and his agenda committee have set a full schedule, with no time for individual promotional activities.

Registration for the Country Radio Seminar is $60 per person affiliated with broadcasting and $75 per person with other industry affiliations.
NOW IN ONE ALBUM!

FREDDIE HART'S
and The Heartbeats
GREATEST HITS

EASY LOVING
THE WANT-TO'S
HANG IN THERE GIRL
SUPER KIND OF WOMAN
MY HANG-UP IS YOU
TRIP TO HEAVEN
MY WOMAN'S MAN
IF YOU CAN'T FEEL IT (It Ain't There)
GOT THE ALL OVERS FOR YOU (All Over Me)
BLESS YOUR HEART

CAPITOL RECORDS
IS PROUD TO
ANNOUNCE
MARCH IS
FREDDIE HART
MONTH!

www.americanradiohistory.com
PARIS—A poll taken here by the Copyright and Performing Right Society (SACEM) showed that out of every five Frenchmen have heard of the organization, but their knowledge of its work is less defined. The survey, which was completed three weeks ago, is an indicator of the public's topical time, when the whole question of public performing rights is being discussed and a tightening up of their operation expected. 

In specific figures, 39 percent of French people knows of SACEM's existence, and of that percentage just under half (19 percent) could identify the year of 25 and 50. Fewer older people—around 32 percent—are in favor. 

The SACEM findings are considered rather surprising, as the Society is 123 years old and employ no fewer than 1,200 employees. What is even more surprising is a time when records figure in public entertain-ment is well known. It is even among those who know about SACEM, no more than 11 percent who had any idea about the project. Most have no idea at all.

Many seem to know that SACEM collects money, and 38 percent of those questioned believe it imposes a tax. Some consider it a kind of salary, others a kind of charity. Many have no idea.

It is, nevertheless, gratifying that 69 percent were of the opinion that SACEM is honest, even if 4 percent believe it is not. The rest do not know, and that 4 percent. SACEM might be classed as something of a mystery organization, 34 percent of the respondents did not know that it might be. Forty-five percent did not know.

The ever-growing influence of music suggests that the public should be better informed, for a decade many musicians believe only they have to buy a disk and it is theirs to the extent that they can do so, and not including making money out of it.

K-Tel In Follow-Up

LONDON—Within a few weeks of shipping its “Get Dancin’” campaign, K-Tel has announced a second promotional campaign for marketing the CD on its LPs, K-Tel has released another hit, “Oh What a Beautiful Morning,” to receive the same treatment.

Despite the nearness of the two releases, Vice President Tom Reynolds, K-Tel manager, says, “We are not releasing another hit, we are releasing to a follow-up campaign.”

There are no current top 30 entries on “Soul Out,” but the album does contain a major hit by Gloria Gaynor, Barry White, the Four Tops, Tommy Edmonds, Wynonie Harris, and Berlin.

But this sudden burst of K-Tel activity doesn’t suggest any slackening of the pace. K-Tel is currently producing four new LPs, and plans to have them on the market simultaneously. Timing of TV support for the disk varies, but it will be an extensive promotion.

Harvest’s New Label Is Named

LONDON—Harvest Heritage is to be the name of the mid-price label launched here by Harvest in April. First single, “Don’t Give Up The Ship,” by Edgar Broughton, “Bunch Of 45’s.”

The plans, which also allow for a special LP version of the material, will be released in a fully packaged format, with single-piece inserts, and appointments and event packages.

“Sire” has been the label of royalties, but the new one is expected to be more of a marketing tool.

Follow-up on “Don’t Give Up The Ship,” a double album from the Pretty Things ("S.F. Sorrow" and "Parachute"), and two tracks from Kevin of the Hearsay, "Shoogling"

The song vote by television viewers to represent the U.K. in this year’s Eurovision Song Contest, was 22 to 1, with "Let Me Be The One," by Paul Cook, and "One For The Summer," by The Tymes, and "Stop In The Name Of Love," by The Four Tops, and "Viva Love," by The Searchers, and "Let It Be," by Brian Epstein, and "Yesterday," by The Beatles.

