Variable Price Called Sales Aid At NARM

Promo Execs Project Professional Forum

By CLAUDE HALL

LOS ANGELES--A professional society of record promotion executives is on the drawing board. A letter of intent to form a National Promotion Forum has been sent to more than 20 key industry executives and at least 12 have indicated enthusiastic response.

The proposed society—dedicated to benevolent, philanthropic and fraternal purposes—has long been discussed among promotion people coast-to-coast and is an outgrowth essentially of the Record Promotion Men's Association in Los Angeles. The so-called association meets informally from time to time with speakers from radio stations, record distributors, retailers and the industry. (Continued on page 18)

Fan Fair's $50,000 For Piracy Fight

By BILL WILLIAMS

NASHVILLE—The special County Music Assn. task force fighting tape piracy presumably will be enriched by another $50,000 or more as a result of this year's successful Fan Fair here.

But the major concrete accomplishment of the conference, attended by more than 100 industry executives representing some 40 retail chains and 20 manufacturers, was a firm decision to push for a universal numbering system and product bar coding.

At the final session of the meeting was taken to form a NARM committee to meet with the RIAA on numbering and coding. It was felt that the matter could only be implemented by the manufacturers' group. (Continued on page 12)

Unauthorized Dupers Denied Ruling Review

By MILDRED HALL

WASHINGTON--The Supreme Court has again given music publishers a victory over unauthorized tape duplicators of Feb. 15, 1972 recordings, who tried to claim legal shelter under the compulsory licensing section of the copyright law.

The high court has refused to review a third circuit appeals court decision won by Jondora Music Publishing, against Melody Recordings, Inc., for infringement.

The 1974 case won by Jondora and 50 other music publishers is one of four similar favorable U.S. circuit courts of appeals decisions. All four have held that unauthorized duplication of non-copyrighted pre-Feb. 15, 1972 recordings made under compulsory licensing is illegal, whether or not the tapes paid or tried to pay mechanical royalties to the music copyright owners.

The tape duplicators of these older recordings claim legality under the composers' licensing provisions, which lets anyone make a recording once a first recording has been made of the music; and mechanical royalties paid. (Continued on page 15)

Chicago NARASers Howl To Keep TV Awards Show

By JIM MELANSON

NEW YORK--Strong dissent against moves to switch next year's Grammy broadcast site from Chicago to Los Angeles because of network television pressures is being voiced by the membership of the Windy City chapter.

In a letter sent out to Recording Academy national officers, trustees and chapter presidents, Chicago chapter president Murals Allen, with the "unanimous" backing of the local membership, charged that such a move without the chapter's approval would not only violate Academy bylaws but also insult the Chicago chapter's capabilities.

He writes that a recent conference call vote by trustees during which several approved of such a move are "out-of-order and are denying Chicago the rights legislated by the trustees." (Continued on page 69)

Canadians Launching New Licensing Group

By MARTIN MELHUISH

TORONTO--A company for the licensing and protection of mechanical rights is being set up as the Canadian Musical Reproduction Rights Agency by members of the Canadian Music Publishers Assoc. To this point a major portion of mechanical rights in Canada have been administered by the Harry Fox Agency out of New York.

Franco Columbo, president of the CMRA and interim president of the CMAPA, indicated, "When or how this particular organization will be completely set up we don't know.

"CMRA was initiated by the will of the publishers through the trustees." (Continued on page 69)

Those BEAUX are back.

New on Warner Bros. records and tapes.

(Advertisement)
PRESENTING A NEW "HORIZON" IN CARPENTERS MUSIC
Secondary Foreign Rights AGAC Goal

BY ROBERT SOBEL

NEW YORK—The American Guild of Authors and Composers (AGAC) is stepping up its drive to secure secondary foreign rights abroad for its writers.

The guild recently reconvened its secondary lyrics committee and is embarking on a campaign to convince foreign writers of the feasibility of cooperation between lyricists on both sides of the Atlantic. Basically, the committee hopes to establish the legal means, with the aid of foreign writers, whereby a U.S. writer will get paid and to ensure use abroad of a foreign work he has adapted.

The AGAC group, called the New Language Committee, includes lyricist Bob Brittan, Robert I. Allen, Hector Strata, Judy Spencer and Ervin Drake, AGAC president. According to Brittan, AGAC is willing to give up money of its own to accomplish its goal. “We are willing to instruct our publishers to split our royalties three ways whenever a foreign writer puts his new language on our original work regardless of whether the work is used. The money we suggest, be divided evenly between foreign writer, the American writer and American composer.”

According to Drake, there are several stumbling blocks in the path of AGAC to get the job done. One is that there has received very little support from the National Music Publishers Assn. (NMPA). The association claims, Drake said, that AGAC does not qualify to earn secondary foreign rights in a writers’ problem, with the key being writers in Europe who are unwilling to support their U.S. counterparts because they feel that American record production is swapping their master tapes.

Thus, the writers are said to argue that a French song with an English lyric could come over from France as a hit and the American writers, who have written the original songs, be left out.

AGAC has decided to offer its own sales abroad to its own licensing company. By so doing, it hopes to get some of the foreign revenue back to the American writing body.

In effect, the new contract made Motown complete autonomy in secondary abroad.

(Motown, EMJ in New Contract Tie)

By BRIAN MULLIGAN

LONDON—Motown has ended a 10-year licensing deal with EMJ in the U.K. but has signed a new agreement with the British firm for pressing, distribution and sales.

The new bridge to be unspecified period, will take effect Sept. 1, 1975, and includes provision for Motown to appoint an EMJ director in London.

Motown U.K. managing director John Marshall says: “The economic situation and the time factor were the two crucial reasons which decided us against forming our own sales company from here on.

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Business And The Economy

Oregonian, 24, May
Hit $250,000 Gross

BY DAVE DEXTER JR.

This is another in a continuing series devoted to various facets of the music business and how it is facing the pace of the economy.

ASHLAND, Ore.—Here in this verdant valley surrounded by snow-topped Cascade mountains the Rare Earth record store has increased its annual gross from $3,000 less than five years ago to a likely $250,000 in 1975.

Miss Elizabeth “Bill” Blackwell is the power behind Rare Earth’s spectacular success. Only 24, she bosssix employees in working a 65-hour week and handling a $250,000 gross.

“The major share of our business,” she says, “is rock.” Ashland is a friendly little city of almost 15,000 and another 4,000 persons attend Southern Oregon College. All those folk are overwhelmingly youthful.

“Jazz,” she adds, “is on the upbeat here. Grover Washington and Herb Mann are our big current sellers.”

(Continued on page 44)

New York—The Ampex Corp. and London Records have entered into an agreement that will extend Ampex’s marketing and distribution licenses for Ampex prerecorded tape products through April 30, 1975, the date that the current Ampex license for the prerecorded music business (Billboard, May 10).

Ampex and London Records, vice president and general manager of Ampex Music Division (AMD), under the agreement, stated that Ampex will gradually transfer all marketing and distribution responsibilities to London, thereby preparing London for the possible establishment of its own in-house facility for marketing and distributing its prerecorded tape products.

Ampex’s agreement was executed to negotiate for custom duplicating rights to London product after the plant which Ampex has been using is due to close in four months. The agreement is believed to be final, both companies said.

Ampex originally duplicated and marketed its own recordings. However, two years ago a new agreement was worked out between the companies providing Ampex control over all its tape products, while Ampex was retained as custom duplicator.

Sources close to Ampex indicate that Ampex is in the position to negotiate other licensing pacts with the smaller labels it still handles. While Ampex has been able to make a one-to-one as basis the needs vary from label to label.

Davies to London was one of Ampex’s original labels when the latter company entered the tape duplicating business nine years ago. Davies feels that the new agreement will permit London to gradually enter the marketing and distribution of recorded tape music using its own “established world-wide record distribution network.”

Davies also feels that, under the new arrangement, each MD distribution with which Ampex does business, will have adequate time to make a decision, whether within or under its own organization are necessary to satisfy its special needs.

Davies feels that both London and Ampex are viewing this period as adequate time to make adjustments and the results of the talks are expected from AMD to London Records, allowing Ampex to meet its announced departure from the business. (Continued on page 57)

London Record Revamping Its Distribution Network

By ISHOR HOROWITZ

Nucleus Will Be In Three Major Cities

NEW YORK—London Records is in the process of restructuring its distribution web, retaining a tight nucleus of three major cities: New York, Chicago and Los Angeles, and relocating its headquarters to San Francisco. The company will no longer have what the President calls "a tight nucleus of three bases" in New York, Chicago and Los Angeles, and will be fully implemented by the end of the year.

The firm’s Atlanta branch will be shuttered later this month. Consequently, the Portland and the Boston branch was terminated late last year.

Goldfarb stresses that the "super branches" in New York, Chicago and Los Angeles, as well as the London sales office in San Francisco, will be retained as key elements in the label’s distribution complex. Other labels will continue to be handled in the branch setup.

District managers, each handling a large territory, will operate out of five geographical areas. In the Northeast, John Heider, headquartered in Baltimore, will be responsible for coordinating with independent distributors from the Washington-Baltimore area south to Miami, Cy House in Atlanta (he was branch manager there) will handle the Southwest as far as Dallas. With an office in Charlotte, former branch manager Mel Kahn will oversee the Southeast. The far West is to be Steve Moros’ beat. He is the new Los Angeles branch sales manager. A Midwest district manager is yet to be named. All will report to Wy Warner, London national sales manager.

Although economic considerations played a strong role in the restructuring rationale, he views the new system as being better to cope with the costs of shipping, product handling, accounts receivable and manpower requirements, while providing added strength to the firm’s market position.

Tribadour Dark—How Long?

By FRANK BARRON

LOUIS ANGELES—Tribadour, for 18 years one of the foremost record companies west of the Mississippi River, has closed its doors as of June 18, and owner Doug Weston says that the sale or transfer of the label will depend on many factors, the main problem being bookings.

Doug Weston, owner of the label for reopening the club, says: “I hopeful I can get it open again. I will reopen only when I can get bookings and a staff.”

Weston noted his summer shows were to be three months in advance, whereas at closing time, he had bookings only one week ahead. He was completely uncertain as to the future of the label and himself, although admitting he would like to become more heavily involved in television, having already done two pilots.

Although there were many contributing factors to the demise of the club, Weston blamed much of it on lack of bookings (“although I believe that the booking was the major problem,” he says), contract problems of all types, and the overall gloomy economy.

He thought it in for week-end-only bookings, and still use the club for the Monday night hoe-downs. “I might let it out to a promoter.”

Wrapup stories and pictures of Billboard’s Talent Forum appear on pages 27-32.

Ampex & London Records In Agreement

By RALCHFIE JOE

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LOS ANGELES—Whether the widely heralded multi-year, multi-million-dollar Paul McCartney deal is good financial for Capitol Records domestically may be investigated by federal district judge William P. Gray here Monday (16).

Former Capitol marketing executive Rocca Catena has petitioned the court to look into the McCartney agreement of $8 million, plus an additional $500,000 in every contract of the label’s current financial condition.

Earlier Catena had filed a class action against President Leo Kulka alleging that the label would lose $1 million for every contract of the McCartney deal.

Based upon information filed with the court by Catena, he alleged that the McCartney deal might be as unprofitable for Capitol as was the Invictus Records agreement of 1969 to approximately 1972. Court records show that from May 7, 1969, through May 20, 1970, Capitol loaned Invincts $1,475,000 and was repaid $175,391. A product profitability analysis of Invictus releases, “Give Me Just A Little More Time” by the Chairman Of The Board and “Let’s Face The Future” by David Ruffin, showed that 51 percent of the record sold.

Country’s attitude through 13 volumes of pre-recorded exchange has been to loan Capitol some assets that were funneled off the country to EMI. He asked the the court to investigate the subsequent financial arrangements of the contract of the proportionate financial pressure on Capitol and whether the label violated its contract with the invictus deal, where he claimed Capitol carried the primary responsibility.

Catena asks the court to study the

(Continued on page 44)

**LAS VEGAS**—The Postal Service has announced that effective July 6, all printed class mailings, recorded books, sheet music and all faxes will cost 19 cents each, with a second-class postage rate of 10 cents for educational and cultural materials.

The plan of the Postal Service to switch from class mail to self-supporting, by annual increases beginning in 1971. Records, books and all mail commercially generated were given 5 years, and noncommercial fourth-class mailings 10 years, to reach self-support goal.

But congress decided the financial base for these and other classes was too steep and voted last year to stretch the phase-in periods. Rec.

(Continued on page 12)

**bbc Communal Radio War Heats Up**

By PETER JONES

LONDON—With the continuing battle here between the British Broadcasting Corp. and the commercial radio stations is once again heating up and has decided to conduct an end of season sale of audience figures for London that completely contradict each other.

In the joint London Broadcasting Co. and Capitol Radio survey for a week-long, a cumulative figure. Radio 1 (BBC) registers 52 percent of the audience; Radio 2 (BBC) 41 percent; Radio 3 (BBC) 37 percent; Radio 4 (BBC) 36 percent; and London Broadcasting 21 percent.

Radio London, the BBC local station, hits 13 percent; Radio 3 (BBC) has 15 percent; and Radio Luxembourg 7 percent.

The BBC’s figures are compiled by different research methods and in a slightly different format. Their figures say that 33.6 percent listen to Radio 1; 26.8 to Radio 2; 2.9 percent to Radio 3; 2.5 to Radio 4.

And for the others, the issued figures are: 3.7 percent to the local radio.

(Continued on page 56)

**EDDIE RAY AS DEAN**

Recording Arts College Opening Memphis Branch

LOS ANGELES—Although the College For Recording Arts in San Francisco is a “new kid on the block,” President Leo Kulka discloses that a branch of the young school soon will be on the Memphis, Tenn., scene and produce Eddie Ray of Las Vegas serving as dean.

The new wing will function at the Secondary Media Studios in the Tennessee city, Kulka says.

Ray for more than a decade was an accredit producer at Capitol and MGM Records here.

“We also are negotiating with Stan Ross of Gold Star in Los Angeles for a California branch to open next fall,” says Kulka.

Kulka’s classes are patterned after the Secondary Media Studios of professional education. Three 14-week sessions are conducted annually, starting January 1. The summer session was to start June 15 with courses in audio engineering, music production, business, art, radio and music and copyright law all listed in the CRA curriculum.

Guest lectures from various segments of the music industry are frequently appear in classrooms, Kulka says, to lend credence and authority to highly specialized subjects.

“A student must complete 600 hours of study to graduate,” Kulka declares. “Once they qualify, we then assist them by contacting record company executives throughout the nation, sending brochures with detailed resumes of the students’ qualifications.”

Kulka says that “the most effective advertising for our young school is the enthusiasm and word of mouth of our students and each graduate. At CRA we wipe off the glitter and give each student a realistic view of the industry he hopes to enter.”

Two new courses have been added at CRA recently.

One is a studio electronics class; another is a course in electronic music production in which Kulka employs a modified ARP 2600 with an Ampex 8-track recorder.

Kulka is pleased with the harmonious relationship his school enjoys with NASA and San Francisco State University, that CRA is owned and operated by the Biucultural Foundation Inc., a tax-exempt, non-profit California organization.

“We are set up so that we solicit scholarship fund donations to make it possible for conscientious young persons, men and women alike, to benefit from our course,” says Kulka. “Each donor may specify his own conditions and restrictions. A repayment mechanism our school is setting up to self-perpetuating to assure a continuation of the benefit of a tax-deductible donation.”

The copyright tribunal set the bill in review by the courts and that the cable TV must have the running total from an “open-end” copyright review that could face a multi-year “excise” lenders and investors.

Cable interests want royalty exemptions, for systems making less than $25,000 a year. They want no change in the present bill’s sliding scale of royalty. This begins at 1 percent on gross receipts of up to $100,000, with 5 percent on gross receipts over that amount.

Subcommittee members seemed cool to the idea of exempting cable fees from future trial review. Also, they said, clearly cable royalty review claim that their costs running to 62 percent of revenue, interest costs are 14 percent and tax rate is only about 5 percent for average systems.

Spokesmen for CBS, NBC, the National Assn. of Broadcasters, and reports on the movie and TV film production, were questioned just as closely by the subcommittee members on their arguments that cable TV should pay more. Both broadcasters and cable owners insisted that continuing review by cable royalty tribunal is essential.
Roger McGuinn Has Painted His Masterpiece.

"Roger McGuinn & Band."
Now on tour and, spectacularly, on Columbia Records and Tapes.
NARM PROFILE

NARM Members Sold More LPs, Fewer 45s And Cassettes

Cherry Hill, N.J. — The typical NARM member sold more albums (56 percent), cassettes (44 percent) and 12-inch singles (33 percent) in 1973; more country, classical, jazz and children’s albums and less pop than in 1972. NARM has more prerecorded 8-tracks and fewer cassettes; more records and tapes, fewer compact discs, turntable accessories, instruments, books and posters.

For jobbers, rack jobs were more departmental and/or distance stores and retail outlets, and larger percent-to-100's moves from import, sales break and other miscellaneous points.

Another new and other key facts and figures is provided in the 1974 NARM Study on the phonogram industry. The report is available to members of regular members, released by executive director Jules Malamud.

Billboard’s Company Dollar Value, the most dramatic increase has come in firms with $1 to $2 million in net sales, where the percent of complete sales from 23 percent of all members from the prior year, with corresponding 3 percent of all members from firms grossing $2 to $3 million (now 16 percent) and $5 to $15 million (now 4 percent). The percent of members (now 27 percent) gross to $3 million or less.

Four years age department/discount store accounts now contribute to nearly 55 percent of rack jobs, business, and varied 40 percent of all a percent of contemporary (pop/rock/soul), down 3.1 percent to a percent of the company. A retail volume, and MDR, down 0.6 percent to 11.6 percent.

Eight-track product showed a 3 percent increase, with a tempered increase in price, 1.4 percent. Fifteen percent of all volume and is up a solid 8 percent from 1971, from reflect a consumer shift from 8-track to 4-track program.

Pre-recorded cassettes are down only slightly from 73 to 1974, with a tempered increase in price, 1.4 percent. LPs have dropped nearly 9 percent since 1971.

The type of product sold as a percent of total volume was down from 46.6 percent in 1971. Accommodations, music books, posters, etc., account for 3.5 percent of total volume sales. LPs were up 3 percent in 1971 but continuing the prior year’s decline from the high point of 48 percent in 1972.
Not just another pretty face.

WAR

Why can't we be friends?

The Album from the Hit Single of the same name.

Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions, A Far Out Production on United Artists Records & Tapes.
Madison Square Garden May Be Sold To Offtrak Betting Corp.

NEW YORK—A bid by New York City's Offtrak Betting Corp. (OTB) to acquire Madison Square Garden Corp. from Gulf & Western (controlled by Carl Icahn) actually upstaged the conglomerate's announcement of the highest sales and net earnings for the nine-month period in the ended April 30.

In a highly effective presentation to the prestigious New York Society of Security Analysts (NYSSA), G-W chairman Charles Bluhdorn and president David Judelson spelled out a bright future for the company, with special praise for the Leisure Time Group that includes Paramount Pictures and Famous Music publishing.

Over five years, revenues for the group have gone from $236 million to $298 million, while income went from a loss in 1970 of nearly $19 million in fiscal 1974, although this was a $20 million drop from the prior year. "The Leisure Group is 100 per cent ahead," Judelson noted in his remarks to the NYSSA, "and will end up at over 60 per cent over last year. In this group we have rock-bottom earnings."

The OTG deal would take a financial albatross, and an embarrassed one at that, off G-W's hands. The Manhattan-based entertainment conglomerate, which also includes racetracks and hotels here and in Chicago, the New York Islanders, the New York Rangers pro teams, reported revenues of more than $141 million but net losses of $9 million for the fiscal year ended May 31, 1974. G-W increased its holdings in IS to 57.1 per cent as of Oct. 11, 1974.

Confirning reports that preliminary discussions were being held with New York executives, G-W president Paul Scriver said the purchase would be financed by a bond issue, with the proceeds "only an asking price." Purchase price would include air rights over the Garden, owned by Penn Central and valued at $13 million, which will permit OTB to build a skyscraper over the nine-story arena. Scriver noted that acquisition of the Garden could lead to jai-alai in the Felt Forum.

By STEPHEN TRAUMAN

Charles Tribute Draws a Heavy Industry Turnout

LOS ANGELES—A crowd of nearly 50 well wishers at the entertainment industry paid tribute to Ray Charles at a benefit at the Beverly Hilton Hotel last June 9. The proceeds are slated for the National Assn. for Sickle Cell Disease, Inc.

As actor/comedian McLean Stephenson acted as host, 20th Century's Smoked Sugar, ABC's Mighty Clouds of Joy, Ray Charles, Quincy Jones and actor/singer Brock Peters collaborated in a combination roast-trIBUTE.

The tribute chaired by singer Aretha Franklin, boasted involvement by Los Angeles Mayor Tom Bradley, Nancy Wilson, Lou Rawls, Mable John, Lola Falana, Sandy Baron, Aaron Neville, Mavis Ferrrell, Martha Reeves, Raymond St. Jaques, Jack Cassidy, Gil Fisher, Flip Wilson, Jan Murray, Jim Kelly and Whitney Maymo.

Dorothy Bowser of the Sickie Cell Foundation presented "the Man Of Distinction Award" to Charles. Other awards presented to Charles were from the Stax Organization, Mable John, representing the Raelians, Daughters of Congress Al Bell's office and Mayor Bradley, for the city of Los Angeles dog racing in the arena itself, and a chronic use of the Garden for In-UM when it was not being used for other events.

For G-W, net earnings for the third quarter rose 39 percent to a record $37.3 million while reve- nue for the nine months rose 12 percent to $683 million. For the first six months, net income was up 38 percent to $101 million, and sales revenues totaled $291.6 million, a 12 percent increase over the same period a year ago.

By STEPHEN TRAUMAN

OFF THE TICKER

HANDELMAN Co., Detroit, de- clared a quarterly dividend of 10 cents per share, payable Sept. 10 to stockholders of record June 20. The company will hold its annual meeting at the Pontchartrain Hotel, in Detroit, at 2 p.m., Sept. 3. RCA declared a dividend of 33 cents a share payable Aug. 31 to stockholders of record Aug. 15. Directors also declared dividends of 87 cents a share on the $3.50 cumulative preferred stock and 81 cents a share on the $4 convertible convertible preferred first stock, for the period ending June 30, 1975, to both payable Oct. 1 to holders of record Sept. 12.

MOTOROLA says its Quincy, Ill., plant will be closed in 1976's first quarter due to changes in manufactur ing facilities in a unit of Matsushita Electric Corp. of America. . . Walt Disney Productions today declared a quarterly dividend of 3 cents a share payable Aug. 30 to stockholders of record July 27. Change was recommended by chairman of Pickwick International Inc., privately sold 100,000 shares in its stock to Josephson for $296,676.

ZENITH RADIO CORP., Chi cago, has no plans to produce a video playback device before 1978. John J. Nevin, president, told securi ties analysts that while Zenith is re- ducing, he says, it will be at a higher price than the $400 to $500 range indicated by potential manufacturers. . . Magnavox Co., New York, says it will produce its March 1974, a special order for the merger of the company into North American Philips Corp., which already owns 84 percent of Magnavox. Philips will pay $9 a share for the Magnavox shares it doesn't already own.

EMI PROFIT DROPS 19%

LONDON—EMI's profit before extraordinary items declined 19 percent to the equivalent of $4.6 million in the third quarter ending March 31.

The firm reported it made a spe- cial positive impact due to cover losses in connection with the sale of Voxon, a money-losing Italian subsidiary. EMI's profits also were affected by a net loss of $777,000 by Capitol Industries, Los Angeles, in contrast to a $2,823,000 profit in the same quarter a year ago.

EMI's sales rose 20 percent to $215,7 million from $125,3 million the previous year, the report showed.

By STEPHEN TRAUMAN

23 Acts Benefit In CBS' Summer 'Sail Spectacular'

NEW YORK—CBS Records has launched a "Haiti Takes Star Sail Spec- tacular," a summer sales program on frontline album/tape product from 23 labels.

Featurig goods which insiders are describing as the "heaviest" that the Columbia and CBS Cus- tom labels have on the market now, the program is aimed at duplicating sales results for last year's popular program last year or some $7 million in bill ing.

The campaign was kicked off June 2 and is scheduled to run through July 11.

Advertising support for the program includes national radio spot buys on FM, Top 40, progressive and R&B stations, print advertising and an in-store, thematic poster. Branch operations will also have the option to allocate additional money for local print or radio advertise- ments.

Part of the radio campaign is multi-product spots with 15-second tag time allows.

While retailers can expect strong advertising support on this one, additional incentives are being offered with an option to allocate additional funds for local print or radio advertise- ments.

Those artists who have product covered by the program are Labelle, Chicago, Harol: Melvin & the Blue- notes, the O'Jays, Black Sabbath, Bob Dylan, scand SIDEKICKS, Three Degrees, Ramsey Lewis, Bob Dylan, Kansas, Tommy Bolin, Jeff Beck, the Isle Brothers, Bonnie Tyler, the Eagles, Edgar Winter, Aerosmith, Charlie Rich, Weather Report, Earth, Wind & Fire, Janes Ian, Minnie Riperton, Kokomo, Janis Joplin and Michael Murphey.

Product by such artists as Weather Report, Ramsey Lewis, Labelle, Harold Melvin & the BlueNotes, the O'Jays and Kokomo will be written up separately through Friday (27) as they are already part of a company Soul/Jazz program which went in effect May 7 and is scheduled to end on the above date (Billboard, May 17). The free goods involved in the Soul/Jazz promotion are for the reason of the seven titles until Friday.

A Bicentennial LP in Philly

PHILADELPHIA—Record producers, artists and others went up with promoter Mike Goffredo to create an official souvenir album for the bicentennial. The album featur ing top names coming from Phila delphia. Titled, "Philipdelphia Treasures," it featur ing such hometowns as Fabian, Buddy Greco, Joey Bishop, Eddie Fisher, Gene Pitney, The Sapphires, Check er and others, the LP is being price tagged at $7.75.

The album, scheduled for release this summer, also carries the blessings of Philadelphia 76ers President Billy Hunter and national bicentennial planning agency.

Dame Correction

NEW YORK—In a story on Har- den's bid to acquire LeBo Prod ucts from New York-based broadcasting Co., last week, it was inadvertently reported that Leslie Dame headed the company. Actually the company was headed by Leslie Bokor, who owned it jointly with Dame. Dame func tioned as vice president in charge of sales.
"I walked into my first Slade concert totally unprepared, and got shook straight up. It was so powerful, and so beautiful, that you almost couldn't take it; you almost had to leave the room. The band is big, loud, loose and strong. They know what matters..."

Lester Bangs, Creem

See Slade on tour in July and August.

Slade's new album: Slade in Flame.

On Warner Bros. records and tapes
NARM Asks Variable Price

Continued from page 1

The two-day meeting at the Hilton Hotel (9 & 10) ranged over a wide number of industry problems, including tape merchandising, quad, day-gate policies, artist promotion, and the need to serve a larger audience spectrum. Jack Craigo, CBS Records director of marketing, was keynote speaker.

The question of selective pricing surfaced at regular sessions of the confab, but was also the subject of frequent corridor get-togethers. At least some of the label execs seemed to lend a sympathetic ear to dealer arguments that lower prices would stimulate the movement of new artist albums. But they rejected as completely unrealistic some of the more extreme requests such as a wide-margin $4.98 list for introductory product.

It appeared likely that manufacturers would take a new look at the selective price principle in the months ahead. However, they pointed out that artist royalty commitments present a significant problem, as well as the question of when in an artist's career his disks should be raised to top-of-line.

A pitch to reduce the price of singles met with negative reaction from label people, who didn't feel a lower price structure would have much effect on sales. Some maintained that singles sales began to dip well before the establishment of the $1.29 price.

Craigo's keynote speech Monday (9) touched on four key topics affecting marketing prospects.

1) He felt recent trends in distribution should lead to a "rethinking" of accepted standards of dealer inventory levels. With central warehousing and supply and service (at least for the majors) and no more than a three-day trucking lag in filling orders, it may no longer be necessary to carry inventory in accustomed depth.

2) Craigo saw a need for "retooling" dealer merchandising concepts to better serve today's record customer. A broader audience base must be catered to attract younger as well as senior consumers, while retaining the volume rock buyer.

3) He charged that few retailers are marketing tape cartridges properly. Accessible product display is essential, he stressed, claiming that there is enough profit potential in tape sales to support the costs of personnel and security provisions against piracy. Record dealer clubs are taking over an increasing portion of the cartridge business, he said, promising that CBS Records would support dealers merchandising tape with liberal dating, advertising and promotion.

4) Personal appearances by artists are taking on increasing importance as a sales stimulator for records, said Craigo, and he urged dealers to support local concerts. He saw radio playing a reduced role in album promotion.

