Retailers Sing Merry Yule Tune

Chicago Sparks Col's January SQ Campaign

By STEPHEN TRAPMAN

NEW YORK—The release of five of the seven gold Chicago LPs on SQ matrix quad and Q-8 tape next month, with a massive promotion to be launched by CBS at the Consumer Electronics Show in Chicago, marks a major artist breakthrough in 4-channel recording for a beleaguered part of the industry.

"At Last ... In Quadraphonic Sound" will be the theme of in-store displays, local and national multimedia advertising backing the Chicago release. Advance samples of the new product will be available at CES, according to Jack Craig, vice president, sales and distribution. "Chicago I, II, VII" are twin LP/cartridge, V & VI, single packs. Other pop SQ product due for release next month on CBS includes new disks by Dave Mason, Poco, Billy Joel, Johnny Winter and Herbie Hancock, reports Pierre Bourdain, head of SQ product management. A key classical quad release due in early February will be the first major Michael Tilson-Thomas disc on Columbia Masterworks, Carl Off's "Carmina Burana" with the Cleveland Symphony.

Chicago's move into quad should make some vital impact on the 'Q'-scene with other holdout artists and producers, Bourdoin notes. He gives a special plug to veteran CBS quad engineer/producer Al Lawrence who was instrumental in getting the mixing done to the tastes of Jimmy Guerio, the group's producer/ manager.

Bourdoin admits the real breakthrough in quad success has to be

4 Individual Beatles Score On Hot 100 For the First Time

LOS ANGELES—The all-powerful solo Beatles—repeat solo performers—have all made Billboard's Hot 100 for the first time. Collectively they almost owned the national best-selling singles survey when they performed together.

This week, Paul McCartney, and Wings are in the eighth position with "Junior's Farm/Sally G." Ringo Starr is 14 with "Only You," George Harrison is 24 with "Dark Horse" and John Lennon bows on the chart at 68 with "Number 9 Dream."

A story from London on page 3 indicates the four are finally about to dissolve their business partnership in Beatles Ltd.

Lounge Agents Meet To Form Nati Assn.

LOS ANGELES—Agents who book live talent in America's 10,000 lounges, still the biggest single employment source for musicians/singers, will hold-format meetings to discuss a national association Jan. 24-25 at the Ramada Inn, St. Louis.

Scheduled to attend so far are Bob Vincent, Mus-Art, Studio City, Calif.; Arnie Prager, Chicago; Augie Morin, Minneapolis; Monk Arnold, Atlanta; Bill Roth, Milwaukee; Gary Van Zeller, Little Chute, Wis.; and Oscar Cohen, Associated Booking, New York. Approximately 40 different agencies have been invited.

"We are the only source of development left for live talent, people who want to play and sing as a fulltime occupation," Vincent, a prime force behind the meeting, states. He estimates that there are about 250 agencies in the lounge business, who are also franchised by the American Federation of Musicians.

Vincent says no definite agenda would be set up.
THE LATEST SINGLE

ELVIS

PROMISED LAND
IT'S MIDNIGHT

RCA Records
PB-10074
End To Beatles’ Legal Hassle Due Soon

By BRIAN MULLIGAN

LONDON—The long legal battle, trig- gered originally by Paul McCartney, to dissolve the Beatles partnership is close to being resolved. Barring any last-minute snags, McCa- ron, John Lennon, George Harrison and Ringo Starr have agreed to meet next week to put their signatures to a formal agreement approving the dissolution of the Beatles Ltd.

Following this, it is expected that McCartney will file application at the High Court for a legal declaration that the partnership is at an end.

The break was previously opposed by Lennon, Harrison and Starr, but the deci- sion to make it a legally approved matter comes at a critical time in the future careers of the four Beatles.

While the break-up will require them to fulfill existing contracts, notably their EMI recording deal, it means that they will be in a position to negotiate their next moves as individuals rather than as a lim- ited company requiring the approval of all four members to continue business for another 2½ years to run, but with individual fea- dors granted, it would enable each one to bargain in his own best interests—no doubt clinching the factor in finally persuading the four to reach a decision.

In fact, with the legal position finally re- solved, the way will be clear for the hottest bidding in the history of the recording in- dustry to begin.

Where the four may eventually end up is pure speculation, but with EMI in a posi- tion to renegotiate the contract 12 months in advance, the British company must be in a fa- vorable position to win back the services of its biggest money earners.

Most likely departure would seem to be

George Harrison who recently concluded a worldwide deal for his Dark Horse label with A.M. and Poly- dor Worldwide rights to his King-O-Ring- Records, has just signed the label in the U.S. to Capitol, for America & Canada, the territories excluded from the Polydor deal.

With the partnership at an end, it will also mean that the Receiver, appointed by the Court at McCartney’s request, can be withdrawn from Apple, which may well prompt a revival of activity within the record company.

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Nab L.A. Pirate Suspects; 4 Philly Dealers Indicted

PHILADELPHIA—Four dealers were indicted by a local grand jury here last Tuesday (10) on charges of tape piracy in which recordings of major companies were copied and sold at cut rate. The prosecution, following a year of in- vestigation to U.S. attorney Robert E.J. Curran.

Involved were 8-track tapes nor- mally retailing from $4 to $8 each, but which were sold at local area record stores for as little as two for $5.

Confiscated tape includes record- ings by Diana Ross, The Main In- gredient, Mandrill, Gladys Knight and the Pips, Redbone, Isaac Hayes, Elton John, The Beach Boys, Bobby Dylan, The Delfonics and The Temptations. Companies whose tapes allegedly were pirated include

(Continued on page 6)

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MOTOWN-A&M
IN ‘SUPER’ DISTRIB TIE

LOS ANGELES—Two California men were arrested by Federal Bu- reau of Investigation agents and ar- rested on tape piracy charges here last week in separate FBI actions. January Carl Aluffi, 21, gave up 500 8-track stereo tapes which the FBI alleged were copies of copy- righted song recordings. He ap- peared before U.S. Magistrate Rob- ert Stone in Camarillo and was released on a $2,500 personal recogniz- ance bond.

Gary Edward Stokes, 31, was re- ported by FBI agents to have had approximately 1,000 stereo 8-track tapes in his possession, all allegedly pirated, as well as a quantity of equipment and materials employed in the manufacture of tapes. After appearing before U.S. Magistrate John Kronenberg here he was re- leased on a $5,000 bond.

LOS ANGELES—Two California artists were arrested by Elvis Presley’s music was so 1954 and the Beatles sound was in 1963.

While the chances are that noth- ing will hit soon with the impact of a Presley or Beatles’ “rock and pop” country and soul bear some looking into, if only for the impact they are enjoying today.

Both musical formats are hybrids, borrowing from one another and from other musics. Many “progressive” artists are not country in the traditional form and many black artists are not making the kind of music traditionally characterized as soul.

Currently, the new black music is enjoying more mass popularity and crossover than its country cousin. However, if one were forced to choose between the two for one mos

ASCAP Signs
Russian Pact; BMI Will Soon

By ROBERT SOBEL

NEW YORK—“We see the agree- ment with the Soviet Union more in terms of its overall implications rather than in its dollar value at this time,” says Stanley Adams, ASCAP president, who led the play- for the official signing last Tuesday (10) of a licensing arrangement be- tween the U.S. society and VAGP, the copyright agency of the USSR.

Broadcast Music Inc. will sign a similar agreement on Tuesday (17), it’s been learned.

“It’s really just a beginning for us and the Soviet Union,” Adams says. “And to take it out of musical areas, we feel that this kind of arrangement represents a flexibility by the Rus- sians which will spill over into other fields where creators are involved.

(Continued on page 6)

‘Progressive Country’ & Soul To Reign?

By BOB KIRCH

LOS ANGELES—“Progressive country” and contemporary soul music bear strongly to be in the same formative stages that Elvis Presley’s music was so 1954 and the Beatles sound was in 1963.

While the chances are that noth- ing will hit soon with the impact of a Presley or Beatles’ “rock and pop” country and soul bear some looking into, if only for the impact they are enjoying today.

Both musical formats are hybrids, borrowing from one another and from other musics. Many “progressive” artists are not country in the traditional form and many black artists are not making the kind of music traditionally characterized as soul.

Currently, the new black music is enjoying more mass popularity and crossover than its country cousin. However, if one were forced to choose between the two for one mos

is music that transcends cate- gORIZATION. On the other hand, the debut is a major spawning ground for more tradi- tional black music.

What of “progressive country,” which has not come close to the suc- cess reached by black popular music on radio? Are there any par- allels between what is going on in that field and what happened in the ‘50s and ‘60s?

Looking back at Presley, the Beatles and the trends they launched, a number of conclusions stand out. Both artists and those that sprouted with them grew in popular popu- larity at least a year before they reached wide radio and record ap- peal.

Both were fed to renegotiates of sorts, through dress, music and other areas. Both began playing to wider audiences before radio and record mark

(Continued on page 70)

Jersey Branch Will Spur ABC Expansion

By IRWONOWITZ

NEW YORK—Major expansion plans of ABC Record and Tape Sales, rack operation are due for early implementation, following the establishment of a new branch in Fairfield, N.J. that will also serve as national headquarters for the chain, which now services some 12,500 outlets, will use the fa- cility to increase its penetration into Eastern territories, as well as to fill in marketing “holes” across the coun- try where it has not been active to date.

Michael P. Maillard, recently- named president of ABC Record and Tape Sales, says that most of the chain’s racks are concentrated in re- gional areas at the present time. His intent is to connect those clusters via coverage of intermediary territories.

ABC’s new marketing unit is headed by vice president Herbert J. Mendelsohn and will engage in

(Continued on page 6)

NARM Planning Business Seminars At March Meet

NEW YORK—NARM will host a series of seminars on “Music Busi- ness Administration” at its 17th an- nual convention scheduled for March 2-6, at the Century Plaza Ho- tel, Los Angeles.

The seminars, developed out of meetings between NARM board of directors, its manufacturers advisory committee and its convention com- mittee, will deal with what NARM executive director Jules Malamud calls grass roots operational subjects.

Tapes will be held on March 4 and will deal with the merchandising of new album packages. It will be co-sponsored by Barry Greiff, A&M Records and George Steele of Elektra Records.

There will also be a seminar titled, “The Importance Of Specialty Prod- uct,” and will focus on children’s and novelty product. This will be co-sponsored by Jerry Weiner, Discom- land Records and Richard Lienetti of Pickwick International.

There will also be a discussion on “How To Use Point-Of-Purchase Displays.” This will be held as part

(Continued on page 10)
**BASF MANAGER LEARNS**

**Jazz Best Sold By Jazz Fan—Horowitz**

LOS ANGELES—When you have jazz product you need a distributor who feels the music. Working under that concept, BASF Records Western regional manager Earl Horowitz sighted fine line distributors of Grand National.

The result: "Sales went up immediately because they gave us concentration and good support," Horowitz says.

People at R.T., Ray Avery and George Houtz, believe fans as well as supporters of the music and they are concerned about its growth, Horowitz concludes.

This same kind of sympathetic attitude is found in San Francisco where Damante, the BASF outlet, Horowitz says.

The American arm of the behemoth French label (4,000 employees) has won a reputation as a contemporary jazz label through its release of product recorded by Americans and European artists.

George Duke's "Feed" on BASF/MPR is the first LP by an American pianist to make the national jazz best selling LP chart for the label.

BASF Records also has its stamp well in such classical hotspots as New York and San Francisco, but retail sources say the key to look on BASF as a catalog operation with over 20 titles by such names as Oscar Peterson, Dizzy Gillespie, Don Ellis, George Shearing, Count Basie.

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**General News**

**Northwestern U. Club Will Have Disking Studios**

BY ANNE DUSTON

CHICAGO—Amazng, the former Northwestern University coffeehouse, reopens in suburban Evanston in a new club specifically designed for live recording, includ- ing $18,000 worth of studio equipment, and a soundproof recording booth.

The recording booth will be equipped with 8-track board to record the folk, blues, country, bluegrass and folk rock acts such as James Montgomery Band, Spencer Davis Group, Roy Buchanan, Odeta, and Country Gentlemen.

The 380 capacity space, remodeled from three storefronts, had a 16-foot high acoustical ceiling, wrap-around balcony, and casual on-carpet seating on the 50's 900-foot carpeting. Four Electrovoice studio monitor Century 3 speakers hang above the corner stage area. A large space has been set at $2.50 and $3.50, and a band on alcoholic beverages will help draw fans and create a new kind of atmosphere.

The club is owned by six former Northwestern students: David Stearns, Dennis Reiss, Frank Williams, Darcie Sanders, Lenny Karpl, and Ben Kaestle.

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**Cap-Angel Says SQ Albums Offer Buyer Stereo Bonus**

LOS ANGELES—The six albums of the mono sets are not stereo-releasable. A pre- press format consists of masters cut from the SQ master albums.

Additionally, the stereo versions of the SQ master albums have a "bonus" to the consumer who wants 4-channel as well as stereo. The claim the release is a move not to the quadraphonic recorded product.

Brown Meggs, executive vice president and chief operating officer of Capitol Records, says the stereo release has six LPs whose "normal stereo" disks are derived from the SQ quadraphonic master disk numbers. The disks are compatible stereo/4-channel and "Cap-Angel" SQ owners will not be com-

leted to any quadraphonic system or to a quadraphonic marketing system.

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**Disks By Phone Trial Ends In Folding Service**

NEW YORK—The operations of National Orders Systems, geared to allow consumers to order records and books by telephone (News, July 2, 1974), have been terminated.

In a third quarter report from John Bliss, COO of CBS' parent firm, Blair president Jack Fritz reports that NOS operations "were conducted for six months and not at a profit and did not justify additional expenditure."

Initially, the concept allowed "books by telephone" service, NOS introduced records and tapes to its catalog in early fall of 1973. The company lost list price, plus handling costs, and guaranteed 48-hour shipment on confirmations.

Local one-stop-retailer King Ka-

rol Records was the agent handling product acquisition and was set up before plans to terminate the subsidiary were announced.

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**Executive Turntable**

**At CTI Records, former consultant Buzz Wilks named vice president/di-

rector of operations, and talent director Peter Paul promoted to vice presi-
dent/general manager of the overall operation. Delehant appointed to Atlantic/ATCO director of ad from East Coast ad director. . . . Tommy L. Penn named an executive vice president at A&M Records. Foster named after five years as vice president at Blue Thumb.**

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**Cotton Club Revue Sparks Duke Benefit At Roseland**

**NEW YORK—** "The Cotton Club Returns To Broadway" Monday (16), when a benefit will be given for the Duke Ellington Cancer Center, a new medical facility being built in conjunction with the Hamptons Hospital and Medical Center, West-

hampton, L.I. This event will feature a nostalgia theme from the 1920's and 1930's, he period when the Con-
ton Club was at its prime in Harlem.

The party will be held at the Ros-

eland Dance Club, which will be transformed into a Cotton Club set-

ting. A revue featuring an original Cotton Club cast will be the entertainment feature.

Mercer Ellington and the Duke Ellington Orchestra will play for such acts as host at Club Galloway, The Nicholas Brothers, Porgy & Bess, Melba Moore, the original Ink Spots, Stump and Stumpy, the Copasites, the Ladys Hoppers, the Sails Doll and others.

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**AFM Consolidates**

**NEW YORK—** In a move to new headquarters late this month, the American Federation of Musicians will for the first time, bring under one roof the offices of both the fed-

eration's international president and secretary-treasurer.

Together, both offices employ about 110 persons. New offices will occupy three floors at 1500 Broadway.

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**Calif. Choral Blossoming**

**LOS ANGELES—** The Discount Record Center chain plans adding up to four new stores to its seven already in operation in Southern California.

This expansion will be the additional expansion of export business to the Far East by parent AK Enterprises.

Jack Leverweke, who has just become a partner in A.K. with Sid Talmadge and Sam Ricklin, notes A.K. has been scavenging locations for its retail chain operation in malls and outside.

In addition to becoming a partner in the corporation, Leverweke remains vice president/general manager of the overall operation. A.K. also operates Record Merchandising, a major indie distributor and Record Rack Service.
The biggest entertainment event of 1975 is now a single.

"The Godfather Part II," is the follow-up to the most successful box-office attraction in history. And, once again, Andy Williams has the hit theme. Last week Andy previewed "Love Said Goodbye" on the Johnny Carson show. It's a spectacular song, written by the team that wrote the original "Love Theme From 'The Godfather' (Speak Softly Love)." Sung by the man who sent it up the charts. Who said history didn't repeat itself?

Andy Williams sings
"Love Said Goodbye (Love Theme From 'The Godfather Part II')"
On Columbia Records
**ASCAP In Russian Pact**

*Continued from page 3*

Their basic values or attitudes may not change this year, but ASCAP indication certainly comes with them a strong desire to get involved in new reciprocal situations.

*Basically, under the contract, ASCAP will represent Soviet authors and composers here, and the copyright agency will represent ASCAP members in the Soviet Union on the payment of royalties on live performances only. The pact does not include broadcast performances, according to Benjamin Kon- man, general counsel of ASCAP.

"However," he says, "this may change at some future time."

Korman says it is expected ASCAP to collect under 100,000 the first year from the agreement. He attributes the relative low amount to the fact that the agreement covered compositions after May 1973. Prior to that date, when the Soviet Union joined the Universal Copyright Convention, there was generally no legal basis in either country for protecting the copyrighted work of the other.

The agreement represents the culmination of negotiations begun in July (Billboard, June 29, revealed that talks were planned). The Soviet Union team here was headed by Boris Pankin, chairman of VVAAP.

At the Soviet Embassy in Washington last Thursday (12), Pankin made reference to the signing of ASCAP and said he would return to New York this week to sign a similar pact with BMI.

**4 Pa. Dealers Hit**

*Continued from page 3*

RCA, CBS, Motown and Star.

Dealers named in the Grand Jury indictment are Robert Alan Yokes, who operates the Yankers York Market in suburban Bryn Mawr, Pa.; J. Cohen, who operates the Center City Discount store called Crazy Charlie, and J. Hubert, owner of Crazy Charlie's store in the University of Pennsylvania campus. Also indicted was Isaiah Babb of Katrina Cart, N.J.

**N.J. ABC Expansion**

*Continued from page 3*

house depot operated by the chain.

Mallard and Mendelsohn will both headquarter in Fairfield. Charles M. Blacksmith has been transferred from the West Coast to serve as branch manager. Louis La- vin, board chairman of Record and Tape Sales, continues to be based in Seattle.

**13 Tatum LPs in $75 Box**

LOS ANGELES—Pablo has released a 13-record box set by Art Tatum with all the pianist's former LPs on Verve and carries a suggested retail price of 75c. Oh!

Label owner Norman Grant, who recorded the material when he was the owner of Verve, bought back the masters from MGM and the repackaging is the result.

Who will pay that much for a jazz LP is a moot question which obviously doesn't apply here.

The LP includes 121 solos, most cut in 1953-54, the others Grant not recalling when they were done.

Book is a mix of material from popular days of the do, so that Tatum interprets material by George Shearing, Duke Ellington, Cole Porter, Vernon Byrom, Richard Rodgers, etc.

Nothing like the styling skills of three pianists—James P. Johnson, Earl Hines and Mel Powell—produced a sound which amalgamated the idiosyncrasy of the stride school (Johnson), right hand single note cascades (Hines) and the harmonic sophistication of Powell.

Tatum, who died in 1956, is not everyone's cup of tea today. There are too many pianists working who have their own distinct styles—all tied ineffectively to Tatum's overdramatic approach.

So today's audience of young people may find Tatum's style too simple and not funky enough. Then again as nostalgia continues to touch record sales, there may be some hardcore buffs who will want these solo performances.