LONDON—Speedy repair work avoided the premature close of Lon- don’s Rainbow Theater, for so long a favorite of international bands. It could have been four weeks prior to be official closedown date, but according to the Great Britain Press Office, none of the bills would first have to be footed.

In other words, the alterations and repairs could not have been completed in time for the Rainbow.

Melodiya Bows A Flexi-Disk

MOSCOW—A small flexi-disk featuring four songs arranged and recorded for Melodiya, and the 3,000-plus Royal Festival Hall was sold out in one hour and 20 minutes on Friday. Blind U.S. country artist Ronnie Milsap is to tour in April with Glen Campbell, Angela Basset and Johnny Rivers, and in May about to play a straight movie role, as Rut Ellis, last woman to be hanged for murder in Britain, of which Ronnie is a new version of De Llano’s old "Little Town Fling" by Brotherly Love. "I" is a 12-year-old Shane (full name Shane Vincent Owen) joins Tom Jones, Gilbert O’Sullivan and Engelbert Humperdinck on MAM’s artist roster and his first record creates the old Bob B. Soxx and Blue Jeans hit of the 1960’s, "Why Do Lovers Break Each Other’s Hearts?" and a studio album by Eric Clapton, "There’s One In Every Crowd," features an insert drawn by Clapton, and 9,000 will be numbered in series. "RSO Records" president Bill Oakes has signed his wife, the 30-year-old, and her debut album, produced by Steve Cropper, is for a May release.

Collaboration among the ten bands: Bell team, Hi, who have a new single "Games Up," written specially for them by two members of the group, and Gerry Shephard and John Sprigade, along with experienced producer Eddie Redmond, of a total of twenty dates added to the current Chilly’s tour.

The Bottle Company, a new record production, publishing and management organization, set up to manage and promote artist Tonia Adams, who was associate producer (Continued on page 78)
**BPI In First Civil Action**

*Continued from page 4*

from making and selling tapes of performances and from making cassette copies of long-playing records. He also ordered Weightman to pay the BPI costs.

Proceedings were started with the full cooperation of the publishers. They would give Geoff Hannington (Decca), Tony Morris (Phonogram), John Deacon (A&M), and Stephen Jacob (Polydor) the hearing of the sales director, who was a member of the A.T.I.

**Infringement On ‘Offshore’ Draws Fine**

LONDON—A trader was ordered to pay $900 damages and withdraw copies of an LP, "Ten Years Of Offshore Radio," after it was claimed in the high court that it infringed the copyrights of various record companies.

Raymond Anderson, of Frinton-on-Sea, Essex, who trades as Jumbo Records And Tapes, and East Anglia Productions, released a double album which contained extracts from pirate radio broadcasts. However, it also featured recordings, including the former Radio Caroline theme tune "Caroline," by the Forces, which was owned by British Decca.

An injunction was issued on behalf of the record companies, which included Decca, EMI, WEA, Polydor and CBS to stop Anderson selling the album. He agreed to pay costs and damages and withdraw all remaining copies of the album.

**Polydor Into Rush-Release On Gaynor LP**

LONDON—In an attempt to beat the record importers, Polydor has rushed the first MGM album from chart name Gloria Gaynor.

The action was authorized by company managing director Fred Haayer, and is the first time that Polydor has moved with such speed to pre-empt import sales. The album's journey from master tape to retail stores has taken only two weeks, and within a few days more than 6,000 copies were sold.

Polydor's rush to the sales of up to 20,000 copies—the figure is a company estimate—lost to importers was sharpened by its knowledge that large consignments of U.S. pressings were on the continent, awaiting dispatch to the U.S. Polydor, however, was also anxious to capitalize on the success of Gaynor's first single hit "Never Can Say Goodbye" while it was still on the charts.