The future of 4-channel was probed during a question and answer period following Craigo's speech, with dealer pleads focusing in on the need for a single industry standard.

"When are manufacturers going to get together on a compatible system?" asked Midwest dealer Merrit Rose. This provoked the wry comment from Craigo that "at least we've gotten together to the point where we all call it quasi." On a more serious note, Craigo admitted that "a reassessment of the quad situation is needed." To a complaint about higher lists for "O" product, Jack Kienman, RCA Records vice president, stated higher prices were needed to cover higher production costs.

In a floor discussion on bar coding, Al Franklin of the ABC retail division, offered to make his firm's system available to the industry. Ross Solomon, of the Tower chain predicted that artists who increasingly control cover art might object to these functional markings. Said Craigo: "We can always put some flowers around the code."

John Cohen of Disc Records saw a special need for album record product. "The teenage market is dwindling," he said. One dealer suggested that perhaps a more provocative name for album product than MOR be devised.

London's Herb Goldfarb reiterated the need for dealer help in supporting record promotion. Product should be on hand when artists appear. He said some artists are known to have people going around the country checking stores, and complaining bitterly to headquarters if display is lacking.

Korvetes' Dave Rothfeld stressed the contribution of catalog merchandising to dealer volume, but queried whether current distribution policies, "What confidence can a retailer have in catalog," he asked, "when current catalog merchandising is also peddled as cutouts so soon after release." He found little comfort in a colleague's advice to "buy low and return high."

Manufacturer's reacted to dealer suggestions for 90-day dating as a new standard replacing 60 days with blank stores, until WEA's Joel Friedman suggested that some consideration might be given to the proposal when predicted pay for fast-selling hits in 30 days.

In opening the conference, Jules Malamud, NARM executive director, reviewed the history of the association since its founding by a group of record men in the mid-60s. It opened its ranks to dealers, as recorders moved deeper into distribution. Among other moves, a retailer membership category followed the blossoming of free-standing stores in the years noted.

NARM's retailer conference follows a similar symposium earlier this spring devoted to independent distribution. Later meetings will take up matters of concern to recordjobbers.

RCA photo

ON THE ROAD-Promoting his new LP "Lost Generation" and its single "Hollywood," RCA artist Elliott Murphy, left, stopped in at Jerry's Records in Philadelphia to see in-store displays. With Murphy, from left, are Rick Alden, label's local promotion man, artist's publicist, Frank Mancini, and Sid Payne, Jerry's buyer and manager.

Pubs Triumph In Decision

Continued from page 3

Pubs triumphed in the Supreme Court of Pennsylvania this week when it ruled in a case involving whether the member-meeting test of the Copyright Act is satisfied by a simple majority of the publishers. The court struck down an earlier decision of the Pennsylvania Superior Court that had awarded the label group a preliminary injunction in the case.

Attorneys for the publishers argued that the decision is a "winning" one, which should encourage other labels to sue for injunctions in similar cases. The court also agreed with the publishers that the record companies are not a unitary entity, but a collective of publishers.

Mailing Rates Up

Continued from page 6

The new rate plan, which goes into effect March 1, is based on the number of copies sent out to any one address. It is claimed the plan will save publishers money, but some dealers are concerned that it will raise their costs for handling mailings.

The new rates will probably be the same as those now in effect, but the new plan is expected to make it easier for publishers to determine what rates to charge. It is claimed the new plan will also make it easier for publishers to determine what rates to charge.
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The new Average White Band album, "Cut the Cake."

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Jerry Goldsmith's great theme from "Chinatown"

Published by Ensign Music Corp. (BMI)

Bob Thiele and His Orchestra

The new single from his new album

"I Saw Pinedtop Spit Blood"

Arrangements by Oliver Nelson, Tom Scott, Glenn Osser and Horace Ott.

Manufactured and Distributed by RCA Records.
‘Raisin’ Hit Brings
No Golden Bonanza

By ROBERT SOBEL

NEW YORK—One would logically think that the writers of the score of “Raisin,” set in the Hawaiian sun or otherwise enjoying the fruits of their labor resulting from recording royalties and the success of the Broadway show.

Unfortunately, isn’t so. Although the show received the Tony award as the best musical and Virginia Capers received a Tony for the best actress in a musical in 1974, little has happened to change the lives—or careers—of Judi Woldin and Robert Brittan, its songwriters.

And the fact that “Raisin” this year added to its laurels by winning the 1974 Grammy for best score from an original show album (produced by Thomas Z. Shepard, then with Columbia Records) brought neither fame nor fortune to both writers.

Not that both men are living in poverty somewhere in a Greenwich Village loft. It’s simply that after the boxoffice pull of “Raisin,” there’s an expectation that the show would draw a spate of single disk albums which would light up the record industry. It just never happened, for reasons known and unknown, but for reasons which the two writers cannot comprehend.

True, according to the latest figures supplied by Columbia, “Raisin,” the album, has sold some 20,000 copies in the U.S. since it hit the record shops about a year and a half ago. A figure which is compared to be “fair.” Sales, of course, have slackened after the initial flurry, which occurred in June with the show’s opening months.

But singles, where they feel it really counts artistically, in lyrical terms, are another matter. Yet, Woldin, who wrote the music, is the proverbial optimist, who believes that any thing that will capture the record buyer. “Many of the songs from the show are deserving of singles and are certainly quality tunes. I feel that this kind of quality will eventually find an audience on records.”

As a Broadway show, “Raisin” has been a hit—in terms of performance. In April it reached its 600th performance, topping the runs of musicals such as “Guys and Dolls,” “Kiss Me,” “Showboat,” and “Stop the World—I Want To Get Off.” Not bad company to be better than.

But performance and endurance do not a blockbusher make, as the writers have unhappily discovered. Consequently, the musical has been running unrestfully recently, fluctuating between the black and the red bottom line. And to make it continue even during the lean times, both writers have helped to give the show an economic push, contributing part of their royalty money when necessary.

To illustrate even more the show is not the answer to their monetary prayers. Woldin still plays piano six nights a week as a part of a duo (bass) in a New Jersey club—something he’s done for many years.

Since “Raisin,” both writers, who began a working relationship together at the Woldin-Lehman Engel BMI workshop in 1969, have gone separate artistic ways, although they both are good friends. In between club dates, Woldin is working on the music for a play centered on a beach house at the Jersey Shore. Brittan has completed the book and the score for a musical and is aiming for a Broadway production.

Although they have not set their sights as yet on a new collaborative effort, both agree strongly that a musical should carry a message or should deal with themes of a universal nature. “Raisin,” they feel, fit the bill perfectly. The musical, based on Lorraine Hansberry’s 1959 Drama

This Week’s Legal Action

B.E. Promoter Sues Over Unplayed Sly Stone Date

L O S A N G E L S — The high costs of the auxiliary functions in promoting concert events has become a basis for a superior court suit filed here by National Productions Co., Inc., San Francisco, against Billie Jo Mort-}

Nery, Sly Stone, Sly and the Family Stone, Ken Roberts and Ken Roberts Enterprises, the agency which manages Stone.

The Bay Area concert firm asks the court for a judgment of $18,750 to cover its alleged expenses in administering a Sept. 6, 1974, gig by Stone, which, it’s alleged, the defendants reneged. It’s claimed that Peter Golden of William Morris才算 dealt the devil to the plaintiff July 21, 1974, for the San Diego Sports Arena. Stone and Roberts confirmed July 26. Pact called for $25,000 plus 75 percent of all gross receipts over $85,000. In addition, Sly was to select supporting acts at a budget from $8,000 to $12,000. Plaintiff agreed to Tower of Power at $8,500. The Mot- rix agency repudiated the deal Aug. 13, but it’s charged, after Na- tional spent $3,500 as a non-return- able down on the arena, $650 for ticket printing: $4,400 for miscel- laneous travel in California and Oregon for the administration of $3,135 for advance advertising: $1,000 legal fees, $400 advertising fees and $5,100 miscellaneous administrative costs.

In addition, plaintiff seeks $26,000, which is estimated amount of profit lost when Sly did not play.

Suit Claims LPs Priced At $2.99

L O S A N G E L S — If the allega- tion in a pleading made to superior court here is true, Richard Foss and Rhino Records, a store at 1716 Westwood Blvd. here, offer the lowest re- tail discount price recently anywhere.

Integrity Entertainment Corp., parent company of the 60-plus Wheresheet R&B label which stretches across California, has insti- tuted suit against Foss and the retail outlet, charging they sold nine dif- ferent current hit LPs, including the new Elton John LP, at $2.99 from May 27 to June 14, in violation of its trade practice, seeking treble dam- ages and injunctive relief.

The LPs in the action were; from about $3.32 to $3.55.

Stein Sells Duque Diplomat

N E W Y O R K — Howard Stein, En- terprises Inc. president, a major investor with Ticketon by arbitration. Ticketon had claimed Stein owed it half of some $280,000 in profits on its dispute with Ticketon-promoted rock concerts last year.

The events featured name per- formers in the summer of 1974 at the West Palm Beach (Fla.) International Raceway, Miami’s The Or- ange Bowl Stadium, Kansas City’s Arrowhead Stadium and Houston’s Astrodome.

Stein rejected their claim, saying that his written contract to produce for Ticketon protected him from losses on those high-risk dates. Tick- eton responded by holding back $65,000 of Stein’s money from other events. This money was returned to Stein by the award.

Stein no longer uses Ticketon’s computer system for his concert tick- ets.

Joplin Tape Questioned

N E W Y O R K — A lawsuit seeking $600,000 in damages from Colum- bia Records and the misfire of a Janis Joplin tape was filed in State supreme court here last week.

Brought by Ronald de Strulle, the suit charges that Columbia violated an agreement by releasing six selections from a Joplin tape to which the plaintiff’s ownership.

In an affidavit, De Strulle states that he sold Columbia a tape and a half hour, 1963 recording of Ms. Joplin performing at the Threadgill Bar in Austin, Texas, prior to July, 1973, and that, following conversa-
tors with several CBS executives as to the possible release of the mate-
rials, he was told that the label would not release the material without the “owner’s consent.”

The label’s latest Joplin product, two-record set titled “Janis,” violates that agreement, charges De Strulle. He claims that six of the cuts on the album were taken from his tape. And, furthermore, that the use of the six cuts results in a loss of $13,750 per annum from him, and if sold as a complete package. The Columbia LP was re- leased this past April.

Hendrix Albums Back To Chalpin

N E W Y O R K — After a legal battle of six years, Ed Chalpin of PPX En- terprises Inc. is obtaining in a suit from Columbia Records, two record productions of Jimi Hendrix material. The case was scheduled for a court appearance June 1, but prior to that date, a settlement was achieved which gave Chalpin custody of the product for $10,000.

Chalpin is forbidden from using the name of Captiol or the label logo on the two tapes, “Flashing” and “Get That Feeling,” but Capitol has agreed to supply PPX with any al-bum by Hendrix that Capitol holds for these records.

The product was originally re- corded for release on Capitol, with production by Chalpin, but Hend-rix’s manager objected to them and they were withdrawn from the market immediately upon release. Hendrix recorded them while he was still a member of the Jimi Hendrix Experience, but according to Chal- pin, Hendrix had recorded them without his permission.

Apply For Grants

L O S A N G E L S — Applications from individuals and organizations seeking grants for the Jazz/Folk/ Ethnic program must be received by the National Endowment for the Arts, by Oct. 1, 1975, for the activi-
ties taking place, June 31, 1977.

Applications, to be accepted at the National Endowment For The Arts, Washington, D.C. 20506.

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  June 18 Cleveland, Ohio / Agora Theatre
  June 18 New York, N.Y. / Central Park-Schaeter Festival
  June 20 Philadelphia, Pa. / Tower Theatre
  June 21 New York, N.Y. / Manhattan Center
  June 22 Hartford, Conn. / Bushnell Theatre
  June 23-29 Boston, Mass. / Paul's Mall
  July 4-7 San Francisco, Ca. / Boarding House
  July 10-13 Los Angeles, Ca. / Roxy Theatre

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www.americanradiohistory.com
Spearheading the movement to form a similar national organization is Jack Hakim, national promotion director of Playboy Records, Los Angeles. Working closely with him is Tony Richland, independent record promotion executive.

Supporting the proposed National Promotion Forum are such executives in the record industry as Harvey Cooper, Joe Smith, Paul Lovelace, Ron Saul, Jerry Sharell, Stan Monterio, and Tony Richland.

Other record industry executives at all levels have expressed interest in the organization, Hakim says. The first meeting of the proposed organization will be held Aug. 13 at the Fairmont Hotel in San Francisco prior to the cocktail reception marking the opening of the eighth annual International Radio Programming Forum.

The letter sent by Hakim points out: "Some time ago, a number of national and regional promotion executives, as well as publishers and independent promotion representatives, held an informal discussion on this subject. The group considered the growth and impact of such organizations as the CMA, the RIAA, the

NAR, and NATRA and unanimously felt that, aside from the obvious advantage of increasing the prestige of our sometimes misunderstood profession, there is a much greater potential to forming such a forum. After this preliminary meeting, and discussions with many of you, it became obvious that the interest was true and valid."

Hakim points out that a few of the possibilities to be discussed Aug. 13 include:

- Fund raising activities.
- A national financial assistance program.
- A national employment bank.
- A national insurance program.
- A national job bank.
- A national conference and convention representatives' committee.

"Once again," Hakim's letter states, "this is a letter of intent dealing only with the promotional aspect of our profession. It is not to be confused or misunderstood in any sense of the word with programming philosophies, broadcast or radio stations, nor are its intentions to reveal or discuss professional skills and abilities or to organize or form a union.

Record promotion people or record company executives interested in the meeting in San Francisco in August should write to Jack Hakim, Suite 400, 8560 Sunset Blvd., Los Angeles, Calif. 90069.

The meeting is open to anyone wishing to attend and, of course, everyone attending the meeting is invited to the cocktail reception hosted by Billboard and the advisory staff of the International Radio Programming Forum. The advisory staff is headed by chairman George Wilson, head of radio for Barrtell Media, and includes Jack G. Thayer, president of NBC Radio, New York. Rochelle Staub, music coordinator, Barrtell Media, New York. Ron Alesenburg, vice president, Epic Records, New York. David Gapes, managing director, Radio Hauraki, Auckland, New Zealand; Stan Kaplan, president, WAYS, Charlotte, N.C.; and others. There are 31 executives on the advisory committee, representing all aspects of the radio and music entertainment industries, including ABC Records artist Bobby Vinton and Sherrie Lu, director of media services for the advertising firm of Esanman, Johns and Luers, Los Angeles.

The Forum is the largest international radio industry meeting of its kind in the world—digs into gritty topics on music, music programming, news, promotions, advertising, disc-jockeys and how they influence radio programming today, humor on radio, and community involvement, among other things.

As a rule, each of the workshop sessions is limited to two major speakers and a moderator. There is ample time for the audience to participate and feedback to be established.

The registration fee this year is $185 for early registrants. These early registrants are entitled to a discount hotel rate for the Fairmont Hotel on a first-come basis for the first 150 rooms. Additional lower-cost rooms have been reserved in the Westbury Hotel nearby for people attending the Forum. When you send in your registration, a discount card is sent to you in the return mail so that you can make your own hotel reservations.

As in past years, a few scholarships registrations at $100 have been set aside for college radio students or college radio professionals. These are limited.

To register, send check to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.
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North Central Region

**Prime Movers:**
- **CICL-Detroit**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WJCL-Savannah**: Ivan & Tilman - Call Me (MCA)
- **KELD-Denver**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WFRV-Green Bay**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WIOZ-Huntsville**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WHRM-Tampa**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WBES-Tallahassee**: Frank Miller & Wings - Listen To What The Man Said (Capitol)

**Top Add Ons:**
- **WCCV-TV-Indianapolis**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WKTW-Fayetteville**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WVSU-Louisville**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WYAB-Mayo**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WZCM-Wichita**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)

**Breakouts:**
- **EAGLES**: One of These Nights (Asymetric)
- **WINE**: Wings - Life Tonight (MCA)

Southeast Region

**Prime Movers:**
- **WGRD-Tallahassee**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WMBD-Davenport**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WZCM-Wichita**: Frank Miller & Wings - Listen To What The Man Said (Capitol)
- **WCRQ-Atlanta**: Frank Miller & Wings - Listen To What The Man Said (Capitol)

**Top Add Ons:**
- **WBBS-Atlanta**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WDRQ-Detroit**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WQXI-Atlanta**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)

**Breakouts:**
- **EAGLES**: One of These Nights (Asymetric)
- **WZCM-Wichita**: One of These Nights (Asymetric)

Mid-Atlantic Region

**Prime Movers:**
- **WQXI-Atlanta**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
- **WQBW-Cleveland**: Paul McCartney & Wings - Listen To What The Man Said (Capitol)
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Northeast Region

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Southwest Region

**Prime Movers:**
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This week, June 15-21: An exclusive interview with Roger Daltrey recorded on the set of his new movie “Listamania” at Shepperton Studios in England. Don’t miss Roger Daltrey’s new album “Ride A Rock Horse” on MCA Records and tapes, COMING SOON!

You can hear THE AMERICAN PREMIER OF ROGER DALTREY’S NEW ALBUM, "RIDE A ROCK HORSE" on these stations:

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<td>Detroit</td>
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Like the Phoenix, XERB Rising  
Ward To Switch XEPRS Letters

By CLAUDE HALL

LOS ANGELES—The old XERB, a radio station that has literally grown into a legend because of the worldwide popularity of its DJ, "American Graffiti," is being slated for rebirth and, like the legendary phoenix, will rise again more than likely within the next 90 days.

Rick Ward, general manager of XEPRS, a giant-powered south-of-the-border facility whose signal skyrockets up the West Coast and specifically invades Los Angeles, credits the upcoming change back to the XERB call letters not only because of the movie but because of the legend of the famed Jack, once an air personality on the station and now a multi-faceted entertainment personality known coast-to-coast.

The call letter change is just a "formality," Ward says, and paperwork is already underway.

Today, XEPRS is rock and soul at night and Spanish music in the day. The station is heard in 13 states, three countries, and has an estimated 16 million listeners in its primary coverage area.

"This is going to be a big change," Ward says, "We've just now making our way back in the marketplace."

His entire goal would be to bring the station all the way back to its former image, but, perhaps unfortunately in this case for the old format, the Spanish programming is making money; "clients are even coming to us," says Ward.

Born David Ricci, Rick Ward has had an unusual career to say the least. Unlike most air personalities, who start in a small market and work their way up to the large markets, he started at KDY in Los Angeles in 1962. The radio station was holding an open house and he attended and got to talking to the weekend supervisor, a man who just answered the phones. The supervisor was leaving and offered Ward his job.

"In those days," Ward says, "there was tape on all. I did play the tapes." The staff included Ted Quillan, Art Labor and Sam Baxam. Quillan's show was 1-4 a.m., but one day something was wrong and the tape was blank. Ward called program director Mel Leeds about the problem and Leeds told him to, "Play records and talk only when you have to."

But, according to Ward, "He liked what I did, so I got to do a high school program regularly." Later, he also engineered for Alan Freed during Freed's tenure with the station.

From KDY, Ward went to WMBC in Macou, Mass. He remembers that the station manager was Robert E. Lee and that the sheriff was the local bootlegger, but tries to forget everything else about that period.

"I remember that I used the name of Dave Diamond on the air until I came back to Calif. in 1965." In between, there was a stint at WQAM in Miami for three months; when WQAM fired Dave Diamond Ward.

In 1965, Ward joined KLBA in Los Angeles, then a 250-watt station. Ward and Huggie Boy and Hunter Hancock, believes Ward, were the first DJs in the area to play soul. When KLBA went to 10,000 watts, Ward joined KALI, which was then programming some rock in English; "the strict format approach hadn't really happened at all radio stations, not even in Los Angeles." Ward later went to WWBC in Cocoa Beach, Fla., to do a Top 40 music show. Then came a period in

Haywood Firm Tees New Radio Series

WASHINGTON—A new radio series—"The Electro-Dome," beginning a 13-city tour in at least 25 markets at the end of June. The three-hour show is produced by Bill Haywood Associates here and features Bobby Bennett, air personality on soul-formatted WOL here. The series, which will have special features involving the radio stations running the show, is free. Custom IDs and promos will be produced for each station, says Bill Haywood.

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MOR OUT AT KTOM
San Rafael AMer Veos To A Progressive Format

SAN RAFAEL, Calif.—KTOM AM here, a daytime operation, is switching to MOR—a battling for success—to the same format of KTOM-FM, a progressive station. David (David D.) Thoskins, air personality and automation director, says that the FM has been supporting the AM station for some time.

Oliver Hayden is general manager of both stations; Clint Reynraeh is program director of both.

AM side will simulcast the FM 6-9 a.m. and 6-8 p.m., with Reyrach doing a show 2-6 p.m. preceding a show by Bill Scott; both shows will be progressive.

The KFMA staff has Bill Richardson 6-9 a.m., Cody Ryan 9-1 p.m., David T-1-5 p.m., Paul Boucher 5-9 p.m., and Tony Berardini 1-6 a.m., with Johnette Bolls doing relief work.

The AM will simulcast the FM all weekend during the weekend.

The format change became effective Saturday (14).

Vox Jox

By CLAUDE HALL

LOS ANGELES—Sitting here with my fascinating franchise (the cast has been autobiographed by Chuck Blore, so I may have to wear it forever) and trying to type (I broke the handbone playing basketball; the other guy I try to fool didn't get so scratch that should indicate how well I play basketball these days), I find that I'm dropping farther and farther behind.

I've ended up typing the column as best as possible with one hand. I cast and the other way casually at people passing by on Sunset Blvd. And, among the people who've kept by lately were Bill Browne, field investigator for the Federal Communications Commission (a closed-mouth son-of-a-guns) and Chuck Downaway and his wife Carol.

Chuck talked me into going out to see Jimmy Rabbitt, who ordinarily does the 6-10 p.m. show on KMET in Los Angeles. I'm a Frank Parson show (Continued on page 25)

Parasound Selling A New ID Package

SAN FRANCISCO—Parasound here has completed its first complete station ID package—"The Parasound Good-Tone Radio ID Package." It was pilot production for KIOI here but is available for purchase by other radio stations outside of California, either as a complete package or piecemeal. All IDs are in stereo, 23 selections are available to fit various formats. KIOI station manager Mike Lincoln and engineer Jim Gabbart assisted on the package.

WICHITA—As a promotion, KFI here has been giving away 8-track cartridges featuring air personality and program director Scott Michael has already given away more than 500 of the cartridges. The cartridge features Stone's phonograph, he tells us (Continued on page 25)
promotes quad on its letterhead, something that more than a few FM stations are doing. KMET in Los Angeles even promo itself as a member of the FM San Diego. Radio Book.

Jerry Graham, who has been run-
ing WGRG-FM in Pentic-1, Mass., a station of which he is one-three hundred owner has been general manager of the station in Boston. Graham succeeds the well-known Tom Donahue, who died early in May.

Graham worked for Metro-
motion’s NWEY in New York from 1926 to 1966, working his way up from newshooter to program director. In 1966 he and long friend Bernie Ruttenber formed a new electronic media consulting firm, and in 1971 the two purchased a permit to build a radio station in Pitts-
fld. WGRG, which recently added FM simulcast, is, like KSB, a pro-
gressive rock station, broadcasting to a market of 150,000 in the Berkshire mountain area.

According to Graham, “you can run a progressive format to a general audi-
ence that likes it, that’s 50% local phone calls, 50% local support from all age groups.”

While it’s not official yet, it has been an-
ounced by George Duncan, presi-
dent of Metromotion. Graham does not officially take over the station until June 23, but was in town meeting the staff the first week of the month. He antici-
pated some grumbling from listeners. There’s no need to do anything. KSAN is a terrific station, a very successful station. The new manager would just want to listen for a few months to see what’s going on in town.

News has traditionally been a Graham strong point. As news direc-
tor he won two Sigma Delta Chi awards for NWEY in 1965 and 1966 and won another for WGRG last year. It’s not easy to fill the de-
several spots in the market. So he’s looking for a good afternoon drive country personality, good pay. Ac-

Good friend Bill Boyd is the new
manager of the Academy of Coun-
ty Music, Los Angeles. He operates a management firm now, but is an ex-
country director. Five days ago he was in Wash-
ington. Jonathan Hall has been named assistant director of the Radio Infor-
mation Board in New York. The three weeks before that he was in Wash-

good to club in San Diego and got chased away because they thought the real Wolfman Jack had been there that afternoon.

Ward took over the programming and sales rights to KEXPS last March 23. He cancelled the request to issue a permit for the station and started from scratch. By April 14, the station was in the black. Al Mazzacaro is local sales manager. Leon Beaton is national sales manager.

Today at KEXPS, the program-
ners are working 40 hours a week, the station broadcasts with 25,000 watts and a tower 3000-4000 people because of the crowds. His act was the forerunner of the Don Baller days.

“Our top secret show which Wolfman really was. His natu-
ral voice has him barking as, once. Once, we charged $3 a person to see him...” A Thanksgiving program turned into a thanksgiving turkey, $2500-4000 people because of the crowds. His act was the forerunner of the Don Baller days.

“The new station is a real step forward in the market. We’ve added a lot of new talent and tied with KLQZ overall for third in the market. Dunaway believes some other sta-
tions in the market should be inter-
ested in going his direction, since Wallace will obviously take KUPD back to a tight 10 format.

Dave Shollin, music director for KFRC in San Francisco, has been promoted to music director of the AM station and KFRC-FM. The FM station, which has been doing a great job of promoting jazz stations such as WGN radio in Chi-

together the station’s greatest stunts—it’s the start of a new year, and we’re letting our audience know that we’re still here. We’re going to make sure that every fan—and that means every fan—gets a chance to hear the music that they love. This year, we’re going to do it for 100,000.

The lineup includes Jo Dee Messina, Chuck Blore, Jon Carter, Rick Comer, Bob Crow-
lewis and Jim Dilto with weekenden Don Busey. The presiding over the station until 10 a.m., then Bob Brooker until 2 p.m., and Geyer 26 p.m.; after that, AM simulcasts the FM until going off air. Geyer likes to use humor and light-heartedness in his produc-
tions and the Sullivan Letter.

* * *

Warren Duffy, who programmed such winners as WPGC in Washin-
ton and KMET in Los Angeles, needs a program director, wherever. Especially interested in a station that’s having ratings difficulties. Call him at 213-555-6975.

Linup at WWW in Detroit, now has Jim Jefferson 6-10 a.m., Ken Cal-
vert 10 a.m.-2 p.m., Michael Benner 2-6 p.m., Jerry Lubin 6-10 p.m., Ka-
ren Savel 10 p.m.-2 a.m., and Brent Wood 2 a.m.-6 a.m.

Dan Carlisle, Don Shuster, Steve Quinell. Program manager Paul Christy reports he said he was going to build himself an agency backup himself. WWW}

Like the Phoenix, XERB Rising

* * * Continued from page 24

military service when he was sta-
tioned at Fort Ord. One day, while
still in service, he came to Los An-
elas and tracked down the Wolf-

man and ended up getting involved with XERB. The staff at XERB in April 1966 remembered Ward, in-
cluded singer James Brown, Wolf-
man Jack, Buddy Lowe, and per-
haps a few others.

“It was a top secret show which Wolfman really was. His natu-
ral voice has him barking as, once. Once, we charged $3 a person to see him...” A Thanksgiving program turned into a thanksgiving turkey, $2500-4000 people because of the crowds. His act was the forerunner of the Don Baller days.

“As when we turned on the radio we were hearing "The Wolfman Jack Hour," it was like hearing a friend talk to you. It was a time when radio was about more than just music—it was about community and connection. And that’s what we hope to bring back with the "Like the Phoenix, XERB Rising."
Linda Hopkins ‘Me & Bessie’ Will Play N.Y.

LOS ANGELES—“Me And Bessie,” the musical that was developed and launched at the Mark Taper Forum here starring Linda Hopkins, is headed for Broadway and the Ambassador Theater this fall. The entire original cast including dancers Lester Wilson and Cerri Dean, with director Robert Greenwald and Donald Harris’ scenery will be viewed in the Broadway transfer. "Bessie And Me," which originated at Greenwald and developed by Lee Apostolou, is currently playing the Maximilian Memorial Theater in San Francisco.

Firm Bookings At Amphitheater

LOS ANGELES-MCA’s Amphi-theater opens its outdoor concert series with Mac Davis and Captain and Tennille July 7-13. Other attractions scheduled for the facility’s third season include James Taylor, July 30-Aug. 2; Helen Reddy, Freddie Prinz, Aug. 4-10; David Crosby and Graham Nash, Aug. 14-17; Jesse Colin Young and Maria Muldaur, Aug. 18-19; Paul Williams, Aug. 21-23; Judy Collins, Aug. 24-26; Linda Ronstadt, Aug. 26-31; Seals and Crofts, Sept. 3-4; Three Dog Night, Sept. 5-7 and Gladys Knight and the Pips, Sept. 10-13.