*Eliot Tiegel*
BILLY PRESTON took "Nothing From Nothing" to the top of the charts. Now he's "STRUTTIN"!

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Millie Jackson. “Caught Up” In Gold.
The Gold rush is on. And now, from her gold album
(that’s selling like a single) comes the single
“If Loving You Is Wrong, I Don’t Want To Be Right” b/w “The Rap.”
SPR 155
Columbia Pushes SQ, Q-8

Continued from page 1

vately distributed Mojo label, and two Billingsgate LPs, "By The Way" with Frumpy, and "Lucifer's Friend" by the group of the same name.

Also due in Chicago at CES, Billboard has learned, is an advanced manufacturing prototype of the Tate Audio DES (Directional Enhancement System) SQ decoder first shown to the industry during the summer CES (Billboard, June 22).

A deal is reportedly near with at least one major hardware manufacturer to include the Willcocks IC (integrated circuit) module in late-1975 4-channel equipment, and other industry executives will be invited to hear the new SQ product on the unit at the Blackstone Hotel.

According to Joe Dash, Columbia executive who is a key link in the SQ promotion campaign and an aide to Stan Kavan, vice president, planning and diversification, "hearing is believing" as far as any squad is concerned. "Those audio dealers who are making even a minimal investment in in-store 4-channel demonstrations are finding solid quad sales," he points out.

Columbia special projects already is providing SQ samplers on special request to hi-fi retailers, dealers and mass merchandisers as Sears, Lafayette and Radio Shack, including notable dealers such as J.D. Mammalian and customers. Dash notes. The newest sampler, including cuts from both the "Chicago" and "Carmina Burana" disks, will be ready for listening at CES in the CBS/Columbia Magnetics booth at the Conrad Hilton.

Notes Dash: "What we want to see is the consumer listening to a quad demo in audio stores--until then 4-channel won't go anywhere. We're perfectly willing to let the consumer make his choice on SQ or CD--we know we'll get our share."

Country Entertainers Tab Morgan

Continued from page 2

Cooper, Barbara Mandrell, Joan Shepard, Jimmy Dickens, Jim Ed Brown and Jan Howard.

Tammy Wynette and Porter Wagoner were named as official members of the board since they recently were elected to officer's positions on the Country Music Assn.

With the election of the board, an earlier steering committee became defunct. The board will set all future policy.

It was decided that the group will meet on the second Wednesday of each month (the third week in January because of a conflict with a CMA meeting in San Antonio) at the Rodeway Inn near the airport here. Speakers will be invited to most of the meetings, "to clarify any misunderstandings which might exist." An invitation is being extended for the initial meeting to Jerry Brad- ley, vice president of RCA and newly-elected president of CMA.

In a brief meeting of the board following the membership meeting, it was decided that the group would draw up "a code of ethics for mem- bership, and then present that code to the over-all body for approval. There is no indication at this time as to what the code will contain.

The organization was off to a rocky start with the press and others when individual members (there was no official spokesperson at the time) voiced specific complaints about AWA awards given this year to Olivia Newton-John and others, contending that they did not perform as country artists.

There also were vocal outbursts against the CMA, most of them based upon misunderstandings, and a request that more artists be made officers of the association. Two were added: Wagoner and Miss Wynette. The CMA expressed pleasure that they were willing to serve, and that ultimately was restoration of har-mony.

Anderson, who brought out of chaos to the organization by turning its forces to positive efforts, still was being victimized by his willingness to bear the brunt of the crisis.

A letter has been mailed to disk jockeys from Kellie Bonstein, who operates the office here of Charlie Rich, sharply criticizing Anderson personally and the organization in general. The letter, among other things, contains parts of letters from disk jockeys critical of Anderson.

Their basis of criticism is an Asso- ciated Press story (carried in local newspapers around the country) in which Anderson contends he was misquoted.

The quote in question has Anderson saying: "Our grip, if we have one, is that these people are coming in here and trying to take our music away.

Anderson not only denies making such a statement, but has listened to a tape recording of his statement, and finds that he was misquoted. (Billboard also heard a copy of the tape, and finds that a portion of the statement attributed to him was not made.)

"It's not even out of context," Anderson says. "The AP is sending me a letter expressing its regret at the misquote," Anderson says, "but the damage is done. He says some radio stations have stopped playing his record as a result of the AP story.

The office of Charlie Rich in Memphis says it was not aware that such a letter went out. Located in Los Angeles, Rich's manager, Sy Rosenberg, says he not only was unaware of the newsletter, but was highly incensed about it.

"We intend first of all to send a letter of apology to Bill Anderson, and in the next news letter we'll run a retraction to this," he says. "We don't intend to criticize anyone. Charlie feels nothing but kindness toward all of these people."

BB, RW, CB--Who needs another chart? She does!

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NARM Planning Business Seminars

Continued from page 3

of the specialty product seminars, and will be chaired by Martin Ka- sen, Peter Pan Records.

Other sessions scheduled for March 4 include "Making Radio Promotion An Effective Merchandising Tool," to be chaired by Ron Alexenburg, Epic Records and "One Third Of Our Business: Tape," con- ducted by Herb Henshfeld of GRT.

A special two-and-a-half-hour seminar on various phases of ac- counting will be conducted by Mor- timer Berl, a partner in the inter- national accounting firm of J.K. Lasser. This seminar will cover such areas as new sources of money, terms and conditions of payment, cash flow, and how to reduce taxes.

The second series of five seminars will be held on March 6, and will include such subjects as advertising, labor relations, the training of in- store personnel, singles creative mer- chandising, and the merchandising of pop catalog, classical and jazz product.
"PLEASE MR. POSTMAN"

SPECIAL DELIVERY, FIRST CLASS ON A&M RECORDS FROM

CARPENTERS

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General News

6 Uncle Sam's Discos Stimulate Dancers

Los Angeles—The six Uncle Sam's discos are stretching from Buffalo to Houston claim an average of 200,000 on a Saturday night. The chain bays its records from Record Source International (RSI), the Buffalo firm which services records to radio stations.

"I read in Billboard for the past four months on the importance of discos in breaking and promoting record hits," says Scott Savickas, promotion director of the firm headquartered in Cincinnati.

"I write letters to labels contin-
ually, working to get a record. We don't even get an answer. I send along an explanatory brochure de-
scripting the disco environment.

As an example of what the unified play from the clubs, located in Houston, Austin, Oklahoma City, Detroit, Buffalo and Des Moines, can accomplish, Savickas sticks his neck out wholeheartedly and predicts that the Instrumental, "Ex-
press," from the B.T. Express LP will be a smash if "Scepter ever releases the single."

A DJ gave him a copy of the LP. He picked the cut. His DJs all catch onto it. They report dy-
namic reaction. Each time it plays with live dancer backing in a club, the floor is immediately swamped with dancers.

"Each club shows 3,500 customers in a seven-day operation. We started our first club at our home base 10 years ago. Our business has never been better than during the last six months. Each month is bet-
ter. We ourselves will open six more clubs, the first in Lincoln, Neb., in January during 1975. And we are now on orders for franchises for Uncle Sam's," Savickas says.

Dancing to records backed by the live drummer is the whole hit. He feels. Sporadically, when a new-
comer talent's price is right, the indi-
vidual performs for right-nighters.

Gino Vanelli just did the swing. But, nightly, the patrons, 90 percent of whom are 18 to 32, dance from 8:30 to 2 a.m. for anywhere from $1 cover on weekends to $3 midweek, when drinks go for 10 cents for cock-
tails and nickel beers.

The main dance room in the Cin-
innati location 12,000-square foot location is the focal point. Each Uncle Sam's has a large dance area, averaging about 60 by 12 feet. A computerized chaser-rotate-and- flash electric circuit matches the 40-
foot wall of lights and multi-colored lighting under the foot-high trans-
parent plexiglass dance floor with the rhythm of the record played.

Overhead six strobe lights are cal-
ibrated to match the rhythm. There are stationary black lights and sev-
eral bubble machines in the dance area. In Uncle Sam's, there is a 20-
foot square on which movies and in-house-shot film of dancers are screened at intermissions.

"Our DJs play approximately 150 different titles per night. He selects from a universe of 300 titles totally. We program 70 percent sin-
els and 30 percent LP cuts. We even pro-
gram music by the hour of opera-
tion. From 8:30 to 10, we use mostly new material. We stress new records and LP cuts. That's what's made disco so popular recently."

People tell us they are turned off by radio stations, which play the same record hour after hour. Early in the evening, they're reluctant to be the first on the dance floor. They like to listen. We warn them up with new releases. But sometimes it takes three weeks for us to get the record from RSI. From 10 to midnight, we use the current established dance hits. Until closing, dancers prefer oldies," Savickas says.

The huge discos, some of which are two-floored, have two areas. A Game Room has at least 15 different new-operated games. In order to attract older clientele, Uncle Sam's features a Million Fill-
more Room, adjacent to Uncle Sam's. The new area is in the same building and chairs only. It is glassed in and played at a lower volume. The more mature patrons can watch the dancers.

Uncle Sam's was started by three local brothers, Don, Jim and Dick Fraser, who are still on the board of directors of American Scene, the corporation which operates the Uncle Sam's chain. John Keese was elected president earlier this year. Each club employs about 20 people.
CH-CH-CH-CHANGES

from Hunky Dory

Three Gold Albums from Bowie

RCA Records and Tapes
"Rock Unlimited’ Program Will Offer 4 Top Jockeys"

By CLAUDE HALL

LOS ANGELES—Altos Communications is launching a rock radio programming service—"Rock Unlimited"—after the first of the year, featuring some of the best radio personalities in the business. In addition, veteran programmer Ken Draper will program the entire production effort and guide its music.

Alan Clark, president of Altos Communications Inc., here, says that the service is already slated for stations in markets ranging from Gulfport, Miss., to Denver. The service will start tracking this week, using a new system developed by Altos engineers that allows an announcer to tape his voice tracks as if he were on the air, cueing his own music via punch buttons that insert subsonic signals onto the tape.

The air personalities on the service to date include Charlie Tuna 5-10 a.m., Dave Price 10 a.m.-2 p.m., Kris Eric Stevens 2-7 p.m., and Brian Cummings 7-midnight. All are major market personalities.

Tuna is currently morning personality at KKDJ, Los Angeles, and Stevens is working an afternoon show on KOGI-SM-FM, Phoenix, well known as personality in the Detroit area, is programming KLVE, Los Angeles, and Cummings, once a leading personality at WMAK in Nashville, has been involved in production at Altos for close to a year.

After midnight, radio stations will feature a produced program later, according to Altos general manager Bill Ezell, a fifth air personality will be added to the programming.

Jim Hampton of Altos says that the service will have 250 songs—broken into oldies, recent oldies, and hits. Essentially, the playlist will have 25 current times, the format is designed to be "familiar."

Mal Sharp will be featured as an on-the-street interviewer. Another feature will be called: "Rock Unlimited Pets You On" and listeners will be able to phone in a request to the local station and get it on the air within the hour, courtesy of a local production man at the station.

Ezell says three cartridge units and two reel-to-reel units will be required to handle the service.

Because of Altos's system, the air personalities can tape six days of shows in a three-hour period in Altos's Hollywood studio. Altos will provide jingles, promotions, sales tips, advertising campaigns, and even a live personality for a special local promotion.

Lounge Agents

- Continued from page 1

"We'll wing it the first time. We are a far-flung group. Most of us have never met. We'll discuss mutual problems. We'll try to come up with by-laws and some of the answers."

Richard M. Shelton, Chicago attorney who once headed McCorky Artist Corp., and was a performing musician, has been asked to attend the meeting and act as the association's legal advisor.

General News

Solons Racing To Beat Holiday Vacation

- Continued from page 1

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House sub-committee handling copyright matters, was not too happy about having to report out a duplicate to his own House-passed anti-piracy bill, H.R. 13364.

He had hoped the Senate would act on that bill, but in the interests of speed, with the waning session cut up by hearings on vice presidential nominee Nelson Rockefeller, Rep.

Italian Labels May Be Cleared

ROME—The public prosecutor in Italy's "cannonsism" music scandal has moved that some of this country's most popular singers and top record companies producing be cleared of involvement.

The prosecutor, Rocco Sciascfa, stated last week that there was no evidence to link the 10 performers and the 10 executives to what he claimed was massive fraud during voting for the top singer and song during the 1971/72 "cannonsimia" TV song contest.

Sciascfa said, however, that record companies involved in the investigation included CBS, EMI, Phonogram, Ri-Fi and other smaller firms.

Sciascfa's report should free the executives and singers from the two-year investigation.

Kastenmeier put through action on the Senate package bill—and voted against it himself.

The House judiciary committee vote was 20 to 7, after some angry grumbling about the creation of an expensive commission and the further extension for 1906-1918 copyrights, that would otherwise have gone into public domain.

On the record piracy section of the bill, the House committee voted to set the maximum criminal penalties for record piracy at one year for the first offense, and two years for a wilful repeater—which doubles the wilful infringement penalty of only one year in the present anti-piracy bill which expires Dec. 31 this year.

The prison sentences are less than the McClean bill's proposed three and seven year maximum sentences, but the Senate copyrights sub-committee chairman is known to be agreeable to the change. Both House and Senate anti-piracy bills contain high maximum fines of up to $25,000 for a first offense, and $50,000 for a repeated infringement.

Rep. Kastenmeier and a number of committee members were sharply opposed to extending existing copyrights for another two years. Rep. Kastenmeier tried to amend the bill to assure that only authors and their families or heirs would be given the extension. He wanted to deny this "windfall" to corporate holders or assignees of these copyrights, but the amendment failed.

"CLIVE is the best book I ever read about the music business."—PAUL SIMON

by Clive Davis

"When my recording contract was about to be renegotiated, Columbia Records was the only company I considered apart from MCA. Then Clive Davis left Columbia—I wasn't interested anymore—Clive was Columbia. Clive's book describes his years at Columbia and I was fascinated with it."—ELTON JOHN

"An intriguing backstage view of the multi-million-dollar recording industry. Davis gives the reader a detailed picture of all that goes into creating a top attraction and selling millions of its records."—BILLBOARD

"Fascinating from beginning to end."—NEIL DIAMOND

"A must read commentary. I can only say that this succinct and concise prologue demands a sequel. I myself can't wait."—LOU REED

"Clive Davis, the music industry's most innovative, exciting, and articulate spokesman during incredibly challenging years musically and otherwise, is extremely engrossing and enlightening in this first book of his career as head of Columbia Records. As belies this role, he offers considerable insight into how a highly complex industry ticks."—Irv Lichman, Editor-In-Chief, CASH BOX

"I like Clive Davis's take on his book, and as his hairline recedes he begins to resemble a laurel wreath which belies the depth of his music biz."—HARRY NILSON

"I'm certain that anyone who is at all interested in records, whether inside or outside the industry, will read this book avidly. Another Clive Davis hit."—Sid Penses, Editor-In-Chief, RECORD WORLD

"A fascinating book. I was glued to it the way I get to some of the finest mystery stories. It also told me a lot I didn't know about my own career and provided many missing links in stories previously half understood."—CARLY SIMON

WILLIAM MORROW 105 Madison Avenue, New York, N.Y. 10016

Photos $8.95
AL WILSON’s incredibly beautiful recording of “I WONT LAST A DAY WITHOUT YOU / LET ME BE THE ONE” medley has been acclaimed as the greatest performance of his career; so great that this single has jumped out and in just a few weeks threatens to spread from major R&B play to become an absolute smash pop hit!

FIRST CHOICE, who have been picked as the top female group of the year, are smashing up the R&B charts with a single which will add even more luster to their reputation. Their dynamite recording of “GUILTY” has just received the top personal pick of Bill Gavin, and is also a top contender to become a giant pop hit.

AL WILSON’s newest singles smash is on ROCKY ROAD RECORDS. The FIRST CHOICE hit is on PHILLY GROOVE RECORDS. Both labels are exclusively distributed by ARISTA RECORDS.

P.S. Thanks from all of us at Arista for breaking “Mandy” and bringing Barry Manilow to the top of the charts!
**Radio Information**

**New York**—Bruce N. Noller, buyer for Col-ony Record Co., has been promoted to sales manager by Neil Carter, who is selling out-of-state disk pickers, as well as to visiting spinners from such countries as France, Germany and the U.K. The record has not caught on in New York as much as it has in other parts of the country.

"Jazzy Rhythm" by Crystal Grass on the French label Oriole, has been recorded in the New York area for several months now. But, several disk pickers who have heard and known about the record have kept quiet about it and refuse to release it because they do not want to avoid a similar situation to the one that happened in Japan. Although a couple of the public cannot describe it because several labels were trying to obtain the rights to the song at the same time.

Without a doubt, the most talked about record in New York is "Smokey, Shana, Shana" by Shirley and Company. It is all about going to every discothèque in town. These pickers in New York are also happy about the flip side having a 4:10 instrumental version of the song.

**Bilboard SPECIAL Survey for Week Ending December 21, 1974**

**Disco Action**

By Tom Moulton

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Roy Buchanan's "In The Beginning" is one of the hottest new albums on FM playlists—And it's only beginning!

Available on Polydor records and tapes. Distributed by Phonodisc, a Polygram, Inc. company.
The Return of an Animal...
THE ERIC BURDON BAND

Sun Secrets

ERIC BURDON Unleashes a Brand New Album SUN SECRETS
(ST-11359)

Produced by Jerry Goldstein for Far Out Productions On Capitol Records and Tapes
Continued from page 18

**Mid-Atlantic Region**

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**Top Add Ons:**

- **Billboard Radio**
- **Top Prime Stars**

**Prime Stations**

- **TOP PRIME STATIONS:**
  - **BILLBOARD**
  - **TOP PRIME STATIONS**

**Top Add Ons**

- **TOP ADD-ONS:**
  - **BILLY JOEL**
  - **BAND-IT**
  - **JIM STAFFORD**

**Breakouts**

- **BREAKOUTS:**
  - **BILLBOARD**
  - **TOP PRIME STATIONS**

**Prime Stars**

- **PRIME STARS:**
  - **BILLBOARD**
  - **TOP PRIME STATIONS**

**Prime Breakouts**

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**Prime Stars Prime Stars Breakouts Prime Stars Prime Stars Add Ons**

- **ADD-ONS:**
  - **BILLBOARD**
  - **TOP PRIME STATIONS**
Sammy Davis, Jr. Has
"Chico And The Man"
(Main Theme)

And 20th Century Records Has Sammy
Together We Have A Hit!

Produced by:
Mike Curb & Don Costa
An Alto-Curb Production

Where His Friends Are!
Blackfoot: A Hit In St. Louis

By JACK MCDONOUGH

SAN FRANCISCO—"The Song Of Crazy Horse" by new Fantasy artist J.D. Blackfoot has gained strong and immediate acceptance in the St. Louis area due in large part to the efforts of KSHE and disc jockey Shelley Graffman.

The highly-localized grassroots response was strong enough for KSHE and promoter Ron Powell to draw 4,000 to see the stranded Blackfoot performances at the Ambassador Theater.

Graffman regrets that the St. Louis afternoon for Blackfoot dates back to an LP he cut in 1970 for Mercury, "The Ultimate Prophecy."

"I remember one day two years ago a retailer here called me and was very excited about having found 500 copies of the LP lying around a Chicago warehouse. He put them on sale one weekend for $3 flat and we ran some KSHE ads for the three days preceding. He sold all 500 albums.

"Now two years later I open my mail one day and here's "The Song Of Crazy Horse" by J.D. Blackfoot. I thought the guy had probably fallen off the end of the earth."