U.K. release of the album, named after the single, was originally scheduled for March as part of a Polydor soul campaign week.

**U.K. Diskmen Hold Meet On ‘Fauties’**

LONDON—The record industry committee set up to sort out the question of faulty sales is meeting this week (March 7) under the chairmanship of Pye managing director, Walter Woyda.

He says, "Most of the major companies are providing representatives and I intend to send representatives of the retailers."

"We want to find means of coordinating a system... so that the retailer knows exactly what is expected of him over faulty..."

The agreement to form an industry committee follows the trade's confrontation with CBS, WEA and A&M over the ruling to exchange instead of credit records returned as faulty. The decision was later reversed and industry action promised by the British Phonographic Industry.
From The Music Capitals Of The World

PARIS
Alfred Brendel has received the first prize, given by record companies in France, for his recordings of two Brahms concertos on Phonogram. ... Elgar’s “Pomp and Circumstance,” from the final night of the Proms in London, distributed here by Phonogram and with the BBC Orchestra conducted by Colin Davis. ... Davis has been much broadcast over French radio over the past month. Major Sympathie, a Franco-American group, has recorded a first album for Philips. It is called “Tragèdie,” and is interesting to make the charts following their earlier single release... Eddie Constantine, Franco-American singer of the 1950’s, is appearing at La Belle Epoque Cabaret, and his first disk in years, “Quand Tu A Des Souc,” for Polydor, is being played by RTF France-Inter and Radio Monte Carlo.

French group of four brothers, Zou, having “disappeared” for a while, now reappear at Z.O.I., with a Scottish girl named Marie. ... And there will be a single, “I Love You,” out under the new name on Polydor.

HAMBURG
Ardal’s Michael Holm, who has enjoyed great success with his vocal version of “Soleado,” a single “Frauen Leben Nicht,” receives two important German trophies: the Golden Lion of Radio Luxembourg and the Golden Europe Award from Saarlanderischer Bundfunk.

Muggle Bell, U.S. singer, here this week for concerts in Hamburg and Frankfurt. ... And Deep Purple also visit for five dates later in March, with Grand Funk Railroad in for three April gigs. ... Dr. Hans Joachim Manzer is the new director of K-Tel International in Frankfurt.

Nikolai Anducic, who has been a German-styled career with a Pol- ydor single “Sammy.” ... Joy Flem- ing (WEA) representing Germany with “Ein Lied Kann Eine Bruecke Sein” on the Eurovision Song Contest, televised from Stockholm.

Katie Ebstein has her first album for EMI-Electrola: “Wilde Rosin Und Andre Trauer.” ... Piano-duettists Marek and Vacek from Poland recorded a live concert in Cologne and in March set up a 70-city tour. ... Grand Funk Railroad here for April concerts.

New address for Phonogram: 2 Hamburg H. Rodenkirchstr 14, telephone 040-363091, teleex: 02/1502.

Continental European recording industry released 100 pop singles and 252 pop albums in February, 1975, of which 60 percent were international productions.

Gitte and Michael Holm to release the Golden Lion from Radio Luxembourg as the most successful singing act of 1974, with the Silver Lion going to Howard Carpendale and the Bronze to George McCrae, visitor here for three concerts. His single “Rock Your Baby” has sold more than 650,000.

Polydor’s Freddy Quinn getting his own TV show, “My Friends The Artists...” James Last and his orchestra sold out concerts in Hamburg and Berlin for the “James Last World Tour.”

Alien Lynne, the singer of “20 Global” has been handed the Citation Award from the End of Year Concerts, for her “Golden Record.”

MILAN
Fonit-Cetra has started a new record series for children, inspired by Warner Bros. cartoon features and by Maitel toys, including the Barbie doll, but the production is an Italian original handled by noted producer-playwright Sergio Bardotti. Fonit has simultaneously released a batch of 24 records, which have received warm support from retailers.