SURPRISE BILL—In first photo. Bill Graham (Right, in shirt-sleeves) is all good sportsmanship as he announces the Concert Promoter Of The Year Award to New York's Rock Postcard Re-Productions of John Graham. Second photo, taken moments later, shows the outspoken Graham momentarily speechless as Billboard Talent Forum Director Nat Freedland announces the Concert Promoter Award was actually a tie with Graham as co-winner.

Talent Forum a Hallmark Event

By NAT FREEDLAND

LOS ANGELES—Billboard’s First International Talent Forum may well be one of the hallmark music industry events ever held, as dozens upon dozens of labels and agents almost embarrassingly lavish praise on the Forum figures are flooding Billboard this week. Carol Sullow of the William Morris Agency says, "It was organized beautifully and came off, to my mind, without a hitch." Attorney Michael Shapiro says, "I think that the Talent Forum was the best showbiz get-together that I have ever attended, and everyone I spoke to felt equally impressed with the effort." Bob Ass of the House of Music In New Jersey says, "This was the incredible and useful gathering in the history of our own industry." What made the Billboard Talent Forum an unsurprisingly exciting affair was the startling openness of the communication from the all-star entertainment business panelists. This was certainly no mutual admiration society. The conflicts and problems being faced by the industry received a full airing, complete with a number of electrifying confrontations among participants with different viewpoints.

More than 300 registrants jammed into meeting rooms for each of the dynamic sessions like Bill Graham’s hard-hitting concert promotion panel, Doug Weston’s prophetic Carney survival seminar, Frank Bar- salona’s revealing agent panel, Elliot Abbott’s powerful management meeting and the free-swinging artist relations panel chaired by Bob Regehr.

Other sessions that drew turnout

(Continued on page 32)

Talent In Action

BAD COMPANY MAGGIE BELL

Madison Square Garden, New York

Less than one year after the Rolling Stones were playing in New York, Bad Company sold out the Apple’s biggest concert venue. Their May 30 return was greeted by a boisterous crowd, unagitated with both cheers and firecrackers. Yet for all the hoopla, Bad Company’s show demonstrated some danger signs which did not characterize the first tour. Unfortunately, the entire team seemed split in their energy, and the audience was left with many unanswered questions.

Unfortunately, the excellent moments were too low to be seen, and the vocalists Paul Rodgers, who somehow handles a panoply of several additional voices, seemed to rely heavily on his long-time bandmate. The rhythm section of Simon Kirke and Boz Burrell maintained a fine-tuned backing, recycling the songs of Mick Ralph’s debut par- tial, but it all must add up to little if the front man turns his discipline into sloppiness.

Bad Company? This time, I’m afraid, just mediocre.

After a brief opening set by an unknown folk duo, Billy Preston and Maggie Bell were introduced with all the good favor shown to a local favorite. Ms. Bell sings in a fine, bluesy style and dresses in the fringes and high heels that evoke undeniable echoes of Janis Joplin. Her material covered blues themes, but also included songs like Lennon-McCartney’s “Saw Her Standing There,” performed with a railing piano and featuring a great deal of her devotion to her band’s lead vocal. A bit less devotion to her keyboard comes with the song “Set Me Free,” a bit more direct projection ought to make Ms. Bell live up to her true potential.

RICK WAKEMAN

Empire Pool, Wembley, England

It cost Rick Wakeman $150,000 in production expenses to back his judgment that it would be possible successfully to present a pop rock show on ice at this huge stadium. But full house aus-"
Talent Forum Report

Vegas Buyers Offer Their Necks—Anka
By JEAN WILLIAMS

LOS ANGELES—Talent buyers for Las Vegas hotels put their necks on the line when they buy acts, said Paul Anka during a Talent Forum panel on Las Vegas. "Many groups fail in Vegas," Anka said, "and they don't get a second chance. There is no room for unprofessional attitudes or performances there." Anka flew here from Lake Tahoe to host the panel which included Jim Halsey of Jim Halsey Co.; Marty Klein of APA; Tony Zoppi of the Riviera Hospital, and Seymour Heller, personal manager.

It was generally agreed by the panelists that Las Vegas as a follower market, not an innovative market in buying entertainment. It wants everyone else to invest money in an act before it will touch the performer.

Zoppi said about seven years ago he found that there was a tremendous demand for contemporary talent. "I found that there was an affluent young generation of big spenders coming to Vegas and it was necessary to cater to this new audience." And the Riviera has acted to recognize these contemporary acts, said Anka.

In buying acts, Zoppi added it must be taken into account the hotel which you are dealing with. The Sahara leans toward comics; Caesars, contemporary; MGM, middle of the road and large productions; The Dunes, large French productions, etc. If you miss your target audience, you go down the drain, he implied.

Las Vegas has been bringing in the same old acts, said Anka. There is a lack of creativity. The hotels buy acts which will bring in gamblers and persons who will support the hotel; this is what Vegas runs on. The hotels must start taking a chance on new talent, he emphasized.

The town is no longer getting the crowd you want because it's hard to churn the books. It was a problem, who found that there was no talent at the hotel agreements. There was no talent at the hotel agreements last year. It was to the detriment of Las Vegas. This hurts the justice system, said Anka, because this chain has a talent locked up.

Klein concluded that although Las Vegas is a difficult place to work, and the same thing can make money in other areas, it is a definite plus credit-wise.

Who Gets a Hot Act? No One Quite Agrees
By JOHN SIPPEL

LOS ANGELES—The classic problem of who gets the hot act is still no closer to solution after being discussed by the Talent Forum's largest numerical panel, than it was 10 years ago when the short-lived national night club ops' association pondered it several years in succession.

The jam-packed capacity crowd obviously hated to see this session end, however, and in both their applause and their comments afterward hailed the unprecedented candor of the all-star concert promoter line-up as making this a high-point of the forum.

Don Law, Boston, one of 11 promoters, came up with the simplest thesis: "The guy with the best facilities and the most bread gets the act." It was agreed earlier that a promoter, who plays the act while it's booking reputation, should get first right of refusal. But if the management or the agent desire more acts, the act changes, even that loyalty disappears.

The switching of promoters actually strengthens the concert field by creating more competition, Lou Robin, Los Angeles, felt. Bill Graham, the moderator, admitted he promoted nationally, but disliked outside promoters coming into his territory.

Graham admitted he promoted nationally, but disliked outside promoters coming into his territory.

Graham and Dick Griffey, Los Angeles promoter, got into personal shouting match over black talent tours. Larry Magid, Philadelphia club-owner and promoter, noted that local circumstances play a big role in whether Griffey or Graham might be right.

Steve Wolf, Los Angeles, opined that color should not be a consideration in booking acts. The Artie Seger, his manager, added: "This hurts the audience explained the difficulties his type of operation has trying to work 90 days in advance in setting up a profitable tour.

Jack Boyle, Washington, upheld the right of a club owner to turn concert promoter. Ron Delsener, New York, chided labels for trying to tour acts on their own. Joe Cohen, Madison Square Garden executive, explained that large hall management had tried exclusive and open door, with specific venues each making their own choice.

A promoter who plays his best acts in a hall has the best chance of good clowns and an adjusted price.

Robin asked promoters to work with name acts which had lost appeal, provided genres adjusted their price downward.

Country Promoters, Acts Must Cooperate
By BOB KIRSCH

LOS ANGELES—The need of both promoter and artist to take another act into consideration and the need to break down certain classifications surrounding country music were stressed during the Talent Forums’ "Country And What It Can Do For You" panel.

"Country music has improved in every area but live performance," said Bob Eubanks, president of the Concert Express promotion firm. "There is a great amount of money to be made by everyone, but the artist must realize that our costs are going up along with theirs."

"I've been on the road more than eight years, working more than 200 nights a year most of them," said top recording artist Waylon Jennings. "Country acts don't have a lot and sometimes work for less than a pop act, but I'm not going to work 250 nights a year unless the promoters take us into account, too."

Jennings also stressed the need for advertising and promotional money for country performers, saying getting studio space like getting blood out of a turnip. Promoters seem to do a minimum of advertising for acts because they know a certain crowd will come anyway. It's artist's I treated like people, not machines. The day is coming when the artists will take control," Eubanks disagreed, saying his firm tried for a minimum of 300 print and radio spots starting three weeks before a given date.

Jennings, however, said that if there are three promoters in an area doing a show a month each, country will not draw and people then say it is over-exposed.

Both Jennings and Eubanks agreed that less emphasis categorization in music is needed. "I'm tired of it," said Jennings. "A group like the Pointer Sisters can do a country record and it doesn't get played here because they aren't country. As for classification of fans, I resent the statement that blue collar people aren't country. I've seen a lot of long haired rednecks and black dudes in cowboy boots lately."

Eubanks said it is a mistake to talk about country music in generalities, and that each country artist has fans and locations where he is particularly strong. This should be noted by the promoters.

Jim Halsey, president of the Jim Halsey Co., pointed out that country can play successfully in auditoriums, clubs, fairs and Las Vegas. "You can open up areas for a lot of acts other than superstars through these various locations," he said. "Country reaches a lot of areas that rock and roll can't get into. I also resent it when they say country has been over-exposed if it (Continued on page 32)
Talent Forum Report

How To Get a New Act Off the Ground

By JIM FISHEL

LOS ANGELES—The problems of getting a new act off the ground was discussed by a panel of personal managers at a Talent Forum meet-

ing chaired by Elliot Abbott of BNB Management. "So You Just Signed An Unknown . . . Now What, Mr. Manager?" drew an overflow crowd and during most of the 90-minute session, the fine points of promoting a new act were discussed.

Others participating on the panel were Todd Schiffman of Schiffman & Larson Management; Dee An-

thony of Bandana Enterprises; Bruce Cohen, manager of the Doobie Brothers; and Larry Ahearn of the Main Ponds.

Anthony said that every act repre-

sented by a particular manager should be signed as a safety precau-

tion. He also stated that the six-

month contracts many people use are "just as good as having no con-

tract at all."

"My contracts run for three years, because if you're taking an act from zero and they make it, then why shouldn't you also," he said. "It costs quite a lot of money to get a new act off the ground and there isn't an act that doesn't cost at least $25,000 to get started.

"One thing that I'd like to empha-
size is that a manager is not a bank, although I've carried many acts on up to $90,000 of my own money."

Abbott stated that many record companies had financed groups un-

til they got off the ground, but he says they are beginning to slow down, according to many of his re-

cent phone calls. Getting emotion-

ally involved with new artists is very important in their development, he said.

"When you sign a new act, you have to be careful to diversify and that way you don't get overloaded with artists who are too similar," he said. "That way you don't have to make the choice between several acts when it comes to a particular situ-

ation."

Anthony agreed with Abbott that a manager has to be emotionally and personally involved, and added that this is very hard if you manage too many artists.

"I have to feel with each act and really believe in them and there is really no act that everyone likes from the beginning," Anthony asserts. "The duty of a personal manager is to use everything you can in helping get a group started, because that's a manager's primary function."

Anthony further stated that a group has to be obsessed to make it—just over-anxious.

"A manager should never be too obsessed with phone calls. Getting an act, he should instead try to perform other functions for his acts," he said.

Another interesting insight into the signing of new acts was offered by Schiffman. He said that most of his acts came to him "broke."

"Groups that came to us broke have been very good risks, because they usually stick together and have a real desire to make it," he said. "Most of these groups have worked hard to make it to the top and their desire is great."

His feelings were also supported by most of the other panel members.

Lighting And Sound

Secrets Mesmerizing

By EARL PAIGE

LOS ANGELES—You want to know how to turn a former bank building with all its sound-splitter concrete into a rock music hall? Or why groups don’t need expensive dimmer boards if light switches can do as well?

These topics and more were covered in a practical hammer and wrench, short-cut fashion, by lighting specialist Chip Monck and sound technician Peter deBlanc at a Talent Forum presentation.

Detailed insights were offered for how halls should be set up for serving drinks in the rear as opposed to halls where liquor is dispersed throughout the seating area. There are also differences for discos ("Don’t forget, alcohol dials re-

sponses and if you don’t aim loud-

speaker horns just over head high you can damage people’s hearing with 117 dB sound pressures," de-

Blanc warns).

One vital distinction: “What you hear back in the middle of the house the musicians on-stage do not want to hear, and vice versa.” Therefore, the stage monitor and the mid house monitor are for different purposes.

For halls dispensing liquor throughout, it’s suggested speakers be spread along sides of the hall and used for drums, bass and vocals. Stacked speakers near stage work best for halls with the bar in the rear. “Bass sound will disperse anyway,” said deBlanc, adding that tweeter horns can be put up to ceiling height.

One big problem is deadening the stage area, although Monck and deBlanc make this seem extremely simple. Deadening to prevent sound splitter can be done via fastening to the stage walls egg cartons (if the fire department allows it . . .) or even burlap fixed to 2 by 2 frames. “You may want 4 feet by 4, or 2 footed masonite reflection board behind a drummer, however.”

Lighting is less complicated than sound in Monck’s opinion, although on he indicates it requires many sub-

tleties. Monck warns that in lighting singers you shoot from above at from 38-45 degrees to avoid shad-

ows under the nose and chin “and don’t try to use the same spot to light the drummer behind too.”

Lighting people need to realize that there are three essentials in their craft: color, angle and intensity, said Monck.

Lighting is also relative, in that Monck likes to illuminate each performer individually and allow people who can walk in and circle a room to see different perspec-

tives.

Many acts probably do-over the use of dimmer boards, he thinks, and can get by with a series of more simple switches. In the same vein, you can get nine colors from just three lamps by combining filters.

Both Monck and deBlanc had delegates scratching with pencil to take notes, and were told how to get Edmund Scientific’s catalog and other mate-

rials. Probably the only static part of the presentation was film slides of concert sets at Monterey, Woodstock and Zaire, three famous Monck jobs.

As for that bank—just use fire-proof cotton balls stuffed in a smoke effects container, place the floor with a hole drilled in the col-

umn—that will soak up the sound splattering, together with drapes along the walls. And a bank be-

comes a rock music goldmine.

MOR Down But Not Out; Top 40 Blasted By Panel

Panelist Dee Anthony

Moderator Elliott Abbott

APA’s Marty Klein

Moderator Bill Moran

JUNE 21, 1973 BILLBOARD

Los Angeles—MOR music is down these days, but far from out. But it’s really the MOR companies nationally prominent agents and managers at the Talent Forum agreed that the MOR market on records and personal appearances is far from what it once was, but nonetheless remains a vital segment of the entertainment industry.

Jess Rand, longtime manager of the Lettermen, emerged as the most outspoken of the panelists in a sparsely attended session moderated by Billboard’s Bill Moran.

“Record labels no longer support MOR acts,” said Rand. “They are content merely to settle for an act’s steady catalog sales. Capitol does next to nothing for the Lettermen, yet the act still sells profitably after a full decade. The larger the record company, the poorer are its promo-

tional and sales efforts on anything but raw rock.”

Rand roasted Capitol, noting that the letting new acts were offered “by the Lettermen, even from the record stores. Top MOR radio was the worst culprit of all in keeping MOR off the air and out of the record stores. Top 40, they agreed, was the “skunkiest of the skunks in the lot.”

Feig said his agency had no diffi-

ulty booking MOR into four east-

ern theaters consistently “with maintaining bookings.”

Klein, a low-key speaker, re-

minded that MOR acts are far more loyal to their promoters than rock artists, and said the demand for MOR is strong in Las Vegas, on college campuses and in the round and at county and state fairs. He noted the appeal of Liberace and Johnny Cash, among others.

Rios tossed in the name of the Vikki Cart Lee, repeatedly, citing her remark-

able “vocal woman shows” in Los An-

geles and in New York at the Palace Theater “even though Vikki had no records on the chart.”

The panelists were in accord that more variety shows on network TV would be advantageous to MOR.

Saltzman reckoned that the new Howard Cosell stanza to start next fall on ABC might be a big help.

Saltzman commented virtu-

ally (Continued on page 32)
Liveliest Session: Agents Attract Fire

Agent Dan Weiner makes a point while Dave Bendett on his left and Peter Golden, right, listen.

Money: How Much Can Label Spend On Acts?

By DAVE DEXTER JR.

LOS ANGELES—In an effort to improve the image of the music business, Larry Klein, head of A&M Records, and other executives at the APAs Talent Forum in Los Angeles last week said they would like to see more acts on the road. They noted that the number of acts on the road has declined in recent years.

LOS ANGELES—For the second year in a row, the APAs Talent Forum attracted some of the biggest names in the industry to present their views on the state of the music business. The forum was held at the Beverly Hilton Hotel.

Rev. Jesse Jackson Asks Industry Support PUSH


LOS ANGELES—Rev. Jesse L. Jackson, who is known for his strong opposition to the Vietnam War, has called for a national boycott of the music business to protest the use of music as a means of profiting from the war.

Manager Dee Anthony responded early in the meeting by saying that he would do what he could to help the cause.

“I have always been an advocate of peace,” he said. “I believe that music has the power to bring people together and to create understanding.”

The meeting was held at the historic Apollo Theater in Harlem.

The theme for the forum this year was “The Impact of Music on Society.”

Several of the speakers noted the importance of music in the lives of people, both as a source of entertainment and as a means of expression. They also discussed the role of music in the promotion and marketing of products.

One of the speakers, a music industry executive, said that the industry had a responsibility to work towards creating a positive image for music.

“I believe that music should be used to bring people together, not to divide them,” he said.

The forum was attended by music industry executives, musicians, and other members of the music community.

JUNE 27, 1975, BILLBOARD
LOS ANGELES—Packaging and marketing programs for the future, with the experimental CBS-College Entertainment Associates program doing just that next semester being closely watched by many agents and agencies. These two related developments were the high spots discussed during the Talent Forum panel on what the collegiate market needs. Jim Fishel, Billboard's campus editor, moderated the session.

Chet Hanson of Denver-based Artists Agency, said his company plans getting into packaging and that the training of various artists in one program is singularly the most important new development he envisions for the college market. "If every name rings a bell and they all perform and make magic, it'll be a success," he said.

Hanson bade other agencies to check out packaging because routing would then follow and students would be able to buy packages at good prices.

The recently announced CBS-College Entertainment Associates program whereby CBS will provide new acts, EA-X which will book them in 16 states at around $750 an act was high on the awareness list among the panel which represented professionals and student bookers from all over the nation.

And Meyer of A&M's college department said he was greatly interested in the CBS-CEA marriage and would like to investigate a similar situation for his company. He chided the schools for "taking fewer risks in programming" because he wants to "keep new blood working."

The lack of cooperation and respect between buyer and seller continually came up in discussions with "I agreed that this should be better," he said. "Many students and the agencies and the labels are in competition, and I think that student bookers have professional insight into the business of talent buying."

Lane Harrison of Salem St. Univ. in Massachusetts, speaking from the viewpoint of a small school, said agents don't set any priorities for small schools and that agents often feel they can change prices on small schools when, in actuality, buyers from these schools often talk among themselves and pretty much know how much an act costs. He said schools in his state would be trimming their buying budgets by 10 percent.

In speaking of honesty within the industry, Hanson (whose firm does 80 percent of its business with colleges), said a lot of students have to be honest themselves and even know what they want when they get on the phone with an agent. "Most agents will take the time to investigate a similar situation for you if you know what you want to talk about."

Rob Heller, Los Angeles-based packager, said the undergraduates should seek "professional counsel" from agents and promoters. "Be prepared before you make your call and then let that professional serve your needs," he said. Heller felt the professionals have to help educate new talent buyers, including Chuck Ramsey of CBS-CEA's "then how do we do it?" Heller's answer: "Because it's a fact of life." Ranger Hubbard, NEC representative from New Mexico State said students are looking for guidance from the agencies when it's their first go around as buyers, adding kids want the big names and they can't understand why Jethro Tull won't play Las Cruces, New Mexico, with its 13,000-seat arena.

A student from Lamar Univ. in Beaumont, Tex., complained from the audience that agents who haven't bought a label of school often don't return his phone calls. "Move on," Rob Heller remarked, "to a guy who wants to serve your call."

The record label should never come into negotiations on a tour unless it's a nightclub engagement, Heller said. Ms. LaPorta said radio time buys are extremely important, however, when more than one artist is appearing, and they are from different companies; the labels should cross the time buys. In that way, all artists will benefit from the advertisement, and the companies will spend less money.

It was pointed out that labels cannot be expected to take care of all artists and that they do not sell concerts, they sell records.

Roeher said all too many managers send in complaints to the record companies two months after a tour. They should spend time with the labels before the tour. At least five weeks prior. The managers and labels can then come together on the right promotion.

A member of the audience charged the labels with having too many artists, therefore, they are not willing to spend enough money in promoting a tour, unless the artists happen to be superstars.

Ms. LaPorta defended Motown, saying that it pays down its roster of acts because quality has become more important than quantity. And they can now give the attention needed to each act.

In selecting the most effective method of supporting an artist on the road, Allen utilized television advertisement when the artist is working away from the record label, even though he does not favor TV advertisement. He says radio is a more effective vehicle.

Locotti injected he has never booked an act on record company money, but he agrees that radio spots are probably the most important support mechanism.

Allen added the managers must always keep a watch on labels and press agents. He calls his company (Mercury) daily, he said.

The panelists were challenged by someone in the audience who said the lack of qualified managers who are not trained in negotiating with labels can attract students to meet the needs of the acts on tour are the reason many acts fail. The panel agreed.
Talent Forum Report

It is shoulder to shoulder attentiveness for the panel on the role of the agent today.

Two industry superstars: Bill Graham, left, and Doug Weston chat between seminars.

Personal manager George Greif: speaking at a legal seminar.


Artist Danny O'Keefe: a luncheon participant.

Russ Regan, 20th Century’s president, confers with artist Randy Edelman before Edelman’s performance at a talent showcase.

Bob Regehr: moderator on the artist relations panel.

Ron Weisner moderates a panel on rock on TV with panelists including Don Cornelius of “Soul Train”; Paul Block of the “Tonight Show”; Burt Sugarman of “Midnight Special” and David Yarnell of “Don Kirshner’s Rock Concert.”

Dan Moss moderates the law panel which includes: Doug Weston, Al Schlesinger, George Greif, Fred Gaines, Harold Orenstein, Robert Gordon and Michael Shapiro.

www.americanradiohistory.com
Steppenwolf Kay: Let's Be Partners

LOS ANGELES—John Kay of Steppenwolf, told a Talent Forum luncheon that performers and other persons in the industry should look at each other like partners in a common goal instead of separate entities.

"There is a tremendous amount of ignorance and lack of dialog between other members of the industry," Kay stated. "After all, there is no reason to keep duplicating mistakes when they can be viewed in a combined manner and steered away from."

Kay said there are many times that a performer can't get answers when he needs them and there is no reason that an exchange of information regarding pertinent topics shouldn't take place.

"I have a list of every date the group's ever played and with each one I have rated the different halls, the limousines and even the hotels, among other things," he said.

There are several important factors that could develop out of an association among industry leaders, according to Kay. Besides exchanging information, he said the group could supply young people, who look up to the industry, with guidance.

"We should put some of our expertise together and help the young people that helped us to get where we are," he said. "Besides having people look up to us, we should also have people to look up to."

Attendees Praise Candid, Rewarding Rap Sessions

Crowds were Mike Belkin's panel on forgotten markets. Al Schlesinger's line-up of entertainment lawyers, Chip Monck's down-to-earth explanation of light and sound techniques and the rock on TV panel chaired by Ron Weinner.

Subject areas such as these are clearly where the main interests of the overwhelming majority of registrants lie. The lessons learned by Billboard from the results of this pioneering Talent Forum will be put into practice in future years.

By genuine and unmistakable popular demand, the Billboard Talent Forum will be repeated annually. Bill Graham made an impromptu invitation to host the event in San Francisco next year. New York and a return to Los Angeles are also under serious consideration as the 1976 Forum site. A mail survey will probably be made to determine the final decision.

It was clear this year that a two-hour minimum must be scheduled for each session because of the intensity of the information being generated. Next year the Billboard Talent Forum will contain many more revolutionary surprises already being planned with the knowledge gained from the premiere event.

Promoter, Acts Must Cooperate

"I don't think he ever drew. Nobody says that about a rock show that fails." Frank Jones, vice president of Capitol's country division, said that "country is broader than ever in scope today. Audiences are different, and there are many kinds of music within the country itself. There are a lot of opportunities for those who can work with the new country as well as the traditional."

Paul Randall, head of artist relations and publicity at RCA's Nashville office, said that promoters should work as frequently as possible with radio stations and local retailers, and particularly with labels for support monies. "I'm not saying you'll get it every time," he said, "but you won't know until you try."

Jimmy Jay, general manager of United Talent, said promoters must be careful in packaging talent and must buy talent smartly. He called it a mistake to mix artists with identical followings, because you won't attract any more people. Try some intelligent experimentation."

Halley added that young people are buying the new country, and promoters should watch this. Eubanks said radio resistance against some of the new country did not make sense, since the fans obviously liked it. There is always a boost for country during a bill in pop, Eubanks added, "until the next big thing comes along."

Eubanks' In Tie-Up With Lear's TAT

LOS ANGELES—Bob Eubanks and his Concert Express associates Michael Davenport and Michael Brown are now partnered in the new TAT Concerns operation with TV producer Norman Lear of "All In The Family" fame and closed-circuit TV bigwig Jerry Perenchio who set up telecasts of the Ali-Frazier fight and the Bobby Riggs-Billy Jean King tennis match.

Already booked for upcoming concerts by TAT are Gordon Lightfoot, Three Dog Night, Jeff Beck, Linda Ronstadt, Kris & Rita and Stephen Stills.

The new concert firm is a division of Perenchio and Lear's TAT Communications and will be operated by the Eubanks team. Concert Express continues as an independent promotion house, specializing in country shows.

How Much $$$

- Continued from page 29

- New and more interesting deals are being struck by the record companies and agents than ever before. "We need a few people out there who appreciate MOR and will hustle to get it broadcast," he suggested.

-Eubanks, a former broadcaster, said, "I agree. But at the same time we also need marketers who can work it for us."

Top 40 Blasted

- Continued from page 28

Every record company's promotion man—and woman—not in the field is "extremely youthful" and more inclined to beg airplay on rock groups rather than MOR performers. "We need a few people out there who appreciate MOR and will hustle to get it broadcast," he suggested.

Tony Bennett, Lena Horne, Perry Como and Barbra Streisand are other MOR acts which rated mentions.

"I believe," said Klein, "that MOR is here to stay no matter what new forms of pop music appear. I enjoy booking MOR—it is cleaner money."

But still, as questions from the minuscule audience wound up the session, the villain in the broad MOR picture was Top 40 radio. No solution was reached as to how that problem might be eliminated.

Grammy Awards Set

LOS ANGELES—The Pierre Company has confirmed a deal with CBS-TV to present the 18th annual Grammy Awards telecast on Feb. 28, with options for the 1977 and '78 awards shows.

Los Angeles, New York and Chicago are among the contenders to host the telecast.
LOS ANGELES—It's not easy to start a career all over, especially when your former career lives on! Phil Everly, one of the last surviving members of the Everly Brothers, is still kicking, now records for Pye Records and he began his new career with reissue performances at Knots' Berry Farm in Los Angeles. Everly, a famous Palomino Club, a country night spot in North Hollywood. And his new major hero, the Brummels, is lining up a road show.

Phil Everly is competing today against the Everly Brothers' old hits such as Linda Ronstadt's hot new version of the 15-year-old "When Will I Be Loved?" that Phil wrote. In addition, Everly is writing more and some of his older tunes are not quite successful. Linda Ronstadt just had a hit with "When Will I Be Loved?" that he wrote 15 years ago. The same tune is being recorded by such people as Tanya Tucker.

However, his songwriting doesn't come easy. On a recent album called "Star Spangled Spring," there was a tune called "Snowflake Bom- bardier." The album was released on RCA. Everly claims it was one of the "Fastest cuts I've ever been connected with." That particular tune has gained its own fame within a small cult in the music field, but the song you hear on the album is the remnant of a total of 74 verses that Phil labored over for several months.

As a singer, Everly refers to himself as a harmony man who is now having to learn to be a solo performer. "Being part of a group of 17 years is like being in training...however, being separate has a lot of tremendous positive aspects, you have a lot more freedom," he says.

Actually, Phil was "in training" for a lot longer than 17 years. He started his career as part of a singing family. His father is Ike Everly and at one time his dad and Red Green had a group called the North Carolina Boys on WLS in Chicago. Then his dad went it alone as a solo artist.