"We played the record on the air, all 18 minutes of the saga on side one, and response was fantastic. So I called David Lucchesi at Fantasy, who told me that Blackfoot had been away in New Zealand for two years. I killed David to make sure there were enough records out there because no store could keep them on the shelf."

"Lucchesi put me in touch with Blackfoot and when I told him I thought there was enough interest he agreed to come out for the concerts. We did about an hour and a half worth of the show on Monday (25) the day before the show, and got a great many calls."

"The shows featured Cecilio and Kapono and Tom Rush as the opening acts. Rush, says Graffman, "was just unbelievable. He didn't even look at the audience, and took no offense that it was a show built around Blackfoot."

Graffman says everyone concerned was pleased at the turnout, "particularly considering that we were first up in a five-night string of Thanksgivings. We showed them in St. Louis that bad Foghat, Robin Trower, Wishbone Ash, Blue Oyster Cult, Poco, Manfred Mann and Deep Purple all competing right on our boots."

Edgar Winter: Once Too Shy To Make It

By NAT FREEDLAND

LOS ANGELES—Although Edgar Winter toured arenas in 69 cities from late spring to early autumn this year, grossing more than $4 million along the route, he claims he held himself back for years by shyness and lack of commercial ambition.

While Edgar's four-year-old brother, virtuoso rock-blues guitarist Johnny Winter, revels in the flash and showmanship of his role as leader of the hottest teenage rock band around their south Texas hometown of Beaumont, Edgar preferred to stay in the background on his keyboards and saxophone as he provided much of the organizing force holding the group together.

And every once in a while, Edgar would decide he could no longer stomach the "commercial sellout" of rock and go off to form a jazz group that straddled vaunted goals to obtain enough Texas lounge bookings to stay alive.

Even when Johnny won an unprecedented $600,000 new-artist contract with Columbia Records and began touring nationally, Edgar joined the road band but wore suits, ties and short hair instead. He didn't want to distract audiences from the music by being the second wild-looking albinos brother in the group.

Edgar got a solo number at each concert, however, generally his high-energy version of "Tobacco Road." And gradually the response made him decide that perhaps he was being too modest in his approach to the music, that he should channel his great facility into more widely accessible sounds.

Johnny's manager, Steve Paul, encouraged Edgar to sign with Columbia as an artist too. Edgar assembled White Trash, a soulful horn band comprised mainly of south Texas musicians he had played with as a teenager.

"The Texas Gulf Coast gets an amazing explosion of different live music traditions," says Edgar. "There's little clubs all over the place where you can hear blues, r&b, jazz, country, rock, New Orleans or whatever. It was the perfect place for Johnny and me to grow up as musicians."

White Trash made two successful albums and were touring profitably for a year. But Edgar's pop tastes were beginning to grow away from the r&b boogie influences that had been a total White Trash concentration.

He also was coming around to the idea that show audiences deserved a little flash entertainment and colorful costumes. However, the capes he was beginning to sport didn't match the jeans and T-shirts the rest of the band still insisted on wearing.

So Edgar split and assembled a four-piece Edgar Winter Group in three days to stay on the road while White Trash sideman Jerry La Croix, singer and multi-instrumentalist fronted the earlier band till it broke up.

(Continued on page 60)
Snakes are coiled upon the granite.
Horsemen ride into the west.
Moons are rising on the planet
where the worst must suffer like
the rest.

Pears are ripe and peaches falling.
Suns are setting in the east.
Women wail, and men are calling
to the god that's in them, and to
the beast.

Love is waiting for a lover.
Generations kneel for peace.
What men lose, Man will recover
polishing the brains his bones release.

Truth conceals itself in error.
History reveals its face:
days of ecstasy and terror
invent the future that invents
the race.

Donald Lehmkuhl
© October 1974

Relayer
On Atlantic Records and Tapes
Produced by YES and Eddie Offord.

© 1983 Atlantic Records Corp.
A Warner Bros. Records Company
It's that time of the year again, when everyone goes crazy and pandemonium breaks out. This year, for the first time in 15 years, the "Talent in Action" section of a major magazine featured a profile on "Talent in Action" in the Bay Area on a year and a half's worth of what Steve said during the course of 11 years. It was much of a concert as a concept.

The central events were played out by Steve's solo performances. During one 15-minute speech about the need for universal love he used the word "love" so often that it lasted all night. Lurking just below the surface of the dis-ABSORBED—such universal love would not be found by any but the highest of us. Thus, children.

During the second half of the concert, which erupted five minutes later between a zeal-ABSORBED@enous student and a factotum of the street corner, the public probably did not message, however, the hundreds of people who were sold seats at top (several seats apart), we found that the miles of sound gear at the stage corners. They were seats that should not have been sold at any price, and Mr. Grifflin is lucky to have gotten them off without an extra charge on his bills.

The unfortunate people in these sections, however, were reasonably mellow. They didn't get it, but when Steve came out they wanted to kill me. They were caught in a trap that no one, except for the miles of sound gear at the stage corners, seemed to know.

Thus, needless to say, they didn't get it at all. But even at that, the show was a success.

Several began a stream of unmentionable passages from Cow Palace floors, including a hand-written note that read "The show was a success, and we want to help with the next one." Below are the absences of a single recording by Paul Simon and his second director. Taken 3 at 10 for 1 at 30 to 1899, the last tape arrives in 1970. Other tape acts from 1970 to 1975 are being sold at Draft & Crafts.


Steve Question at the 22. Steve has recently turned to a more thoughtful and less experimental style of playing. High points were "Solved, Sealed, and Delivered," which was the first tune that really caught my ear, and "Finger" from the album. "Finger" was the album that Steve was referred to as "Little Steve Wonder." The beautiful "All to Love is Free," and a dazzling hit that was part of the album. "How Much Is That Doggie in the Window?" and "The Little Girl That Lives on Clark Street Is Coming To Town," and more.

AC's disco hit band, Rumer, opened the show. They were victims of the aforementioned sound problems. Despite their fiery red and silver flared chicha Khan, Rumer was unable until the very end of their set to effect this crowd, which may have been thinking that it could be a band just as good at any of half dozen Bay Area clubs on any weekend.

MC DONOUGH

BARRY MANILOW

Carnegie Hall, New York

Barry Manilow, the 29-year-old singer writing millions of dollars in sales, is a man who is capable of putting on one whole show. Barry Manilow boasted on stage after being intro-dolated and absolutely captured the unserved Carnegie hall patrons Nov. 21, his act, shrewd-ly played by Dennis Williams, smacks of Vegas material. Accompanied by six musicians and the girls, Manilow's sensitive pace and rod evoked through such diverse offerings as a near version of "Smile" and a classic "Mandy." Highlight of the evening was a collection of his songs which he refers to as his "strange med-leys," and "strange medleys," as a reaction to the reactions of the audiences who came to hear him. As his accom-panists, C. G. Martin, and P. C. G. Coast, et al., are in the main of the medley, a string of songs teeming with possibility, from a woman's love with a hollowed-out voice on off and on in a completely lively mood. Throughout the show, Manilow moved with several encores, besting his previous set of the evening off in a subdued manner. Stated tunes were: "Keep on Keepin' On," and "When You Finally Come Around." The entire concert was a case of too much of a good thing, and most people wound up out the door before the show was over, nearly live hours after it had begun.

JIM STEPHEN

EDDY ARNOLD

George Gobel

Palace Theater, New York

Mr. Country Class, Eddy Arnold, launched a five-day tour Nov. 25 at New York's most vener-able club, a showcase. It marked the first time in his 30-plus year career that Arnold appeared on Broadway.

Arnold's engaging manner and puckish "gee whiz" humor found solid support from opening night theatergoers in the nearly full house. The normally seated equally at home on the big stage much as he would be at one of the many state fair dates he performs monthly.

Arnold is a genuine superstar, having amassed a total of 70 million records sold for RCA, both high and low. In his persona, he transmits the same polish and ruggedly smooth style as familiar to his legion of fans. About the only new development in his routine is his new line of sunglasses for seeming endless lines of admirers. At a gathering after his performance, he obligingly posed with fans and signed autographs for his many new friends.

His vast repertoire included an exclu-sive range of more recent imagery including: "I Honestly Love You," "The Most Beautiful Girl in the World," and the Kris Kristofferson hit: "Why Me, Lord?" He is accompanied by the Etta James-ian, a flashy cutesy of beat and old pal voc-alist, Darnell Johnson, who led a subdued a 20-piece orchestra of Oldies.

preceding Arnold was "Old Lonesome George," a truly funny, funny man. His mu- sic, largely country and blues in their simplicity, was a highlight. He accompanied himself on his own "old guitar" which he preferred instead of an electric one and did not take advantage of a Texas disc picker. Gobos used it only on days but not often enough.

NEIL CARTER

The Grand Finale, New York

Neil Carter is a derivative ("I'll" perfor-mer, redundant tip of the hat as he is try-ing to picture the published figure of a man that Arnold seems, being in any case as country as he really is. Although he has a similar signature for seemingly endless lines of admirers. At a gathering after his performance, he obligingly posed with fans and signed autographs for his many new friends.

His vast repertoire included an exclu-sive range of more recent imagery including: "I Honestly Love You," "The Most Beautiful Girl in the World," and the Kris Kristofferson hit: "Why Me, Lord?" He is accompanied by the Etta James-ian, a flashy cutesy of beat and old pal voc-alist, Darnell Johnson, who led a subdued a 20-piece orchestra of Oldies.

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A sensitive vocalist bursting with energy, the RCA artist performed before a gathering of the most enthusiastic audience she has ever contributed to date her re-face and re-discovered her. But more than the ability to project, the singer has a rare gift to make people love him without seeming nice or overly cute. In his re- spect, his 20th performance at the Grand Fi-nale clearly showed that, with the proper guid-ance, she could add to her vocal prowess an entirely different routine based on her comedic flair.

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**Talent In Action**

*Continued from page 24*

Several keyboardists and synthesizers, percussion instruments and vocals elicited frequent enthusiastic responses from the audience. Even though Ms. Carter was obviously the star of the show, her accompanist proved that he could also become a headliner of the first magnitude.

First half introduced Don Foster, a young folk singer who had nothing dynamic, quiet or novel to offer, and who seemed to get no invitation for John Denver and Chad Mitchell if he is to succeed on his own terms.

**GENESIS**

*Academy of Music, New York*

Genesis is possibly the most theatrical and intellectual band on today's scene. This is evident by lead singer Peter Gabriel's selected dress creation, "The Lamb Lies Down on Broadway." The plot in its simplest form seems to be an odyssey of a young New York tough in search of his lost brother. Amongst the enmeshed characters, he meets in the surrealistic city is Lipstein, a grotesque creature who wears a costume of hollows lamps covering its body. Gabriel's influences range from Freud to Fellini, and a sell-out audience on Dec. 6 loved his show.

But, completely besoin problems. First, even with a program and a narration, the plot line remains incoherent. It is important in a concept show to be able to follow the story, Second, the act is aided by some 3,000 slides projected onto three screens behind the band. The photography is excellent. So excellent, in fact, that it is distracting. This problem exists with many of the other effects as well. Third, because it is a three-hour non-stop performance, there are times when the music becomes boring and easily forgettable. And fourth, Peter Gabriel sings solo for almost the entire show. His voice cannot maintain interest for that period of time.

Overall, the act is good and is assembled with a great deal of thought and planning. The music is sophisticated, the actions directly related to the music and the lyrics.

**SPUNTER**

Costafine Town—83

Splinter is the first pop act signed to George Harrison's Dark Horse label, distributed through A&M. Bobby Purvis (writer of most of the material) and Bill Elliott (lead singer) make up the band, who have spent the last few years working in a small recording studio in the country.

Mal Evans, long-time Beatles friend and employee introduced the pair to Harrison and the duo signed with Dark Horse shortly afterward. Their LP, "The Plank of Love," was released as part of the Dark Horse debut release several months ago.

Splinter's first chart single, "Costafine Town," is a mid-tempo rocker dealing with a hometown that leaves much to be desired but is better than a home town. A good nostalgic look to any city for anyone who thinks fondly of the place where he grew up, paced by strong harmony singing throughout.

**Talent Sails On Musical Odyssey**

*By BOB KIRCH*

LOS ANGELES—From guitarist in Joe South's band to lead guitarist for Bob Dylan, from the Raiders to writing of several top 10 pop hits (including a No. 1) to a consistent fixture at the country music charts, add to that penning hits for more than half a dozen other country artists, and this is exactly what Freddy Weller has done over the past decade.

As well as being an obvious success, Weller is getting noticed by some of the country artists contributing constantly to changes in the field.

He has had top 10 disks covering rock songs by writers such as Chuck Berry and has also enjoyed success with a number of his own songs. Weller's best known songs, often "suggestive" and featuring word plays that can be taken several ways. "You can see a little bit of releas- ing just the standard things," he says, "so why not try something a little different and take a chance?"

As a result, Weller's tunes as "Sexy Lady" and "A Perfect Stranger" may be considered country success more than some of his earlier tunes. Yet each one creeps a bit higher on the country listings.

Weller began playing with Joe South in Atlanta in the early '60s, working for Bill Lowery on the side and writing for rock artists like Billy Joe Royal. In 1967 he was playing a date with Royal when Paul Revere saw him. The next year he was invited to join the Raiders, where he remained until 1972. Dur- ing that time he was writing with Tommy Roe. The two penned a number of his, including Roe's number one Hot 100 success "Dizzy" and the top 10 "Jam Up Jelly Tight."

Weller, however, has always been interested in country. In 1966 he'd produced some country singles for A&R and Town, and was at least one country song a night during the Raiders' show. In 1969, Joe South wrote and recorded his eventual top 10 version of "Games People Play." At the same time, Raiders lead singer Mark Lindsay suggested to Weller that they cut a country single.

Weller, a song of his own, put "Games People Play" on the flip side and Lindsay took the single to Billy Sherrill. The single reached number two on the country charts.

From that point on, Weller played with the Raiders on weekends and did one-nighters on his own during the week. But when the group began moving into Las Vegas for three and four week runs, Weller decided it would be in everyone's best interest if he went out on his own.

Since then he has enjoyed half a dozen top 10 country disks on his own and written for the likes of George Jones, Barbara Mandrell, Bob Luman and Johnny Duncan.

Weller stuck with more traditional country material, and in 1973 moved into more controversial areas on his LPs with songs like "Georgia Girl" and "I Should Have Done the Thing," which had implications of feminism, as well as several singles. The obvious question is, "why?" Weller says "I happened to hit the top 10 is why take a chance?"

"I don't happen to think my songs are that controversial," Weller says. "They may be a little different, and they may be a little suggestive, but if they don't really offend anyone, that's all right. I want a bit just like everyone else."

Nevertheless, Weller managed to offend some people with "Perfect Stranger" and even more with "Sexy Lady." "We did lose six or seven key stations on that one," he says, "so we thought that rather than alienate anyone else we'd come with something a bit closer to the fold this time." ("You're Not Getting Older," his current release, hit top 30).

Still, Weller will continue to record his somewhat different material in the future. He also runs his own publishing, explaining that since he is a writer and performer, "I don't need anyone to pitch my own songs to me."

As for his consistent writing for other artists, Weller explains that he writes better if he's thinking of someone else. He also adds he writes better under pressure, "by checking into a motel with a frill of spinach and a cigarette of working and working on something comes."

In the future, Weller will continue to work his 150 nights a year, feeling that it's more off written less than some country artists and having more time to enjoy himself. Tele- vision is in the future. And as for radio stations who don't play some of his spatier material, he says, "I'll just keep trying."
Syndication Growing In FM Field; 33.6% Now Subscribe To It

NEW YORK—Syndication is growing at a rapid rate and 33.6 percent of all FM stations now use some form of syndicated programming in their formats, according to an annual survey just released by the National Assn. of FM Broadcasters. The survey was conducted and compiled by Elena S. Sadlak, administrative director, NAFMB, and is based on 1,296 responses.

Automation is also big in FM radio. The survey reveals that 25.3 percent of the stations are fully automated with another 25.2 percent partially automated. When it comes to formats, the beautiful music format is still the most popular (the past two surveys showed about the same results) and 29.9 percent of the stations answering the survey feature this format. The MOR format is the second most popular, with 12.2 percent using this format. Country music seems to be stable and now 11.5 percent feature country music.

Radio-TV Programming

SYNDICATION GROWS IN FM FIELD:
33.6% NOW SUBSCRIBE TO IT

"DOOMSDAY MACHINE" WILL EVALUATE APPEAL

In clear English, "Good morning," the computer says, "and you are No. 1. If KBCQ's audience had listened 32.5 percent longer, you would have been No. 1 with a 24.3 share. It is reasonable to expect your audience to listen 32.5 percent longer in this demographic."

At another point, the computer says: "Your curse parents and average people may have (through no fault of programming) decreased from the April-May 1973 book in the following demographics..."

(Continued from page 1)

"SCARED US"—Jack McCoy, right, and his comrade Doug Herman, at computer, relate how "all of a sudden, it scared us. We'd had a helluva good book on KBCQ, but the computer said people were finding people. We knew we had to change the music." This was a few years ago when McCoy was still programming the Bartell Media station. He's talking to Ernie Farrell, left, independent record promotion executive, Los Angeles.

Drop Rock At 2 Calif. Stations

MARYSVILLE, Calif.—KMYC and KMYC-FM, Sandpoint, operations here, have dropped progressive rock in favor of oldies and MOR records, according to William C. Chamberlain, production supervisor and 2-5 p.m. air personality.

As Chamberlain puts it: "We're programming only hits from Benny Goodman to Elton John..."

The new executive vice president and general manager of the station is Don Sherman, who also does the morning show. Program director is Joe Garrett and other air personalities include commercial manager Dutch Kemp, chief engineer Carl Pendergast and Dave Gregory.

Is Radio Losing Its Hit Clout?

KANSAS CITY—It takes much more radio exposure today to make a hit, according to Bill Tanner, program director of WHYT (1000) in Miami. In a session at the Radio Program Conference here Monday (2), Tanner said that his research—by surveys 500 high school students a week on music—reveals it now takes much longer to attain mass appeal on a given single. The Bobby Vinton hit took several weeks, for example, before it became popular.

Derek Shannon, KTAC, Tacoma, Wash., says that he calls five record stores a week himself—stores that he knows are trustworthy—just to augment the research that his music director does during the week on music.

Bryan McIntyre, program director, WCUL, Columbus, moderated the session.

Accurate—and trustworthy—research was one of the oft-discussed points during the entire convention, held here in the Crown Center Dec. 1-3.

In a rackjobber panel session Monday afternoon, Ira Heilicher of Heilicher Bros., Minneapolis, sharply rapped various trade publications which, he alleged, "had some really screwy quotes" about hit records. Heilicher said that many of the reports were incorrect. One hit, he said, was "driven" by a hit record, which was "undercut" by another hit.

Heilicher claimed that the hit record was "undercut" by a hit record, which was "undercut" by another hit record.

Then, berating the point, Heilicher again spoke of trade publications picking up false information on distributor shipments on LPs (Billboard checks only over-the-counter sales in retail outlets) and, at this point, Steve Caspar, music research expert with Buzz Bennett's organization, accused rackjobbers from the audience of providing false information in order to hype record sales.

Heilicher again denied this, saying he didn't have time. Bennett replied: "You don't do it. A couple of your people do that you don't know about." He said he's been in radio 17 years and had, at one time, taken records to stores and got them to run a record "up the other station's playlist" as a counterprogramming ploy.
Radio-TV Programming

**Vox Jox**

By CLAUDE HALL

Bob Fitzsimmons and Tony Taylor have departed WNBC-AM, New York, in that staff revision and format alteration. ... Jim ( Boom Boom) Bunn wants to tell all of his radio buddies know that he's at Tyer, Clark & Associates, and would like to hear from them via 901-332-2291. ... hHt is handling that new zwischenkrieg-style Chicago City—WLDI. A black had been slated for the job, but the black owners went with White.