Ducale, a record and publishing company with a substantial indus- trial background, has been turned from a limited company into a joint stock company... Interpoint of Rome has assigned its record and tape distribution to Ampezzola di Milano... Carosello-Cined, launching a new label Frog, includes new signings Versace Della Motocicleta (a group formerly with RCA) and Pierre E Centerfold, for- merly with Sat.}

(Continued on page 80)
TORONTO—Preparations for this year’s Juno Awards, to be presented on March 24 in Toronto, are of great importance to the Juno Award Committee. Since the first Juno Awards were presented in 1975, the Association of Canadian Music Industries (ACMI) has been responsible for the event. The Junos have become one of the most prestigious awards in Canadian music, and the artists who have been nominated and have won awards have become household names.

The Juno Awards are presented by the ACMI to recognize excellence in the Canadian music industry. The awards are held annually and are broadcast on television and radio. The Junos are known for their high standards of craftsmanship and for recognizing the best of Canadian music.

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Tony Orlando & Dawn. Premiering on Elektra Records with their newest single, "He Don't Love You (Like I Love You)"
THESE ARE THE ALBUMS THAT HAVE BEEN ADDED TO THE SETS LISTED IN THE TRENDS SECTION OF THE PREVIOUS ISSUE. THE ORDER IS IN ORDER OF POPULARITY, AS RATED BY THE BLUES AND ROCK 'N ROLL CONNOISSEURS WHO READ THE PREVIOUS ISSUE OF BILLBOARD.

**NEW YORK—Discs are not only a place to dance, there are also albums that will be heard in the discos at a disc group at a reasonable price. The trend toward live entertainment (with DJs still spinning records) has not killed off the disc groups as the big thing, not only in New York but in other cities. The average price of admission to clubs is $5—a reasonable price to dance to your favorite songs, and to be able to see them performed by the artists themselves. A recent example of this was the showcasing of the Philadelphia DJs at the Superstar Discotheque. For $7 (about $100 per month), the Philadelphia-based quintet played such cuts as 'Rock the Boat,' 'Mighty Love,' 'The Look of Love,' and 'Long and Windy Road' and their current hit disc 'I Just Can't Say Goodbye.'

In Boston, Ron Black, an personality on WBRS, who has his 'Disc Show' Sunday nights, reports that the top six disco hits (compiled by listeners and area DJs) are 'Shame, Shame,' 'Express,' 'Lover, Lover,' 'Reach Out,' 'Be There,' 'Hi-jack' and 'I Just Can't Say Goodbye.'

Ken Capursof the Malaco disco and Max Hovess of Yesterday are getting strong response to two new records they make in the first time out of the gate. They are 'Got Level' by

BY AUBURN RESPONSE Top 15

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BY AUBURN RESPONSE Top 15
Illusion is the title.

Isotope: any two or more forms of the same element. 
Gary Boyle, Nigel Morris, Hugh Hopper, Laurence Scott. 
Music with collective energies from Brian Auger’s Trinity, 
Isotope: an incomparable reality that fuses jazz, 

Isotope is the reality.
You can find the full text of this document on the American Historical Society's website at www.americanradiohistory.com.
A new album from the most talked about, seen about, and critically acclaimed about new instrumental group in recent years. TOM SCOTT AND THE L.A. EXPRESS proudly on Ode Records and Tapes.


Lulu—Take Your Mama For A Ride (3:49); producer: Family; writer: Kenny Nolan; publisher: Sony Nona/Cherie, BMI, Chicago 311.

Linda Lewis—The Old School Yard (1:39); producer: James Gracie; writer: C. Stevens; publisher: freshwater, Artists 019.

Melvin—The Other Side of You (3:27); producer: Dave Whitehead; writer: Various; publisher: Mighty Three, BMI. Phila./Golden/Fusion, BMI.


Jonnies—I Turn You To Be (3:40); producer: Tony Camillo; writer: Tony Camillo; publisher: Elude, BMI. Compton 0112 (Warner Bros.).