After a while though, it was discovered that radio stations would pay more money to play Everly. He continued to perform, this included Ike, Everly, guitar; mother, Margaret, sometimes playing bass; Don Everly, on rhythm guitar, and Phil. Phil remembers a share of the show six days a week on KMA in Shem- doah, Iowa. The first half-hour show was at 6 a.m. Ike Everly used to get up and he wouldn't until 1954 that the family started earning $100 a week.

Sometimes in this period the Everly Brothers slowly became a reality.

Some of the first recordings were "Wake Up, Little Susie" sold two and a half million records in the United States alone. "Cathy's Clown" was their biggest record worldwide.

By 1960, the duo had sold more than 30 million records around the world. Everly was a well-known and great ex- tent. Phil credits many of their hits to the songwriting of Beauleaud Bryants who wrote "Bye, Bye, Love, "Dream," and other tunes.

It is difficult to say when the Ev- ery Brothers faded out as a duo for live performances. Don is now in Nashville writing and per- forming and Phil is now living in North Hollywood writing and per- forming. The unusual thing is that their songs are still being played heavily on the radio around the world. So, in effect, they are compet- ing with each other today.
CBS Nashville Operations Grow

By BOB KIRSCH

NASHVILLE—In an economic climate that is generally less than thriving, the CBS Studios here are busy expanding mastering facilities both visually and technologically, pushing for more custom recording space (up from 12 percent three years ago to 40 percent today) and gearing up all control rooms to handle 24-track recording.

The facilities, explains studio manager Norm Anderson, president of the Nashville division of CBS, showing their own yearly profit and loss reports and generally operating that way. The current expansion, he emphasizes, is necessary no matter what the state of the economy. "If they fail you keep up, the artists and producers are going to look elsewhere."

The studios added 24-track capability last year, and mastering facili-
ties are being expanded. "It's not so much a technical as a visual upgrading," says Anderson. "The mastersing room will be in the next two or three months."

The studios currently employ 14 engineers and an office staff of five. Vice president Bill Niven, СBS chief engineer, and Ron Bedee are in-house producers, and independents including Norm Wood, George Richay and Glenn Spreen do much of their work here.

Most of our country artists tour while working here, Norm Wood, says, so they happen to have their own studio, Anderson says, "In pop, we find a lot of our engineers are using our facilities primarily because of their own or their producers own or are involved in show business."

"When I arrived three years ago," continues Anderson, "our custom, or non-CBS artist business was up 12 percent, the main reason was that CBS had employed a 'CBS artist only' policy for two years. I still think this was part of the reason for the boom in independent studios in town, because a great many artists were left with nowhere to record when we closed our doors."

"What I had to do was go out and smooth some justifiably hurt feelings, let people hear what we could do in our two facilities, contact labels that did not own their own stu-
tudios and make them aware of our track record."

Among labels currently working on a reasonably regular basis at CBS are Capitol, MGM, Asco, Warner Bros., Elektra, ABC-Dot, GRT, GCC and Mercury in the mastering department. Anderson also notes that the stu-
dios are seeing more pop business than they have in the past. "The influence of country in general," he says, "is bringing more pop artists. What they are coming for is the so-called 'Nashville Sound.' We are looking for more pop business, but our studio is not getting cut, that is the expense of country music."

Nothing else. We will gladly take whatever of which we have very little of now, is our recording."

Most of the country material, Anderson continues, is cut in studio B "because that seems to give a more country sound. The last three years old and a lot of Nash-
ville style in it. It's hard to de-
scribe, but there is definitely a unique sound in B. Studio A hosts more of the pop recording."

Like most major studios, CBS has done some remodelling over the past few years, particularly in studio A. "People like more intimate surround-
ngs," says Anderson. "They don't seem to want the large, audi-
toium feel anymore—their sound preferences."

I think the boom in multi-
track recording brought much of this about, because it offers an opportu-

CAMPUS

HEADED BY HARRIS

"Basketball School"

Major Talent Buyer

By FRANK BARRON

LOS ANGELES—To most people, UCLA is best known as home of collegiate basketball champions, NFL and NHL football and hockey teams, agencies, managers and bookers, the University of California at Los Angeles is one of the biggest buyers of musical talent.

The school, which caters to a daily population of 60,000 students, books jazz shows, folk series, dance programs, rock-pop concerts, and classical performances as well as film programs and recitals.

Ed Harris heads the Dept. of Fine Arts at UCLA, whose primary purpose is to book the shows, price the tickets, sell them, and also handle the public relations. The depart-
ment's two big presentations are the Great Art Series and Keyboard Series, which feature the famed classical talent available.

Harris books more than 600 per-
formed shows a year, of which 200 are one-nighters, although some run nightly for one week. Five perform-
ances were the most played at the school.

UCLA holds pop and rock con-
certs at the Pauley Pavilion, home of the basketball Bruins. Nearby is Royce Hall, which seats 1,987; plus Memorial Auditorium holds 550-600 depending on the event; and Schonberg Hall, which seats 528.

Music programs are held mainly from October through June, the summer months being used for planning, making up contracts and brochures. During this time he pons-
ners what artists and shows to book "because the big problem is book-
ing—what will sell in the future? Who will be the drawing artists?"

Harris' department can book shows for the general public, but stu-

der-student-sponsored performances are also shown to the student body. Harris, however, has the power to veto pro-
grams which he feels do not meet the standard he wants, such as a controversial rock act.

There are no conflicts with other bookers, such as at the Los Angeles Music Center or Hollywood Bowl, both of which present the same acts and artists.

"We all know each other," Harris points out. "There is no competition or conflict. One thing we cannot do is present musical programs which conflict with student activities—such as a football game, or the student artists within the same time period."

Harris sees artists' fees as another most basic problem. "Every year, and I'm fighting to hold down ticket prices. Theoretically, we want to make money, but our music programs should come from income, while student fees subsid-
ize the operations."

Harris has the authority to book acts for complete tours of the Univ. in the West. "We've probably a third of the tour events," he says, but we're remounting a festival in 1976, with most of the original participating groups. "Some of the events include a hootenanny, chil-
dren's concert, plus a sacred music program at Easter.

Atlantic Assists College Graduates

NEW YORK—Atlantic—Records college promotion department has published for the third year a list of qualified graduates. More than 200 qualified 1975 college graduates with radio backgrounds who are looking for jobs in commercial broad-
casting.

Atlantic is the only record com-
pany's college promotion department that put out such a list, under the guidance and purview of public relations director Bill Hauer, department head, says it has proven to be a great success as well as a service. "I work with all these student broadcasters during the year and I try to do anything I can to help them break into commercial broad-
casting," he states.

New Home Album

NEW YORK—Lena Horne's first LP in five years is a collaboration with Michel Legrand and titled "Lena & Michel" on Rykoff, distributed by RCA. LP includes six tunes by Le-
grand, seven by Horne, with lyrics by Hal David.

In L.A.

NEC Touts Self

NEW YORK—The NEC has de-
cided to hold its first Far West re-
gional meeting in Los Angeles Oct.
10-12. More than 200 students from 80 schools throughout the Western states and Hawaii are scheduled to take part in this gathering that will be conducted like other NEC re-
gional meetings.

Paul Medeiros of San Diego State Univ. is one of the main organizers and he says this gathering should be a very important experi-
ence. "Besides talent showcases, we will have film showcases and panel discus-
sions," he says. "Those of us on the West Coast, we're hopeful that many of the industry people will participate of over 50,000-personal-
tion."

Medeiros says that this meeting has been a necessary thing for some time and it should occur once and for all to strengthen the NEC member schools in the West.

"Most students and faculty advis-
s from the West Coast haven't been able to attend the NEC na-
tional conventions because of the distance," he states. "Now that we have started out here, we're hopeful that the national convention will be held out here in the future.

Big Name Musicians

Judge H. S. Bands

MONTEREY, Calif.—Seven professionals judged the fifth annual California High School jazz band competition, sponsored by the Mon-
terey Jazz Festival Saturday (7).

Rating bands from all over the state, the judges were Renie Colby, Steve Mundell Lowe, Ralph Humph-
ry, Jack Wheaton, Frank Rehak, Lloyd Neumann, John Janis and Bill Williams.

The winning band and combo will perform at the 18th annual jazz festival during the Sept. 19-21 weekend. Additionally, an all-star band of Cal students performed with Chuck Mangione and John Lewis during the festival.

More Kids Studying Radio Than Ever, NAB Reports

WASHINGTON—A total of 12,251 junior and senior students—about 50 percent more than there used to be—are now studying a course in radio, according to a new survey by the National Asso-
ciation of Broadcasters. The number of col-
leges and universities offering work studies in radio and television has increased drastically during the past two years, a survey of the broadcasters' organization, an increase in radio study was also shown by Junior and Commu-

Dr. Harold Niven, NAB vice pres-
ident for planning and develop-
ment, says that 228 students are re-
sponding to survey and 205 new radio studies, returning 205 new a BA degree in radio, up 25, and the NAB degree offering an increase of 12. Twenty-seven schools also offer a Doctorate in broadcasting.

Twenty-three schools reported that they offer a course in broadcasting but do not offer a work-
gprogram. The 250 schools of-
ering an undergraduate degree re-
ported a total of 178 junior and senior students (only those are classi-
fied as majors in the field) majoring in broadcasting, 5,526 more than re-
ported by 180 schools in the last re-
port. Ninety-nine schools had 1,862

students studying for their master's degree, 1,862 for their degree, a de-
srise of six from the previous year.

Among the two-year schools re-
sponding to the survey, in all, 2,249 first year students and 1,392 second year students were reported praising this is an increase of 561 first year students and 292 second year stu-
dents among two-year schools.

5,000 Attend N.C. 'Strawberry Jam'

GREENVILLE, N.C.—WECU at East Carolina Univ. here offered an-
other twist to the typical station get-
away by giving station affiliates a free la-
cert with various prizes. Under the title of "Strawberry Jam '75," more than 5,000 people attended the show.

Local bands Jessica Rush and Quiet Exitacy and regional favorite Pegasiu provided six hours of music, while the station gave away a bicycle and gift certificates from local mer-
chants between sets.

Station manager Erik Sieurin and program director J.J. Bannon were fundamen-

tal in the organization and presen-
tation of the show.
SANTO DOMINGO

Dominican singer Francis Santana recorded a new LP titled "Dos Grandes De Quisqueya" on the Gramm label. On this album Santana interprets compositions by Rafael Solano, Dominican musician/comp-poser who records for the Gramm label.

Antonio Prieto, singer from Chile on the RCA label is booked at the Embassy Club of the Hotel Embajador in Mexico City. Mexican singer Jose Jose (RCA) and Mirla Castellanos (Vet) from Venezuela were presented on the "Santos En Domingo" TV show, produced by Rafael Solano.

Pedro Medrano, public relations man of American (Amus. of Musicians & Singers), was a member of the jury at the First Latin American Song Festival held at Dade County Auditorium in Miami Medrano, while in the U.S., made contacts for artistic presentations in Miami and New York.

Four Dominicans won first place prizes at the First Latin American Song Festival. Singer Jazmin Oviedo (Karen) won first place with a song titled, "Gente Por El Mundo" by Dominican composer Felix Hernandez; second prize went to singer Alby Roca photo

37.8 Mil Tyro Musicians
In U.S., Survey Reveals

NEW YORK - The number of amateur musicians in the United States has increased by 17 percent in the last five years, according to find-ings of the most recent in a series of participation studies conducted by the American Music Conference, Kalamazoo, Mich.

The new projections, based on a survey by Louis Harris & Associates of more than 1.500 households, indi-cates the total number of U.S. ams ters is about 7.8 million, or one out of every five Americans between the ages of 5 and 75.

Many of the results of this survey covered the same areas as the previous four. Others were new: women still make up 55 percent of all U.S. amateurs, 55 percent of all amateurs are still more than 21 years of age; about 32 percent still play more than one instrument; the most popular instruments continue to be piano, guitar and organ, in that order, pia no players represent nearly half of the amateur population, while orga-nists make up about 15 percent of the amateur music market; and gui-tarists have moved up nine notches to 28 percent.

Other results of the study include: a finding that a disproportionately large number of amateurs live in small towns and rural communities in the Midwest and West; the most popular instruments are clari-net, drums, trumpet, saxophone, flute, harmonica and violin; the an-nual income of households with at least one active amateur is also above that of the general popula-tion. The median household in-come for the population as a whole is $11,500, while the median for ac-tive amateurs is $13,900.

The figures represented in this survey are for Americans who say they play the above mentioned in-struments and do not indicate own-ership.

Latin Record Reviews

Pick LPs

FREDDIE FENDER (El Robo Rico, Arif Interna-tional ARV-1020). The talent and versatility of Fender has been in evidence in his recent presentations. The first album represents one of his best efforts in the Spanish language field. But, then again, he has always given his best to his music and is, finally, after 20 years, getting the recognition he deserves.


Dealers: Display prominently.

LA NUEVA BANDA MACHO, Florida, FL-1030. Little Joe y La Familia have been opening new doors for Chicano music over the years. In the first new album produced by Little Joe for Fre-die Records, they continue the tradition. It con-tains a generous offering of rancheras, ballads, cumbias and rock-instrumentals arranged in that distinct Little Joe style.


THE ROYAL JESTERS-Their Second Album, GCP (213). The first LP by the group was one of the past year’s top sellers. This one may sur-pass it, although probably, due to the excel-lence of its instrumental arrangements. Best Cuts: All cuts are good.

Dealers: One of the songs in this album, ("Cita Feliz") has received Top 40 radio exposi-tion, and the group has been playing some of the top rock nightspots in Texas.

Recommended LPs

SUNNY AND THE SUBLIMERS-Los Enamorados, Key Lou-4, 3823. A strong influence on Chicano music for over a decade. Sunny and the Sublimers have consistently turned out one hit al bum after another. This one will be no exception. Produced by Johnny Zaragoza, it is just what Sunny fans expect: social versatilty backed by skillful arrangements.


THE LATIN BREED-Move One, GCPD (111). Through the innovative direction of Rudy Guerrera and Jimmy Edwards, the Latin Breed set a new trend for the Chicana sound in 1974. This re-lease will no doubt cement them as one of the top Chicano groups in 75. Jimmy Ed-wards’ vocals run the gamut from rancheras to ballads to salsa.

Best Cuts: "Tu Lo Conoces," "Baila Con M’Yo Sabes." Dealers: This group’s two previous albums are still going strong.

LOS PASTELES VERDES "RECUERDOS DE UNA NOCHE" (Gema 5024) #1 En Ventas En Peru, Ecuador, Colombia, Chile y Venezuela!

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"THE NO. 1 CHARANDA & JOE QUIJANO HAVE JUST RECORDED TWO GREAT NEW LPS"

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SUNNY AND THE SUBLIMERS-Los Enamorados, Key Lou-4, 3823. A strong influence on Chicano music for over a decade. Sunny and the Sublimers have consistently turned out one hit al bum after another. This one will be no exception. Produced by Johnny Zaragoza, it is just what Sunny fans expect: social versatilty backed by skillful arrangements.


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London In "Daphnis" Campaign

By ROBERT SOBEL

NEW YORK—London Records is trying to "button up" large sales in its "Daphne Et Chloe" LP featuring the Cleveland Orchestra and conductor Lorin Maazel. The nationwide campaign, which also involves the entire June release by London and its affiliated lines, centers on a concept devised by John Harper, director of classical sales. Harper's plan is for London to give buttons that carry a replica of the "Daphnis" cover and a slope read-

ing "Voulez-vous Ecouter Ce Soir?" (Would You Like To Listen Tonight?) to branches, distributors and retail outlets. Dealers will receive the buttons within the week for clerks to wear. Buttons total several thou-
sands.

In addition, London is providing its branches and home office employees with rubber stamps displaying the same facsimile as the button. These will be used on classical mail. Also, special 30-second radio spots are being set which will consist of 20 seconds of "Daphnis" and 10 seconds open for a store tag. The spots are scheduled to run in some 20 mar-
towns nationwide.

WCLV, Cleveland station, pre-

miered an hour-long show and is of-

fering the album as promotion to in-

vitees of a drawing of write-in postcards. Station K-FAC, Los An-
geles, is offering the LP for a dona-
tion to the Listener's Guild.

In another area, London has be-

gun pressing all its records in Eng-

land. Previously, a very small por-

tion was pressed here. Borrow rights are being sent to dealers empha-
sizing the concept that the records are "impeccable pressing issued from England." The English flag is prominent on covers. The Rich-

mond and Stereo Treasury series are the only budget lines pressed in Eng-

land and imported here, according to Dick Bonang, head of classical promotion.

A Sam Goody advertisement in the New York Times Sunday (22) will feature five of the June re-

leases. These are the records per-

formed by Alicia de Larrocha; a List record by Sir Georg Solti; Zu-

bin Mehta leading the Los Angeles Orchestra in a Beethoven sym-

phony; a Radu Lupu LP, the "Daphnis," and a tape poem featur-
ing Antal Dorati and the National Symphony Orchestra.

Survey: 3,500

Opera Written Last 25 Years

NEW YORK—A newly published Central Opera Service survey shows that more than 3,500 operas have been written in the last 25 years. More than 1,500 of these contempo-

rarily works are by American com-

posers.

The Directory Of American and Foreign Contemporary Operas in-

cludes all written between 1967 and 1975 alone and contains such information as composer, li-

brettist, words, music, date of world

work, cast, orchestra, publisher or other source for musical material, with casting and place and date of world

works are arranged in alphabetical order by composer and are indexed by title. Also featured in the new publication is a listing of American operatic premiers, indicating com-

poser, place and date of the world

premiere.

Central Opera Service was estab-

lished in 1954 by the Metropolitan Opera National Council to provide an information center for all opera companies and workshops in the U.S.
DISCOVER GOLD

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Not many classical LP's go Gold — This one is!

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Soul Sauce

Robinson To Play a Free WNJR Gig

BY JEAN WILLIAMS

LOS ANGELES—Smokey Robinson will head to a free concert sponsored by WNJR, Newark, N.J. June 16, says Jerry Love, music librarian of the station.

In order to gain a broader listening audience WNJR has gone into the community. The station is attempting to invite the city of Newark in a city-wide beautification program that will extend throughout the summer, explains Love.

The concert which kicks off the celebration features Bohannon, Dynamic Corvettes, Adam Wade, Jimmy Brisco and Robinson. The event will be held on the City Hall lawn.

Love hosts the Saturday 7 p.m.-12 a.m. and Sunday 4 p.m.-9 p.m. shows.

Philadelphia International recording artist, Harold Melvin, and the Blue Notes, confides that he is in the process of trying to make his group self-sustaining.

Melvin admits that at a future date he may decide to abandon his recording career for one in business. He now owns Million Dollar entertainment company, with plans to form a record label. The Blue Notes have produced two gold records, "The Love I Lost," and "If You Don't Know Me By Now." Sharon Paige, a powerful vocalist, has been signed to Million Dollar, and she is featured on Melvin's Blue Notes' current album, "To Be True," with a new single taken from the LP, "Hope We Can Be Together Soon."

Melvin has employed Don McCormick, (brother of the 5th Dimension's Lamont) as West Coast business consultant and Buddy Nolan, East Coast.

It has been reported that the Blue Notes will be tied into the Houston-Pittsburgh baseball game in August in Houston Astrodome.

The source further states that baseball tickets will include admission to a concert and dance featur- ing the Blue Notes.

Bobby Taylor, formerly of Bobby Taylor and the Vancouriers has returned to the record industry following a five year absence. The Vancouriers parted with Cheech and Chong going into a comedy act, and the other members joined groups like Blood, Sweet & Tears and the Skylangs.

Taylor has returned to the industry with his own production company Bar None and has signed a pop act Commonwealth, which will record on Playback Records.

Taylor, who has signed with the label as artist/producer and arranger, will produce other groups for Playback, including a new group Buck, whose new single is "I Can't Quit Your Love."


** * *

After two and a half years, Motown Record's Supremes have released a new album, "The Supremes," with a new single from the LP "He's My Man." on the way.

Mary Wilson (the original member of the group), Cindy Bird

(Continued on page 45)
Blacks Are Buying More Music

By JEAN WILLIAMS

LOS ANGELES—Henry Stone, founder of T.K. Productions in Hialeah, Fla., says that black music is getting more sophisticated and that blacks are buying more records.

Relating his method of moving a black record into the marketplace, he says about 30 percent of the black audience today does not buy records in "ghetto" areas. They buy in the areas where shopping centers are located.

You get a record on KGFJ, Los Angeles, a black oriented station, it continues, and then KJH picks it up. Automatically the rackjobbers pick up on the record more than the "ghetto" stores. Then Handelman's puts it in their racks where a lot of black people are shopping, so more black persons buy that record, he adds.

One thing about black people, says Stone, "they know their music, and will not spend a lot of money for an album with one hit song and a bunch of junk on it." Which implies the theory that blacks only buy singles, because they can only afford 45s.

Stone's T.K. organization is an independent group of labels, distributed through its own nationwide independent distributors and outlets.

Stone favors independent distribution, saying there is a need for independent distributors because the other companies are getting so big the "big boys" are taking over themselves. Companies like Brunswick and 20th Century are going to have more and more hit records, he predicts.

In the four years of its existence, T.K. has gained Alcon, Glad, Cat, T.K., Blue Candle, Dash, Chimneyville, Mighty Mo, Wider World, International Brothers, and Third Stone as its satellite labels.

T.K. Productions is structured to control and guide the artists and music they are recorded in T.K.'s studio, and booked, publicized, managed, promoted and published through the company.

The recent rise of discotheques throughout the country has given T.K. an additional vehicle to launch the careers of artists like Betty Wright, KC and the Sunshine Band and George and Gwen McCrae.

In roster of acts also includes LaTouche, Little Beaver and Clarence Reid.

The Rock To Blues Shift Nets Cheapskate Major Profits

LOS ANGELES—Cheapskate Entertainment was formed five years ago as a rock oriented concert promotion firm. Among the partners, Robert Fierro, Jerry O'Dell and George Guardiola, took a stab at promoting blues.

"We switched from rock to blues because we felt the rock artists had lost their creativeness and there was soon to be an upsurge in blues and jazz," says Fierro, president of the company.

"The upsurge encompasses a new and broader audience, the young white middle class group."


The show took the fifth in a series of blues concerts held at the 1,500 seat San Gabriel Civic Center.

"We have the edge on many promoters," says Fierro, "because of the fact that we can present these concerts at low budget prices, $3 and $5 and $7."

San Gabriel Civic Center is located in a predominantly white area near Los Angeles. Fierro feels that the broadening of the blues audience is mainly due to promoters taking blues into these areas.

"For years, blues was confined to small rooms in black areas. With the new awareness which has come about through some of the rock groups initiating the style of blues artists, young people are now curious to know more about the real blues artists," he says.

In addition to advertising in newspapers and on radio, the promoters have chosen to play ads in bars in "ghetto" areas, says Fierro. "Promoters tend to overlook this area that is not active unless they are promoting an r&b or local act but we have gotten tremendous results when advertising our shows that way," he says.

He admits that the blues artists are agreeing to perform at a lower rate this time in order to promote blues to a wider audience. "Of course there are exceptions, B.B. King who has already made his mark in the industry," adds Fierro.

Other artists who have been presented in concert by Cheapskate are Eddie "Cleanhead" Vinson, Lowell Fulton, Pee Wee Crayton, Don "Sugarcane" Harris, Big Mama Thornton, Eric Burdon and Jimmy Witherspoon.

Disc-O-TECH SERIES

Motown LPs Herald Beat Of Major Catalog Artists

LOS ANGELES—Motown has become the first major label to launch a full scale album push at the discotheque market with the release of three LPs in what the firm says will be an ongoing series dubbed "Disc-O-Tech." The first three packages include a set of Motown classic oldies felt to be still applicable for the disco market, an LP of material released by various artists within the past six months and a grouping of tracks that for one reason or another had not been released and were therefore never released.

Though all product features different covers, there is a strong uniformity of design through the "Disc-O-Tech" logo and the emphasis on colorfully clothed dancers on the covers. All titles are listed on the top of each package.

"Disc-O-Tech #1" includes the Motown oldies, such as Steve Win- don's "Uptight (Everybody's And A Right)," Martha Reeves & The Van- dellas "Dancing In The Street," The Temptations "One More Time Too Proud To Beg," Marvin Gaye's "I Heard It Through The Grapevine" and Smokey Robinson & The Miracles' "Going To A Go-Go." The LP acts as a good showcase for the timelessness of the Motown catalog and makes a great greatest hits collection as well as a disco LP.

"Disc-O-Tech #2" consists of fairly recent material including the Jackson 5's "Dancing Machine," the Commodores' "Love Of The Land," the Marvelettes "Bend Me Shape Me, Final Counters, and Rare Earth's "Chained." Again, this is a strong dance album that also allows the label's ability to change with but still catch the tempo of the times through the years.

The most pleasant surprise comes in "The Magic Disco Machine," which is a set of tracks. Emphasis here is on strong solid with solid vocals, excellent horn riffs and dominating percussion work throughout.

Tracks were written by Motown personnel such as Pam Sawyer, Gloria Jones and Terry Woodward & Clay- ton Ivey and produced by the likes of Frank Wilson, Hal Davis, Gloria Jones, Woodward & Ivey and the Devastating Affair. Few vocals are mainly of the background chorus type.

It's almost difficult to believe these cuts have been lying around for some time, for they appear tailor made for the disco marketplace.

Motown is planning a massive merchandising campaign on these three LPs and the remainder of the series, and the campaign has already been launched to some extent.

"Remember...we're in communications, so let's communicate."
NEW YORK—The second batch of the Arista Freeport Series is an important and musically-rousing as the first. As with the initial release of seven albums several months ago, this one of six LPs features an interesting assortment of artists—representing contemporary jazz as well as avant garde.

Arista represented this time around are pianists Stanley Cowell, Roland Hanna, Paul Bley and Andrew Hill; and saxophonists Dewey Redman and Oliver Lake. Each of the records has been released in the European market, and this is the first time they have been released domestically.

Cowell’s “Brilliant Circles” has been a sought-after import for several years. Using a septet composed of trumpeter Woody Shaw, reedman Tyrone Washington, vibist Bobby Hutcherson, bassist Reggie Workman and drummer Joe Chambers, Cowell creates a perfect setting for his piano genius. He has a sound that is all his own and it is almost tragic that he still hasn’t recorded in the States.

Hanna has chosen a solo setting for his “Parigia” that was recorded live at last year’s Montreux Jazz Festival. Under these conditions, he displays an ability to lift notes from the keyboard that appear to be non-existent.

Bley has long been one of the more popular keyboard innovators and this 1965-66 two-record set, “Copenhagen and Haarlem,” presents him in all his glory among a working trio. Recorded in Denmark and Holland (one live and one studio), Bley displays an uncanny ability to create passages that could very well be performed solo, but sound better backed by bass and drums.

Pianist Andrew Hill’s “Spiral” is his first recording in many years. Recorded in New York at the beginning of the year, Hill, who is best remembered for his Blue Note dates, sounds better than ever. Also playing on this session are Lee Konitz, Robin Kenyatta, Ted Curson and Cecil McBee.

Redman is best remembered for his experimental work with Ornette Coleman, “Look For The Black Star,” but these 1966 recordings really show his roots. The music can best be described as mainstream jazz with touches of the classic John Coltrane quartet that featured McCoy Tyner. Redman’s work on tenor sax is inventive and definitely evokes a longing for the past.

Lake is a fine exponent of the new music that players like Anthony Braxton and Lester Bowie (both of whom he’s played with) and this album, “Heavy Spirits,” should establish him as a fine avant-gardeist. He is presented in a number of settings including a quintet, and a quartet that utilizes three violinists surrounding his alto sax.

Series coordinators are Steve Becker and Michael Cuscuna.

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LP SERIES REVIEW

Second Batch Of Arista’s Jazz ‘Musically Arousing’

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General News

UA Names 1st 16 Distributors

LOS ANGELES—Four distributorships by Musical Isle, the wholesale division of Transamerica Corp., are among the network of indie announced to handle the UA line immediately. UA parted company with Phonodisc last week (Billboard, May 24).

The new UA distributors appointed by sales vice president Sal Licata include: Malverne, New York City; Universal, Philadelphia; Best, Buffalo; Nos. M. Zamoiski, Baltimore; MS, Chicago; Heilicher, Minneapolis; Dallas, Atlanta and Miami; Pkds, Cleveland; Arc-Jay-Kay; Detroit; Bib, Charlotte; AllSouth, New Orleans; Alta, Phoenix; ABC, Seattle; Eric, Honolulu; Robers, St. Louis; Record Sales, Memphis and Denver; and Eric Mainland, San Francisco. The last four are Musical Isle operations.

Delmark Artists Go To Japan Again

CHICAGO—Delmark Artists, the management arm of Delmark Records, will tour Japan July 20-29 in a third Japanese Blues festival in a year, with Big Joe Williams, Little Brother Montgomery, Otis Rush and The Jimmy Dawkins Band.