**Jay Prentice, 315-686-3577, has been caught in a financial cutback at WOTT in Washington, starting on part-time now, but looking for a full-time gig anywhere. ... Al Evans, who's been transferred to RCC, is looking; has three plus years of experience. Call him at 212-372-3449. ... Bob Leckie reports in from WTCR, a country music station in Ashland, Ky. He's production director and doing an air show. ... Jefferson Stone has bowed out of WIVY in Jacksonville, Fla., following Joe McMullan, who's gone to WIZN in Miami, and Steve Elliott, formerly the production director. Stone now is reporting to WPTN. ... Lee Ortmann has left the station in Jacksonville, Fla. He's previously represented Big Ben and the Last Ten, Inc. in seven years of experience and you can reach him via 205-870-4979.

**Ted Marvellt, 408-374-9849, was looking last week for K.O. Bayley and Jim Cutler. For K.O., he has a job in Los Angeles. Bob Johnston, Jim Carter, 516-589-1201, reports in; he'd been at KXOL in Fort Worth and was looking for a job. In Fort Worth, it seems as if the entire world is looking for a job. ... Don Tracy, head of the Los Angeles School of Broadcasting and previously an air personality with KGJF in Los Angeles, told KABC-TV's talk show "I Am Somebody." TV station is located in Los Angeles.

**Jay Roberts has joined WQXK in Tampa, Fla., and is holding down the midnight-6 a.m. slot. ... KAKE in Wichita, Kan., will conduct a live remote New Year's Eve from the convention hall of Century II. Performance will be the Norman Kingsley Orchestra. Program Director Gene Rump and his staff will, of course, be on hand.

In what is obviously a move to beef up WJID in Chicago to meet the increasing competition of WMAO, Plough Broad- cast has hired Craig Scott as national operations manager. He'll headquarter at WJID, where he once was program and air personality, prior to returning to WSLR in Akron, Ohio, as operations manager and air personality. He'll be responsible for all of the Plough stations, including WCAO in Baltimore, WCOP in Boston, WMPS in Memphis, WPLO in Atlanta, and WSUN in St. Petersburg, Fla. ... Roger Nelson has been named program director of WKLS in Atlanta. He'd been with WNOE and WRNO in New Orleans. WKLS is counselled by Lee Abrams and Kent Barkhirt. Staff includes Jeff Winter, Deane Clark, Roger Nelson, Chuck elston, and Drew Murray.

**Don Girardeaux is now swing shift man at WCFH in Chicago. He'd been at WAFE in Jacksonville, Fla. ... KRTH in Los Angeles has started a Captain K-Earth promotion, complete with secret message decoder and all that lovable GIRARDEAUX, who is sales manager Dick Bozzi is also sending me in a plain brown wrapper a 1958 K-Earth calendar. He assures me that the days are the same as 1972. Who would have known? All 35 Wharehouse Records Stores in the southern California area are distributing the decoders. By decoding the daily messages, listeners could win a pinball machine, gun- ball machines, TV's, clock radios, etc. About 65,000 decoders are in the market.

**KNOX in Fort Worth was looking for a program director. It's a small town station. Talk service, Vic president, and Sec. Ron Claytor, 937-6366, 8 a.m. d.m. ... Dan (Ted) Pirvatas, programmer for the WMJW in Cleveland, Ohio, has become the director of WJKY in Thomasville, Ga. He's been the all-night personality at WRKT in Cocoa, Beach, Fla. This was his second simulcast with WPAX now being done by Gary Brinson 6-9 a.m., Ross Hamilton 9-1 a.m., Dan (Ted) Pirvatas 1-6 p.m., and Dave Timmerman midnight. It's a rock station and Ted notes: "The guy who first put the idea was the Rock Back in 1922 ... Mr. Wimpy has a shop next door to the station and he often comes into the station." (Continued on page 29)

**... Is Radio Losing Its Clout?**

**Continued from page 26**

Earlier that morning, Gaspar had said in his record research he'd found two or three stores where a record was listed five or six times but was not selling elsewhere. So, he'd taken some store managers to lunch and found out in the course of conversation that rackjobber had told them to report the records as selling big. "That's why we went to quantitative research."

Derek Ryan than stated that he thought record programmers were making a mistake "if you think that most of the records you play are being bought by your listeners ... when 80 percent of the record sales in our market are caused by across-the-board airplay. Only 2 percent of his market is black, he said, but soul records represented 30 percent of the single's sales.

Robin Mitchell, program director, WSAL, Cincinnati, also on the panel devoted to the subject, said that most records today have broad appeal and are being played on all formats, which makes them a factor of "salt and peppering" in records for your target audience.

Dave Kibbey, program director, KFRC-AM, San Francisco, said he that felt singles were still an important item in the industry, "It's the only way to keep up the WANT of a certain tune because of the decision made to spend money on it and not play it on the mainstream."

One of the other topics discussed was the fact that an oldie may be more important today than it was as a hit record. Tanner said that "The Sounds of Silence" by Simon & Garfunkel is more important today in Miami than many current hits, whereas "By The Time I Get To Phoenix" wasn't such a big single, but it is today because of its TV exposure.

Mark Driscoll, from the audience, pointed out that he is picking up some very valuable information on the format (from records on when he gives away albums as a promotion and gives the winner their choice of several LPs.

Mitchell also brought up the point that negative research was important, "Monster Mash" the big only

**Syndication Grows In F.M.**

**Continued from page 26**

Formats scored thirstly: contemporay Top 40, 7.9 percent, progressive rock and pop, oldies 3.3 percent, Top 30 3.3 percent, soft rock 3.2 percent, religious 3 percent; classical 2.1 percent, and soul 1.5 percent. Another 11.1 percent say they feature a combination of MOR and beautiful ma.

Fully 76.1 percent say they operate in stereo, up from 76.2 percent in a survey in 1972. Country music stations and religious format stations seem to be the reluctance ones when it comes to stereo, with the lowest percentages (around 57 percent) of the stations in each format stereo. Most of the other formats have 85-90 percent stereo.

To point up their "uncharted" image, a number of F.M. stations—32.5 percent—have begun to feature and promote commercial-free segments. Country music stations are running the most average number of spots; 13.8 per hour or 84.8 average commercial minutes per hour. Middle-of-the-road stations are featuring 8.59 minutes of commercial per hour, Top 40 8.17, contemporary 8.59, progressive 7.27.

There has been a shift in target demographics toward a younger audience, with 36.3 percent reporting they're now aiming for adults 18-34. Past studies indicated the average target was an over-35 listener. Most of the formats are in the markets of between 100,000 and 500,000 population.

In general, beautiful music format stations feature an old format and 77 percent in 1970, MOR formats are down a little, country is holding about steady, progressive in holding its own.

The survey reveals that 14.1 percent of the stations feature some manner of quadraplexing. More than half of the stations reporting—51.1 percent—do not simulcast an AM station at any time, while another 29.2 percent simulcast an AM station less than 50 percent of the time.

Copies of the study may be purchased from the NAFMF, 420 Madison Ave., Suite 803, New York, N.Y. 10017, at $10 each.

**PREMIERING JANUARY 18, 1975**

**MARRY TRAVERS & FRIEND**

**December 21, 1974, Billboard**

**Bob Dylan, one of Mary's first wills, is being his first major radio appearance in twelve years on Mary Travels & Friends, premiering January 18, 1975. Keeping the talk to a crackling minimum, Mary digs into the musical tastes of a different artist each week. The result is an hour of entertainment, including thirty-five minutes of your kind of music, programmed by today's top stars, and eighteen minutes of the most interesting music talk on radio.**

**Calling on her experience as a top recording artist and seasoned trouper, Mary establishes an open and easy performer-to-performer dialogue. The music range ranges from Elton John to Nat King Cole and from bluegrass to the Beach Boys.**

Mary's friends for her first ten shows are: The New Riders of the Purple Sage, Richie Havens, Harry Chapin, Dory Previn, Bob Dylan, Renaissance, Barry Manilow, Golden Earring, Billy Joel, and Jefferson Starship. Mary Travels & Friend is brought to you by Twenty First Century Communications and will receive heavy promotional support in all Twenty First Century Publications, including the National Lampoon and The New Ingeine.

**Mary Travels & Friend is already set to go in eight of the top ten markets, twenty-one of the top twenty-five, and thirty-five of the top fifty, including:**

WQV-FM (New York), WSDM-FM (Chicago), KNX-FM (L.A.), WIOQ-FM (Philadelphia), CJOM-FM (Detroit), WYDI-FM (Pittsburgh), WNAP-FM (Indianapolis), WHCN-FM (Hartford), WRPL (Charlotte), KVAN (Portland, Ore.), WJOT-FM (Toledo), WRKR-FM (Milwaukee), WQRS-FM (Tampa-St. Petersburg),

and more stations are coming in daily.

If your station would like to carry Mary Travels & Friends if you are interested in advertising with Mary Travels & Friend, contact:

Bob Michelson
Twenty First Century Communications
635 Madison Avenue
New York, N.Y. 10022
(212) 988-4070, ext. 335 or 336
Radio-TV Programming

Is Radio Losing Its Hit?  
- Continued from page 27

station played on current hits.

"You have to constantly re-evaluate them. An oldie may be valid today and not next week."

In a panel session devoted to programming, Buzz Bennett stated that the morning on-air personnel on a Top 40 station has the hardest job of all—"he has to appeal to everyone. Music is second nature and a big draw for a station."

J.D. Jordan, WHBQ in Memphis, said he was lucky in that he had the second highest rating and the second highest salary in the city (second to Elvis Presley) for his morning personality—George Klein.

Bob Wallin, management coordinator for WHAG in Baltimore, said that his station used the phone to "humanize" the station. "We roll the tape when we answer the morning phone. These are edited and aired back at random, which the listener requests a particular time of the week."

McLane, operations manager for KIOA, Des Moines, pointed out that the personal appearance had replaced the record hop in his market, but that these appearances had to be tied in by the personalities to relate to the market as well as earn extra money.

Bennett pointed out the possibility of having listeners do the

announcing—weather, PSAs, etc. In regards to his air personalities, he felt that if a personality didn't blow a set occasionally, "I could automate the station and the show be perfect."

There is no way, he said, that he could give a delay a one-liner and tell him to read it at a time which was being given to "communicate." Later, he added that he felt in radio today the maturation process of music was being battled against the "humanistic" radio man.

Paul Sebastian, WLOR in Portland, Me., gives a chance for growth in the local station. He repaid that if a station was going to play three records in a row it had better pick the right records to play. The same goes for commercials.

One spot "just taps the listener." Busy spots in a cluster "are killing it to them.

He felt that "shocking" was the downfall to the Drake system. Overall, Bennett felt creativity in commercials was up "and if Cheech & Chong can have hits recrodings, it can be done for commercials." Though he was using only eight utis per hour, he said he would run 18 minutes per hour if all the commercials were creative.

(Continued on page 48)

Vox Jox

the station just to hang around. I guess he'd like all of us in this business— you can't get out of your blood.

David Halen, 501-443-5541, is looking for work. Has toiled at WOW in Greenville, N.C.; in 22 and looks for a single station anywhere. — Steve Crowley, air personality at WBCN in Boston, a prominent position, is looking. He has been doing news and public affairs and production at the station for three years.

Newspapers and broadcasting, but "the only trouble with this place is that the staff is too stable that there isn't any chance of advancing into a production director or programming job as I'd like to do. So, regrettably, I've come to the conclusion that it's time to play gypsy again.

Dale Elchor, music director and mid-day personality at KWMT in Fort Dodge, Iowa, points out that he won the small market honors this year as DJ of the Year in the voting.

(Continued on page 48)

Bubbling Under The

HOT 100


Bubbling Under The

Top LP's


These are best selling mid-discs of the week compiled from national retail sales and radio station airplay list ranked order.

TITLE, Artist, Label & Number (Dist, Label) (Publisher, Licensee)

WISHING YOU WERE HERE Chicago, Columbia 3 10049 (Cap, ASCAP) 257 - MARRS, BOBBY, Horn 45133 (Arista) Screem Genoa-Columbia/Ware/ BMI 258 - ARAG, BILLY, Arlington, Capitol 3917 (Ware, AR) 259 - RODE EM COWBOY, Jody-Smith, Capitol (Web, BMI) 260 - MY EYES ADORRED YOU latch Key, Capitol 40031 (Steve Diamond/Kenny Day, BMI/Sony Nelson, ASCAP) 261 - ONLY YOU King & Sons, Apple 1876 (Capitol) (The Rattles, BMI)


THAT GREAT OLD SONG George Fischel, Los Angeles, BMI 298 - (We're) The Kings, BMI 299 - DON'T PLAY FAIR, Bette Davis, BMI 300 - I BELIEVE IN HAPPY ENDINGS McCauley, Capitol 30004 (Tiger, BMI)


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DEC 22, 1974 BILLBOARD 29
CHARLESTON, W. Va.—At the risk of becoming a seasonal tradition rivaling “White Christmas,” M. Z. “Red” Elkins is again airing his complaint about lack of issuance of holiday singles.

“The record companies are waiting until the last minute again,” says Elkins, owner of Elkins Record Store, primary supplier of singles to jukebox operators throughout the state. “They know that Detroit has some real programming service for scores of operators, points out peremptorily that late-arriving titles put a crimp in both jukebox and retail profits every year.

"I haven’t auditioned any Christmas singles yet,” reports the 30-year industry veteran. “I would like to have the holiday release list by Nov. 1, because most jukebox operators like to gear up for Christmas programming around Nov. 2. With no new stuff out, they’ll use the old stuff.”

While Elkins keeps enough of the traditional holiday chestnuts around for replacement of lost and damaged library titles, he insists that such titles should be released earlier and cannot be construed as plus holiday business. And this year he’s a little concerned about the availability of the old Christmas standards.

“They’re cut out of a lot of catalog and haven’t talked about it again.”

Elkins suggests that labels which released holiday singles too late in the season last year for adequate promotion make the same titles available earlier this year.

“But I probably see them showing up too late again,” he sighs.

Meanwhile, he reports, the singles business, a representative success, a sum, is sagging. Retailers have hiked prices in the area to the S1.29 range and jukebox operators are lapsing from a two-week to a three-week price cycle following the wholesale price increases. Elkins expects a spurt in sales as the holidays approach, however.

29

LATIN Lune Scene

LOS ANGELES—Touring the East Coast in a promotional effort behind his latest LP, Arsenio Records artist Antonio Mar-

cero recently visited Billboard’s New York offices for a meeting of several local UHF television stations. Mar
cero says he hopes to open additional offices in 1972 and that he feels that his latest LP will win him greater acceptance in the West. A 10-year singer for the Brazilian singer, who is currently one of the top sellers in his home market, the record makes it only the second one recorded in Spanish by Marcero, and his first Spanish album overall.

Million Dollar Theater still continues its all-star policy with such stars as Ronnie Foster, George Duke, Blue Mitchell, and José Montalvo.

December plans call for a Latin Festival at the Palladium, featuring such artists as Los Locos Del Ritmo, Various Artistas and Los Grandes. An Album of Latin..."
Two Cities Pay Tribute To Q. Jones

BY LEROY ROBINSON

LOS ANGELES—The music industry has swamped many a legend. And eventually these legends are recognized for their contributions just as Quincy Jones will be on Dec. 28. "At a Tribute To Quincy Jones" will be held here.

"Jones is a legend in his own time," says Danny Bakewell, executive director of The Brotherhood Crusade, sponsors of the salute. Jones' awards are indicative of his major contributions for more than two decades. It has been, however, his recent album on A&M Records, "Body Heat," which has garnered Jones his largest success as a recording artist.

"Body Heat" is a big one for Quincy, agrees Peter Long, producer of the "Tribute," himself a double decade veteran in the entertainment industry, seven years of which have been spent producing shows as Harlem's famed Apollo Theater, "but there is so much more to Quincy Jones; his contributions as a man and a musician." To that end, the affair at the Shrine Auditorium here will reflect on Jones the man ... his music, and his love," according to Long. "To pay the kind of tribute to Jones that is filled with love, and honestly gives credit to our theme, We Can't Stop Loving You," we laid it on his industry and his peers to join The Brotherhood Crusade in saluting the numerous contributions by Quincy Jones.

The response has been overwhelming, not only from Jones' colleagues within the record industry, but from the other areas and has also left an indelible mark on television and films. Therefore, producer Long has been bestowed by volunteer activity from television and film producers, writers, and directors who have united in one way or another "we'll do whatever you need done to make this concert the biggest success possible.

(Continued on page 31)
Soul Suit Los Angeles

SUPERIOR GUIDANCE—Nick Ashford (left) co-producer of the Dynamic Superiors debut Motown LP, discusses their music with lead singer Tony Washington during a recording session in New York.

ASCAP Suing Concert Group

LOS ANGELES—ASCAP has filed a federal district court suit here alleging that a classical concert promotion firm, All State Productions, has infringed upon six standard copyrights of its publisher members. During the past year, both BMI and ASCAP have accelerated and broadened their litigation against alleged infringers, with more radio stations, concert promoters and club owners being sued.

The suit’s plaintiffs include: Famous Music, Jerry Herman, E. H. Morris, Wil Inc., and Burthen Music. The point of claimed infringement was an April 6, 1974, local concert by Charles Pierre.

Radio Soul

Items for this new feature should be sent to Soul Radio Column, Billboard, 9900 Sunset Blvd., Los Angeles, Calif. 90069.

Soul Radio

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Soul Radio

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TWO BIG GOSPEL SELLERS

Rev. Issac Douglas with the Johnson Ensemble, "The Hardest Is Plantiful, "Crest 2056, 8-Track Tape 6504.

The Supreme Angels, "Shout On You," Crest 21020, 8-Track Tape 87141.

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NEW CHRISTMAS SELECTIONS

This is a compilation of major Christmas items as provided by manufacturers. This list is run as a buying and stocking guide.

ALBUMS

A CHRISTMAS PRESENT
VA, Columbia, C 33191
THE WALTONS' CHRISTMAS
VA, Columbia, C 33193
THE PROPHET
Atlantic, SD 18120

Charlie McCoy's CHRISTMAS—Charlie McCoy, Epic ZK 33176

ROCK 'N RHODES CHRISTMAS—The Rhodes Kids, GRC GA 10011

SINGLES

SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M
THERE IS A SANTA CLAUS—Jimmy Osmond, MGM

CHRISTMAS DREAM—Maynard Ferguson, MCA

WE THANK THEE (This World Is Not My Home)—Jim Reeves, RCA
SNOWFLAKES—RCA, CWA 1554

CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA

CHRISTMAS DREAM—Perry Como, RCA FB 10122-A

FAIR WEATHER FRIEND—The Gage, Dan-Lite 151

BABY BOY—Gene Towner & the Cherubim Choir, Wand 1123

CHRISTMAS CHEER—The Charlie McCoy Music Machine, Monument 258 859

SLEIGH RIDE—Boots Randolph, Monument 258 8632

SILENT NIGHT—Glads Knight & The Pips, Buddah BDAX 749

A DADDY'S CHRISTMAS—Albert Brooks, Asylum

CHRISTMAS SONG—Brother Brothers, 1321 (WB)

SONG OF MELCHIOR—Lordy O'Shannier, Accsent 1210

CHRISTMAS Ain'T CHRISTMAS NEW YEARS Ain'T NEW YEARS without THE one you love—The O'Jays, Philadelphia Intl. 257-3937

CONCERT ACTIVITY LETS ACTS HAVE LIVE RECORDING GIG

NEW YORK—The extent of concert activity in New York provides the opportunity for many acts to record their own full-length albums. A great deal of diversity is present in the city, test new material in the concert hall of clubs, remix material previously performed live in other cities, and has the opportunity to explore many of the world's top artists consider New York the center of the world for selling all kinds of music.