R. Stevie-Meets—Midnight Sun (3:53); producer: Ray Stevens; writer: Ester Golden Johnny Burke; publisher: Vernon, ASCAP. Bam- by 64 (Jas.).

Status—Down On You (2:52); producer: Status Quo; writer: Status Quo; publishers: Stewardway/BM. BMI. 4039.

Spike—Old Kentucky Woman (2:35); producer: Phil Everly; and Terry Stam; producer: Bowling Green, BMI. Pye 70318 476 (F).


Manhattan—Miss Me (3:10); producer: Tony Cabra; writer: Tony Cabra; publisher: United Artist/BMI. ASCAP. 20th Century 2157.

The World Has Gone Cold (3:51); producer: Ray Stevens; writer: Ray Stevens; publisher: Ray Stevens, BMI. The-cat, BMI 1995 (F. Productions).


Steve—When I Was Young (2:32); producer: Steve; writer: Steve; publisher: Steve, BMI 1964.

abc records welcomes

RON BANKS and the DRAMATICS

with their introductory lp release

The Dramatic Jackpot
<table>
<thead>
<tr>
<th>#</th>
<th>TITLE-ARTIST</th>
<th>Producer/Music Label &amp; Number (Distributing Label)</th>
<th><strong>FOR WEEK ENDING MARCH 8, 1975</strong></th>
<th><strong>NEW</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>HAVE YOU NEVER MELLOWED</strong>&lt;br&gt; (John Farrar, J. Ferrer)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td><strong>LOVE WITH ALL YOUR HEART</strong>&lt;br&gt; (Eddy Howard, Eddy Howard)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td><strong>WOMEN AND THE STREETS</strong>&lt;br&gt; (Bob B. &amp; Bob)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, Joe distinctive)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td><strong>I'LL BE YOUR MUSEUM</strong>&lt;br&gt; (Lee Hazlewood, Sonny Burke)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td><strong>GOOD TIMES, ROCK AND ROLL</strong>&lt;br&gt; (Jerry Lee Lewis, Donn Friesen)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td><strong>EMMA THE CHEETAH</strong>&lt;br&gt; (Walter Wayts, T. Brown, J. Miller, Big Tree 10381 (Motown))</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td><strong>GOTTA LEAVE IT</strong>&lt;br&gt; (Kurt Cobain, K. Cobain, K. Cobain, Fawkes, K. Cobain)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td><strong>SUPERNATURAL THING</strong>&lt;br&gt; (Eric Clapton, E. Clapton, E. Clapton, E. Clapton, E. Clapton)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>10</td>
<td><strong>FIRE</strong>&lt;br&gt; (D bzw. Paul), F. Banks, BMI</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>11</td>
<td><strong>LOVIN' YOU</strong>&lt;br&gt; (Joe Sample, T. Sample, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td><strong>CAN'T GET IT OUT OF MY HEAD</strong>&lt;br&gt; (Eddie Holland, E. Holland, T. Crawford, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td><strong>DON'T CALL US, WE'LL CALL YOU</strong>&lt;br&gt; (Sagatoff &amp; Jerry Cornell)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>14</td>
<td><strong>I'M A WOMAN</strong>&lt;br&gt; (Steve Law, Steve Law, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td><strong>EXPRESS</strong>&lt;br&gt; (Johnny Cash, J. Cash, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>16</td>
<td><strong>POETRY MAN</strong>&lt;br&gt; (Kevin Brown, K. Brown, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td><strong>YOU ARE SO BEAUTIFUL</strong>&lt;br&gt; (Carly Simon, C. Simon, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td><strong>DANCE THE NIGHT AWAY</strong>&lt;br&gt; (Larry Batkin, L. Batkin, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td><strong>MORNING</strong>&lt;br&gt; (M. Kantor, M. Kantor, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>20</td>
<td><strong>I LOVE PART 1 &amp; 2</strong>&lt;br&gt; (Stevie Wonder, S. Wonder, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td><strong>SAD SWEET DREAMER</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>22</td>
<td><strong>NO SONG, NO SNOOZER</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td><strong>YOU ARE NO GOOD</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>24</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>25</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>26</td>
<td><strong>SHINE A LIGHT</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>27</td>
<td><strong>TALK TO YOUR HEART</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>28</td>
<td><strong>HEROES, HEROES</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>29</td>
<td><strong>FOOL SONG</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>30</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>31</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>32</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>33</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>34</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>35</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>36</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>37</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>38</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>39</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>40</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>41</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>42</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>43</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
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<tr>
<td>44</td>
<td><strong>YOU'RE GONNA BE MINE</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>45</td>
<td><strong>BABY, DON'T YOU PLAY</strong>&lt;br&gt; (Eddy Howard, Eddy Howard, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>46</td>
<td><strong>I'M NOT MARRIED</strong>&lt;br&gt; (John Denver, John Denver, BMI)</td>
<td>BMI</td>
<td>13</td>
<td>12</td>
</tr>
</tbody>
</table>