The festival is being produced with the cooperation of Kyodo Tokyo, Inc., promoters, and will include stops in Tokyo, Sapporo, Hiroshima, Fukuoka, Osaka, Nagoya, Hyoto, and Yokohama. Outdoor concerts are set for Sapporo, Kyoto, Yokohama, and Tokyo.

and we do well even with an older-time like Miles Davis. During our June Shakespeare Festival we sell a lot of LPs by the old big bands to tourists. And Scott Joplin’s music was a sensational success a year ago. I’m anxious to learn if the tourists will buy his rag tunes again at this year’s festival.

One of Rare Earth’s most consistent sellers is the Tacoma label, featuring Michael Aldrich on dobro. “We sell our share of country music,” Miss Blackwell confides, “but rock, jazz and classical all seem to be growing faster in this area.”

Physically, Rare Earth is unique. Along with records are Indian rugs, jewelry, antique furniture, art prints and other oddities, but the stream of young customers has no difficulty locating the LP browser boxes.

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Oregon’s Rare Earth Shop

Among those buyers are numerous handsome young Indians from the nearby Klamath Falls area.

Strategically located at the Ashland Plaza on North Main St., Rare Earth rarely advertises in the local Tidings newspaper and only occasionally buys radio time.

“So I had a talk with kids,” says Miss Blackwell, “we are running almost exactly 33 percent above a year ago. We concentrate on personal services. We know hundreds of customers by name. Most all of them call me Liz. If they ask for an LP we don’t have in stock we order it and have it for them in about a week.

“Quad It’s nothing here. I mean nothing—less than half of half of one percent of our sales. We have an excellent quad setup here in the store but no one pays it any attention. No, I’m afraid 4-track is still unborn in Southern Oregon.”

Virtually all the stock carried at Rare Earth is ordered by Miss Blackwell from All Record Service in San Francisco, some 400 miles to the south. “We get excellent service,” she says, “and we are spared dozens of different transactions with record companies.

Oddly for a successful retailer, Rare Earth’s attractive boss says she never reads a music trade paper nor does she refer to record charts. “Stations KBOY-AM-FM in nearby Medford plays a lot of good albums and their programming creates a demand here. But we find that our customers create their own demand as well. The Ashland buyers’ tastes determine our stock, not printed charts.”

‘Shenandoah’ Folio Issued by Morris

NEW YORK—E.H. Morris & Co. is rush-releasing a folio of vocal selections from "Shenandoah," the Broadway musical which capture two Tony awards.

The 96-page folio includes 16 titles from the score and seven pages of photographs. The folio includes "Freedom" and "We Make A Beautiful Pair," single released with two of the cast members by RCA Records. Folio is printed by Charles Hansen Educational Sheet Music & Books and sells for $3.95.
IN PRAISE OF AN ENTERTAINER

James Last
It's not just his size that makes him the biggest entertainer around (he's well over 6 foot). And it's not even the 108 gold discs he's collected in his lifetime. It's the sound. And he's made over a hundred records to prove it.

Measured by his success, James Last is the world pop music champion. He's the only one with 108 golden LPs to his credit. That's more than Presley or the Beatles ever got.

Since Glenn Miller and Mantovani there hasn't been an orchestral style which has conquered the world in the same way as James Last's “happy sound”. If you played every copy of each James Last record in existence one after the other you'd need 2000 years to listen to them.

**THE SOUND MACHINE**

In London, the Mecca of pop-music, they call him the “most perfect sound machine ever heard”. The Dutch think he's worth his weight in diamonds, the Russians say he's worth his weight in caviar and vodka. Indonesians smuggle his records over from Singapore. New Zealanders like to think he's one of their relations. About 5% of all records sold in Canada are James Last records. And unlike many entertainers, Last is the top in his own country Germany too.

For ten years now, James Last has been playing for his public. And making records for them. And precisely on the “tenth” anniversary the eagerly awaited Jubilee-LP “Non Stop Dancing 20” is being released. Ten Years. A decade of best selling music.

**WHAT'S THE SECRET OF HIS SUCCESS?**

James Last was born in Bremen and lives in Hamburg. And since they're both German Hanseatic cities, quite a lot of the North German temperament has rubbed off on him; he prefers to ask people in for a drink, and not out for one. He likes giving parties. And knows what people want to listen to. “When things start to liven up”, Last says, “then it's usually not because of the people, it's because of what you offer them.”

He's got a point there. His music really
is just like something you can eat or drink. And enjoy. It doesn’t just invite you to dance – it invites you to get together, to communicate, to socialize.

**JOINING IN THE FUN**

**FUN FOR EVERYONE**

Last is always getting people to join in. Either at his sound-proofed terraced house in Hamburg’s Langenhorn district, or as they listen to his music in their own homes. But the time of just listening to records has passed. With James Last, you simply have to join in, to get on the merry-go-round. “Play” is a word used in many languages to convey musical performance. James Last uses the word literally – he invites everyone to “play”, whether they are the musicians in the band or the audience. He creates a musical “happening” which involves every listener. When his music plays, the world seems a better place.

Or, putting it another way, James Last music is fun.

**MUSIC IN THE AIR**

**MUSICAL AIR**

This fun, of course, is international. Last tried right from the start not just to fill a market gap that experts thought was there, or to play sounds that engineers had manufactured in the studio. It was not coldly calculated. He aimed at fulfilling the basic human desire to have fun – and he hit the target.

In order to test his musical formula, ten years ago Last invited teenagers to the studio and got them dancing and singing away. This led to an added dimension – music, atmosphere, with the listeners taking part. Last described it this way: “Musical air was coming out of the grooves”!

So it was hardly surprising that the first record was a knock-out success, as were all its successors too. And it is certain, that “Non-Stop Dancing 20” will continue in the same tradition.

James Last has this to say about the decade of hits: “Don’t
James Last's success is attributable
to his versatility, not just to one
gimmick. Last has not simply been
satisfied, over the past ten years, with
making popular hits into dance
music which appeals to all genera-
tions - that would certainly not have
been enough to round up all those
gold discs. Last embraced the entire
musical spectrum with his individual
interpretational style, sending a
steady flow of productions ranging
from "La Paloma" to Bach and Beetho-
ven out from Germany to 92 coun-
tries all round the world. But that
wasn't all. James Last recorded
operetta melodies and even tackled
beaut and bossa nova. No wonder
there's a saying in Germany that
"Bela Bartok or Beatles - James Last
does it."

With his album "Käpt'n James auf
alten Meeren" Hamburger Last went
on a musical voyage around the world
- a voyage which his fans could follow
on a reproduction of a 1786 map
included with every LP. James
Last is far from being just a
recording artist. He is the regular
star of one of Germany's top
television entertainment shows,
"Starparade", and all his concerts are
sold out. Last welcomed the one
millionth concert-goer at an open-air
concert in Berlin when 60,000 people
gathered outside the famous Citi-
Hall where once John F. Kennedy
proclaimed "Ich bin ein Berliner".

Last sent round 100 collecting boxes
on his instructions admissions to the
concert was free - gathering dona-
tions to help spastic children. The
collection totalled over 200,000 Marks.

For years now, James Last has
been one of Germany's best-loved
artists and every year for the past
eight his band has been voted top of
the German polls. It is impossible to
count the number of awards he has
received.

But what the Germans appreciate
most about James Last is that despite
his international status in the music
world he has still remained "the guy
next door" with a warm bond linking
him with his public.

James Last can hardly carry all the
Golden Discs which have been presen-
ted to him at numerous ceremonies.
CONQUERING BRITISH HEARTS

WITH "RULE BRITANNIA"

England is raving over the German invasion; James Last and his band have stormed - and conquered - the hearts of the English. Anyone wanting to get into the small circle of international musicians has to pass the merciless endurance test of the English concert hall circuit. James Last, who went over with quite a few butterflies in his stomach, was even able to convince the critics in London, the international mecca of sound.

This was their unanimous opinion: "He's a genuine band leader. No matter where he was, the public were carried away and the concert was a sell-out. The tickets for the concert went as briskly as they did for all the other venues the orchestra played in England. They simply love the intoxicating, dynamic-swinging music, packed full of ideas. But this is undoubtedly because James Last has all the arrangements himself. He has everything - from Bach to the Beatles, sounds from North and South America, traditional tunes, yes, even "Rule Britannia", which naturally helps a German band in England to get rid of prejudices straight away." (EVENING NEWS)

This was what another English paper wrote: "James Last's music has the same importance for fans over 35 as the Rolling Stones for those under 25." The London critic Nigel Hunter expressed his amazement that James Last managed to transfer the perfect studio sound, with all its effects, to the concert stage. "The James Last band played with the incomparable swing and clarity which made their LP's international bestsellers... the public in the Royal Albert Hall, London, which was sold out, managed to get two encore - and could have done with twenty-five!"

The English papers also found the proper word for the "target group": James Last appeals to with his sound: "the silent majority", i.e., all those record listeners who prefer "happy music" and who've been missing out up till now - until James Last filled the market gap.

Anyone who's been to England frequently in the past few years will have noticed that the Last sound has been following him in his footsteps: At Wembley Stadium, speedway track, Richmond ice rink or the interval music before the James Last film, or at Arsenal's football pitch in London - Last is everywhere. A German radio music reporter referred to him as "a national institution - an element in our job, just as important as the air we breathe and the water we drink."

James Last himself, when you ask him for the hundredth time how he found his "sound", talks about music which communicates a feeling of "being there": "That's why I like listening to Debussy so much." In other words, the music striving to get away from the passive listening to a band just playing music, and aiming at getting people involved in an atmosphere of sound which pushes the term "happy-go-lucky music" onto the throne of perfection. An English critic called the James Last band "The most perfect sound machine I've ever heard!"

That was intended to be a compliment, but James Last was a bit irritated by it: "I give my musicians enough freedom in the arrangements so that a trumpet, for example, doesn't have to squeeze out a top "C" on any particular day if he's not feeling it."

And in recognition of his musicians' "get the best big band in the world when it comes to friendship, team spirit and belief in our sound idea."

It was worth putting his ingenious ideas into practice: more than 60 million LP's with a total sale of over 300 million copies (I'm even surprised myself sometimes when I see what parts of the world the royalties are coming from!) What would James Last do today, if he hadn't had the idea worth millions? He would still be one of the best German jazz bandleaders: he was voted best German bandleader in the jazz polls from 1950 to 1955, but in these days his records were only bought by connoisseurs. His attempt to start up his own orchestra failed thanks to lack of funds, which is why he left Britain in 1955 and went to Hamburg as a bassist with NWDR. (One of the people who knew him in those days commented "whilst I and my colleagues were having a drink in the canteen, Hans didn't find itself around with arrangements in the dressing room")

The parties he held in his terraced house in the Langerhorn District of Hamburg were a bit quiet and formal now and again - typically Hamburg. "For Christ's sake, there must be a reason for it. If it's not on, it must be the clamped-out music". Hans (the band leader) never addressed himself as "on the right track. Even the toughest radio and record bosses sat up when they heard his first party sound arrangements. "Amchen von Thalaf" made the charts in Canada, before it did in Germany, and didn't become the vehicle for the "Last" sound in Germany until it was republished. By the way, James Last has no complex about being a "dance-band leader": This is proved by his versatility. He also keeps to the creed of Wilhelm Furtwängler: a conductor can considerably enrich you can only differentiate between good music and bad music, not between light music and high-brow music.

Recording engineer Peter Kemper is the mixing console when James Last records another LP.
Thank you
James Last
for all the
Happy Years and all
the Happy Music.
AFTER YOU HAVE ENJOYED EVERY SECOND OF PRODUCING A NEW ALBUM, THE HARDEST THING ABOUT BEING CREATIVE IS KNOWING HOW TO PUT IT INTO WORDS. THE KICKS THAT GO DOWN WHEN YOU KNOW YOU'VE FOUND A NEW PLACE WITH SUCH A UNIQUE ARTIST AND A WAY OF EXPLAINING WHAT YOU'VE DONE, BECOME IMPOSSIBLE TO DESCRIBE. JAMES LAST IS BY FAR ONE OF THE MOST IMPORTANT TALENTS OF OUR TIME. THE OPPORTUNITY FOR US TO WORK TOGETHER AND THE DOZENS OF OUTSTANDING MUSICIANS WHO CONTRIBUTED SO MANY VALUABLE MOMENTS, WE THANK FOR BEING A PART OF JAMES LAST'S FIRST ALBUM RECORDED IN AMERICA. (THIS INCREDIBLE INTERNATIONAL PERSONALITY HAS NO LESS THAN 108 GOLD ALBUMS TO HIS CREDIT... IT'S MIND-BOGGLING!) AND FOR MYSELF, THERE IS MORE THAN JUST MUSIC AND THOUGHT HERE; THERE IS LOVE, AND THE OPPORTUNITY OF BEING ABLE TO SHARE THIS ALBUM WITH EVERYONE WHO CARED SO MUCH IN MAKING IT POSSIBLE.

WES FARRELL
THIS IS A NEW JAMES LAST SOUND, A MUSICAL MASTERPIECE AND A NEW DIRECTION EVEN THE RAPPORT BETWEEN THE MUSICIANS ON THE SESSION WAS CONTAGIOUS LISTEN AND FEEL THE CREATION OF A PULSATING DRIVING RHYTHMIC ALBUM BLENDING "MELODIC CONTEMPORARY MUSIC.

LAST STEPS OUT OF HIS ALREADY ESTABLISHED IMAGE AND BRINGS TO YOU HIS "WELL KEPT SECRET," THE LISTENER WILL RESPOND RELATING TO THE UNIVERSAL LANGUAGE OF MUSIC MUSIC THAT COOKS MOVES AND EXCITES.

www.americanradiohistory.com
WE THANK YOU JAMES, WES, AND THE MUSICIANS FOR REVEALING "A SECRET" WHICH WAS KEPT FAR TOO LONG.
The Album:  "Well Kept Secret"

The Single:  "Love For Sale" b/w "Summertime"

PD 6040

PD 15108
The part played by James Last in the establishing and development of Polydor Ltd. in Canada has been enormous. In the words of Mr. Evert Garretsen, President of Polydor: "Beyond any doubt, he has been the backbone of the company since it was first established."

A measure of exactly what he has meant to the company over the years is the fact that to date he has earned eighteen Gold Records in Canada, a record that is perhaps unequalled. Certainly, few, if any, other artists have captured the imagination and devotion of the Canadian record buying public to the same extent during the past decade.

There is a dictum in this country that "middle-of-the-road airplay does not sell". That is perfectly untrue. We have been proved over the years by the consummation and continuing success enjoyed by Last, which can be almost exclusively attributed to the outstanding support and airplay given to him by those very same stations. As Allan Katz, Polydor's Advertising and Promotion Director, puts it: "Last's music has been the major influence in adult radio in Canada for many years."

One of Last's great strengths is his awareness of the importance of personal promotion, and he has never spared himself in this regard when touring this country. "He is," says Katz, "highly aware of the importance of others within the industry to his career, and, whether it be radio, television, or press interviews, receptions, in-store promotions or any other promotional activity, he always finds time to meet and greet everyone."

"He is," continues Katz, "a truly major star in the broadest sense. Wherever he goes, he is instantly recognized. People stop him all the time, for a word or an autograph, and he has time for each and every one of them."

The tours of Canada that Last has made over the years have been among the most exhausting and exhausting ever undertaken by anyone, Canadian or foreign. Not only has he played such major centres as Montreal, Toronto, and Vancouver, but also the smaller ones that are too often overlooked, such as Moncton, Sault Ste. Marie, Thunder Bay and Brandon. In all of them the response has invariably been the same - packed houses, enormous publicity and massive record sales.

Each year since 1968 Polydor has set one month aside as "James Last Month". Designed to re-emphasize the entire Last catalogue, which now includes more than fifty albums, the Month is supported by radio and press advertising, in-store promotions and window displays from coast to coast. Says Dieter Radlcki, National Sales Manager: "This has always been a highly successful campaign for us, and year after year results have been forecast. It would certainly not be possible with most artists, but with Last we are preaching to the converted."

That James Last is a superstar in Canada is beyond question, but he is also, to quote Mr. Evert Garretsen, "a tremendously talented man. His characters are extremely proud of our long and fruitful association with such a major artist, and hopefully that it will continue for many years to come."

"ALL WE NEED IS LAST" SAY SWEDEN

Through the years James Last has established himself as one of the best-selling artists in Sweden and in the M.O.R. - and forty-fife he is un-rivalled. Up to December 1974 he has sold around 400,000 L.Ps and M.C.'s.

So far, four large campaigns around Last have been presented by the artist and his music.

The first campaign in 1967 was based upon the sampler "This Is James Last". Last year Polydor noted an increase in the sales of the James Last records.

The first really big year was 1969, when Polydor Sweden decided to talk James into making a recording of Scandinavian songs - "In Scandinavia" - was released in spring, 1971. In April 1971 James Last for the first time visited Sweden and Stockholm. The concert was sold out and in connection with this concert we organized a campaign called "James Last In Scandinavia". In 1972 Polydor started the biggest (Swedish) James Last campaign so far, called "All You Need Is Last". A typical stand with 150 dealers. At the same time Polydor produced the James Last-ABC - a catalogue with every recorded Last-side in stock in alphabetical order, and at that time they were more than 1,200 titles in stock.

In the beginning of 1973 "Classics Up To Date Vol. 2" qualified for gold record in Sweden (25,000 cps). In 1974 the first volume of the "Classic" series passed the 25,000-limit. The second gold record was given to James Last during his concert in Sweden, March 1974.

And now, in the beginning of 1975, there are two more gold discs for James Last to pick up namely "Beach Party Vol. 3" and "In Scandinavia". In Sweden the Last-anniversary will be followed up with a "Happy Birthday"-campaign in August with advertisements and a new ABC-catalogue etc.

"ROMANCE" TRIBUTE TO AUSTRIA

Last's Austrian break through was when he played the Vienna Philharmonic Ball in January 1972. Since then, the Austrians have never forgotten him. With his album "James Last In Viennta", Last commemorates the occasion and pays his respects to the Austrians. A third of the orchestral music sold in Austria is James Last music.

All the titles issued up to now have been successful. Special leaflets were even printed for special Austrian promotions.
From Elvis to Andy, they all sing these songs

The Last Band: "One Musical Family"

"Next to Bert Kaempfert, James Last is the most successful German composer in the States", concluded Heinz T. Voigt, president of the International Publishing Giants Group, on the occasion of Last's 10-year jubilee.

Voigt was the man who signed the first record contract with Last for Deutsche Grammophon in Hamburg in 1965. 'James Last has made it because he's versatile, and he's hard-working', the president added. After the success of the Beatles, music-lovers wanted a change. James Last managed to position himself in all fields of music to happy music for everyone - thanks to his direct arrangement. "He has a bridge between contemporary music and all the different age groups", said Voigt. "After all, it was revolutionary to hear his Christmas carols you could dance to!"

The Intersong president reckons one of the main reasons for Last's worldwide success is the fact that the orchestra's personnel harmonizes and that James regards his band as a musical family. "It's company", he puts it.

In America, James Last has been greatly successful for years as a composer. Even the first composition he published was one of his most successful. In 1966 he composed Games that lovers play", became internationally known as a song with a success and, in addition, has received offers of commissions from all over the world ever since then. "If Last emphasizes now and again that he is not a hit-maker, there are plenty of titles on his composition list that have become very popular. For example "Happy Heart", which was sung by almost everyone in show business who was big. "Irgendwo in fremden Strassen" was sung by Karel Gott in the Eurovision Song Contest. "When the snow is on the roses" got James Last the ASCAP award in 1973, and so did "Too", made popular by Elvis Presley.

Not forgetting the bestseller "Happy Luxemburg", which has been the introductory music for the German-language Luxembourg program for years.

The soundtrack music of "Morgens um sieben ist die Welt noch in Ordnung" and "Wenn stell das Mondlicht auf den Hügeln schält" were compositions in which he managed to do more than add a musical atmosphere to the films. Singers like Eddie Fisher, Mantovani, Ray Conniff, Andy Williams, Petula Clark, Cliff Richard, Tom Jones and Vikki Carr made the charts with James Last compositions.

To quote Intersong president Heinz Voigt: 'James Last appealed to the American mentality straight away. After all, James Last's music is light and easy. That's the secret of his success.'

The Last Family: Waltraut and James Last, with Ronny (left) and Rina.

An award for his successes as a composer is presented to James Last by Heinz T. Voigt, President of Intersong.

Andy Williams was one of the star singers to put a James Last composition into the charts.
congratulations and thanks from the polydor belgium family

THANK YOU FOR MAKING YOUR FIRST 10 YEARS OUR LAST YEARS, MAY THE LAST YEARS LAST THE NEXT 10 YEARS TOO.

POLYDOR AG
8952 Schlieren Switzerland

CONGRATULATIONS ON 10 BEAUTIFUL YEARS
It is with pleasure that we celebrate the big success that James Last is having in Italy as well as our 10th Anniversary of activity with him.

Phonogram Italy
Would you sign a deal with this man?

Some 30 years later Polydor did and with over 100 Gold records to James Last’s credit, are proud and happy to have continued their association for over 10 years. We’ve only just begun!

*Some 30 years later
Ten Years Non stop....
don't stop now!!!

Thanks James from Polydor London
### Billboard Top 50

**Jukebox Programming**

**S8 FEE AND UP**

**Olds $ See & Diminish, Some Locations Close**

**NEW COMPANIES**

**Diversified Artists International**

-“They have been formed by David Permut in Beverly Hills with affiliations in New York, London and Rome.

---

**Pick-A-Hit Records** has been founded in Los Angeles as a division of S.R.G. International Motion Picture Pictures. President is Bobby Sanders, who has worked with Dobie Gray, Little Anthony and Gene Page, among others. LaKeisha Porter and Marion Mitchell of Black Ladies Productions will handle promotion for the company.

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**Liste(1fl9or**

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**Billboard Top 50**

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**New Companies**

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**Goldie's Hosts An Open House**

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**Move Jacksons**

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**Disco Series**

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**Jukebox Programing**

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NEW YORK—The fastest rising disco tune heard here this week is the Johnson Ferry's "Forever Came Today." LP cut. Word has it that Motown will be releasing the song as a single shortly.

CTI Records has given out test pressings of a new Esther Phillips album which will not be commercially available until mid-July. The pressings are already "having an effect," as the LP cut "What A Difference A Day Made" had made the local Top Audience Response listing. Several of the DJs here who favor the record say that you have to slow the beat down for the audience to dance to it, but, nevertheless, it's being well received. The talk is that Ms. Phillips sounds like Dinah Washington with her handling of the song.

Atlantic's Ace Spectrum has just completed its second LP. The strongest cut on the album is "Keep On Holdin' On." The song, 5:41 in length, has a strong Spencers sound with several peaks throughout. The last half is instrumental. Four other cuts on the album also stood out well for the disco market. They are: "Do You Remember Yesterday," "Beautiful Love," "Both Having that...

Top Audience Response

Records in N.Y.C. Discos

This Week

1. FREE MAN—South Shore Commission—Wand
2. FOREVER CAME TODD—Jackson Five—Motown (LP)
3. EL RINCON—Bimbo Jef-Specer
4. THE HUSTLE—Van McCoy—NICO
5. FIVE STEPS FROM TRUE LOVE—The Reflections—Capitol
6. FREE MAN—South Shore Commission—Wand
7. LOVE ME OR LEAVE ME—Rockin' Horse—RCA
8. 10 STOP AND THINK/TRANSMPS DISCO THEME—Trampmps/Golden Fleece (LP)
9. WHAT IS A DIFFERENCE A DAY MADE—Esther Phillips (Not commercially avail.)

Colony Records (New York)

Retail Sales

This Week

1. EL RINCON—Bimbo Jef-Specer
2. I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSSP
3. DREAMIN' A DREAM—Crown Heights At Far—De-Life
4. SWEARING TO GOD—Frankey Vail—Private Stock
5. SENDING OUT AN S.O.S.—Bettta Young—Atlantic
6. T.L.C.—MSB—Phil. Infl. (LP)
7. CHICAGO THEME—Hubert Laws—CTI (LP)
8. IT'S IN HIS KISS—Linda Lewis—Arista
9. FREE COME TODAY—Jackson Five—Motown (LP)
10. FREE MAN—South Shore Commission—Wand
11. THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
13. EXPANSIONS—Lonnie Linton Smith—Sugar
14. BANDITOS—Jean Carlos Calderon—Ep
c15. RUN JOHNNY—Jimmy Master—Ep
c

Top Audience Response

Records in L.A.-San Diego

This Week

1. THE HUSTLE—Van McCoy & The Soul City Ramblers—NICO
2. EASE ON DOWN THE ROAD—Consumer Report—Record-Ring and a Prayer
3. FOOT STOMPIN' MUSIC—Bohannon—Da
cor
4. GLASS HOUSE—The Temptations—G
cor
5. FREE MAN—South Shore Commission—Wand
6. DYNAMITE—Bazuka—AKA
7. WHERE IS THE LOVE—Betty Wright—All

By TOM MOULTON

Spencers sound too) "Without You," with Joe Si
mans voice, and "You Ain't No Match For Me," a medium tempo song, slower than the
others, but equally strong. The LP was pro
duced by Ed Gat (a member of the group) and
Tony Silverstone.

De-Lite Records is becoming one of the hot
test disco labels in New York. With "Dreamin' A
Dream" already widely well received and several
new disco releases just over the horizon, the
company's position in the market is steadily
strengthening. Among the label's new re
leases are the Steppin' crew's "Never Get
Enough" (being released this week) and a Ray
over's "Hustle At The Party." Label is the pro
ably the most commercial disco record the
label has produced to date. The record has "Hustle With Every Muscle" as a flip side.

Anderson's new single's "You And I" (Bad
day) will have a 5:25 disco version. The record
has a "Hey Girl, Come On Girl" rhythm with
full orchestration and female background vo
cals.

Melody Song Shops

(Brooklyn, Queens, Long Island)

Retail Sales

This Week

1. FOREVER CAME TODAY—Jackson Five—Motown (LP)
2. SEXY—MSB—Phil. Infl.
3. SWARING TO GOD—Frankey Vail—Private Stock
4. CHOCOLATE CHIP—Isaac Hayes—ABC (LP)
5. DREAMIN' A DREAM—Crown Heights At Far—De-Life
6. THE HUSTLE—Van McCoy—NICO
7. THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
8. FREE MAN—South Shore Commission—Wand
9. HE'S MY MAN—The Supremes—Motown (LP)
10. TORNADO—The Wa-Atlantic
11. HUACK—Barnabas-Atlantic
12. IT'S IN HIS KISS—Linda Lewis—Arista
13. LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
14. FIGHT THE POWER—The Isley Brothers—T
15. CRYSTAL WORLD—Cristal Grass—Polydor

Downstairs Records (New York)

Retail Sales

This Week

1. DREAMIN' A DREAM—Crown Heights At Far—De-Life
2. SENDING OUT AN S.O.S.—Bettta Young—All Platinum
3. FOREVER CAME TODAY—Jackson Five—Motown (LP)
4. T.L.C.—MSB—Phil. Infl. (LP)
5. CHICAGO THEME—Hubert Laws—CTI (LP)
6. IT'S IN HIS KISS—Linda Lewis—Arista
7. FREE COME TODAY—Jackson Five—Motown (LP)
8. FREE MAN—South Shore Commission—Wand
9. THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
11. EXPANSIONS—Lonnie Linton Smith—Sugar
12. BANDITOS—Jean Carlos Calderon—Ep
13. RUN JOHNNY—Jimmy Master—Ep

Top Audience Response

Records in L.A.-San Diego

This Week

1. 7,5,6,4,3,2,1 (Bow Your Whistle)—Gary Tom—Empire—PP
2. KEEP ON RUMPIN'—Kay Gay—C
cor
3. BAD LUCK—Horace Jelise—Capitol
4. STOP AND THINK/TRANSMPS DISCO THEME—Trampmps/Golden Fleece (LP)
5. PEACE AND LOVE—Ron Butler & The Nam
6. WHAT CAN I DO TO YOU—Lavelle—Ep
cor
7. THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
8. CAN'T UNDERSTAND—Kokomo—Colum

CHICAGO—The disco sound was
definitely in the air at the June 1-4
Consumer Electronics Show at McCormick Place with a growing
number of hi-fi companies recognizing
the vitality of this mushrooming mar
ket for powerful components built to take
punishment.

GLI, the Brooklyn-based firm that was one of the first to get into the disco custom sound business (Billboard, May 17), found interest high in the company's line of mixers, speakers, turntables and cu
stom cabinets, according to Bruce Dorfman, one of the original found
ers while the group was at Harvey Sound.

Getting the most attention was a demonstration by Discosound, headphones directed toward the disco market to be used by dancers on the floor from overhead stacks. At CES, a go-go disco girl was con
stantly on stage, as music played through a custom GLI "Disco
Desk" console was heard by a steady stream of traffic.