The concert boom has reached enormous proportions and music is being presented at an increasing variety of venues, from majestic salons throughout the city. Included in this group are Madison Square Garden, the Forum, The Academy of Music, Carnegie Hall, Avery Fisher Hall, The Bottom Line, Max's Kansas City, The Rainbow Room, The Bottom Line, Joe's Pub, The Bistro, The Village Vanguard, The Blue Note, The Cafe Wha?, Reno Sweeney, Rooster's, The Cafe Mimi, Terminal Bar, and many clubs are included.

The city's many clubs have had some of the oldest music clubs in the nation, though they have had many of the world's top artists consider New York the center of the world for selling all kinds of music. The city's many clubs have had some of the oldest music clubs in the nation, though they have had many of the world's top artists consider New York the center of the world for selling all kinds of music.

There is little to no other city in the world that can boast such musical diversity within its club scene the many kinds of music is presented and because of the enormous population, most do better than average. In fact, New York has some of the oldest music clubs in the nation, though they have had many of the world's top artists consider New York the center of the world for selling all kinds of music.

With all of the concert activity around town, groups find the area markets to be large and they can play several of these venues within one touring.

All times they will play a college engagement, a city date, a New York date and a Long Island engagement, all in the course of one week.

With its multitude of concert and recording facilities, New York shows no signs of slowing down as one of the world's leading music centers.

PENNY GIFT CELEBRATIONS U.S. 200TH

LAS VEGAS—J.C. Penney will present its second annual "Penny Gift Celebration" to colleges in the spring of 1975.

The "Celebration," part of the J.C. Penney's centennial, will award a certificate of official recognition from the American Revolution Bicentennial Administration during this week's ceremonies in Washington, D.C. The "Celebration" is the first program by a business corporation to be made an official activity of the nation's bicentennial festivities.

The "Bicentennial Musical Celebration" is a salute to the music of historic American music spanning 200 years and 300 minutes of newly-commissioned contemporary works by American composers.

Each school in the United States will receive from J.C. Penney specially-chosen records, sheet music, song books and other programs to equip a complete music program for a month.

West Records in Los Angeles has supplied the recordings.

GMG GRAND SETTING LAS VEGAS RECORDS

LAS VEGAS—Entertainment statistics unprecedented in hotel history were compiled Thursday by GMG Grand officials as they looked back on the first-year operation of the new MGM Grand.

In its two major showrooms, the millionth person was entertained Nov. 27, and, during the first year, Celebrity Room stars attracted approximately 560,000, while the Ziegfeld Room's "Hallelujah Hollywood" counted more than 460,000 and averaged almost 1,050 per show during its initial 225 nights.
Las Vegas—Country music continues to grow here with more and more acts gaining exposure along the Strip and in the downtown Casino area.

In a survey of local entertainment directors, all indicate they welcome country acts for a number of reasons. The same kind of interest and enthusiasm surfaces in the Lake Tahoe-Reno portion of Nevada's Silver Circuit entertainment triangle.

"It isn't as expensive to buy a good country act as it is pop or middle of the road," claims Jim Wagner, manager of American Management, the agency arm of Concert Express.

"Concert Express" opening up its own club will have no bearing upon Merle Haggard's concert situation or his Nevada shows," Wagner concludes. "Merle does excellent in Nevada. He plays Haraah's at both Tahoe and Reno. We haven't played Vegas mainly because we haven't sat down and discussed it.

The response to country music in the Tahoe area is fantastic," Wagner says. "This makes the third year that Haggard has played it two weeks a time. He sells out every time. I don't know of a country act that does any better than him."

Concert Express also handles Barbara Mandrell, who plays the Golden Nugget in Las Vegas and played Harrah's. "The main reason we aren't going back to Harrah's is because of the money. We didn't price her out of the market. It's just that she was there three years ago and prices are so much different now," he says.

"They just don't have the budget for an opening act, that's the problem."

"As far as Las Vegas is concerned, country music has been very successful," says top country booking manager Jim Halsey. "We support our acts with our own publicity and promotion. For Roy Clark, who returns to the Frontier Jan. 1, we have 40 billboards in Las Vegas and seven in Los Angeles and heavy radio promotion in Los Angeles, and I think that's important. Halsey also works individually with his acts.

Diana Trask opens the bill for Clark, but she also has played Las Vegas this year with Milton Berle and Danny Thomas. One of the clubs is the Sands. She has earned the honor of having played Las Vegas more than any other female country singer this year. With Clark's January engagement she moved up to 100 percent billing. In February she'll make her Reno-Tahoe debut opening Clark's act at both Harrah's hotels.

Another Halsey prototype, guitarist Buck Trent, stepped out into his own spotlight during Clark's November gig at the Frontier. For the first time he sang a solo spot. In January Trent will receive billing.

"Clark has nine weeks both this year and in 1975 with the Hughes Hotels," says Halsey. "Entertainment chief Walter Kane is talking about him doing more. If he wasn't doing well they wouldn't be bringing him back."

Halsey is now negotiating with the Hughes Hotel for a contract for Mel Tillis, and has signed Hank Thompson for nine weeks in 1975 at the Sparks Nugget. "I'm currently working on several dates in Reno for Les Roger Van Dyke, Tommy Overstreet, Freddie Weller and Bob Luman."

The Frontier, whose house record is held by Clark, has also signed Buck Owens. He'll follow Clark into the hotel Jan. 23.

Playing Las Vegas for a country artist can be a springboard to other places.

May Nutter played the Hacienda Hotel last February. He was held over a week, and played five more. During that time Paul Winmer, owner of the London House and Mr. Kelly's in Chicago, caught Nutter's show.

"The London House has been an internationally famous jazz club for years," explains Nutter. "He came to see my show and immediately booked me in there. I was the first country act to play the London House, and that was in July following Las Vegas. Before I came in there they had the Ramsey Louis Trio. I came in for two weeks followed by the George Shearing Orchestra. You usually think of your personal appearances outside of Las Vegas as a showcase to get to this city. In this case, Las Vegas broke the ice in a completely different form of music."

Johnny Tillotson is a singer who has played the Strip on a regular basis for years.

In Feb., 1973, he signed a 10 week pact with the Sahara Hotel. An immediate result, he says, was being signed as part of the Mel Haggard Show concert package.

Tillotson now has moved over to the Hilton, where he is currently featured in the lounge; his contract has been picked up for 1975. He enjoys similar success at Harrah's-Tahoe.

The most major change in Las Vegas entertainment policy affecting country artists took place at the Golden Nugget. The casino has always had a country entertainment policy, but in 1975 they took their show to the top drawer, household name variety.

The reason is new ownership. Golden Nugget, Inc., has as its principle stockholder young Stephen Wynn, termed "a person who digs country music."

More money became available to the entertainment office headed by Jimmy Dean (not the singer). The club enticed Judy Lynn to leave the Strip and return to her first home, the Nugget. On opening night she remarked: "This is the place where my people can come." Others on the talent roster include: Waylon Jennings, who opened Dec. 9 (his eighth appearance there in less than a year), Johnny Paycheck, Willie Nelson, Kenny Vernon, Brush Arbor and Barbara Mandrell.

The Golden Nugget backs its entertainers with promotion equal to any Strip hotel.

"For example," relates Casino executive Norm Johnson, "Willie Nelson had been getting just average play on Las Vegas country radio station KRAM. He was not that well known locally. He was known only among a certain group. When he appeared here for a week we had an extensive publicity campaign for him. When he left, KRAM was getting from 14 to 25 requests a day for his song."

Since upgrading the country talent, the lounge has never had an empty seat. All acts do 45-minute shows. (Continued on page 35)
Creator Behind Religious Music Scene Sees Phenomenal Growth

NASHVILLE—The world-wide influence of Oklahoma's music industry is due in no small part to the popularity of the Oral Roberts programs on 370 stations Sunday and on prime time stations four times a year when specials are aired. It is a changing music, growing more contemporary all the time. An expanding rhythm section, pinafore, bass, electric guitars, a 2000 Yamaha organ, multiple percussion instruments are all part of the new sound. There is also a musical sound that is linked vitally to a central core of religious music activity by music. The reason is simple: music is a language with a philosophy that is it all available on recordings and through books, says Bill Cole, director of Light/ Lexicon, the California Carmichael company. In five years there have been more than 3000 new recordings. Now the video is cut at Mabel Center in Tulsa for the most part. All this is enough to keep Carmichael and his company busy, but the 47-year-old pioneer in religious music has another passion: Arabian horses.

Carmichael breeds pleasure horses, mainly Arabian thoroughbreds. McCracken is the largest breeder in the U.S. for these horses.

Trained as a minister but always more interested in music than the gospel, Carmichael jumps about his new offices in Woodland Hills, California in jeans on a Monday morning. He has already been to Minneapolis for the booksellers' convention and made a sales presentation to the Word, Inc. staff. Now back for the weekend and set for another trip to Minneapolis and the convention, he is ready to talk about the future of Light/Lexicon and of the new religious music. The offices are spacious in a homely style, set off by brown with dark wood desks and a messy corner that is incongruous (most mailings are done out of Waco or Winona Lake, Ind., where the Redheaver division inventories a million Lexicon books) but because a heavy promotion project is underway. The basic feeling of Light/Lexicon is that there is no reception necessary. You walk right in on the large friendly world Carmichael has created.

Up until a little over a year ago, Carmichael was grossing over $15 million a year in three back rooms of his home, where he still maintains his music writing studio. As far as his company's growth generally, he says, "In 1967 I went to the booksellers' convention with one book. Now it requires 193 pages of computer print-out to keep track of them." He summons in Carl Seal, his editor, to interpret some of the figures that show movements of some record and print packages in excess of 50,000 every six months. With one exception, every book Lexicon publishes is accompanied by a disk on Light. Over all, Carmichael's basic premise is, "There are things that will never change—God's word, for example. But there are things that will change, music and vernacular. Our commitment is to stay with those changes in music and vernacular, slang if you want."

"Money? That's a buy product. What I really want is to give people, first of all, truths in the gospel in today's vernacular so that people will listen to the ideas. I don't want to give people a music lesson to the ideas. I don't want to give people a music lesson before they can understand our message."

In addition to Seal, Carmichael has surrounded himself with a team of highly creative individuals. There is Bill Cole, a.d., who is a director of AFTRA and NARAS, and Rev. Kay DeVries, who left the pulpit to help Carmichael organize workshops. With a stable of 73 composers (some have composed 200 songs, others 2 and 46 artists, Carmichael says he must work continuously to bring Light/Lexicon's music before choir directors. In the recent months Jan.-July he was in 20 cities traveling 54,000 miles on the company's workshop circuit.

Restating his philosophy several times, Carmichael says, "A hit record is a means to the end. The end is to communicate little bits and fragments of truth through music." He says he saw a change coming in religious music fully 10 years ago when he was associated with Roger Williams and when no one around Williams would do rock. Carmichael was asked to write rock and wrote "Born Free" with, as he puts it, "even hit notes and some zum, zum zum..." Afterward, he wrote "He's Everything to Me," for Billy Graham's film "The Rescuers One" and found it was considered almost too far out. This was all around 1964.

It also was around this time that he met and sold some tapes to McCracken. "I had been with Sacked, which Word acquired, and then with Capitol and Kapp. Word at the time was the only thing happening in religious music." Carmichael said that while he was able to convince McCracken of his vision, Word was still nervous about its image. "Jarrell didn't want to run the risk of bastardizing Word's image in the traditional market by too close an association with this new kind of music.

(Continued on page 17)

Helms, Hughes Tie Up In New Larrick Disk Venture

NASHVILLE—Two veterans of the record business have been united in a venture involving the formation of a new label and release of country product.

Bobby Helms, who has million-selling records with "Fraulein," "My Special Angel" and "Jingle Bell Rock" in the old days with Decca, will be released on the Larrick label, owned by Marvin Hughes.

Hughes, a one-time performer (as Friday Hughes, for MGM), producer and writer, also has been in the publishing business for a number of years. He formerly produced for many labels, including Mercury, and co-wrote a number of his songs with Owen Bradley and the late Beasley Smith.

The current Helms sessions were produced by Kenny Rattis, a performer for 15 years (as Kenny Lee), and now business manager for the artist. Helms had backed off from the music industry for the past five years, but has now come back strong with his own self-contained unit and band, called The Helmsmen, and his own bus.

Helms' "Fraulein" stayed on the Billboard Country Music Chart longer than any song in history, 52 weeks, and his "My Special Angel" did about as well.

Hotels Seek Country Acts

- Continued from page 34

sets three times a night. There are also at least two supporting acts. Up north, Sahara-Tahoe assistant manager Tony Atchley signed Charlie Rich for his nightclub debut at the lake resort. Rich also played the Hilton in Las Vegas with Olivia Newton-John. They not only received rave reviews, but a television special was taped at the hotel during their engagement.

Judy Lynn's "PADRE" # WBS 8059
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THE BIG PAYCHECK.

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JOHNNY PAYCHECK'S "FOR A MINUTE THERE" ON EPIC RECORDS

Produced by Billy Sherrill

CLASSIFIED ADVERTISING

DOESN'T COST, IT PAYS
Creator Behind Religious Music Scene Sees Phenomenal Growth

Continued from page 35

music was doing. At the same time, I didn't want my music to become lost in a catalog of stuffy, sacred copyrights, so we started Lexicon, which is a play off the Word image—Lexicon being a system of words. As for Light, it has obvious religious symbolism to any Christian. This allowed Word, Inc. to offer my records and books at arm's length," explains Carmichael of the early beginnings of the Word association.

Carmichael believes some of his composers have changed the world of religious music—"a little bit, at least." He mentions Jimmy Owens and titles that are moving as much as a quarter of a million pieces. He was asked by one pop record producer about "Love Is Surrender," a song used on a top-selling LP. "The producer acted as if he had discovered some new kind of music. I told him that the title was already over 1 million in print form, in sheet music and/or songbooks."

Carmichael isn't sure whether the secular purveyors, as he calls racjobberies, will ultimately push through his religious musicals to the 3 million young people they talk about or whether on the other hand they will be retrenched by another route. "Racjobberies are grappling with the loyalties of 3 million young people—our loyalties through churches amount to 30 million youths."

Lexicon has recently signed Johnny Mann and will be signing additional prominent recording stars as part of Carmichael message expanding. He sees the ABC merger as meaning "$30 salesmen for us, 9,000 outlets," though he admits that the potential of religious product will not be realized by pop music people in an immediate. Christian con

versation sense of the world. "There will be a piece of product here and there for a long time, but it will build."

Worldwide, Carmichael points to the popularity of acts such as Larry Dunton & the Living Sound. This is an organization with two sets of performing groups each under that name. When one group is stateside the other is somewhere else in the world. Recently, the traveling group performed in Warsaw and was allowed to be in the city's main cathedral, whereas Billy Graham was given only a basement to perform in. Now Dunton is being invited back to Poland. "They had 400 decisions that day (he played)," says Cole, referring to religious conversions.

The approach to other world markets will be via Word Europe, the new subsidiary for all of that part of the globe and throughout the world. Carmichael is getting ready to put 26 copyrights into Portuguese for Brazil as his first entry into South America. Next the Orient.

Light Radio division with personalities such as Flo Price, Green Wagger, Mike Trout, Lane Adams, DeVries and Carmichael as well as the highly popular sacred star Andre Crouch, is now on 1,000 stations. Carmichael says ASCAP cannot believe the programming credits this is amounting to.

But this is only the beginning. "There are 30,000 church choirs singing our music but there are 300,000 churches (just in America).

Nashville Scene

Continued from page 36

has been booked by Bill Shiremore of Interstate Talent into the Imperial Ballroom at Tampa, Fla., for the Christmas holidays. It was at this spot that Faron Young discovered the group a year ago. . . . Osie Wheeler has signed a recording contract with Pope Joe Records, and his first release is co-produced by Larry Kingston and Frank Dyson. . . . Allen Cash, president of Brougham Records, has announced completion of a major distribution pact with International Record Distributing Assn. . . . Gene "Mr. Truck Stop" Trice, both Kubasik and Walt Wilder plus the American Okies have recorded a live LP at the Westcoast Ballroom in Oklahoma City, to be released on Home Records. The firm also has signed 14-year-old Jerry Wayne in a recording contract, and he is doing an album of Walt Wilder material.

Kentuckian Founds a New Nashville Music Complex

NASHVILLE—A multi-faceted music complex known as the Alexander Production Co. (APCO) has been formed here by T.G. Alexander, land developer of Murray, Ky., who is president of the firm.

Long-time Canadian artist Stu Phillips has been signed to a long- term contract for management and recording with APCO, and Ray Warren has been appointed general manager of the music complex.

A one time country disk jockey, Warren has been active for the past five years here in publishing, promoting and writing. Phillips, a member of the "Grand Ole Opry," formerly was with Capitol and RCA. APCO will include in its "total service" complex artists management, production, the record label, and "other facets of the industry."

A contract also has been signed with Bill Walker, who will produce Phillips exclusively for the label. Maggie Cavender will handle publicity and public relations for the firm, and Ruth Hackett will be secretary.

(Continued on page 39)
COUNTRY NEWS

Two Sheets Put Nashville, Ind. In the Spotlight

NASHVILLE, Ind.—This small Indiana town is the home of a country recording company, Little Nashville Records, and a modern recording studio.

Beginning in Indianapolis as writers and producers of music jingles, owner Don Sheets and his wife, working local and national accounts from a small studio setup in a converted apartment bedroom.

In 1956, they moved to this town 50 miles to the South and set up a second studio in an old bakery. Later, after meeting Joe Edwards, he and Sheets produced a single on the Deimart label.

Now the firm has its first release on the Little Nashville label, by Bob Robertson.

The studio has grown after having started with two small Magnecord records. It now houses an Ampex MM1100-16, with a new Audio Designs 24.6 console. A third studio has been designed and constructed for audio recording from the foundation up, and includes two natural echo chambers. The studio dimensions are 40’ x 30’ x 17’1/2 high. The control room is 22’ x 16’.

Artists Rally To Josie Brown

NASHVILLE—A special benefit was held here by major country artists to help destroy the drug charges that RCA singer Josie Brown, who is being treated for a serious illness.

The performances, held at the showhouse here, included George Morgan, Ron Stoneman, Stu Phillips, Dean shaving Rogers, Peggy Sue and Johnny Sherry.

Providing back-up were such musicians as Dale Sellers, Bob Moore, Roy Wiggins and the Nashville Cats.

RCA officials also were on hand for the event, held last Sunday.

Music As Treat At Embarcadero

SAN FRANCISCO—A month of free lunchtime concerts and a $2.95 Christmas music LP by Bay Area musicians are December treats from the Embarcadero Center; the association representing businesses in the Sacramento-Battery Street downtown waterfront area here.

Live performers include the Charles Moffet jazz band, Nimbus rock group and Caesar’s Latin Band.

The “Christmas In San Francisco” album sells for $2.95 at Embarcadero Center shops but will have a $6.95 list for national independent distribution. It contains traditional Xmas material performed by local symphony and operatic personnel. Capitol merchandised the package.

New Nashville Music Complex

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According to Warren, a Canadian and European tour has been set up for Phillips in 1975. His television syndication, “The Stu Phillips Music Place,” is produced weekly by Show Biz in Louisville. He is booked by the Buddy Lee Agency.