**STAR PERFORMER:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1.0 Strong increase in sales / 1.10 Upward movement of 4 positions / 1.20 Upward movement of 6 positions. Recording Industry Association of America seal of certification as a million seller. (Seal indicated by bullet)
AL GREEN
GREATEST HITS

- Look What You Done For Me
- Call Me
- Let's Stay Together
- Here I Am
- Tired Of Being Alone
- Let's Get Married
- How Can You Mend A Broken Heart
- You Ought To Be With Me
- I'm Still In Love With You
- I Can't Get Next To You

SHL 32069

Hi Records
The Memphis Sound

Also available on Ampex Tapes
Produced by Willie Mitchell and Al Green
### Chart Data

**FOR WEEK ENDING March 8, 1975**

<table>
<thead>
<tr>
<th>#</th>
<th>LAST WEEK P</th>
<th>CURRENT WEEK P</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL, NUMBER (Dist. Label)</th>
<th>WEEK IN CHART</th>
<th>PRICE</th>
<th>4-TRACK</th>
<th>8-TRACK</th>
<th>CARDBOARD</th>
<th>CASH</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>510</td>
<td>1</td>
<td>BOB DYLAN</td>
<td>Like a Rolling Stone</td>
<td>Columbia CS 9019</td>
<td>2660</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
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<tr>
<td>2</td>
<td>116</td>
<td>2</td>
<td>AVERAGE WHITE BAND</td>
<td>Be My Baby</td>
<td>Reprise RS-1583</td>
<td>2249</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
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<tr>
<td>3</td>
<td>115</td>
<td>3</td>
<td>OLIVIA NEWTON-JOHNS</td>
<td>If It Makes You Happy</td>
<td>ATV 1840</td>
<td>2248</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
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<tr>
<td>4</td>
<td>1 11</td>
<td>4</td>
<td>LINDA LANDS</td>
<td>Lets Love Again</td>
<td>A&amp;M SP-9210</td>
<td>2247</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
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<tr>
<td>5</td>
<td>116</td>
<td>5</td>
<td>BOBBY BROTHERS</td>
<td>What We Once Knew Are Now</td>
<td>Bearcat BC-2001</td>
<td>2246</td>
<td>7.98</td>
<td>7.98</td>
<td>7.98</td>
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<tr>
<td>6</td>
<td>116</td>
<td>6</td>
<td>ELTON JOHN</td>
<td>Don't Go Breaking My Heart</td>
<td>EMI Elektra 7E-1026</td>
<td>2245</td>
<td>7.98</td>
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<tr>
<td>7</td>
<td>116</td>
<td>7</td>
<td>BONNIE STUBBINS</td>
<td>Your Name's on My Lips</td>
<td>ABC-Dot 820</td>
<td>2244</td>
<td>7.98</td>
<td>7.98</td>
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<td>7.98</td>
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<tr>
<td>8</td>
<td>116</td>
<td>8</td>
<td>JETHRO TULL</td>
<td>Too Old To Rock 'n' Roll Too Young To Die</td>
<td>CBS S 697</td>
<td>2243</td>
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**SUGGESTED LIST**

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**END**
A Smash Hit Single!