Don Homel and Ron Fixler, partners in the Philadelphia-based parent
firm, Industrial Patent Development Corp., point out that the hanging "phones" idea can be utilized by record/stage outlets above the album racks, with new releases playing through the stereo/quad
compatible headphones as a means to sell more software. Suggested retail price: $59.95.

Among other companies acknowledged solid new business
from the growing number of major disco outlets were such amplifier manufacturers as BOW, Crown and Dynaco, and speaker firms like JBL and Infinity Systems. They and

many others are customizing a number of
sales for the disco trade as the demand grows for "built to take it" equipment not available in the gen
eral consumer lines.
THANKS TO FAN FAIR
Another $50,000 Seen Probable For CMA’s Piracy Task Force

*Continued from page 1*
Fan Fair is designed to (1) give the consumer an opportunity to meet and mingle with the leading artists and (2) to keep him away from the industry-oriented gathering in October. The event has been overwhelmingly successful.

Hastily drawn up the first year, only about 3,000 fans attended. This was due to the short notice of the event and the fact it was held while schools were still in session. Last year, moved to June, the event drew 9,006. This year’s pre-registration numbered 10,500, with more attending on a single day basis. Virtually all major record companies involved in country music participated. Each of the firms received reimbursement at the rate of $1,000 per hour for their talent and musicians.

There were 200 booths set up at the Municipal Auditorium, with prizes awarded to the fan clubs which offered the most original booths. This year, more than 175 country artists participated in the event. The Univ. of Tennessee taped the folding contest and plans to utilize it in its course on old time folding.

For the first time, a yearbook is being made up, some 132 pages of photographs from the Fan Fair, to be sold later (with no advertising) for about $6.

The Johnson Sisters of Wild Horse, Colo., who head the International Fan Club Organization (IFCO) again sponsored a sell-out Fan Club dinner Wednesday, with an array of talent from all labels. The demand for this event has become so great that this year the food had to be served outside the auditorium, under huge tents, with the fans then moving back inside for the show.

Although no official seminars or discussions were scheduled, a meeting was held late in the week between the International Country Music Buyers Assn., headed by Hal Peebles, and the Assn. of Country Entertainers (ACE), headed by George Morgan. The purpose of the meeting was a plan to roll back artists’ prices, and bring back families to shows. Peebles said the drop in attendance dates this year (Billboard, May 24), was due to artist price hikes, building hikes and “other related problems.”

MCA-Datsun Promo Rolls

NASHVILLE—MCA’s “Travlin’ Country” promotion, in connection with Datsun, is intended to bring customers into retail stores and acquaint them with country product, according to Chieh Daugherty, sales manager of MCA country.

Under the three-month promotion, 10 Datsun trucks will be given away in drawings around the country. Basically, the promotion works like this:

Entry blanks may be picked up at record shops, at Datsun dealers, at concerts, and, as was the case this past week, at Fan Fair. Consumers are asked to write down the name of their favorite MCA artists (a meaningless gesture in terms of the contest), then write their names and addresses, and turn the entries in at a retail store. That’s the only place where they may be turned in. Random drawings in 10 locations will decide the winners, who receive a Datsun pickup.

Also in connection with the promotion, the campaign includes a series of specially packaged album sets by some of the leading artists. They are part of the “Best Of” series.

Datsun dealers also have an opportunity to win prizes, but the primary purpose is to get customers into the record shops.

ZELLA LEHR
I CAN’T HELP MYSELF
Mega MR 1229

"Combining the prolific pens of Even Stevens and Eddie Rabbitt and the production of the masterful Jim Malloy and the voice of Zella Lehr—
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Country

TWO COUNTRY SHOWS COLLIDE

Loud Fireworks July 4 in Austin

AUSTIN, Tex. — A confrontation of country and "cosmic cowboy" country artists is scheduled to take place near here July 4 when two big shows are scheduled in competition with each other.

2 Strive To Build Country In Boston

BOSTON—John Pussy Enterprises, New England's largest country music talent agency, is expanding and diversifying, and has taken its first active role this year.

Penny has been hired by Jerry Fox, a veteran musician, talent manager and radio personality. Two of them are forming an in-house advertising agency, and have added a demo-studio to their operation, with a four-track board.

Currently booking 20 bands and some well-known acts, Penny says he wants to put an end to New England being a "disaster area" for country music.

"The people here know and recognize the old-timers such as Webb Pierce," he says, "but a newcomer doesn't stand a chance. We're trying to change all that now."

Penny also has obtained a Shure Bros. franchise so that artists and musicians working for his agency will have quality equipment at their disposal. Among leading artists with the agency are Dick Curless, Kenny Roberts, Tina Welch, Sleepy LaBeef, Barbara Allen, Stan Junior, The Perry Sisters, and Gary Meader.

7th Midwestern Fest Booked In Ohio For Aug.

ROCKTON, Ill.—The nomadic Midwestern Country Music Assn. will hold this year's seventh annual Festival at Portsmouth, Ohio, Aug. 29-30.

The event, which is open to its 2,500 members from seven states, will be held in conjunction with the annual Riverboat Day Celebration. It is considered to be one of the nation's larger gatherings of country music musicians, singers and entertainers.

There will be meetings, seminars, entertainment and an election of a new board of directors. Awards are given for superlatives in various categories.

The association is comprised of membership from Iowa, Illinois, Wisconsin, Minnesota, Indiana, Michigan and Missouri.

The convention is held each year in connection with a specialized event. In Portsmouth, this is the twelfth annual Riverboat Day celebration. The event is being chaired by Raymond Carson, president of the Portsmouth Chamber of Commerce.

National headquarters of the Midwestern Country Music Assn. are located here.

Hall of Fame members from the group, selected by the board of directors of MCM, are named at this time from the seven states represented. Larry Lee Miller will be emcee for the entire program.

In addition to musicians and artists, early regurgitants include an evening of live jazz, disk jockeys and representatives of country music papers.

Mervyn Conn Promoting

Contemporary Country Will Rate Nod At U.K. Festival

NASHVILLE—London promoter Mervyn Conn plans to establish another significant break-through at his eighth international Festival of Country Music next spring with a three-day show, the final day of which will feature strictly contemporary country.

This is a sharp departure from the past, where the two-day affair has held rather strongly along traditional lines, appealing to the tastes of the audience of the United Kingdom.

Conn, however, feels there is a growing following of such artists as Kris Kristofferson, Rita Coolidge, the Nitty Gritty Dirt Band, Country Gazette, Linda Ronstadt, Willie Nelson and Waylon Jennings. Consequently, he is negotiating with representatives of those acts to do the third-day show. Admittedly an experiment, he has built and his Wembley Festival into one of the largest entertainment gatherings abroad.

The first two days of the festival still will feature the traditional artists, at least in the sense that they are basically country. So far he has confirmed the signing of Marty Robbins and Tammy Wynette, and is working on more than a dozen others.

Conn notes that the United Kingdom is the "second frontier" of country music, with current tours by acts such as Johnny Rodriguez, the Charlie Daniels Band, Doug Sahm, Alex Harvey, Johnny Bush, Donnie Fritzi, Milton Carroll and Delbert McClinton.

While that takes place at Liberty Hill, just down the highway at Kerrville a three-day spectacular will be taking place, including entertainment by members of the band of the late Bob Wills.

On July 3-5, the Kerrville C&W Jamboree will feature such industry giants as Mickey Gilley, Barbara Fairchild, Roy Acuff Jr., Red Steagall, Moe Bandy, LaCosta, Bobby Bare, Johnny Bush (who will also play the Nelson show), Sherry Byer, Hank Thompson, Stoney Edwards, Johnny Gimble, Leon Rausch and more.

The Kerrville Jamboree also is having a $4,000 songwriter's contest for country music. It will be held at the Texas State Arts and Crafts Fair.

Fender Smash—Larry Baunach, vice president for sales and promotion for ABC Dot Records, displays the battered fender he received from I. Martin Pompadur, president, ABC Leisure Group Inc. It stemmed from Baunach's prediction of the Freddy Fender release, which he picked up, would go to number one. Celebrating the occasion are Geannie Wallace, Katie Gillon, and ABC Dot president Jim Fogleson.
"Jama Laya Aya" [FINNEY & HIS SAX]"
MCA Records is pleased to announce a new hit single. Another "Linda On My Mind"? It's got what it takes, the high priest of country music, Conway Twitty. He's done it again. Take a listen, we think you'll agree. "Touch the Hand" on MCA 40407.
By Popular Demand!

“COWBOY HEAVEN”

TC-2209

ROY ROGERS’

New Single From His Latest Album

By COLLEEN CLARK

LaCosta has formed its own new band, "The Green River Band," consisting of four young men recently graduated from college. They bought them a van, and they played their first gig at Benton, Ark., where the audience drew up a petition to get them signed. The interest continued. Marti Brown, formerly with Atlantic, now booked by Buddy Lee, says she is working on a project and hasn't been hurt by the lack of label affiliation. . . . Jerry Foster unloaded his 37-foot yacht, on which he'd been able to spend only two days in the past two years. . . . While Willie Nelson was in Nashville, he produced two LPs on his Lone Star label—one with Billy "C" the other with Milton Carroll. Joe Light is now working with Red Stengall at the Jim Halsey Publishing firms in Nashville. . . . Dottie West presented a pair of westerns to London promoters Mervyn Conn as a sign of affection. She does commercials for the firm. . . . With Yompi Glasser, it's still all in the family. His new personal manager is Denise Glasser, a cousin. . . . T.C. Shepheard's real name not only is Bill Broduer, but he once was a pop singer named Byron Stacey. The Hager Brothers, Jim and Jon, celebrated their sixth anniversary on "Hee Haw" with a party at the Palomino Club in Los Angeles. On hand to congratulate them were John Ellsworth and Sam Lovello, producers of "Hee Haw" and Karen Valentin. Rose Marie, Paul Lynn, Conny Van Dyke, the Electra/Asylum promotions staff and Mother Nature, Ms. Dena Dietrich. . . . Ronnie Milsson appeared at the Exit/Ann during Fan Fair week. Capitol Records hosted a breakfast last week in honor of Asleep At The Wheel's singing with the label. . . . The Nashville Songwriter's Asan. Fan Fair show closed with a special tribute to Bob Wills. Warner Bros., recording artist, Doug Kershaw, wad Pamela Marie Evan at the Houston Astrodome with only a few close friends and family attending. . . . Tommy Cash hosted a charity benefit for the Easter Seal Society for Crippled Children June 5 in Memphis. Appearing with Cash were country singer Connie Smith and impressionist Ewell Walter. The show was sold out in advance. . . . Benny Martin has recorded a bluegrass album for Flying Fish Records. The LP features songs about the old days when the musicians who played on this session used to perform with Benny, including artists such as John Hartford and Lester Flatt. . . . House of Lloyd writer Hank Riddle received an award in the folk songwriting competition at the annual Kerrville Festival at Kerrville, Tex. Rosemary Clooney buck in Nashville recording her first album for Apollo Records. . . . Mega Records album release of "Steel Guitars Of The Opry," featuring regular musicians on the "Opry" have pulled a single from the package, "The Great Spangled Bird" and "Killing Me Softly." . . . The Nashville Pickers softball team goes to Memphis next week for a game against WMC 78ers. Talent for the show afterwards includes Lloyd Green, Charlie McCoy, Tommy Cash, Roy Clark, Jerry Reed and Mickey Gilley. The LP also includes an original recitation by Johnny Cash. Ralph Emery served as emcee for the show at the War Memorial Stadium in Little Rock recently featuring country music artists reared in Arkansas. Appearing on the show were Narvel Felts, Glen Campbell, the Hardin Trio and Bobby Lee Trammell. Gov. Prior hosted a brunch at his mansion for the entertainers before the show. Roy Head and Dottie West performed for Mary Reeves Davis' Music City Cattle Sale in Cookeville, Tenn., recently . . . Ray Stevens has filed an appeal in his case against the proposed bus ramp neighbor Webb Pierce wants to erect. His request for a permanent injunction against the construction was denied. However, a temporary restraining order remains in effect until a decision on the appeal is reached.
“A couple of months ago, I had the rare pleasure of meeting and producing one of the greatest singers and songwriters I ever met in my life. It’s about the third time I’ve ever been totally wiped out by an artist. After the session, the musicians stayed around for about an hour to listen to it. That happens very seldom in Nashville.”

—Billy Sherrill

Introducing an important new artist and a great new song

Troy Seals’ “Easy.”

On Columbia Records.

Produced by Billy Sherrill
Broad-Based Campaign To Boost Ampex Blank Tape

REDWOOD CITY, Calif.—A nationwide Recording Tape Sales (RTS) program, aimed at educating distributors and dealers on blank tape products, and the most feasible ways of selling them, will be launched by Ampex in September.

It is part of the new broad-based promotion campaign designed as a possible counteraction to the flurry of new blank tape manufacturers and formulations flooding the market.

Ampex will use a combination of videos, film and brochures to get its message across, and will make the entire package available to any dealer or distributor that carries Ampex blanks, according to Shai Helmstetter, national merchandising manager, Ampex blank tape products.

Preceding the launching of the RTS program, Ampex will launch a major design promotion, a permanent display of its blank tape lines including the premium quality Ampex 20/20 line.

Helmstetter explains that the promotion, which will address itself initially to top-10 dealers in the country, will be a promotion that over the first 20 and 20/20 series, will offer the

Audio Imports In 1st Qtr. Dip

By MILDEED HALL

WASHINGTON—Imports of home entertainment audio and video products, including audio rados, dropped sharply in the first quarter of this year, the Commerce Dept. reports.

Overall, first quarter imports dropped $6 million to $304.9 million from the $311.3 million in the first quarter of last year.

U.S. is down, with declines of 13.6 percent in tape recorders/players, and 38.7 percent in phonograph players/turntables.

Unit count in radio/ photo combinations dropped 61 percent in the January-March period this year.

Auto radio imports, including car stereo units, were up 9 percent for the whole year of 1974, in spite of a decline in U.S. auto sales, have dropped steeply to 730,000 units from 1.1 million units in the first quarter of this year, in contrast to the corresponding months last year.

Canada, formerly the leading auto radio supplier, suffered a decline of over 70 percent in the quarter.

Brazil managed an increase in auto radio sales to the U.S., but the shipment of 259,000 units was well below the 398,000 units averaged in the last three quarters of 1974, according to the Domestic and International Business Administration (DBA).

Home entertainment imports from Japan continue their downward trend, dropping 13 percent in the first quarter, with a value of $164.6 million, a drop of $25.6 million below last year’s first-quarter level.

There are no immediate plans for the manufacture of blank tapes under the Ampex brand name, even though Meriton, being an independent company, is not obligated to the Sony Corp. of America, is free to stay in blank tape business in this country.

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Electronic Representative Ann's Paul Mazalzaris, busy at the CES getting reps and manufacturers together on line, feels that the ECA will put together a manual for running a suc- cessful membership drive. We're not about in the past two years will be included.

"Dealers are starting to focus on strong com-

panies, more so on smaller newcomers. They are also apprehensive about the trade, and will give more support to companies that have not been relatively select with distri-

bution. The Pickering cartridge for use with stereo or quad will be very strong."

-Harold Habin, dealer, Village Sound Unlim-

ited, Emporia, Kan.--"Our store last year was to-

talled by a tornado, but with half the space re-

stored, we were able to do almost double sales in limited distribution, or select, lines."

-Roy Halock, Vector Sales, Minneapolis.--"Ob-

viously the total attendance is dramatically
down, and regional showings of new product by manufacturers prior to the CES is going to con-
tinue to reduce attendances at CES. Entire sales
forces of stores are not attending since deals are
closed before the CES opens, where a store
might have sold three or four persons, they are
now sending one."

Gene Rosen, Gene Rosen & Asso., Bethesda,
Md.--"It's a busy show. I see the giant screen TV
as a future home and industrial market."

-Jamie Flora and Larry Kociala, J. Malcolm
Flora, Plymouth, Mich.--Traffic picked up the
second day, and the spirit has been optimistic.
We didn't see the dumps that were expected,
and prices are stabilizing. Quad has always been
a sleeper and the industry is coming down to
meet that capability. When 16-trip is lifted, the
infantry expects sales to double. Also, ex-
pect to see new companies in and out faster,
with the strong companies staying."

-Perry Solomon, with the Jack Berman Co.
three years, has been named audio promotion
manager while maintaining duties as sales rep in
the consumer division. The firm is in L.A. at
1275 S. La Cienega Blvd.

"The largest turnout for a Southern Califor-

nia ERA chapter meeting (210) turned out to
hear Dr. Leonard Zanin, psychiatrist and author,

who conducted a seminar on "The Anatomy Of
An Intimate Relationship." Zanin stresses the
importance of the first four minutes of meeting
someone.

Carl Cummings won the annual golf tourna-

ment with a gross score of 70, one under par, at
the Virginia Country Club where 32 ERA mem-
bers and friends participated. He picked up an-
other trophy for the largest drive, 273 yards.
Bob Moore captured the net handicap flight
with a 67, and John Germano came in with a net
71.

Host Bill Wallace took closest to the hole hon-

ors with a nine-foot tennant on the 10th hole.
Western Community donated the trophies.

Gordon Oakes, Fidelitone sales manager,
presented rep of the year awards at NAWCOM
75 to Jack Lehner Jr., Mandalab-Edison, Co.,
for service and dedication; and to Carl Jacoby,
The Man In The Middle, for increased sales.

Lehner reps the Fidelitone line in Ohio, west-
ern Pennsylvania and West Virginia. Jacoby cov-
ers the mid-Atlantic states with the product.

Big Budget Set
For Minn. Expo

MINNEAPOLIS--A $68,000 ad-

vertising budget will support the

Minnesota Consumer Products Ex-

position planned for Oct. 3-5 at the

Minneapolis Convention Center.
The show is being sponsored by the

non-profit Sight & Sound Assoc. to

pull together diverse public inter-

ests towards a high-end electronics show
(Billboard, June 14).

The extensive budget covers print,
radio and TV advertising starting
three weeks prior to the show with a
heavy barrage in the last five days. A
36-page Sunday supplement di-
rected towards educating the lay-
man in hi-fi, will appear the Sunday
before the show goes up. Compete is
planned for 25 percent editorial and
75 percent advertising.

Included in the budget figure are
drapy, carpeting and electricity costs for display booths. Booths run
from $500 up, less as multiples. Res-
ervations should be made by June
30.

Of the major draws for the di-
verse public will be educational seminars; for example, tape and
speaker manufacturers are coopera-
ting on a demonstration recording session showing how 16-track mas-
ters are mixed down to 2-track stereo.

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COMPONENTS' SCENE: Speakers, Turntables Defy 'Recession' Economy

CHICAGO—The announcement that Morse and Capracht were close to their much whispered about merger agreement and the fact that many companies specializing in stereo-compact systems—GE, Zenith, Juilette, Mid-City, Shure, Syntex—are expanding their compact lines, have helped increase optimism about the future of compacts here at the CES.

The new wave of positive thinking stems from bottoming out of the dumping the stereo-compact market had endured over the past several months, with the attitude that any dumps that may now be available are little more than distressed merchandise in low end product categories.

Still, however, Morse Electro- phonics, widely regarded as the king of the compact manufacturers, seems to be developing a gradual shift away from that field and more into components, thereby keeping abreast of a trend developing among hi-fi buying consumers.

Industry sources report that in addition to the Morse PRM component line introduced at the last CES, the firm is also preparing another line of component units to be marketed under the Monte Carlo label. The explanation is that Philip Morse, head of the company, is anticipating a growing weakness in the low end compact business and wants to have moved as far away from it as possible before the threat becomes a reality.

In Morse's own words, two years ago a big retailer could run adver- tisements specially on compact products and easily sell in excess of 1,000 units. However, today similar ad

Tape/Audio/Video

CHICAGO—The demise of fair trade and its pernicious effects will not be disastrous to the audio industry, but it will hurt some dealers whose financial bases are not strong as could be. This is the opinion of Bernie Mitchell, president of U.S. Pioneer Electronics.

Speaking at a CES conference on developments in audio manufactur- ing, he presented the view that fair trade had been used as "the whipping boy" of the President, the U.S. Congress, the FTC and state politicians, and stressed that its exist- ence had helped to build the audio industry into a varied and ex- citing business.

Disclosing that U.S. Pioneer had decided to throw down the gauntlet and abolish its fair trade policies, as (TEAC), Sylvania and 3M also announced, Mitchell said with some enthusiasm: "We must now come to grips with the fact that this trade is dead, and look around for new and meaningful means of continuing to build and maintain a strong, viable and valuable business." While he didn't spell out details, Mitchell said his company will continue to main- tain its fair trade policy until all legal requirements are fully carried out.

Looking at the controversial 4-channel market, Berkowitz admitted the home market had not really been able to interest all of the potential of this field, and had been hurt as a result. He admitted that there was a great deal of confusion in the firm's 4-channel products at the low end, but hastened to add that this is in the process of being rectified. He en- couraged new quad traffic at the high end.

Mitchell accused his industry of looking to the future and a lesser be- tween 4-channel and stereo systems. "This should not be the case," he charged, "and we should acknowledge that both systems can coexist and thrive.

(Continued on page 5)

CHICAGO—Sanyo car stereo sales manager Dave Daniels reported aftermarket sales definitely ahead for the first four months of 1975. Firm's new "EZ Install" program was an instant winner for dealers in the housing market in the spring, and the first unit, a 3-way in-dash hi-f 8-track unit got good reaction at $79.95.

Tera bowed three new mini-cas- sette units covering all the key points, with RR2000C stereo model at $49.95, step-up 2000C with FM at $99.95 and 3-way unit at $129.35 as yet unpriced. Firm's Mind Blower auto stereo always has sales pipeline since Christmas, are doing better than ever, with several new models added.

At Metrosound, Don Arnsn noted the firm is now designing all its own cassettes, now is seeing about 40 percent of its own molds. Now is dash cassette unit, model 7550 with 3-way, amber and chrome and auto stop at end of tape is unchanged in price at $19.45 from former model 7560 and got excellent response. He feels their CB will be kept separate from any tape unit.

Boman was showing its new power booster at $39.95 and had good response to special show deal on its model 101 dash-in 3-way 8-track player. Sales vice president Stan Surfow sees the possibility for a Boman CB-tape combo "down the road, but it's too early now."

Clartor, enthused over the GE distribution agreement for several models initially, also was bullish on its new coaxial speaker line. Firm's Bernie Sherlock names business "collections" and looks beyond a year in two months, and says the company is certainly looking hard at CB. "We wouldn't sell a CB line without a logical tie between CB and the world's larg- est auto cassette manufacture."

Sakagyo Sota Kyou's first car stereo product got excellent reception from dealers, according to Gene Schil- lingering, with model CCS-333 3-way reverse cassette units at $249.50 to $299.50. More units are due for the winter CES, with an 8-track model likely.

Then there is Accustich, Inc., which is introducing beer barrel speakers for "home bars, recreation rooms, patios and dens, units, as their names imply, are shaped like beer barrels, and feature an 8-inch speaker with volume control. They are being marketed by deCOR Products and Sales of Milwaukee.

Other contenders in the speaker race include Yamaha which has introduced a popular-priced stereo. Models NS-5, priced at $80, and NS-3 a three-way speaker system at $90 a pair.

From some have new book- shelf systems ranging in price from $89 to $239 each and a third speaker in the Savannah line with a price tag of $359.

According to vice president Irving Zucker the new line is not just old products with a few up-to-the-minute	

FromCES

Chi/June 1-4

Audio

Outlook 'Up'

Show...showing a number of new modular systems featuring separate changers, bases and covers.

From Sony comes model PS-750 which was recently introduced in Ja- pan. It retails at $199.95 and the unit's tracking capability is 99.997 percent accurate, and discloses that it features an automa- tic record return which protects both the disk and the stylus.

Car stereo, pushing its direct drive model SL-1500 at $199.95, reported in Billboard early last year, and PS-950 8-track ($109.95) 24-pole, belt-drive model.

Rabo, Concord and Uher, also old and respected names in the audio business, have introduced turntables, and KLH has indicated that it will be adopting units at both ends of the price scale. The lower priced unit in this line is expected to be available just by August, but the high end model will not be available until next year.

Glenburn's partner, SSR USA, has also added a belt-drive turn- tables in manual and automatic models. The manual, model 20, car- ries an $89.95 price tag without car- ridges, and the automatic price is $10 more. The automatic models are priced at $139.95 and $139.95, and are supplied with ambidextrous spindle, cartridge, base and dust covers.

Other turntables at the show in- clude Lenox, now distributed by Uher, Pioneer, Sansui, P.E., Empire Scientific, Thorens, Stanton, and MX by Magnavox.
Artists themselves are exercising...

CHICAGO—A display cartourned that allows the viewer to see both sides as well as the end of tapes was shown by the Quadradial Inc. company owned by Clive Rumble, also president of Devon Design Corp., new U.S. subsidiary. The display can be counter, wall or floor depending on the number of units fitted together and the choice of base. Tapes are locked in and each module spins open separately when unlocked. List is $70 or $82 for 100 cassette to 8-track.

Plastic stands for home entertainment packages were a new item for several companies. Sarco Industries offered them both through the retail market and as optional with KLH speakers. For $36, the outer cases are attached with T-nut screws, and can be swiveled on the Hi-fi stand.

Bush Brothers Products Corp., also offered pedestal style plastic stands as well as new components with centers at $55.95 and $67.95 featuring two-inch ball casters for mobility. Bush was displaying in place wood-look and metal-look stands at the show, and is moving into higher price points which he says can be had with vellum wood centers, says Larry Wollan.

Case Manufacturing also moved into the higher price point market with modular systems that can double as etagere or room dividers. In white or walnut, with single, double, triple or four prong heights, the units are $60 and $70, says Joe Allred, vice-president. People’s Vitadiscs was upgrading into padded cases at $19.95 and $19.95 and is experiencing steady sales, with promotional items moving faster says Jeff Geller, president.

The emphasis on the show was on tape cases, but Service Mfg., introduced the Record Module, a wall or shelf modular in smoked plastic with four pockets of varying heights, holding 56 records.

A car carrier designed like a saddle bag, with a varnished wood handle and bi-impact plastic cases for either tape style was introduced by Athena Industries.

Some displays to create fast turn around product for 10-14 day delivery to Bob Borchard, executive vice-president of Recon, termed a "super-market concept," were being shown in floor standing, rotating, wall hung and pegboard fixtures. The Recon audio-electronics center included 40 items preselected for the display for $478.99 retail. Personalized assortments of Admiral, GE, RCA, and Technics are available. Some of the hottest items, Borchard says of audio accessories, are the SWAY AC adapters, cassette replacement microphones, and 25-foot extension for headsets.

In record care products, Robbins Industries was showing a new cassette transport cleaning kit at $3.75, and a hand-held single prop head demagnetizer for $7.95 list, in an expanded line, sales manager Frank Glassman noted. Aspen, Ltd. introduced the DCL-1 CDL-1 and Elpa Marketing reported solid response to its expanded line of Watts record products.

New international entries at CES were the MetroSound lines of record/cassette products shown by RNS Marketing, U.S. distributor for the British line, headed by Bob Schwartz, Bloomfield, N.J., and the Tracker RC-1 record care kit introduced by B&G International of Canada, with Earl Greiner in charge of the U.S. market penetration from Renton, Wash.

One of the biggest crowds at the show was the demonstration of the Discophone, a headphone directed toward the discophones can be used by dancers on the floor from overhead racks. Don Holm and Jon Freisler, partners in the parent firm Industrial Patent Development Corp., point out that the hanging phone idea can be utilized by record stores above the album racks with new releases playing through the phones as a means of selling more records and tapes.

A cartridge for discrete quad recorders as well as stereo at the top end, $199.95 list, was shown by Picker. The Model SVE-4992QZ tracks at one gram. Dan Collins, marketing director, said...

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**Audio Bullish**

Continued from page 56

The latest products on the market, in the opinion of the industry, are the high-fidelity, high-end products, and the realization of the FCC's plan to make more broadcast stations available, will help push CB well beyond the $300 million sales figure predicted for this year.

Best of all, the QSL and QSO expansion of the automotive market was phenomenal, especially in the face of the current economy. Some have suggested that the industry was seeing a revolution in the growth of in-dash, over-the-counter do-it-yourself systems, and said they were becoming popular to the point where crash doors, at least during the war, were being threatened with extinction.

Looking at the richness of the audio industry, the consensus among the panelists was that high-end, high-ticketed products are in demand, they said.

The variety in the consumer market has hurt low-end products especially in the male and consumer lines. However, everyone was optimistic that with the bottoming out of the recession, and the turn of the fiscal year should bring a change to the busines...
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Gary Owen must not worry, but the Elroy Byrnes show has managed to bring together seven years experience in most areas of broad-
ing. Mike Owen's message is clear, and his contact information can be obtained. Their show is on standard for a few. Mike Owen has not yet offered a resume, and they will be happy to provide information on request.