Phillips reportedly signed a six-figure contract.

APCO will be signing both new and established acts to the label.
Charlie McCoy

HIS MONUMENTAL 10 YEARS

By BILL WILLIAMS

His life began where Hank Williams’ ended, literally. It was in the tiny village of Oak Hill, W. Va., where the legendary Williams died in the back seat of his car. It was at that same location that Charlie McCoy was born 16 years later. There the coincidence ends, for McCoy went on to become, without question, the greatest—though most unlikely—country music instrumentalist. He is so impressive in his work, in the way he works and by his incredible popularity. Charlie McCoy, who taught himself to play the harmonica and the guitar at the age of eight, who learned to play the bass in a high school orchestra in Florida, where he learned the trumpet during a stint at the University of Miami and who, somewhere along the way, also picked up such instruments as the keyboard, the tuba, and the marimbas, was the son of the late Jimmy McCoy of Miami. He also was a rock drummer and a rock singer, and for many years of dues paying he was equally successful. Quiet, as a kid in the crowd, easy going, he might have been lost in the shuffle. But there were believers.

Now, on the tenth anniversary of his recording with Monument Records, he is the only country harmonica player ever to average a quarter-million sales with his albums, has singles which went to the top of the chart, and who probably is more in demand than perhaps any other session musician. He, in effect, brought the harmonica back to country music, from where it once had slipped almost into obscurity. Instead of a complementary instrument, it became the featured piece. Charlie doesn’t just play the harmonica; he makes it sing, phrased exactly as a vocal would be sounded.

It’s not too far from Oak Hill to Nashville, unless one takes the circuitous route that McCoy took, both geographically and musically. The first move was to the town of Fayetteville, just six miles away, and that town has adopted him as its own. His mother still makes her home there, and in Fayetteville, now, he tosses in a big Charlie McCoy Day every year and then just to remind the world that it had something to do with his beginnings, and to get him home to perform for the folks.

Without moving his home area, Charlie explains why his family moved from there to the sunshine of Miami. As a youngster, McCoy took an interest in learning, he was spurred, too, by his father’s desire for him to receive a college education. A combination of these two things prompted the Miami move, and his father became a furniture repairman there as he had been in West Virginia.

Neither of Charlie’s parents was musically inclined, except that his father played “a little harmonica.” But much of that musicianship must have come from his mother’s side, since all of her brothers and sisters played some instrument, and his maternal grandmother also performed well.

Even though taught at a tender age, Charlie McCoy never gave a real thought to becoming a musician until he was in high school in Miami. Then it was rock, certainly not country. He wanted not only to play, but to sing, and he did just that. McCoy began singing with a rock and roll band. He also was passing the guitar, just as every rock performer played the guitar. But it was while with this group that the also got serious about the harmonica for the first time. He had heard a Jimmy Reed record, which impressed him, and he liked what he heard. He also was convinced he could do it himself. So he went to the record shops, searching for other records with harmonica on them, and he discovered that he continued to play the guitar and sing with the rock group.

Then Happy Harold came into his life, or, more correctly, Charlie came into Happy Harold’s. The latter was one of the only two disk jockeys in country radio in Southern Florida in those days, and he did a remote show, a barn dance called the “Old South Jamboree” from the porch of a Miami used-car lot. This is how it all happened.

Charlie had a friend who, on one of those rare Saturday nights off, suggested he accompany him to Happy Harold’s. McCoy was also there, and they performed together. McCoy was fired and told he didn’t have a great deal of potential. He said he could come to Nashville anytime, and he would introduce him to Jim Denny (now deceased), “who can get you any Decca Records you want.” Those were pretty inviting words for a young singer-musician, now 17 years old.

But McCoy hung on and was graduated, and went right on to win a rock and roll contest held locally. The prize was an expenses-paid trip to Nassau, but rather than bask in the sun, Charlie chose to take the alternate cash prize and bought a ticket instead to Nashville, purely on his own.

During a week’s stay in Nashville, McCoy saw everyone there was to see: the great producers of the city such as Don Law, Chet Atkins, Jimmie Healy, and others. He played the guitar and singing. He recalls vividly visiting Owen Bradley at Decca, looking up his guitar and amplifier, and singing “Johnny B. Good.” Owen listened intently, then looked at McCoy and said: “I guess he’s pretty good, but I don’t know what to do with him.” Unfortunately for McCoy, no one else knew what to do with him, either.

Discouraged, he returned to Miami, and enrolled at the University there. He was major in musical education, with his intent now to be a teacher. His efforts took one year. To make ends meet (Charlie’s family was not one of wealth), he worked weekends, playing straight rock on Friday night, working the “Jamboree” on Saturday nights, working in a beer hall on Sunday, and doing some teaching on Monday.

None of his extra-curricular activities soon reached his Miami faculty members, and they warned him sternly that he should stop participating in these “lower forms of music.” They simply didn’t see the act that he was playing rock and a square dance. In one of his few outward signs of anger, McCoy threatened to drop out. They, if they’d give him a scholarship, he could afford to quit the weekend work. But he was told he hadn’t advanced enough on his instrument to warrant a scholarship. Charlie recalls his last words with the school administration: “Let my grades speak for me.” And, he added, besides, I like folk music.”

McCoy was, in fact, deeply involved in the musical end of his studies that he couldn’t bury himself into such mundane matters as Freshman English and the social sciences. He even dropped out of school.

He kept thinking about Nashville, and less about school, even though he had a college job when he first went there. He had been told he’d be a sensation since there were no rock guitarists in country music. What he discovered, of course, was that there was no demand for them.

He walked in on George Westbury and Snuffy Smith got a job working for John Ferguson, who then had done a record for RCA, and Ferguson was putting together a band. He needed a guitar player. Westbury, on a visit to Miami, told Charlie about this, and by this time he was so down on school that he was looking for some excuse to cut out. He went to his father, who was unalterably opposed to his becoming a dropout. He lectured him about showing some black picture, but McCoy had made up his mind. He left again for Nashville.

He walked in on Ferguson while his group was rehearsing, and Westbury advised the singer that McCoy had arrived, that his guitar player was here. Unfortunately, there was a misunderstanding, and Ferguson had just hired Vance Bullock for the job. Charlie wondered: “What’s going on? I’ve just come 1,000 miles to take this, and now it’s not available.” Westbury and Ferguson exited to an adjoining room, holding a discussion, and McCoy simply stood there, feeling very foolish. They came back into the room, and Ferguson asked: “What other instrument do you play?” To which McCoy replied that he played the harmonica. The singer said he didn’t need that, and asked Charlie if he could play the drums. McCoy thought briefly, although there was the one instrument he had never tackled, considered the alternative, and answered in the affirmative, although he didn’t have a set himself. Ferguson told him to buy some drums, for the show was going to Toronto. He took what little money he had, invested in a set, and joined the show. It was a disaster. The band broke up. Charlie was broke, out of work, and with nothing but a set of drums. He moved in temporarily with another musician, Wayne Gray.

(Continued on page 4)
Your cooperation and dedication in working with us, from a marketing standpoint, has been a truly great experience. You have enriched our lives with your music.

Thank you for 10 years of excellence and accept our best wishes for your continued success.
Rock 'n' Roll Contest Prize a Trip to Nashville

Continued from page 39

Charlie McCoy had to swallow his pride. He would never admit to his father, who had warned him, that things could be so bad. So he wrote to his mother, asked for money, and she sent it, telling him over a full month he spent without working at all. Things looked exceedingly grim.

It was about this time that Bill Johnson called him, telling him that Stonewall Jackson, the old time country performer, needed, of all things, a drummer. Charlie took the job, and it lasted all summer, although McCoy is the first to admit today that he still doesn't play the drums well. Apparently nobody noticed.

Then one of those unusual things happened. He heard from Jim Denney again. Those who recall the late publisher and booking agent remember well that he not only was loyal, but always followed through on what he started. Denney told McCoy that Archie Bleyer had heard the tapes of his rock vocals, and wanted to sign him to the Cadence label, Charlie promptly went into a session. And then those welcome words from Jim Denney; he advised McCoy to quit the drums, and spend his time in Nashville doing demo sessions, using his harmonica. "There are plenty of guitar players," he said, "but not many play the harmonica anything like you do."

McCoy still wanted to be a singer. He cut his first record on Cadence, and went on a long promotional trip, but quite frankly, the record never got off the ground.

Back from the trip, Charlie got a Music Row apartment, and he met Wayne Moss, who had just started his own group after having played with the Casuals. Moss needed a bass player, and Charlie volunteered. It was the first time he had ever performed with the electric bass, and the first show they did was at Fort Campbell, Ky. It was all rock, and McCoy sang with the band. He started fronting still another band on weekends, known as the Escorts. He was still heavily into rock.

Just for the record, Charlie's single on Cadence, "Cherry Berrys Wine," went to 99 in the Billboard chart, then dropped out. Bleyer cut another four sides with him, and one on the band, but they were never released. About that time Bleyer got out of the business.

It was at this time that things really began to happen. Following Denney's advice and playing on demo's, McCoy did a song with Westbury and Marjorie Wilkins titled "I Just Don't Understand." One of the world's musical geniuses, Cot Atkins, heard the demo, and called immediately to ask the musician on the demo who was playing the harmonica. He wanted him to back Ann Margaret on a song, Charlie did, and his first master session as a musician went into the Top 20.

That same week, Fred Foster, owner of Monument Records, called Charlie, and told him he wanted his harmonica to back up Roy Orbison on a song called "Candy Man," which was backed with "Crying." The record was a million-seller, and the word was out on Charlie McCoy. That magical touch he had with the harmonica was becoming a factor in best selling songs and he was in great demand as a studio musician.

Foster, however, felt that if he could do that well in backup, he could solo as well. There hadn't been a country harmonica soloist since DeFord Bailey performed on the "Grand Ole Opry" many years before (the first black man on the world famous show), and there just weren't many harmonica players around, except for Jimmy Riddle, long a member of the Roy Acuff group.

McCoy joined Monument (without a written contract; his word and Foster's have always been their bond), and proceeded to cut eight consecutive hits. They simply didn't happen. They tried two albums, and again nothing happened.

"Fred had a tremendous amount of patience," Charlie recalls. "He believed in me, and believed my music would happen." Charlie even tried an instrumental version of the big hit of the day, "Harper Valley P.T.A. " and it didn't come off. They tried another instrumental album, and it fell apart. Even when CBS took over the Monument distribution, recalled all product, and re-issued much of it, McCoy's product was not among it. It was laying dormant in a warehouse.

(Continued on page 44)
Thanks Charlie! You’re playing our songs...

"I CAN’T STOP LOVING YOU"

"I’M SO LONESOME I COULD CRY"

"LOUISIANA MAN"

"RUBY (ARE YOU MAD AT YOUR MAN)"

"YOU WIN AGAIN"

"FIRE BALL MAIL"

"I CAN’T HELP IT (IF I’M STILL IN LOVE WITH YOU)"

West Virginia Coalfield Jukebox Fans Love McCoy

By RAY BRACK

While this special report was in preparation, thousands of striking coal miners in southern West Virginia had little more to do than hang around their favorite spots, nurse a Stroh’s and listen to the jukebox. You saw the knots of idle miners in towns like Logan, Welch, Madison, Beckley and Fayetteville. And you heard them, often as not, listening to a record by Charlie McCoy, son of the southern West Virginia coalfields.

McCoy was born and raised part of his boyhood in Fayetteville, in a county with more coal reserves than 95 per cent of the counties of the world. When he was a kid, however, Charlie didn’t gravitate toward the mines. Instead, McCoy—sometimes with a mail-order harmonica in his pocket—hung around the shop of a local jukebox operating firm owned by the late John “Red” Wallace and his brother Eugene.

At Wallace & Wallace Music, Charlie got his first exposure to the music business and a head full of bad news about the mines. Red, a giant ex-miner, had spent too many years bent double over a shovel in low coal to turn the kid onto that vocation.

Consequently, it’s no surprise that coalfield jukebox operators like to feel possessive of Charlie McCoy, or that he wholeheartedly returns their affection. As is so often the case in country music, the friendship turned out to be profitable for all concerned.

Charlie, the juke player

A Charlie McCoy single is invariably programmed heavily by most of America’s jukebox operators, a fact that helps explain the unprecedented appearance of seven straight McCoy singles on the charts. But Charlie doesn’t take the market for granted. He makes regular appearances at the Music Operators of America convention and never turns down an invitation to meet with operators in his home state. National and state operator organizations have formally recognized McCoy as a major generator of jukebox revenue, and he has a growing collection of appropriate awards.

With his background and continued contact, McCoy is sensitive to jukebox programming needs. This sensitivity breeds jukebox hits at the session level, whether he’s working as soloist or sideman. That’s why “I’m So Lonesome” will be waiting on a jukebox of one form or other for a thousand years.

“We all love Charlie McCoy,” says West Virginia operator Leonc Ballard. “We’re proud of his success. It couldn’t happen to a nicer, gentler person.”

McCoy couldn’t have been more pleased to be identified with his jukebox friends and “Almost Heaven, West Virginia.” In a recent visit home, he talked at length with a Billboard correspondent about the trip from Fayetteville to Nashville.

Credits

December 4, 1974

Mr. Charlie McCoy
530 West Main Street
Hendersonville, Tennessee 37075

Dear Charlie,

If you had never sold a record you would have a home at Monument. And, you would still be worthy of this tribute.

You have always possessed the qualities I most admire in a man, and you have always made music I love to hear.

The only thing better than all your success is that we have been privileged to be a part of it.

I am speaking for all your friends when I say, "We love you."

[Signature]

Fred Foster
Too Proud to Go to Dad, Charlie Borrowed from His Mother

$4.00, ...of only 250,000 units of sales for each, and every one of these albums is still cataloged and selling. Most of the sales haven’t even slackened.

For these past five years, while attaining these unusual heights, McCoy also has been playing sessions. He is among the most in-demand musicians in Nashville, primarily for his harmonica, but for his other instruments as well. He has averaged more than 400 sessions a year, and now has begun to slow down of his own volition. For one thing, he does a great deal of traveling. He makes personal appearances, working concerts, package shows, and going to hockey games. (He takes off for Atlanta every time the hockey team is at home, and is an ardent fan.) He also attended plenty of baseball games, but not just as a spectator. Charlie was asked to perform the National Anthem in Pittsburgh, then three times at the Houston Astrodome, and at Busch Stadium in St. Louis. He also has done it at some minor league parks, at stock car races, and at all sporting events generally. No one performs the Anthem with more feeling than Charlie, and it sets off the crowd.

Television also has been taking its share of his time, doing such shows as the “Midnight Special,” the “Mike Douglas Show,” the “Country Music Association Awards Show,” and “Hee Haw.” Strangely, McCoy worked the Mike Douglas show even before he became famous. Jimmy Douglas heard him perform, liked what he heard, and talked the producers into putting him on it.

McCoy has worked the Festival of Music about ten times, and has always been a favorite. He now limits personal appearances to about two a month.

But there is another side to the aspect of his work on the road. He may be the number one artist anywhere for in-store promotions, working for rack jobbers and one-stops. They know him, his product, and they constantly call on him, and he never lets them down. He has as many as three of these in a single day, working with J.L. Marsh, Handler, Northern, Southeast, and many others. J.L. Marsh and special Charlia McCoy contest in 28 of its key stores, giving prizes for the best display of Charlie’s albums and singles.

When Charlie went out to do the “Midnight Special,” he was given rather vague directions as to the location of the studio. Arriving well before show time with Tex Davis, they walked...
past one studio after another, until they came to one which had a six-foot lighted sign which read simply: "McCoy." This master of understatement simply said: "I think this is the place."

McCoy is still astounded, particularly when doing an in-store promotion, that people buy his records and seek his autograph. There is no false modesty; he believes in himself, as others have believed in him, but even after all these years of struggle, it's still a little amazing to him.

Relatively small of stature, he never comes on strong, and can be lost in a studio session, unless one notices that he might be dubbing every one of the instruments there. Soft spoken, his words are articulate and meaningful, and there is little small talk involved. And when he does talk, it is frequently about other musicians.

"I always give credit to the studio musicians, because they seldom get credit for anything, and they never push for recognition. Some companies don't even put their names on the album jackets. They're the last ones asked to play in the various celebrity golf tournaments. They just rock along. Most of them make good livings, and they're happy the way things are, but they deserve some recognition. If musicians get royalties on the records they cut, they'd all be millionaires."

McCoy can, however, put his finger on the reason for his success. It's because of a void, he says. "People were cutting instrumentals instead of records." That bears some explaining.

In any record, McCoy notes, the music sounds should be phrased like lyrics. Just to make sure Charlie does his phrasing that way, he always uses a lyric sheet when playing his instrument. He thus performs every word on the sheet, as it would sound from his harmonica, or any of his other instruments.

By now, McCoy has won virtually every award available to him. In addition to the Grammy, he has been chosen instrumentalist of the year by the Country Music Association twice, and three times has won that honor from Billboard.

McCoy also (although he's not a name dropper) has worked with the best of them. In addition to virtually every country artist in the business, he has worked with Elvis Presley in seven movies and five of his albums. He also has worked with Bob Dylan, Perry Como, Joan Baez, Buffy Sainte-Marie, the James Gang, the Steve Miller Band, Ringo Starr, Johnny Hallyday and Eddie Mitchell, Kris Kristofferson, and plenty of others. Last one get the idea he has stayed away from country again, it should be noted that the country acts with whom he has worked include the traditionalist (Acuff, Flatt, Scruggs, etc.) as well as the modern country singers. If he wants to happen, he probably would be in sessions 24 hours a day.

Charlie plays the Hohner harmonica, and that company attributes its incredible increase in sales over the recent years to McCoy. At this year's National Association of Music Merchants trade fair in Chicago, a special sterling silver harmonica was presented to McCoy, inscribed by the owner of the firm.

Even his fan club is solidly behind him, and at last June's Fan Fair, it was his group which took first prize for the best-decorated booth at the consumer gathering. McCoy speaks well of his fans, the distributors, the one-stop, the jack-of-all-trades, and everyone else, but his greatest accolades are always kept for the studio musicians. Never does he pass up an opportunity to speak in their behalf. He has been quoted as having said: "In Nashville, with the proper direction, you can do a successful session with any combination of the sidemen we have here, . . . We always hear a lot about the great figures in the business here—and they are great—but I think the studio men never get their due credit. I hope the world becomes more aware of them. In this town, more than any other town, the musicians are really part of the records. In L.A. and New York, they just come in with arrangements and they play by numbers. Around here, people contribute, they pull together."

There's a fairly accurate belief in the music industry that every musician (and singer) ultimately wants to become a producer. In the case of Charlie McCoy, it has become more than an empty wish. With all the knowledge at hand (and you can bet he gets the cooperation of the musicians), he learned the

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Charlie Borrowed from His Mother

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board, brought his own production techniques into being, along with his creativity, and is indeed a producer.

One of the best known acts he now produces is Boots Randolph, the master of the saxophone, an ultimate musician himself. Charlie also produces Monument artist Jimmy Nall, who is making a name for himself in the record business. And, finally, McCoy now produces Charlie McCoy. This can be a disastrous move on the part of some artists; with McCoy it has proved to be a stroke of genius. He thinks out every session, knows what he wants out of every instrument (and, as noted, he sometimes plays them all), and handles the rest from the board with a capable engineer by his side.

Don’t get the idea that Charlie the singer has forsaken his art entirely. You can hear his voice on plenty of his album cuts, although he rarely comes on as a soloist any more. It’s a good enough voice to be utilized, and it’s recognizable to his many fans.