BENNY BELL
"SHAVING CREAM"

45 RPM — VRS 35183

VANGUARD RECORDS

Watch for the NEW HIT ALBUM
VSD 79357

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WYSL — Buffalo
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WIP — Philadelphia
WIBG — Philadelphia
WMEX — Boston
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WAKY — Louisville
WBBF — Buffalo
WNDR — Syracuse
WFBR — Baltimore
WCBM — Baltimore
WLPL-FM — Baltimore
WIXY — Cleveland
WMMS — Cleveland
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DR. DEMENTO — SHOWS
KWST — Los Angeles
KSFO — San Francisco
WLEE — Richmond, Va.

VANGUARD RECORDING SOCIETY, INC., 71 WEST 23RD STREET, NEW YORK, N.Y. 10010

www.americanradiohistory.com
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Every line for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility to assure accuracy.
"What is Love"
A NEW SINGLE BY A NEW ARTIST
Michael Wendroff

from the album

on Buddah Records and Ampex Tapes
from The Buddah Group
Tickets for Bill Graham's benefit at Kretzer Stadium in San Francisco to aid the San Francisco school system will be $5, not as previously announced. And the San Francisco Examiner, which was set to give away hundreds of tickets, has been asked by Bill Graham to call off the giveaway. The tickets are now being sold at the door on a first-come, first-served basis.

In other news, the long-running show "The Rocky Horror Picture Show" has announced that it will be moving to a new venue in Los Angeles, but the specific location has not been disclosed. The show has been a staple of the LA nightlife scene for decades and has drawn both tourists and locals alike. The move is expected to allow for broader audiences and expanded programming.

wards.

A&M sales chief Bob Fead says, "We discussed the whole thing and decided not to cut price on any catalog titles at this time, but if the prac-
tice becomes an industry standard, we'd have to re-evaluate our position.

"If we did go into it," emphasizes Warner Bro. sales top Ed Rose-
bruhl, "We would establish a budget. Our goal is to break even, or we won't do it."

A&M's decision to hold off on price cuts on any catalog titles now is expected to be followed by other record companies, who are also monitoring the situation closely.

The move by A&M sends a clear signal to the rest of the industry that the current market conditions are not conducive to cutting prices. It also sets a precedent for other companies to follow suit, as they too are trying to balance their budgets and remain competitive in a challenging environment.

Meanwhile, the popular music magazine Rolling Stone has announced that it will be reducing the size of its print edition to save costs. The move, which will result in a smaller, more focused publication, is part of the magazine's ongoing efforts to adapt to the changing media landscape.

The decision is a reflection of the broader industry trend towards digital and online content, which has been steadily declining in importance. Despite the challenges, Rolling Stone remains committed to delivering high-quality music journalism and keeping its readers engaged with the latest news and insights from the world of music.
ROCK PEOPLE READ THE NO. 1 ROCK MAGAZINE

Circus Magazine and Circus Raves give us a bi-weekly publication with a circulation of no less than 230,000 single copy sales per month, with extra pass along readership. Every major record company has tried these magazines successfully. Now we are offering rate protection for contract advertisers. Circus Magazine and Circus Raves represents no political or sexual comment, just music and rock enthusiasm.

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the all-music consumer publication

Contact: Charles Mandel, Advertising Director, Circus Magazine, 747 Third Avenue, New York, N.Y. 10017, 212 832-1626.

*Application for membership in the Audit Bureau of Calculations pending.
A New Single
"Philadelphia Freedom"
B/W
"I Saw Her Standing There"

Produced by Gus Dudgeon

The Elton John Band

This song is currently NOT available on any Elton John album.

MCA RECORDS