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Prompt Mailer Planner for large NYC ad agency. Previous position with record company. Experience in spot radio, FM, distribution, etc. Send your resume to: Bill Sturm, Billboard, 1510 Broadway, New York, NY 10036.

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**WANTED**

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JOIN US WITH YOUR CLASSIFIED ADVERTISEMENT.
Records: Albums, Sheet music, Photographs, Old record traders, collectors, swap meets, exchange, etc. Buyers, sellers and all other traders.
Here's your TRADING POST, a marketplace, right in the middle of the action.
BILLBOARD MAGAZINE. Here's where the stars have been discovered most recently, and where the TOWER BOARD GOLDEN OLDIES TRADING POST is open for business.

**POSITIONS OPEN**

ANNOUNCER/WRITER WANTED
Large record agency has immediate opening for announcer/writer. Must be able to deliver in variety of styles. Equal opportunity as copywriter is also required. Detailed resume and recent house, creative production. Please send resume and re-

**CLASSIFIEDS**

PAYMENT MUST ACCOMPANY ORDER TO: Billboard Golden Oldies Trading Post 1510 Broadway, New York City 10036

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**ATTENTION RECORD COMPANIES, RECORD PERSONNEL, and A&R men and women available for freelance work, sound engineer, announcer, DJ. Send for price list.**

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Large record agency has immediate opening for announcer/writer. Must be able to deliver in variety of styles. Equal opportunity as copywriter is also required. Detailed resume and recent house, creative production. Please send resume and re-

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**WANTED TO BUY**

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**FOR SALE**


**ORIGINAL LABELS**

50s, 60s, 70s, 80s, 90s, 00s. All categories. All formats. All releases. All periods. All labels. All markets. All positions. All material. All titles.

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Available at $600.

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Charisma Pressing, Distribr Deal With Phonogram Set

LONDON—Charisma Records has signed a pressing and distribution deal with Phonogram for both the U.K. and Europe. The pact was consummated by the new Phonogram-controlled company, and it will enable Charisma to market its entire output without the need for a U.K. distributor.

In each of the last three years Charisma's Polydor releases have been among the top 10 in the £1 million sales category. Its last three albums have sold over 200,000 copies each, and the label's marketing and promotion efforts have been instrumental in its success.

The deal will also provide Charisma with greater flexibility in its distribution strategy, allowing it to focus on developing new talent while maintaining its strong presence in the market. This new partnership will enable Charisma to continue its growth and maintain its position as a leading independent label in the U.K. and Europe.

Polygram president Coen Solleveld chats with Norman Cheng (l.), general manager of Polydor Ltd. Hong Kong and managing director of Nippon Phonogram Co. Ltd., Japan at the Polydor International "Dialogue '75" in Timmendorfer Strand.

From The Music Business Of The World

LONDON—Chart-topping revival of the old Ink Spot's hit "Whispering Grass" has sold nearly 500,000 copies here and now EMI will promote the album "It Ain't Half Hot Mum" from which it was taken and which features the television comedy series cast on such 1940's style songs.

Anchor Records is planning a major push at the beginning of November to promote new material from the label's recent releases. The push will include extensive radio and press activity, as well as a series of live concerts and promotional events.

But because of limited resources it has often seen promising talent languered away by more powerful companies—the Dubliners, Pentangle, Richard and Linda and recently Scottish communist Billy Connolly, now a huge record seller.

Transatlantic scored with albums of such acts as John Martyn, who became the U.K.'s best-selling mid-price artist of 1974, and more recently moved into the field of original cast albums, scooping worldwide recording rights to the hit musical "A Chorus Line" in London, New York and Japan.

Granada's interest in the recording industry, in which two chief executives, Gary Gibbon and John Dickenson, have been involved for a number of years, has included on-off recording deals and the formation of Granada Records, a new company which last became a reality when it issued an album by New York

of New York in the air for several weeks and came after five years of Charisma being handled by B & C. Charisma managing director Tony Stratton-Smith says: "Charisma has never had a better artists' roster, nor a better staff. Beyond that we needed the strength of a major, and Phonogram was an automatic choice."

He adds that Phonogram International has produced double sales in each of the last three years in the U.K.

Charisma successes have included Nice, Rare Bird, Lindisfarne, Clifford T. Ward, John Mayall and the Operator, Monty Python and Genesis.

Phonogram managing director Tony Morris says a major launch for 1976 is being formulated to involve new and back Charisma catalogs.

Brian Gibbon, formerly Charisma financial director, now becomes deputy managing director and Gail Cohen, with the label since 1969, is a director of the company as well as continuing as general manager.

Marketing director Marcel Rodd says: "Key personnel from B&O are being retained, including the whole of the national sales team." He comes executive chairman and managing director of the two new companies and other members of the board are Keith S. Carmichael and William Ross.

Rodd says: "Last year B&O and Trojan did over 2 million singles and we are budgeting for 1½ million during the next 12 months. We can't make a profit on what we are making and our 7 in. capacity is very limited."

But he is to visit France, Germany and Sweden to tie up full-haul agreements which are due to be signed by the end of the year. He hopes to increase Phonogram's turnover by 30% in 1976 at 12 in. presses for 1975. First major album under the deal which includes pressing agreements on Charisma Records until Aug. 31 and, thereafter, unlimited selling rights on Charisma stock on a royalty-free basis.

He adds: "We've been trying to get pure pressing and distribution agreements for a couple of years now and this is only the first step. Generally speaking, we feel that budget lines will tend to decline as the value of the pound sterling declines—as razing activity will continue to prevail in the U.K."

"Our own pressing capacity is already very under-used and we have been advertising for full-price companies and are ready to back other ones as opportunity presents itself."

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"Our own pressing capacity is already very under-used and we have been advertising for full-price companies and are ready to back other ones as opportunity presents itself."
Rhoda Scott

Hammond Organ Night at Carnegie Hall
June 30, 1975. 8:00 pm

NEW RELEASE
LIVE AT THE
CLUB SAINT-GERMAIN - PARIS
QUAD SOUND

Records imported in the USA by Allen Associates
282 Eleventh Ave.
Newark - New Jersey - 07103
PARIS—The French discount house FNAC launched its most violent attack against French record companies.

In a short, unsigned article in its publication, Contact, it accused the record companies, on behalf of all French retailers, of sharp practice. It accused them of acting illegally and of a commercial kind of sleight-of-hand in order to increase prices which, it pointed out, were subjected to a ceiling. Some years ago, a "ceiling" was placed on disk prices, but in the FNAC article it was described as a "poisoned gift," as far as the public was concerned.

In order to get around the "ceiling" FNAC insists, companies introduced a code using the letters of the alphabet, each denoting a minimum price at which the disk could be sold to the public. All that was necessary in order to get around the law was to change the code letter.

In this way, always quoting the code, the Decca Phase 4 was sold at the increased price of $9, against the $6 it was sold at previously.

This was the FNAC price, including the 20 percent discount. Other retailers would, of course, charge more.

The change of letter, according to FNAC, was not technically illegal despite the fact that it is the record of prices to the public by as much as 50 percent. The government, therefore, took no steps because in fact the law was not being technically infringed.

This meant that sleeves sometimes had to be reprinted but more often than not it was simply a matter of sticking one code letter over the other.

But the examples given were not entirely convincing. Herbert von Karajan's "La Bohème" on British Decca costs £2.95 in the U.K. which the article gave as around 30 French francs, or $7.50. In France, the same record costs 50 French francs, or $12, but the article-writer admitted there was a difference in Value Added Tax. Actually the difference is important, as VAT is only 8 percent in Britain, against 33.3 percent in France.

Other examples were given of imports from Germany and, according to Contact, when retailers question the changes they are generally told it is "an unfortunate way." All this, FNAC contends, is placing the retailer in a difficult position, for customers often notice two different prices, one on the sleeve and the other on the plastic cover.

But this is a surprising contention because the customer, to recognize the difference, would have to know the "code" which is, of course, more or less secret.

In a second attack, FNAC accuses the record companies of experimenting in different techniques and new materials—at the expense of the customer. This habit, it maintains, is making for poor quality which cannot be blamed on record-players, which do not need to be repaired if they were faulty. Each time, in this way, the retailer has to hand back the imperfect product.

The magazine admitted that a fault in a disk was not always avoidable but insisted that far too often the faults were due to experiments. Finally the anonymous author handed out a "maybe a disk war has been declared."

Lucien Ades, president of the National Syndicate, was in Stockholm with other members of his organization when the article appeared in Contact. No official comment was available from him, but Masson Forester, of the Information Center, said that this attitude was well-known and similar attacks had been launched before.

'Rimbo' Gets Five Covers

LONDON—A total of five record companies here have so far committed themselves to re-releasing versions of the continental hit "El Bimbo."

British Decca started the parade in October last year, with a version by the Chocolate Boys. A week later EMI released their version by Bimbo Jet on Columbia, but after poor sales both were deleted.

Continental success for versions of the song, plus its impact on the U.S. charts, has led Decca and EMI to re-release their versions. Then Philips issued one by the Paul Mauriat orchestra and Sony came out with one by the Moogaloos.

Pye became next in line, with one on the International label by El Greco. The Moogaloos' version has been a hit in several continental countries, but Bimbo Jet has had the biggest over-all success, notably in the U.S.

Sopot Fest Aug. 20-23

WARSAW—This year's international song festival at Sopot will be held in the Baltic seaside resort from Aug. 20-23. The artistic commissioner of the festival has studied material and listened to recordings sent in from artists from almost all over the world.

And from this list they have finally selected soloists and groups representing 27 record companies.

On Aug. 22, which is the traditional day of Polish songs at the festival, the competition concert will be held earlier than usual to make room for a special promotion show featuring top-line Polish artists and staged primarily for the benefit of foreign impresarios attending Sopot.

The gala concert on the closing day is expected to include a star-studded foreign line-up, with such celebrities as Karel Gott, Frank Schoebel, Lili Ivanowa, Didi Dragan, Klati Katona, Muslim Magomajew, British duo Paul and Barry Ryan, Bobby Solo and his group and possibly this year's Eurovision Song Contest winners Teach In. The bill will also include Polish acts Urszula Spinska and the Troubadours Group.

Entries for the traditional Record Fair, which is also a sale of records, have come in from 12 companies, including Balkanophon of Bulgaria; Panton, Supraphone and Opus of Czechoslovakia; VEB Deutsche Schiffsspitzen of the German Democratic Republic; Electrophone of Romania; Melodija from Russia; Fly Music of West Berlin; Switzerland's 3-M; and EMI of Holland.

PARIS—One of houses, Skyhill dell said. Financing. FNAC launched a code using the letters of the alphabet, each denoting a minimum price at which the disk could be sold to the public. All that was necessary in order to get around the law was to change the code letter.

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The Song is Now!
THE FINAL ENTRIES OF THE 4th TOKYO MUSIC FESTIVAL

Matti and Pirjo Bergstrøm (PSO), whose lush arrangements are prominently featured on Hector's recent best-selling disks, have come up with their own album "Finnish Folk Songs Today," presenting 20 tunes, all instrumental, and all slanted towards foreign tourists.

The stink of radio and tv freelance employees has temporarily put off the air a number of key programming projects, including "Harpsus" (TV 2), "Siesta" (Radio 3) and "Nuoren Savelatka 22001" (Radio 2). The 50-strong freelance unit is involved in some 30 percent of radio and tv programming.

KARI HELOPALIO

HAMBURG
U.K. group Paper Lace touring Germany on concert tour... Mario Lehner getting good reaction here for his Polydor album based on evergreen standards of rock 'n' roll.

Today's Danja Rajter on release with the standard "Nur Nicht Aus Liebe Weinen." Publisher Rolf Badde, of Berlin, reports sales for the Udo Lindenberg album "Votan Wahnwitz."

Newcomer Gaby Baginsky has three bookings on the television show "Hit Parade." U.K. band the Pasadena Roof Orchestra follow sell-out concerts in Munich with further German concerts next month...

Peter, Sue and Marc from Switzerland has new Metronome single "In Den Straben Von Belfasi." Metronome has imported Storeyville jazz albums from Denmark, including product from Muggzy Spanier and Lou McGrath. Satir label opens business in Germany with singer Neil Christian. In the radio charts is black singer Etta Cameron from Copenhagen, singing "Come Together." Jazz writer Joachim Ernst Berendt producing again for MPS records in Villigen. Actress Senta Berger from Munich and singer Rita Pavone from Italy have signed with M-Records. Vocal group Los Generation out with a new Us. Artists' single "Ja, Wir Verrennen."

U.K. group Man on tour here... Dansa from Ireland has a Telsdo low-price album "New Days, New Ways" out in Germany. Bluegrass singer Bill Monroe here for concerts, backed by big promotion campaign for his "Monste Presents 7th Annual Bluegrass Festival" album... Italy's Gina has her first German single for EMI-Electrola, with "Little Girl From Germany..."

Norbert Stockheim is Ariola's new press rep for international pop, based in Munich.

Television personality Ilja Richter has signed a deal with Maritim in Hamburg. "Gitte," from Denmark, leaving EMI-Electrola for RCA in Hamburg, and her new single is "Ich Bin Kein Kind Von Tausendid." The ARD-tv show "Music From The Studio B" has strong guest list for this week, comprising Elvis Costello, Michel Delpech, The Three Degrees and the Old Merry Tale Jazzband... Tamia Motowon group the Count.

JUNE 21, 1975, BILLBOARD
Motown Licensing Deal With EMI Ends

Continued from page 6

Modern's top 10 charts for the next two years, with the intention of releasing new hits that will be heard on the radio and on records.

Belgian Pubs In Drive To Get OK On Convention

BRUSSELS—A campaign to have the Belgian Convention ratified by the Belgian Government and the Brussels authorities has been launched by the Belgian music publishers association. The campaign's aim is to get the Convention licensed in Belgium, which will enable Belgian publishers to enter into an international agreement on copyright protection.

There has been a voluntary agreement between the Belgian state broadcasting organizations on one hand and the Belgian music publishers on the other to establish a national network of broadcasting organizations that will cover all major cities in Belgium. The agreement includes the establishment of a national radio station that will broadcast on behalf of all the participating organizations.

Simon Promotion—A special Volkswagen Kombi bus promotes Rock Steady with Joe Simon in Johannesburg. The Volkswagen is specially fitted with loudspeakers and plays Simon's "Mood, Heart and Soul" album at busy intersections, train stations, department stores and football matches. The promotion will continue for three months. Posters are being placed in key locations and the Kombi bus will be a special feature featuring the Simon cut "The Best Of My Life." and "Millie Jackson's "How Do You Feel The Morning After" from her album "Millie."
CEC Set For Oct. 10-13: Several Changes Planned

KITCHENER, Ont.—The Canadian Entertainment Conference, which this year will encompass a new entity, the Canadian Programming Conference, will be held in Toronto at the new Harbour Castle Hotel on Oct. 10-13.

In the past, the CEC, set up by Joe Recchia, has been geared mainly towards the college market, and it has been held in Montreal this year the conference will delve into more of the problems of the Canadian music industry as a whole and will move its location to Toronto, generally recognized as the city in Canada that is the cog of the entertainment industry.

Changes planned for the conference this year include the incorporation of several events formed that is comprised of school representatives; the initiation of formal memberships, a greater involve-

ment from the industry, associations, a program expansion and diversification into outdoor programs, international ad sales, promotion and legalities of the music business.

The topics of discussion planned for this year include “Legacies in the Music Industry,” “Women in Music,” “Promoters On Campus,” Canadian Content Acts,” and “Protection On Acts.”

The setting of acts, which has been a key area of concern of the CEC each year, this year will include non-musical entertainment such as comedians, theatre groups, mentalists and illusionists. Showcase applications are now being accepted by the CEC from sponsors who want their acts to appear at the four-day conference. The selection of these acts for showcase is carried out by the CEC board of directors according to the following criteria: talent and showmanship, freshness of act and suitable for college and university markets. All acts should enclose recorded materials, biographical notes and photographs, references with their applications.

These applications must be made before the first of the month. The CEC will not accept applications directly from artists. The fee for showcasing is $200. Those fees will be returned to sponsors of acts not accepted for showcasing.

The CEC has set up a membership program and is urging each school and associate organization to join. The CEC has received requests that schools not join the NEC this year because negotiations over the NEC and CEC will enable the CEC to offer an NEC membership package to all members of their association.

Awards will be presented again this year to outstanding members of the entertainment industry who have shown outstanding service in the college market to the colleges and universities. The system of selection is according to nomination and final voting by the schools.

Information on registration fees and the conference plans can be obtained by contacting the CEC/Canadian Programming Conference, 149 Webster St., Kitchener, Ont. N2H 1E4 (519) 742-4042.

Polydor, Warn Deal

MONTREAL—A long-term contract as been signed by Polydor Ltd. and the Warn Corporation Ltd. of Montreal for distribution of the Warn and Pleiade labels in Canada. The deal was signed by Tim Harnick, Warn’s managing director of Polydor, and by Gary Cape, general manager of Warn.

Warn will feature English-speaking artists while the Pleiade label will acquire its talent roster from the French-speaking populace of Quebec.

The first French single to be released under the Warn label is a “Censure” by Christine Charbonne. It has already been charted and scored a Total in the Quebec and National Mutual network in Quebec. Ms. Charbonne has been the established artist in the Quebec market for some time.

The first release on Warn is a single “He’s a Rebel” by group Bac-

sia Black & Pearl.

Canada Rights

Continued from page 4

CMPA and they have undertaken financing of the ventures.

The nine-member planning board includes Chappell Music, Canadian Music Sales, E.C. Kerby Publishing, Boosey and Hawkes, MCA Publishing Inter-

“The organization ultimately will be set up with an administrative procedure much like CAPAC, the performing right organization in the United States,” continues Columbus.

“The whole project is being established with the help of the Harry Fox Agency and the American Society of Composers, Authors and Publishers and the blessing of other European societies. We are entering into an agreement with them under the most favorable conditions and if it fails we have only ourselves to blame.”

In New York Al Berman of the Fox Agency confirmed that an associated company is being equipped to handle various problems that may arise in Canada itself. Having an association on the scene will work to get Canadian laws changed in favor of the publishers.

Berman sees the Agency phasing out in Canada in due time.

GRT Opens In Calgary

CALGARY—GRT of Canada has opened a branch office in Calgary headquarters in Toronto. The office, which comes to the company from Taylor, Pearson and Canon, GRT’s former distributor in the province, is headed by Tucker recently was instrumental in stimulating renewed interest in a single in the Down Home Blue Band entitled, “Goin’ Dancing,” which has been charted on a number of major markets in Alberta.

At the head office in Toronto, GRT, in conjunction with Air Canada, is sponsoring a cross Canada music education school for students receiving an expense paid scholarship to attend the Blue Mountain School of Music.

The music program is being held in Collingwood, Ont. from Sunday (22) until July 2. Musicians in residence at the school include Canadian band Lightbouse and Bill King as well as a number of other well-known industry personnel.

Radio stations CHUM-FM, Toronto, CKLG, Vancouver, CFQC, Saskatoon; CKRC, Calgary; CJCK, London; CFCO, Ottawa and CCHX, Halifax gave their full support in the promotion of the contest.

Musexpo Adds 10 International Aids

NEW YORK—A representative in the United Kingdom and several new additions have been announced to the honorary advisory board and the American Music Publishers Association.

They include Dick James and David Toft, the Music Publisher’s Asso. (U.K.); Larry Page of Penny Talent International, former Otos of Young Blood Records International; Fred Fiotto of De-Lite Reci-

sion Sound; Seymor Heller, American Variety International; Giuseppe Giannini of CBS-Sugar Records; Tom Bockecko, former Show Magazine (France); and Felix R. Faccio of the Belgium Music Publishers Asso.
Sylvia Tyson goes solo on her first Capitol Record album, "Woman's World". Ten cuts composed by Sylvia and recorded in her own vibrant style. 

"Regine" and the title cut "Woman's World" are strong contenders for national air play. "Sleep On My Shoulder" will be aiming at top spot on country stations.

"Woman's World" is scheduled for strong national advertising and merchandising support in print, broadcast and at point of sale.

Order your stock now! No one should be without . . .
THE BILLBOARD BOOKSHELF
A Special Selection of Books About Radio And Television

CLIVE: Inside the Record Business
By Clive Davis with James Willwerth. The most celebrated executive in the recording industry covers his years at Columbia Records. Davis discusses his relationships with the various artists he signed and guided, and details "the heaviest talent-buying campaign ever conducted," the hotly contested negotiating battles with other companies, the bitter struggle to launch hit singles, the use of independent producers, the criteria for auditioning new artists, the precise structuring of advertisement and promotion campaigns, career planning and relations with Columbia's middle-of-the-road artists, and the "considerable grip of office politics." 300 pp. 6 x 9 1/4. 19 B&W photos. $8.95

"CLIVE is the best book I ever read about the music business."—Paul Simon

THE ROCKIN' 50s
The Decade That Transformed the Pop Music Scene
By Arnold Shaw. One of America's foremost musicologists reveals, through personal, social, and musical memories, the early years of rock, 296 pages. 6 x 9. 30 black and white illustrations. Discography. Index. Selected bibliography. $8.95

"Country music, the advent of the groups, the fickle singers, Elvis Presley, payola, and the disc jockeys all get put in their time and place in Shaw's savvy book."—Variety

A well-documented, thoroughly knowledgeable investigation of a crucial decade in American popular music...all that is necessary for an understanding of the period."—International Musician

THE DEFINITIVE HISTORY OF THE 1950S POP MUSIC SCENE
—Library Journal

MORE ABOUT THIS BUSINESS OF MUSIC
Published and Enlarged Edition
By Sidney Sheimer and William Kazlowsky. For anyone involved in the business of music, this book is an invaluable source of necessary information. A vital addition to any reference library. 304 pp. 6 x 9 1/2. Approx. 10 line drawings. Appendices. Index. 10.95

THE BUSINESS OF MUSIC
Revised and Enlarged Edition
By Sidney Sheimer and Sidney Kabislovsky. The most practical and comprehensive guide to the music industry for publishers, writers, producers, record companies, artists, and agents. 544 pp. 6 x 9 1/2. 180 pp. of appendices. $15.00

WORLD RADIO AND TV HANDBOOK 1975
A Complete Directory of International Radio and Television.
The authoritative source of complete and exact information about all broadcasting and television stations around the world. 408 pp. 6 x 9. $6.95 (paper).

DANCING ON THE SEATS
By Anthony Lewis. Today's most comprehensive guide to every aspect of producing rock concerts in the college campus. Covers every question of concern to the major booking agencies and college business services as the least known of the college campus ever written. 96 pp. 5 x 8 1/2. $6.95

THE DELAYS
By Arnold Passman. The first full story of the disc jockeys and the record industry. The inside story of the strikes, the walkouts, the battles of the national radio stations, and the recording companies. 300 pp. 6 x 9 1/2. Index. $7.95

ROCK ENCYCLOPEDIA
By Ulrich & Neef. Biographies, discographies, commentary, analysis, photographs, miscellaneous...the only reference work available on rock and its roots. "With its weight in gold to anyone concerned with the rock phenomenon, an invaluable aid to researchers in years to come."—Billboard 612 pp. 5 x 8 1/2. $33.95 (paper).

THE MUSIC/RECORD CAREER HANDBOOK
By Joseph Casza. Gala's credentials are impeccable and impressive—former music editor of Billboard. He covers virtually all aspects of song and music writing, royalties, publishing, etc.—"Thevis's encyclopedia is the one to beat..."—Publishers Weekly. 256 pp. 5 x 8 1/2. $9.95

THE NEW YORK TIMES
GREAT SONGS...OF THE SIXTIES
Edited by Milton Okun. Introduction by Tom Wicker. Fifty-two songs that span a generation arranged for violin, piano, and guitar. 328 pp. 9 x 12. B&W photos. $17.95

SOMETHING TO SING ABOUT
The Personal Choices of America's Folk Singers
Collected and arranged by Milton Okun. In this remarkable collection, America's most distinguished folk artists have selected their own favorite ballads, mountain songs, spirituals, love songs, and political songs. Includes a foreword and analysis of each album. 240 pp. 9 x 12. B&W photos. $8.95

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1975

General News

Pair Promoting New Disk - Acts On Western Campuses

LOS ANGELES—A college promoter and agent has teamed in a company which plans booking new record acts on campuses and handling all facets of the concert plus disk promotion

Troubadour Dark For How Long?

-Continued from page 5

Can they ever to tenable. Unions and the tax situations also come under his attack, "unions terming club owners the employers, while club owners call group leaders the employers," all for tax purposes.

The place in owner has been heavily involved in the past six months with his Troubadour Records label, as well as TV

Record companies, he admits, have always been helpful to him. "In fact Bob Regehr (Warner Bros.) and I started up the Troubadour along with certain record acts." He points out that clubs are stepping stones to bigger concerns, and by so doing, a certain act should return to the club to help out. But he would never ask an act to do that for him on the Troubadour.

With the closing—definitely or indifferently—of the Troubadour, an other major nifty landmark disappears from this area. The famed Whisky A Go Go offered a hard rock club recently, and the Ash Grove folk club has also changed hands, type of acts and name. Los Angeles area now has the Roxus, Starwood, McCabe's, Golden Bear and the Ice Cube. All the clubs across the nation are closing. Shademan explains, Weston claims, "no nightclub owner has ever made big money.

Ironically, a week before closing his club, Weston had been honored at the Billboard Talent Forum as "nightclub owner of the year in a major market."

He says speaking about the problems facing him at the Forum helped crystallize his decision to close.

Vegas Teachers Honor Arnold Shaw

LAS VEGAS—Arnold Shaw, former general professional manager of Duchess Music, Hill and Range and Edward B. Marks Music Corp., has been elected president of the Las Vegas Music Teachers Assn.

Shaw's credits include nine books on contemporary music. He also is the composer of five collections of modern piano music and the author of "The Mad Flapper Goes To Nursery, Rip-Offs." A work commissioned by the Nevada Music Teachers Assn. Shaw has resided here several years.

Scott Foster is the concert promoter and agent at Warner, the ex-record executive, have begun contacting schools which have previously worked with Foster. The two claim they have locked in 55 western colleges for acts they will present at the Troubadour, labels for talent which will play schools for between $500 to $750.

Firm charges record companies a $1,000 fee per date with the label paying transportation for its artists. Schools generally pick up accommodate.

"We don't take any commission from the monies earned by the artists," Wilson says, "We are not acting like a booking agent.

Two say they have already spoken with ABC and 20th Century Fox about using their new talent. Plan is to give each act a minimum of 10 dates, four in major markets. The record company can select in 10 favored markets—locations where distribution and promotional efforts are strong. Why would 55 schools commit themselves to acts they don't know so far in front of the concert date?" Foster says the place is right, these acts will get all the merchandising aids to help them promote the dance. "Why do you think in on the production end of the deal, helping the school?"

"A talent will be identified 60 days prior to showcase," Foster says. Each school will be given a number of acts to select from. Each school must have an LP in release in order to qualify. If there is a single it is to be available before the date.

5 Thieves Firms Pact With Shinko For Japan Action

LOS ANGELES—The Thevis Music Group, representing five publishing firms, has signed with Shinko Music of Japan as a subpublisher.

Involved in the deal are copyright agencies, the American Society of Composers, Authors and Publishers; and Shinko Music, which the Thevis Group handles worldwide.

Arrangement for the deal was made by Bobby Weiss' One World Of Music, which represents Shinko's first two plug songs will be "Chevy Van" and "I Can't Be Seduced." O.W.O.M. also represents rights in London, Germany and Italy.

Shinko plans working with Nippon Columbia Records on exploitation of GRC discs and Thesys Music Group's songs to U.S. writers who have not yet written the co-work. It simply must be part of the contract."
General News

NARAS Fete Hassle

The concept for a revolving site for the broadcast was voted in at a national trustees meeting just last year.

With the bylaw stating that any city whose turn it is to host the right to turn down the show and pass it on to Los Angeles. Allan also states that the membership feels that an inference is made that the chapter is not capable of making a "proper decision in the interest of the Academy."

The Los Angeles proposal, it's undersood, is being prompted by urging from CBS Television, which has broadcast the last three Grammy shows. Pierre Cossette, who has a first op- tion on producing the show, says that the network, while not having made any ultimatum, is "strongly disposed" of having this year's show emanate from Los Angeles. High concentration of talent and available airtime for the broadcast are among the reasons for the network favoring the site.

Obviously high on CBS list is the ratings game, and with the numbers having dipped with the 1975 broadcast in New York, the network is looking for a strong rebound next year. Cossette feels that the prime reason for the rating drop was the placement of a strong motion picture in the time slot opposite the awards show by ABC.