Along the way, McCoy obviously developed some business acumen, and he is deeply into this facet of living. First of all, he is a silent partner in an independent record and production company. He also is in business by himself and with his father, who now does not lament the fact that Charlie took the route he chose. They are in a real estate development undertaking in Stuart, Fla., where Charlie owns eight large lots. He also recently has purchased a large tract of land in the suburban Madison community of Nashville where he plans to build condominiums among other things. His money is invested well and wisely.

It was more than 12 years ago, when Charlie was a member of the Escorts, that he met his wife to be, Susan. They now are the parents of two youngsters, Ginger, 10, and Charlie, who is seven. In the family and among close friends they are known as “Sis” and “Bub.” Susan admits to calling them Ginger and Charlie only in those rare moments of parental frustration which only parents understand.

The attractive lady also is a productive one. Deciding that she wanted something to do while the youngsters were in school, she went to a floral school herself, became proficient in that art, and now is co-owner of Flower World, a florist shop in the Rivergate Mall area of Nashville. It’s another of Charlie’s investments.

As the saying goes, Charlie McCoy has come a long way, but those close to him feel he’s barely on the threshold of what he is capable of doing. Although he is not anxious to take on any new assignments, he will continue to expand in those in which he already is involved. Nor will he let his work interfere with his trips to Atlanta to see the hockey games, or to follow the various other sports activities. He will still do a heavy number of sessions, although less than in the past, continue to do the promotions for the distributors and the like, go on with his production, and, above all, make more hit records.
NEW YORK—Argo Sight & Sound has launched a new series of recordings devoted to music from the renaissance to the romantic periods, and performed on original instruments.

Similar series of this kind, of course, have been launched before. But, Leo Hofberg, head of the London Record Division, offers three reasons: 1.) Romantic composers have had very few works recorded on original instruments. 2.) To participate in the recording sessions requires a knowledge of music notation, and to be familiar with the scores. 3.) English composers have so far been badly represented on record.

The Argo series, L’Oiseau-Lyre Flotegiem, according to Hofberg, tries to rectify the three basic aims by recording a considerable amount of music by romantic composers on the instruments that would have been available to them and by recording orchestras in which the first violins on the left, seconds on the right and the brass in the center. This, he says, was the layout for orchestras until quite recently. A third distinction cited by Hofberg is that the series contains recordings from period instruments, thereby encompassing English composers whose works have been neglected in the past. Purcell in particular, Purcell’s complete theater music is in the process of being recorded, while the trio sonatas will be recorded next year, according to Hofberg. Also in the works are Haydn’s eight night music for wind and lower strings; a record of three symphonies and the clarinet concerto in B flat by Johann Stamitz, founder of the Mannheim Orchestra; and chamber music by Weber, Schumann and Gluck.

The first recordings in the Florilegium series include 19th-century as well as 18th-century music, where an authentic approach produces results which are equally different from those of typical 20th-century groups. These are: Hummel & Cruttell, “Clarinet Concerto,” performed by The Music Party; Arne: “The Eight Harpsichord Sonatas,” performed by Christoph Hogwood, and another Arne work, “The Eight Orchestral Overtures,” performed by the Orchestra of Ancient Music. The sleeve presentation has a design with full color front and back, and an insert in three languages giving detailed information on the composer, instruments and editions used.

Recession Hits Classical; L. A. Phil Cuts a Corner

LOS ANGELES—The current economic recession is being felt in classical music circles.

Even the affluence Los Angeles Philharmonic is affected. By “postponing” a widely publicized performance of Harmonirthwite’s “The Triumph Of Time” the Philharmonic will save more than $350,000. 

“This is merely one of a number of steps we shall need to take in the coming months if we are to cope with the problems of inflation and recession and yet maintain a greater orchestra,” says Ernest Fleischmann, the organization’s executive director.

“Extra rehearsals and music rental charges for ‘The Triumph Of Time’ would have cost us over $100,000,” Fleischmann adds. “By saving this money now, and making other prudent temporary cuts in our activities, we can insure our successful survival at a time that is becoming more difficult for everyone.”

The Birdwater piece, scheduled for March 17-18 at the Music Center under Zubin Mehta’s baton, has been replaced by a Beethoven symphony. “We simply want to perform the Birdwater premiere as soon as the general economic outlook improves,” Fleischmann says. EMI Goes Modern On Sales Idea

COPENHAGEN—Through a heavy promotion to 160 of the 500 Danish retailers, EMI had a smash hit success with its campaign ‘It’s Quite Classical.’

The campaign covered an assortment of 75 of the most popular classical symphonies, concertos, operas and so on. In the package to individual shops were T-shirts printed with the old HMV label, together with the slogan “It’s Quite Classic,” divider cards for browser boxes, badges, stickers, posters and displays.

Main idea was to use a modern sales approach to wipe away some of the “duddy” image the HMV label has in Denmark. It was a particular success in the Fona shop in Odense, birthplace of fairy-tale writer Hans Christian Andersen, with all the shop assistants dressed in the T-shirts.

RCA Record A True LP

NEW YORK—RCA Records suggests that the Guinness Book of World Records will have a new entry, with its claim for the longest-playing stereo disk ever released—69 minutes, 37 seconds of pianist pianist Todd Jodson.

It is the debut Red Seal release for the artist, in performances of Tchaikovsky’s Piano Concerto No. 1 and Prokofieff’s Piano Concerto No. 2 with Eugene Ormandy conducting the Philadelphia Orchestra. Prior RCA champ was 64 minutes, 58 seconds on Victor of the Antino Toscanini-NBC Symphony performance of Beethoven’s Ninth.

Vox Jox

New York—RCA Records, by members of the Country Music Association, market country personality was Billy Parker of KVOO in Tulsa, Okla.; large market country DJ of the Year was Grant Turner, WSM, Nashville.

The “Dr. Demento Show” syndicated big show. Fred 2-2 p.m. on WOR in New York, KSFO in San Jose, Calif.; and KQED in Albuquerque. N.M. It’s now on 60 stations, according to Tom Gane of the syndicating firm and if you’d like to see it fit your market, call Tom at 213-466-2244. In any case, you’d get a kick out of hearing the show; Demento is about the craziest thing that has happened to radio since Joey Reynolds.

High Voltage—Columbia Records artist Andre Watts autographs a copy of his Tchaikovsky’s “Piano Concerto No. 1” at Odyssey Records in San Francisco. His new recording of this favorite with Leonard Bernstein and the New York Philharmonic is part of a special Watts release which includes recordings of Beethoven, Schubert, Liszt and Franck. Columbia is promoting this release with special appearances of Watts in record stores around the country in conjunction with concert dates, as well as a special advertising campaign to emphasize his recordings.
The article discusses various topics such as Fair Trade, Meriton's pledging price line stand, the introduction of the new HD-1905 cassette recorder, and the planned release of a portable TV model. It also highlights the potential for new cassette lines and mentions the economic impacts of the proposed Fair Trade actions. The article includes quotes from industry experts and managers, providing insights into the current state of the audio and technology market. The text is rich with details about product features and pricing, reflecting the competitive landscape of the time.
Koss Will Pass On Winter CES

MIWALUKEE, Wis.—Koss Corp. has decided to bypass the Winter Consumer Electronics Show this year and instead, is instigating a program of better communications and educational assistance for dealers in financial matters and inventory control, Tom Needles, executive vice president.

The educational assistance is aimed at increasing profit margins, exchanging sales information, establishing national lending brands rather than specials and dumps; ordering with more frequency and eliminating non-demanded lines.

Sensibow AM, FM Receiver and Dolby Cassette

NEW YORK—Sensibow Electronics has added a new low cost AM/FM stereo receiver and a high end Dolbybdd cassette deck to its line of hi-fi equipment that will be unveiled at the upcoming Winter CES.

The new deck, model SC636, utilizes the newly developed Sensibow Circuit Board Module (CBM) for cost savings. In addition, the Sensibow engineers call a hybrid 1C amplifier for supplying low distortion power to one channel.

Inclusion of RIAA equalization in this $20 unit assures correct bass and treble compensation, according to Sensibow sales vice president, Donキング. The 441 hybrid 1C power transistors deliver 11 watts RMS power per channel. A frequency response of 30 Hz to 15,000 Hz is also included.

The cassette deck, model SC636, uses a polished mag-crip ferrite head, said to be more capable of re-creating abrasion than conventional heads. The unit utilizes a 4-pole motor which does not react to power variations; a large, high-inertia flywheel using a polished flat belt, and a capstan that insures constant tape speed and smooth tape transport.

Winning time is said to be less than 70 seconds for a C-40 cassette, and frequency response within normal tape is 30 to 12,000 Hz, with chromium dioxide it gets up to 22,000 Hz. No pricing has been established.

Kenwood’s 3 Speakers Introduced

NEW YORK—The Kenwood Electronics Corp., has introduced a line of three-way speakers, each featuring a three-way crossover, and better than average transient response, according to the firm’s engineers.

Top of the line is the KL-77, a three-way system incorporating a 12-inch woofer, 3.5-inch midrange and tweeter, with which Kenwood claims is responsible for low frequency reproduction down to 27 Hz. Specifications are as follows:

-50th Anniversary Edition of the KL-77

The KL-77 includes an AM/FM stereo receiver, comes with a matched speakers and lists at $109.95.

What's Ahead At CES Chi./Jan. 5-8

The steadily growing International Industrial TV Assn. (ITVA), whose user members include many of the biggest clients of video and audio tape duplicator facilities, continues to expand with chapters now handling all states. Chapter meetings are being held in San Francisco, Chicago, Philadelphia, Boston, Pittsburgh, Milwaukee, Los Angeles, Buffalo, and New York and Hartford, Conn.

Bob McEnder, manager of training facilities, Eastern Airlines Flight Training Center, Miami, is new president of the group.

Bob McEnder, president John-Ann Ordman, Chase Manhattan Bank, New York, and Al Bond, Texas Instruments, Dallas; secretary, I. G. Gibson, Employes Insurance of Wauau (Wis.); treasurer, Louis Jackson Jr., Caterpillar Tractor, Peoria, III.; 6-year board members Lynn Yaesch, IBM, Rochesz, Minn., also named chairman, and Tom Richter, Standard Oil (Ind.), Chicago.

Plunkett New AES Director

• Continued from page 49 first AES weekend meeting, with key seminars added on recording studio operations, among other “contemporary” topics.

• AES will be consolidating gains made so far in expanding the information flow on recording standards and other general audio areas.

Plunkett replaces former AES president John-Ann Ordman, Chase Manhattan Bank, New York, and Al Bond, Texas Instruments, Dallas; secretary, I. G. Gibson, Employees Insurance of Wauau (Wis.); treasurer, Louis Jackson Jr., Caterpillar Tractor, Peoria, III.; 6-year board members Lynn Yaesch, IBM, Rochesz, Minn., also named chairman, and Tom Richter, Standard Oil (Ind.), Chicago.

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Waxman’s (Wis.); treasurer, Louis Jackson Jr., Caterpillar Tractor, Peoria, III.; 6-year board members Lynn Yaesch, IBM, Rochesz, Minn., also named chairman, and Tom Richter, Standard Oil (Ind.), Chicago.

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Feedback On Anti Fair Trade Bill

Continued from page 49

lies. NARDA plans to treat the whole question at a Jan. 5 board meeting, but in general Steinberg says dealer members have not been enthusiastic in defending Fair Trade, particularly in Illinois, a Fair Trade state.

The proposal also is academic for Motorola, which is not Fair Traded anywhere in the U.S. Both Admiral and Zenith, whose products are not Fair Traded in Illinois but are elsewhere, declined to make an official statement at this time.

With a rapidly expanding and highly competitive market, the Los Angeles area is fertile ground for the Fair Trade controversy. One group of audio specialty stores has banded together as the Audio Special-ists Group (Billboard, Nov. 30), and a series of ASG ads is stressing the spirit of Fair Trade.

Essentially, Fair Trade proponents in Southern California stress that audio specialty outlets need price protection to carry on the necessary education of the consumer in purchasing high-priced, complex equipment. Meanwhile, hi-fi is moving increasingly through mass merchandise channels and the steadily expanding chains such as Pacific Stereo, Lafayette and others.

Superscope, Inc.'s position vis-a-vis Fair Trade is unusual in that both Marantz and Sony, which the company markets are vigorously Fair Traded, while its own Superscope line is not, because it moves through mass merchandisers and therefore different distribution channels. One dealer points out that when particular items go off Fair Trade, such as some Marantz stereo receivers and Superscope cassette recorders, this summer, retailers can be hit where it hurts in the current economy.

A Superscope spokesman says, "It would be a tragedy for the retail merchants of this country and to a great extent for the Fair Trade that Fair Trade was struck down. We will continue to enforce Fair Trade in all jurisdictions where it is legal."

Panasonic To Bow Its New Disk Changer/Turntable

NEW YORK—Panasonic has developed an automatic direct-drive record changer/turntable believed to be an industry first.

The unit, model SL-1350 ($350), in Panasonic's Technics line of high fidelity equipment, incorporates the principle of direct drive, also a Panasonic innovation, with a fully automatic, multi-play changer mechanism.

According to Jerry Kaplan, national sales manager of Technics products, the design brings a new level of performances to the record changer category, particularly with respect to speed stability, absence of drift, as well as flutter and rumble.

The unit also features the industry's longest tone arm—9 1/16 inches, with low friction, low mass modified S-type with low-wear-damped resonance. It can also be mounted with any stereo of 4-channel cartridge. Other tone-arm features include two-way curing, anti-skate adjustment, low tracking error, and the use of what Kaplan calls a "universal system" for easy cartridge shell insertion.

The new changer, which will be marketed next summer, will handle up to six records using an umbrella-type spindle. It also features Panas-onic's "meno-gram," a device which facilitates changer operation or repeat play, as well as the ability to put the turntable immediately into the shut-off mode without having to play it through all the records already in the stack.

News of the development of the SL-1350, follows closely on the introduction of the SL-1300, another Technics turntable that marries direct-drive with fully automatic, single play operation (Billboard, Dec. 7). Many other features found in the SL-1350, including the extra long tone arm, are also incorporated in the SL-1300 which lists for $299.95.

Repro Rap

George M. Connors, of George M. Connors Co., Newtown Square, Pa., who had served as vice president of the Mid-Eastern Chapter of Electronic Representatives Assn., will be installed as president of the Philadelphia area group on Dec. 29 at a dinner dance at Bala Country Club. He succeeds Leonard F. Carpenter of White-Ko- stone, Inc., King of Prussia, Pa., who becomes chairman of the board.


New Products

Nakamichi professional cassette decks with Dolby systems feature crystal permalloy heads, 45 dB range peak reading meters, and mic inputs for stereo and blend. Model 500 (left) has a three-position tape selector and memory rewind switch. Model 550 (right) is soon to be marketed.

Duostat Record Sweep keeps dust and static from records by pressing the velvet tube against a rotating disc.

Separate VOLUME controls and 2¼-inch drivers give Panasonic headphones Model EAH-23 full stereo sound, at $34.95 list.

Compact STUDIO monitor, Altec 9849A for extended frequencies, has 12-inch bass and a compression driver mounted on a sectoral hi-fre- quency horn.

Superoscope portable Q-104 cassette recorder adds varied speed feature in playback mode, and dual flywheels for reduced wow and flutter. List, $119.95.

SPECIAL THERMAL protection for transformers and transistors on Magna- vox MX 1580 component receiver helps extend its life. A complete audio control center features FM muting, switches for mode, monitor, loudness, two sets of speakers and hi/lo filters, for a $479.95 list.

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SPECIAL THERMAL protection for transformers and transistors on Magna-vox MX 1580 component receiver helps extend its life. A complete audio control center features FM muting, switches for mode, monitor, loudness, two sets of speakers and hi/lo filters, for a $479.95 list.

DUAL SYNCHRONOUS motors with a belt-speed reduction system between the 4-pole motor and the solid die-cast aluminum alloy, 12-inch Kenwood turntable for absorption of vibrations, reduces wow and flutter to less than 0.08 percent on Model KP-3022, listing at $199.95.
LONDON—The main issues in a complex legal row over whether Rod Stewart is still tied to a 1968 recording contract with the now defunct Mercury Record Productions Inc. will stand or fall on a preliminary point of law.

In the High Court on Dec. 3, following a week-long hearing, Justice Willis ruled that third-party proceedings against Stewart and his ROLL green production company should be set aside, and awarded costs to Stewart and ROLL green against Mercury and Phonogram Inc. The preliminary point requiring the court’s decision revolved around whether ROLL green and Stewart, as first and second defendants, had been properly joined by the third and fourth defendants, Mercury and Phonogram, as a third party notice as parties to an action brought against them by Warner Bros. Records.

However, the point is to go to the Court of Appeal as a matter of extreme urgency because of the commercial considerations involved. Meanwhile, the main action stands adjourned.

The judge said that if his decision was upheld, the questions of whether Stewart’s contract with Mercury was void as being in restraint of trade and whether there had been inducements to break contracts would no longer be valid.

The judge said that Mercury’s contract with Stewart for his exclusive recording services was dated October 1968. Four years later Mercury was dissolved, its assets transferred to New Mercury Corporation to which it also assigned its rights under the contract. Later New Mercury changed its name again to Phonogram Inc.

However, Stewart was not told of the assignment, therefore Phonogram’s rights under the contract are

Staff Shifts
Polydor U.K.
And Hamburg

HAMBURG—Mike Hales has been appointed head of popular music management at Polydor International, with headquarters in London. In this position he will direct Polydor’s worldwide activities in the popular music field.

Hales had held the job on an interim basis since September, taking over from an executive at Polydor’s Amsterdam office, who was now vice president of the international division at Polydor in New York.

In a further appointment, Peter Shirley has been hired to head the Polydor record office in London. With Polydor for four years he was previously head of pop and rock creative services in the Hamburg headquarters. Soon to join Polydor Internationally will be popular music staff in Hamburg is Dree John, until recently general manager of the ATV Music record label, Bradley’s, and a former pop marketing manager at CBS, London.

Also new to the Polydor staff is Eugene Moule who will handle information services. He is a former university student who has been working in classical music services at the Hamburg head office. Other members of the popular music management team are Horst Hohenboken, who joined Polydor in 1968, and Colin Pearson, both product managers, Silke Zinkens, in charge of artist promotion, and Susanne Lehmann in charge of promotion services.

Tatum Set Largest By Polydor

HAMBURG—A set of solo piano selections by the late jazz great, Art Tatum, make up the largest non-classical set ever released by Polydor International. Released this autumn the box, known as “Solo Masterpiece,” contains 121 all-time hits on 13 albums.

Polydor jazz product manager, Horst Hohenboken, has termed the box “a long-overdue tribute to a man who was the greatest jazz pianist of all time.”

Norman Granz, who produced the set, said: “In the 15 years I have been working with great and near-great jazz artists, the most important and satisfying work I ever did was with the Tatum project.”

Greece Scuttles Pirate Stations

ATHENS—The Ministry of Public Order here has forbidden the operation of pirate radio stations. The announcement followed the transmission of royalist broadcasts from a “pirate ship” in the port of Thessaloniki.

Broadcasters were urging the public to “vote yes” on the referendum concerning the monarchy, now living in the U.K., should the monarchy restored in Greece with a monarchy. 

But it is estimated there were more than 500 pirate radio stations operating on medium wave in Athens, Thessaloniki, and other big cities, playing Greek and international rock music. A pressing law provision of pirate radio transmitters can bring a 12-month prison sentence and heavy fines.