Interestingly, ABC once had the rights to the broadcast but when the Academy determined that Nashville would be the site for the 1971 program the network, according to Cossette, took a pass because they felt that the ratings would not hold up. At that time Cossette made a deal with CBS for the show and it continues. The ratings were substantial. Cossette explains that he has always been a strong advocate of having the Grammy broadcast from only one city (preferably Los Angeles), but adds that the success of the show from Nashville, New York and Los Angeles over the last three years has not backed his argument. As for the relationship between the Academy and network television, the Chicago NARAS prexy suggests that network income has begun to "spoil" the Academy. His letter stresses that the Grammy Awards are "international" and "credibility" are key to any success achieved. He states that while those quibbles the awards will be "just another television commercial enterprise."

Whether Chicago, by own volition, would pass the show to Los Angeles is unclear from Allan's letter. He was out of the country last week and unavailable for further comment. Also out of the country and unavailable for comment was Jay Cooper, the Academy's national president.

If the controversy is putting a strain on the Academy's business as usual for Cossette. He has informed Billboard that he is exercising his option for the 1976 show (Monday, 12), the deadline for the move.

NARAS Nomination Forms Mailed

NEW YORK—NARAS, in keeping with its new policy of semi-annual entry of materials recommended for consideration for Grammy Awards nominations, has mailed entry forms, covering record companies and the Academy's general membership, association and voting.

Entries forms to the 1976 Grammy record companies on May 29, and must be returned no later than Friday (20). Forms were mailed to the Academy's general membership on June 6 and they must be completed and returned no later than Friday (27). The Academy has sent two sets of entry forms, the second one will be mailed in October.

The semi-annual entry form is not a ballot and eligible entries submitted through these forms comprise the Grammy pre-nominations list, from which actual nominees are selected by the Academy's voting membership.

Queen City Albums Roll

CINCINNATI—Queen City Albums, long one of the major recorders and packagers of gospel music, is off to a flying start with a new recording studio. The new facility furnishes the firm's operation under one roof, from recording to pressing and packaging, including four-color work on album covers.

With the recording studio just six weeks old, QCA already has 18 albums in the works, which adds significantly to the firm's established pressing and packaging business, according to Edward R. Burkard, QCA president.

Recent bookings included the Blue Ridge Show's two albums, the Laymen Quartet, who opted an album on the QCA Records label; the Spanish-American Evangelistic Assn., who did three albums, one each by Simon Avila, Rich Gump and Lur Ozuki, with Charles Newsom producing and Reggie Wallace as engineer. Grace Cathedral of Akron produced an album, and Newsom and Wallace handled the second that dates on an album by the Seconda Case, Boys of Chattanooga, who recently signed an exclusive, long-term recording pact with QCA. LaVerne Tripp, formerly of Blue Ridge, did an album backed by Carl Morris, piano and baritone, and Danny Bishop, tenor and bass guitar. Wallace engineered the session.

18 Additional $4.98 RCA LPs Hit Mart

NEW YORK—Success of RCA's first 18 albums in the $4.98 category (Billboard, March 8), has prompted the label to release 30 additional entries this month. The release includes the off-Broadway original cast LP of "Hair" plus produced by Benny Goodman, Larry Carroll, Jimmy Witherspoon, Al Hirt, Tommy Dorsey, Frank Sinatra, Spike Jones, Frank Yankovic, George Melachrino, Paul Anka, Sergio Franchi, Frank Car. Zager & Evans ("In The Year 2222"). George Carlin, Loo Addie, Buddy Rich, Artie Shaw, Alfred Bruns, Blackwood Bros, Willie Nelson, Hank Snow, Jimmy Rodgers, Tommy Rowan, Eddy Arnold, Bobby Bare, Sons of the Pioneers, Carter Family and Julie Andrews...

Set Eagle Distrbs

LOS ANGELES—EMI Bosena, Holland, EMI Spain and RCA Mexico are the new foreign distributors for the Eagle Record Company, "It Could Love You," by Johnnie Mayo will be the initial release in Mexico and Spain. The album "Pachucos" will be reissued first in Holland.

FREE Listing in Billboard's 1975-76 International Buyer's Guide of the Music-Record-Tape Industry

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EAGLES—One Of These Nights, Asylum 7E 5872. Absolutely a superb album, and the ultimate demonstration of the Eagles style, salt-skin smooth vocals blending effortlessly into tight and exciting guitar jams. There's a lovely, flowing beauty to it, and it certainly isn't by coincidence that the Eagles have quite never achieved this at level before.

Best cuts: "One Of These Nights", "Two Hands", "Lynne", "Take It To The Limit".

Dealers: As previously reported in Billboard, Elektra/Rosette is now mounting a massive push for the entire Eagles catalog.

CAPITERS—Reelin', J&M SP 4535. The grand elder of their superb backup arrangements gives this act a special launching pad with which to catapult its vocal sound. Hurry's strong and positive voice will take the soundtrack concept on a new and well known hit work ("Pleasant Patternmaking" and "Only Yesterday") or any other version like "I Can Dream Can't I". Karet's soft qualities plus his blending with brother Richard into an omni-directional direct attack sound easy to listen to materia and do not require the same that's Billy's way for arranging "I Can Dream Can't I", a song he originally worked on.

Best cut: "Silentfeather". "Love You For What It Is".

Dealers: LP contains recent hits "Please Mister Postman" and "Only Yesterday" and should help create de market sales.

---

When I Hear The Word Bow", "Tobascourone" and "Even A Wino Has A Home," Dealers: The album is enhanced by fine photographic work.

"Tom T. Hall—Mill A Meal And Sing About It, MCA SRM-1003. The title summa up to some extent. Tom T. is still the finest teller in the business. He has that keen sense of observation, and the talent for telling in an entertaining and fascinating fashion. None take all people and place their lifestyles, and gives so much insight into things as he sees them, and communicates them.

Best cuts: "From A Mansion To A Honey Tank", "The Fattest Woman", "Living Jim", "Meckay Street In Sydney". Each should please the nation's ears. "I Like Be", also prefers these who bumble.

Dealers: It's like a continued story, and no consumer should ever pass this was these days.

LORETTA LYNCH, CONWAY TWITTY—Fueled, MCA 2413. Put them together and what do you have? A truck of hits, that's what. Within a little while, someone will be from the traditional every time she sings, and Conway just keeps getting better and better. Together they are the ultimate. Great collection of songs, arrangements, that beam new brightness into the record, and again, a new album.


RAY STEVENS—Misty, Barnaby BR 6012. Turn this man loose, unshackled, and there is no greater talent anywhere. He can do it in his studio while he finds what he's looking for, and then col lose in a collection such as this, which includes country, pop, show tunes and the most unreal selection into his new acts, and with his new arrangements, it's Ray Stevens style, which is so it has something of everyone and it should cross over in 9 directions.

Baltimore Pirate Goes On Prohibition

Baltimore—Lee Waas was placed on three years probation, ordered to pay the cost of prosecution and directed to certify that he was not a demagnetizer, at his own expense, all the tapes in his possession that were either pirated or did not have the names and addresses of the transfer of sounds.

These are the albums that have been added to the national best sellers list by Billboard. The albums are ranked in order of number of copies sold. The list is updated weekly and reflects the previous week's sales.

As of 6/17/75

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<tr>
<th>Rank</th>
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<tr>
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<td>LOVE WILL KEEP US TOGETHER</td>
<td>The Captain &amp; Tennille</td>
<td>A&amp;M 12504</td>
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<td>2</td>
<td>GRANDMA'S FAVORITE</td>
<td>Rosemary Clooney</td>
<td>RCA 3896</td>
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<td>WALTZ WITH ME</td>
<td>Frank Sinatra</td>
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<td>I'M GONNA BE A country Music Star</td>
<td>JohnDenver</td>
<td>RCA 10329</td>
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<td>A COUNTRY MEDLEY</td>
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Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 12504
GRANDMA'S FAVORITE—Rosemary Clooney—RCA 3896
I'M GONNA BE A country Music Star—John Denver—RCA 10329
SISTER GOLDEN HAIR—America—AB 12504
LET'S CALL IT A DAY—The Carpenters—ABC 17540
THE SANDYTEA—The Beach Boys—ABC 3896
YOU CAN'T DO THAT—The Monkees—ABC 10329
A COUNTRY MEDLEY—Various Artists—ABC 1308
Billboard's JUNE 21, 1975

Number of singles reviewed this week: 120

THE NATURALS—Good Times Go By (2:54); to: Joe Jackson, producers: John Punter, Jack Goodnight, BMI; Columbia 16163 (Dreams of Latin). The Caras are a Latin-Mexican vocal group in the style of the Latin pop dance bands that have been popular in the past few years. They have a strong following among the younger generation of Latin American listeners.

JOE JACKSON—From the World (2:28); to: Joe Jackson, producers: John Punter, Jack Goodnight, BMI; Columbia 16163 (Dreams of Latin). Joe Jackson is a popular British singer-songwriter who has had several hits in the UK and around the world. This song is a departure from his usual pop rock style, featuring a more soulful and R&B-influenced sound.

TINA TURNER—What’s Love Got to Do With It (2:54); to: Tina Turner, producer: Steve Barrow, BMI. Tina Turner is an African-American singer and actor who achieved international fame in the 1960s and 1970s. This song is a classic disco hit from her 1978 album "Private Dancer." It features a strong and catchy groove, with Turner delivering an empowering message about the power of love.

SOPHIE VON HARTEN—(2:28); to: Sophie von Harten, producer: Michael Stone, BMI. Sophie von Harten is a German singer and songwriter who released this dance-pop track. It features a driving beat and a catchy melody, typical of the pop charts of the time.

WILLIE NELSON—The Wind (2:28); to: Willie Nelson, producer: Jerry Reed, BMI. Willie Nelson is an American country music singer and songwriter who has had numerous hits throughout his career. This song, released in 1974, was a major hit for him, showcasing his trademark country sound.

THE Righteous Brothers—(2:28); to: Bill Medley and Bobby Hatfield, BMI. The Righteous Brothers were a popular American pop-rhythm and blues vocal duo, known for their harmonies and soulful sound. This song is one of their most well-known hits, featuring a simple yet powerful arrangement.

TINA TURNER—It’s A Shame (2:28); to: Tina Turner, producer: Steve Barrow, BMI. Tina Turner’s powerful vocals and driving rhythms continue to be a hallmark of her music. This song is another release from her 1978 album "Private Dancer," featuring a dance-pop sound with a strong beat.

TINA TURNER—(2:28); to: Tina Turner, producer: Steve Barrow, BMI. This is another hit from Tina Turner’s 1978 album "Private Dancer," featuring a similar pop-dance sound with Turner’s distinctive voice.

MATTHEW & THE SOLAR SYSTEM—(2:28); to: Matthew & the Solar System, producer: Matthew Leitch, BMI. Matthew & the Solar System were a short-lived band from the early 1970s, featuring singer-guitarist Matthew Leitch. This track is a blend of pop and rock, showcasing Leitch’s songwriting talents.

JOSEPH LYNCH—(2:28); to: Joseph Lynch, producer: Michael Stone, BMI. Joseph Lynch was a British singer and songwriter known for his soulful voice and vintage sound. This song features a strong rhythm section and Lynch’s emotive vocals.

(continued from page 70)
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**Johnson City, TN**

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**Jonesboro, AR**

- KBTM FM Saturday 9:00 pm

**Knoxville, TN**

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**Lansing, MI**

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**Las Vegas, NV**

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**Milwaukee, WI**

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**Phoenix, AZ**

- KRXB FM Sunday 10:00 pm

**Pittsburgh, PA**

- WYOD FM Tuesday 10:00 pm

**Portland, OR**

- KVAN FM Sunday 4:00 pm

**Providence, RI**

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**Reno, NV**

- KGHL FM Saturday 11:00 pm

**Rochester, NY**

- WMCN FM Saturday 10:00 pm

**Sacramento, CA**

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**San Antonio, TX**

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**San Diego, CA**

- KPRI FM Tuesday 11:00 pm

**Seattle, WA**

- KSJO FM Tuesday 11:00 pm

**Starbucks, WA**

- WMRQ FM Thursday 9:00 pm

**St. Louis, MO**

- KSHE FM Monday 11:00 pm

**Tallahassee, FL**

- WQFL FM Sunday 9:00 pm

**Tampa/St. Pete, FL**

- WQSR FM Sunday 10:00 pm

**Terre Haute, IN**

- WVTY FM Monday 12:00 pm

**Toledo, OH**

- WJOT FM Monday 10:30 pm

**Washington, D.C.**

- WJOM FM Sunday 11:00 pm

**Waterbury, CT**

- WQRC FM Sunday 10:00 pm

**Wichita, KS**

- KXFL FM Sunday 10:00 pm

**Wilkes Barre, PA**

- WGLC FM Thursday 9:00 pm

**Wilmington, IL**

- WILK FM Thursday 10:00 pm

**Wilmington, DEL**

- WGER FM Sunday 9:00 pm

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*Boston - June 22 *

**Time uncertain at press deadline - check local station for time**

For more information and a demo, contact: Eddie Krstic - 1126 Boylston St. - Boston, Mass. 02215 - 617-536-ROCK

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**THIS WEEK June 22-28:** An exclusive interview with "SWEET: Europe's hottest group sold 26 million records in Europe.

Don't miss Sweet's new album, "DESOPTION BOULEVARD" on Capitol records and tapes.
<table>
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<tr>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. **1-10 Strong increases in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This way, in some cases, block out products generally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. **Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet).**

Hamilton, Joe Frank & Reynolds

("Don't pull your love out on me baby")

They've been there before

"Fallin' in Love"

and they're here again with

Another sure winner on
Playboy Records

Year of the Bunny

www.americanradiohistory.com
Long playing.

Yvonne Elliman's new album, "Rising Sun" On RSO Records and Tapes.

See Yvonne Elliman on tour with Eric Clapton.
This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new products. The following classification abbreviations are used: LP—record; RT—tape cartridge; CA—cassette; R3—open reel 3 ips; RT3—open reel 7 1/2 ips; QL—quadraphonic album; QT—quadraphonic open reel 7 1/2 ips; Q8—quadraphonic 8-track cartridge. Multiple records or tapes in a set are listed under one volume number. Tape duplication counters appear within parentheses following the tape manufacturer, where applicable.

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**New LP/Tape Releases**

**POPULAR ARTISTS**

**AEROSMITH**
Toys In The Attic
QL Columbia PC33479 $7.98

**ALAN, BUDDY**
(Another Saturday Night)
LP Capitol S-L1061 $9.98

**ALOUD, MARILYN**
It Ain't Always Love
LP Capitol TR303 $5.98

**BACHMAN-TURNER OVERDRIVE**
Wheels Of Fire
LP Capitol SMR-1027 $9.98

**BATAVIONS & RODNEY**
Leomi LP Capitol AKA-4004 $7.98

**BARR BEARUMES**
Beau Brummels
LP Warner Bros. B-85242 $6.98

**BEE GEES**
People LP Warner Bros. SP3407 $9.98

**BEN, JERSEY**
Yesterday's News (QL Capitol PC1-0966 $9.98

**BLACKBIRD CLAYTON**
Combed, Earl & Me (Sound-track) LP Capitol SP3484 $9.98

**BOLTIN, MICHAEL**
Boltin & Michael LP Capitol APL-1092 $5.98

**BOURNE, RICK**
Welcome To Freedom Bridge (QL Capitol PC3338) $9.98

**TERRI BREWER**
Unassisted Woman LP Capitol SP3559 $9.98

**CAMEO**
The Snow Goose LP Jawa JAWS 1016 $6.94

**THEODORE KORNER**
—Get Off My Cloud, Columbia PC 34357 $9.98

**FRANKIE LAINE**
Another attempt by the acknowledged father of rock and roll, with more of the same. A few numbers are by the Fabulous Rhythm Kings, but a lot of the tunes are by the vocal group the Platters, who have the most distinct sound on this album. The selections are not as good as those on the group's previous albums, but they are still worth hearing.

**JIMMIE DAVIS**
—and Darrell Moore.

**WILLIE DAVIS**
Mac & Willie LP Capitol SP3555 $7.98

**DEE LONEY**
Home LP Capitol AKA-2062 $9.98

**HAMILTON, GEORGE IV**
Trendsetter LP RCA R-1002 $1.98

**KORNHER, ALEXIS**
Gar Off My Cloud LP Capitol PC33477 $7.98

**HART, FREDDIE**
Best Of LP Warner Bros. SP3437 $9.98

**HAYES, ISAAC**
Chop Suey LP Capitol SP3438 $9.98

**FAUST TRAMMPS**
The Legendary ZING Album LP Capitol SP3381 $9.98

**HAYWOOD, LEON**
Come & Get Yourself Some LP Capitol SP3383 $9.98

**HIATT, JOHNNY**
Basement Tapes EP Capitol PC34009 $9.98

**EMILIANA, YVONNE**
Somebody Done Somebody LP Columbia PC33439 $5.98

**FAITH, PERRY**
Diva Perry LP Capitol SP3410 $9.98

**FELTS, NARVEL**
Rearranger Me LP Capitol SP3412 $8.98

**FOUR TOPS**
Night Lights Harmony LP Capitol SP3571 $9.98

**FUNKADELIC**
Let's Get To The Stage LP 20th Century (Westbound) $9.98

**FUNK FACTORY**
Funk Factory LP Capitol SP3414 $9.98

**GREZZY WHEELS**
Greazy Wheels LP Capitol SP3415 $9.98

**JACKSON 5**
Moving Violation LP Capitol SP3416 $9.98

**JOHN, ELTON**
Captain Fantastic & The Brown Girl LP Capitol SP3417 $9.98

**KIDD, JOEY**
Beyond Lies EP Columbia EPC157 $9.98

**LIPS, JIMMY**
—and his version of "I Love Music." It's one of the best cuts on this album.

**LAMONT, JIMMY**
I'll Make It Tonight LP Capitol SP3418 $9.98

**LOCKETTE, MELANNE**
—and Funk Factory. The LP Capitol SP3419 $9.98

**JOURNEY**
Journey LP Capitol PC33588 $9.98

**MOORE, BILL**
and the 41st Street / LP Capitol AKA-4007 $9.98

**NEVINS, NANCY**
Acapella LP Capitol SP3420 $9.88

**NEW BIRTH**
Best Of LP Capitol APL-1031 $9.98

**ODYSEY S**
Gonna Take A Rain Around LP Brunswick B-867002 $9.98

**GREAT BROTHERS**
Best Of LP Capitol SP3421 $9.98

**OSSMONDO, DONNY & MARK**
Soulful Reunion LP Capitol APL-1069 $9.98

**PAVLOV'S DOG**
Columbia PC33552 $9.98

**PERRIE, WEBB**
and the Trashmen LP Capitol PC3422 $9.98

**PLEASURE**
—and the Trashmen LP Capitol PC3423 $9.98

**POINTER SISTERS**
—and the Trashmen LP Capitol PC3424 $9.98

**PRICE, RAY**
—and the Trashmen LP Capitol PC3425 $9.98

**PRUITT, JEANIE**
—and the Trashmen LP Capitol AKA-4006 $9.98

**RICHIE, TIMMY**
—and the Trashmen LP Capitol AKA-4005 $9.98

**RALPH EWING JR.**
—and the Trashmen LP Capitol AKA-4004 $9.98

**RAY, GENE**
—and the Trashmen LP Capitol AKA-4003 $9.98

**ROSE, RICK**
—and the Trashmen LP Capitol AKA-4002 $9.98

**RUDIG, FRANK**
—and the Trashmen LP Capitol AKA-4001 $9.98

**SINCLAIR, BILL**
—and the Trashmen LP Capitol AKA-4000 $9.98

**SMITH, TERRY**
—and the Trashmen LP Capitol AKA-3999 $9.98

**SMYTHE, BOBBY**
—and the Trashmen LP Capitol AKA-3998 $9.98

**Snedecor, JIM**
—and the Trashmen LP Capitol AKA-3997 $9.98

**SPALDING, JIMMY**
—and the Trashmen LP Capitol AKA-3996 $9.98

**STARK, LARRY**
—and the Trashmen LP Capitol AKA-3995 $9.98

**STRAZER, JEFF**
—and the Trashmen LP Capitol AKA-3994 $9.98

**TAYLOR, RANDY**
—and the Trashmen LP Capitol AKA-3993 $9.98

**TEDDY, MIKE**
—and the Trashmen LP Capitol AKA-3992 $9.98

**THOMAS, LARRY**
—and the Trashmen LP Capitol AKA-3991 $9.98

**TURGEON, BILL**
—and the Trashmen LP Capitol AKA-3990 $9.98

**WILSON, BOBBY**
—and the Trashmen LP Capitol AKA-3989 $9.98

**WILSON, DONNY**
—and the Trashmen LP Capitol AKA-3988 $9.98

**WILLIAMS, CHARLES**
—and the Trashmen LP Capitol AKA-3987 $9.98

**WRIGHT, WAYNE**
—and the Trashmen LP Capitol AKA-3986 $9.98

**WYATT, RON**
—and the Trashmen LP Capitol AKA-3985 $9.98

**ZEBER, DICK**
—and the Trashmen LP Capitol AKA-3984 $9.98

**ZERBE, RICK**
—and the Trashmen LP Capitol AKA-3983 $9.98

**ZIEGLER, BUDDY**
—and the Trashmen LP Capitol AKA-3982 $9.98

**ZIMMERMAN, RICKY**
—and the Trashmen LP Capitol AKA-3981 $9.98

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**Jazz**

**PHIL WOODS/MICHAEL LERNER AND HIS ORCHESTRA—**

**—In's,** RCA BGL 1017. Veteran saxophonist moves along with Legrand through some of his most memorable works, using a small, closed-ended horn, soft rasping of strings and lush arrangements. From Legrand: Best cuts: "The Wind" (1959), "Mama Don't Take Him Away," "A Game for Pussies" (1969), "Round Midnight."

**—In's,** RCA BGL 1018. This release is a companion to the above, featuring newer material written by Legrand. Best cuts: "Groove Street," "Sudden Interest," "Soul Eyes."

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**Concert Review**

**NEW LP/TAPE RELEASES**

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**REPRINTED LPS**

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**REPRINTED LPS**

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**New York**—The Record Pool, a non-profit distribution center for some 60 disc DJs, has been featured here in a column by Hershfield, outlining the flow of promotional product from labels to club spinners.

According to its organizers, the pool is designed to provide a place where players can receive product on an equal basis. The program calls for labels to ship enough promotional pieces of each title so that each DJ gets an equal share of a one copy. The organization also claims that it will screen out all those who are not active club DJ's.

Those already signing the membership list represent most of the top clubs in the immediate area.

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**GRT Sets 8-Tr. Campaign**

*Continued from page 1*

Now, Herb Hershfield, marketing vice president of GRT's music tapes division, says he hopes to uncover other areas and for that purpose has instituted a propagation relating cartridge sales to the accessibility factor. At the same time, the company has begun to throw light on actual rates of unattended product depletion in various locations.

Under the plan, one store will be chosen by each of GRT's 12 district and regional managers across the country, who will then be given a number of open display cases to use for test purposes. The GRT operation will guarantee to replace any of its product "liberated" during the test period.

Control conditions are being set up so that all losses may be monitored, Hershfield says. However, he emphasizes that the confidentiality of the test is a factor and that manufacturer is critical to the plan's success.

**RCA Releases Are Heavy On Jazz**

**New York**—June is Jazz Month for RCA, with jazz product highlighted. The label's Publicity Director, Steve Golden, has scheduled releases this month on RCA and its custom labels. Campaign is being supported by special advertising, promotion, and display pieces for in-store appeal.


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**Raisin Hit No. 2**

*Continued from page 6*

Critic's Circle Award winner, "A Raise is a Raise," directed by Buddy Lester, is running mainly because, even though it portrays experiences of a black family, it avoids generalizing or making an absolute regard to race or ethnic background, according to Woldin.

To get permission to do "A Raisin In The Sun" -- directed by Leonard Woldin and Brittan started writing the score at the workshop even before the show was purchased for the play. Actually, it took them two years to see the project through.

Getting the musical on Broadway was a long and difficult process. "The original producers in the 1960s shed away from the "serious" musicals with racial themes. It took about one year for the musical to see the light of day as a production. In the summer of 1973, "Raisin" was reconstituted for the Theatre of Lincoln Center's "Broadway in the Backyard" series at the City College's Wagner free outdoor theater. In May, "Raisin" was in the annual Off-Broadway gala presented at the New York Public Library for the Performing Arts at Lincoln Center.

*Wall Street Journal*
**Wednesday, August 13**

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**Thursday, August 14**

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<td>GENERAL SESSION</td>
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<td>10 am</td>
<td>George Wilson, Moderator</td>
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<tr>
<td>11:15 am</td>
<td>&quot;Let Radio Turn You On&quot;</td>
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**Friday, August 15**

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<tr>
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<td>10 am</td>
<td>GENERAL SESSION</td>
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<tr>
<td>10 am</td>
<td>Topics: &quot;The Satellite and You — Communications Mediums of the Future&quot;</td>
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<tr>
<td>11:30 am</td>
<td>&quot;Putting Sex in Radio — How Women Can Get Into Radio! How to Advance: What is the Future of Women in Radio?&quot;</td>
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**INTERNATIONAL RADIO PROGRAMMING FORUM**

The industry’s largest and most influential radio meeting August 13-16, 1975 Fairmont Hotel, San Francisco

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

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

The registration fee is $185 (special early-bird rate before July 11), $200 after July 11 — and a special $100 rate for college students and professors (limited number available)! And if you’re one of the first 150 registrants, you’ll receive a specially marked hotel reservation card for the Fairmont Hotel, entitling you to special-discount hotel accommodations!

**Note:**

The event includes: continental breakfasts, lunches, awards dinner, entrance to all sessions, work materials, and special events. Registration fees are $185 for early birds before July 11, $200 thereafter. College students and professors pay $100. The first 150 registrants will receive special hotel reservation cards. Contact Diane Kirkland, Billboard Magazine (213) 273-7040 for further information.

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**Wednesday, August 13**

10 am - 6 pm

**REGISTRATION**

6 pm - 7:30 pm

**COCKTAIL RECEPTION**

**Thursday, August 14**

9 am - 10 am

**CONTINENTAL BREAKFAST**

10 am - 11:15 am

**GENERAL SESSION**

George Wilson, Moderator

**Topics:**

- "Motivating Yourself for Greater Success"
- "Let Radio Turn You On"

11:15 am - 11:30 am

**BREAK**

11:30 - 12:30 pm

**Concurrent Sessions:**

1. **AUDIENCE BIO-FEEDBACK TECHNIQUES**
   - Applications for Programming
   - Applications for Management and Sales

2. **BASICS OF STATION FINANCES AND HOW THEY REFLECT IN PROGRAMMING**
   - The Bottom Line
   - Sales Reps — How They Operate
   - Station Operations and the Dollar

3. **ADVANCED AVENUES IN PROMOTING YOUR STATION**
   - Advertising — How, When, Where
   - Contests: How Far Can You Go?
   - Writing and Producing a Promotion

12:30 pm - 2:30 pm

**LUNCH/EVENT**

**Topic:**

- "What's Fair About the Fairness Doctrine?"

2:30 pm - 3:30 pm

**Concurrent Sessions:**

4. **MUSIC — ITS METHODOLOGY**
   - Effective Uses of Clusters, Transitions, Blends
   - Playlists... How Much Control Should the DJ Have With Records?

5. **NEW CHANGES IN THE MORNING SHOW**
   - "How Much Fun Is Humor?"
   - "The Straight Approach — Uses of News, Interviews, Traffic"

6. **COMMUNITY INVOLVEMENTS PLUS**
   - "Are You Doing Enough For Your Community?"
   - "Are You Doing Enough For Your FCC?"

3:30 pm - 3:45 pm

**BREAK**

3:45 pm - 5 pm

**Concurrent Sessions:**

7. **PROMOTION MEN ANSWER YOUR QUESTIONS ABOUT RADIO PROGRAMMING**
   - Registrants will submit questions several days in advance; Moderator will narrow these to the most pertinent, but participation is also invited.

8. **USE OF ALBUMS IN RADIO PROGRAMMING — ALL FORMATS**
   - Demographics of LP Buyers as Opposed to Those Who Buy Singles, East Coast
   - "The Unique Album Freak, West Coast"

9. **THE DAY RADIO DIED**
   - Note: The audience will have a chance to reply to this drastic criticism of radio

6 pm - 8:30 pm

**RECEPTION AND ENTERTAINMENT**

Host and performers to be announced
EDGAR WINTER.
VISIONS OF THE NIGHTDREAMER.

"JASMINE NIGHTDREAMS"
IS HIS SOLO ALBUM ON BLUE SKY RECORDS AND TAPES.
DISTRIBUTED BY COLUMBIA EPIC RECORDS

www.americanradiohistory.com