Five Drives Launch WB’s Major Pre-Holiday Blitz

LONDON—Warner Brothers has launched its first major pre-Christmas sales blitz this year, with five separate campaigns directed at record buyers through a variety of media. “The Warner catalog lends itself to Christmas campaigns,” said managing director Ron Kass told Billboard, “by virtue of the wide range of artists on its roster. We expect our Christmas business to be bigger than ever, despite current economic problems.”

A second feature in the “Christmas Gifts From Warner” push, Frank Sinatra’s “Main Event,” Phil Specter’s “Christmas Album,” Mike McGear’s “Megaron” and Ron Wood’s “I’ve Got My Own Album to Do!” and other posters showing the sleeves of these discs are being used for window and in-store displays. In addition, there is advertising in bus backs, underground signs, billboards, browser cards and window stickers. Commercially are also being broadcast over a three-week period on eight regional radio stations.

A second campaign, Listen To The Pictures, launches an emotion-tent LP entitled “Soundtrack,” as well as single soundtrack albums of “The Exorcist,” “Emmanuelle,” “Legend Of The Seven Golden Vampires,” “O Lucky Man,” “De-

di-Ver-sion,” “A Clockwork Orange” and “Enter The Dragon.” These eight LPs will be backed by national press and radio advertising, in-store posters, bus backs, window stickers and point-of-sale cards.

A catchline reading, "Warning: If Played By The Untrained These Albums Can Cause Dangerous Side Effects," is the strong point of a “kung fu” push in in-store and underground posters. The main campaign is the Kung Fu television soundtrack, "Enter The Dragon," and "Legend Of The Seven Golden Vampires."

The Phil Specter Christmas Album is the object of support both in-store and underground, browser cards, window stickers and extensive press and radio advertising.

As with Phil Specter, Frank Sinatra’s latest album is the centerpiece of both a group and an individual campaign.

ADVERTISEMENT

From the Music Capitals of the World

AMSTERDAM

Dutch duo Sandra and Andrea have delayed their separation because of advance bookings. They will continue with their Super Stereo Sound Show at least until the end of next year.

Ben Bunders, a&r manager for Phonogram International has signed American soul group North-Guaritz-Amy to the world excluding the U.S. Leader Ginger Baker retired for some time but was visiting New York and Los Angeles to negotiate for new licenses.

Despite the demise of the record promotion organization, CCGC, there will be a new Grand Gala du Disque in London. The import and retail trade will organize the festival next year together. No dates are yet set. . . . Country group Silve Stewart was discovered for Holland in Nashville. They attended the 49 th Convention for disk jockeys from country radio stations and made a deep impression. After two performances they were offered a month-long concert tour of the States. Radio Veronica has closed down but continues to tape programs in its Hamburger base. They are offering them to department stores. Radio Nordwest is similarly employed.

New York's director, Spooky & Sue, creators of the new Dutch black sound with “Swingin’ on a Star” are unable to make their next European tour contracted to a singing group and Spooky has a job in a store. They will, however, appear at Jann’s in Copenhagen, on the a&r to promote the LP. . . . Jann was one of a chance meeting of journalists in the Danish TV-studios, along with Jan Akkerman of Focus, Ralph McTell, and blues specialist Steven Grossman.

First concert by Lisa Minnelli in Copenhagen, promoted by SBA, will be sold out in a few hours and an extra performance is now planned . . . Os ko also planned for November at Tokyo Mu-

COPENHAGEN

Fourth album by local group Gaizun, “Stakkis Jim,” otherwise “Pussies, I’ll Hit the Top of the Charts Here . . .” will be released here . . . Royal Christmas Records, under the title “Romeo” in Copenhagen, on the a&r to promote the LP. . . . Sarmatia are one of a chance meeting of journalists in the Danish TV-studios, along with Jan Akkerman of Focus, Ralph McTell, and blues specialist Steven Grossman.

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DUBLIN

Polydor Records here launched the first Vertigo single “Phimena,” and “ backed by the W.B.” by the Dubliners. The latter by a clay at a Tatra Hotel reception group—start an Irish tour in Dublin for Ron Kass.) Following the Christmas tour Portrush (26), Limerick (27), Gal-

way (28), Derry (29), Tralee (31) and Ballina (32).

Leo Sayer returned for December dates in Belfast, Dublin and Cork, following an extensive September concerts in Ireland . . . Liam McKenna, who has been deputizing for Dailey Doyle of the Memories, while Doyle recovers from a road accident will stay with the band even for Dode returns . . . .

(Continued on page 54)
Season’s Greetings from GERIG, Cologne
...and see you again at MIDEM 1975
Collections of BUMA and STEMA Soars

AMSTERDAM—Dutch pop music is exporting increasingly more because of its current success and rise in prestige of music from Holland. In the name of 2,400 creative people in Holland, the bureau for music copyright, BUMA, collected over $2 million between 1971 and 1973 from other countries. This is an export increase of 130 percent compared to the period 1968-70.

STEMRA, the organization for collecting mechanical rights, collected over $1 million from the foreign exchange, a 45 percent increase over 1972.

Thanks to the fact that Dutch pop groups are now more often invited abroad, the figures continue to rise. The management of BUMA has recognized this and to encourage the development of performances by Dutch artists abroad which helps the export of music and records they are using, older experienced people to coach the artists’ vocal and visual acts.

The Dutch EMI holding was the first to follow this trend. Phonogram is now involved in the management of a newly founded record enterprise, VNU (the biggest publishers holding).

However, there is no chance that the export of music from Holland will ever overtake the import. It is true that the average standard of Dutch pop has risen, but Holland remains a small country which cannot hope to compete against the big American and British Music of showbiz that spend millions on music promotion.

Despite this, the amount that BUMA has to send to other countries on copyrights has been considerable, and has had to be paid to Holland. In the period 1968-70 it was five times the amount. The countries with which Holland has a surplus on this balance of payments has been Belgium.

Conclusively, a branch of BUMA which promotes popular Dutch music, presents an agreementwar year to Trijs van Leer and his group Focus. BUMA regrets the disappearance of the popular British production Radio Veronica, which played a weekly hit parade. These were the promotional center for Dutch pop music.

From the Musicalts of the World

International 2 Pop Films For London

LONDON—The two major pop films of 1975, "Flame" and "Tommy," are almost certain to open in London within one month of each other next year. Major promotion campaigns are being lined up for the movies themselves, and for their respective soundtrack albums.

The London premiere of "Flame," the film which features Slade as a rock band struggling to stardom, falls on Feb. 13, 1976. Although cinemagoers in the Tyne Tens area will actually form the first general public audience, the resident is responsible for the movie, Goodtimes Enterprises, has decided to screen it first at the Carlton Royal-televising advertising. After its London showing, the movie will open across the country. The date is set for February and March, backed up with a similar TV promotion blitz. A Phantom paperback of the novel is published by Granada Publishing, too.

Polydor has already put out the five songs from the film LP (plus one Slade single, "Far Far Away") as a 7-incher.

(Continued on page 36)

Weissenberg to Open Osaka Fest In Japan

By HIDEO EGUCHI

The French pianist will play Beethoven's "Emperor" Concerto No. 5 with the Osaka Philharmonic Orchestra.

The French pianist will play Beethoven's "Emperor" Concerto No. 5 with the Osaka Philharmonic Orchestra.

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Weissenberg to Open Osaka Fest In Japan

By HIDEO EGUCHI

The French pianist will play Beethoven's "Emperor" Concerto No. 5 with the Osaka Philharmonic Orchestra.
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LONDON—An expanded promotion department specifically geared to exploit the promotion facilities of a- & w* in the UK has strengthened its middle-of-the-road catalog more and to move new premises just outside central London. These were the wide range of promotion staff to help expand the market. There is no doubt that there is a whole new market of people who have never rung up to get to them you have to have more outlets, more exposure. Local radio holds the key to the market.

Though relatively small, UA has a wide spread of product, with artists as disparate as Barbra Streisand and Slim Whitman. To strengthen the artist roster, Alan Warren will be involved in artist matters, with an assistant to be appointed.

Dai expects the company’s net return to be as good this year as last, despite problems early in the year, notably music industry unrest at EMI. He believes 1975 will be exceptional.

“Traditionally, we have maintained a low profile as a company and I would not say anything if I was not sure that year will be very important for us. We have a viable rock section and a strong all-round catalog.”

In 1975

The various parties said to be involved were not available for comment. It is believed that some of the present Numero Uno staff are looking around for new jobs. It is said that only a few of the existing staff would stay on with the company, which would be turned into a wholly owned Milan platform for the Rome-based RCA.

Numero Uno was established by Mariano Ricordi and his son, the late Mario Ricordi, with disc jockey Sandro Colombini, associated with the early Adriano Celentano production career.

Distribution was assigned to RCA. Later on Colombini left and his staff had been sold to Dal Dello so over the years RCA strengthened its share status.

Numero Uno has had many million sales, both through artists (notably Lucio Battisti) and through the publishing division. In a short time it became the most famous independent record company in the world. During this period, and the division was closed down in 1975.

Keith Hiller, 19-year-old son of London musician and record producer Keith Hiller, has joined as head of promotion for his father’s company, Hiller Music.

“By Charring Ross on behalf of ‘The Old Straight Track’ by Jack The Lad, the campaign starting in the North in cinemas where David Essex’s ‘Stardust’ is the main feature...” Following the success of the TV-advertised and distributed by EMI, the victory film ‘Remember Me This Way,’ the Gem Toby Organization is seeking other suitable movies in the U.S. to promote here through television “saturation” campaigns and the music of Joni Mitchell’s “The Dragon Tube” and the George Segal feature “Where’s Your Pop?”

The EMI U.K. chairman John Read points out that this is just one of the company’s future particularly in the record interests—the music industry is under considerable pressure from record labels.

“You’re not the only one who wants to see their product get more exposure when there are some. We all want to see what can we do to help get our product in front of the public where there is a demand for it.”

By Charing Ross on behalf of ‘The Old Straight Track’ by Jack The Lad, the campaign starting in the North in cinemas where David Essex’s ‘Stardust’ is the main feature...

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Executive Turntable

Keith Hiller, 19-year-old son of London musician and record producer Keith Hiller, has joined as head of promotion for his father’s company, Hiller Music.

Polypod Offers Tours of Offices to Staff Families

COPENHAGEN—The long-anticipated price war over record in the Faaborg area has started so far 1975.

The big magazine Se and Hor (Look and Listen) ran an ad by the small import firm Padri Records, owned by John Advenis and Port Par- ris. At first the magazine offered the U.K. “Story Of Pop!” album at cut price, but that didn’t directly affect the record industry because none of the import companies had the album in stock.

But then Se and Hor, with Padri moved into the field of ordinary albums from the Polydor, RCA, MAM, Island, Chrysalis, Philips, Mercury and Arista.

Altogether a list of 10 albums were offered at $7.10, though the normal retail price is $9.95.

Chocolate Fudge by Sparks (RCA); “A Stranger In My Own Backyard” by Gilbert O’Sullivan (MAM).

Padria not only selling by mail-order but have also opened a shop and kicked off trading with full-page advertisements in the big-selling daily newspaper B.T., plus Se and Hor.

The second biggest record stores in Denmark—Fona’s main department and Bristol Music Center—are in the same street and do not sell at cut prices, holding to the normal $9.95 selling price.

Representatives of import companies dealing with the 10 albums have had a very hard time trying to get the record labels in Denmark. It was hoped by the trade that Padria would import only Arcade, Ronco and K-Tel records, but the full-page advertisements confirmed the very worst fears.

Furniture Boulevard” by Sweet (RCA); “A Stranger In My Own Backyard” by Gilbert O’Sullivan (MAM).

The price-cutting came as a shock to Danish distributors because their situation does not allow them to sell albums at such a low price.

Padria imports from U.S. and U.K. export departments, so it does not pay for representing the record labels in Denmark. It was hoped that trade that Padria would import only Arcade, Ronco and K-Tel records, but the full-page advertisements confirmed the very worst fears.
WINNIPEG—A major pop festival has been planned for the July Fourth weekend at the Sandy Beach Indian Reserve, 100 miles northwest of Winnipeg. The festival, tentatively billed as "International '73," will take place on a permanent site being built by a group of investors who intend to inject close to $20 million into creating a sports, recreation and entertainment complex in that area.

The land is owned by the Soko Indians, who plan to attract tourists and visitors to the reserve. All improvements and buildings on the land will be turned over to the Indians when the promoters leave.

The principal promoter of the corporation company include Robert McCormick, a Winnipeg businessman; Jack Morrow, a Toronto promoter/manager; Gary Penny, a former labor union president in the province of Manitoba, and Don More, an executive in Banner King Foods.

Consultants to the festival include Jerry Shora, a Manhattan manager and promotion consultant; and Frank Crockett, a public relations and advertising consultant from Winnipeg and Roy Thornton, a real estate agent, also from Winnipeg.

The promoters are leasing from the Indians for an initial period of five years and are looking about $500,000 to be spent on Lake Manitoba and the four miles of beaches.

A small lagoon on the land where the promoters intend to land sea planes to bring the acts into a "vacation area which borders the water."

A private railway line running from the beach to the reserve on the reserve and will be utilized to transport people to the site by a specially designed train which will be put into service.

It is likely that gate crasing will be at a major American record firm to entice Indian land without the invitation of the chief. Accommodation will be provided at the festival in the form of 50,000 plastic teepees with cedar poles that will allow four.

All tickets are being prepaid and will be handled exclusively through Attractions Ticket Office in Winnipeg who will hold all funds until the show is over. Tickets will sell for $30 in January and February, $35 in March and April, and $40 in May and June. The tickets will be in the form of a folder like an airline ticket and will be provided to the chief printed right on it. Inside will be the ticket with a road map, train times, and directions to the show. The Indians will also sell Indian traditions, which is a form of entertainment along the ticket. The folder will also include Canadian and American Indian literature as well as some facts pertaining to the land, the tribe and the show itself.

Jack Morrow, one of the promoters of the show, indicates that $1 million will be spent on talent for the show. "We're going to make sure we can buy the right acts," says Morrow. "We're planning this festival well enough in advance so that we think we are going to have anything. We would like to negotiate with a couple of 'imported' acts, such as Chrysanthus so that we can buy them a package deal for their acts and fly them to Canada on a chartered jet from England."

The festival and the related developments in Canada will, already, have created a new and entertainment complex have received the sanction of the Manitoba government headed by premier Ed Schreyer.

The promoters intend to negotiate with the government of Canada for the filming of the three-day festival. An interesting sidelight is that the festival is being held in Canada, 90 percent of the广告 will be at the U.S. in order to sell the Canadian media to Cana-

RCA & Ted to Introduce Units

TOKYO—Both the RCA and Ted Kaczynski, said to be the world's most innovative and sophisticated manufacturer in a second series of new products, has been shown to Japanese hardware and software manufacturers in a second series of demonstration shows following the recent Philips VPL presentation. RCA is showing its capability Se-

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U.S.A.:
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250 West 57th ST
London NW1
Suite 1103
New York N.Y. 10019
Tel.: (01) 723.82.32
(212) 489.13.60
Liz Sokoski
Contact
Telex 235 309 OVMU
John Nathan
Manager
M. Levow
Manager assistant
Edgar Winter

Continued from page 22

Then came the Edgar Winter Group’s first album, “They Only Come Out At Night” which sold 1.2 million units and was one of 1972’s five platinum selling LP’s. It was the group’s No. 1 single, “Frankenstein,” that did it.

“Frankenstein,” an instrumental featuring Edgar’s weird sounds on ARP synthesizer, was the first hit single of Winter’s career and was at about the same time in early 1973) to demonstrate Top 40 program- mers how to use it, and it has been used to the way of the Hot 100.

The song was an unlisted synthesizer hit, and Edgar did live dates. It was tossed into the album sessions as an afterthought, over Ed- gar’s objections, but it did well and had no commercial potential.

“The ‘Frankenstein’ title arose be- cause of all the monstrous electronic chores by producer Rick Derringer to cut it down to reasonable length.”

“Frankenstein” came out as the B Side of the single “Midnight Around,” largely because Edgar had none of his usual co-writers on the instrument, and the group didn’t want to rely on any of the other al- bum cuts.

Then it just jockeys began request- ing a short even shorter version of "Frankenstein" and the reserved single took off, to Edgar’s great sur- prise. The story is that Edgar was con- victed to be within a few minutes Edgar one of rock’s top drummers and Edgar Winter brother to achieve a single as well as strong album sales.

In Los Angeles, Wally Hedder Recording is now listened by Dark Horse Records to provide remote fa- vorites such as Gary Harrison & Friends concerts, including stands at Maple Leaf Gardens in Toronto, Joe Cocker’s Club 54 in Washington, D.C. and the Nassau Coliseum in Uniondale, NY. Two shows will be booked at each location for a tentative 10-unit tour to be pre- pared by Dark Horse. The Toronto shows are to be included in the film. The film will be shot by one of Edgar’s roommates, remote engineer Jack Crum, will use an API 405-input, 24-track custom console made for them. The recording will be on 24-track recorders using a Dole Noise Reduction System. Also, the Edwars recording is expected to Knight and Crum will be assisted by Kevan Caillit, Bill Dawes and Chris Cipriano.


campus
Monck Talks Lighting
On a 17-School Tour
By JIM FISHEL

NEW YORK—Lighting and stag- ing designer Chip Monck has re- turned from a five-week college tour encompassing 17 schools and found his work to be educationally and artistically enriching and helpful for recruiting new assist- ants.

During the tour, Monck covered 12,000 miles in a Winnebago camper with a crew of three and a stage manager and one technician. With five well-known segments of his career, which has encompassed a va- riety of tours and events, Monck was a guest speaker at the University of Michigan, Mark Hyman of the Heller-Fischel agency.

After careful thought, he decided to take a shot at this project, but didn’t get around to preparing it un- til several weeks before its start. Monck spent many days in Nainital and Mombasa, Kenya, after the Zaire "74 festival, and wrote down the theme that he would explain.

Still, he changed it around several times during the tour, adding and subtracting information as he went along.

"I lost money on this college tour, but gained a tremendous amount of exposure. It made it all worthwhile," he says. "I can say what I’ve done to date and can be used as a sales package. I learned a lot more about the business and I gained a lot more interest from other schools."

When the tour began on Oct. 15 at the University of California at Davis, it was not booked in advance for people, according to Monck, but by its last date in Houston on Nov. 12 that interest had soared to more than 500.

"The best audiences I had were in the South where I drew between 200 and 1,000 students each evening," he says.

Carnegie McLaughlin, University of Michigan student, is back on campus at Ann Arbor after per- forming with the rock band Bruce Springsteen in Detroit on Nov. 6. He’s a member of the band’s road crew and shares his harp career. The British govern- ment paid all her expenses to Lon- don this past week for two appearances on BBC FM at the University of California, Santa Bar- bara, programs a wide variety of music: 24 hours around the clock, blocking off to 6 a.m. daily for class- ical and contrast that mood with Jay Tuscenden, who bills himself as "Dogg-Faced Boy," every Sunday afternoon with current pops. Rich- ard A. Zimmerman is music direc- tor.

* * *

Concert Canadian, a six-LP docu- mentary designed to promote elec- tronic music and performers in the U.S. is continuing to distribute its three presently available records throughout the U.S. The project’s originator Claude Vicky, former staveholder in the world music business, says the series includes Buffalo Saint- Marie, Michel Pascal, Richard Newell, Wynard Howard, the Doctor Music, Joe Koffman, Leam- ard Cohen and Gilles Guevannes. Vicky was previously president of a very underexposed in the U.S. and he hopes this series will help intro- duce many of them to the college listener.

* * *

Cass Tech student Paul Wingert was the soloist Dec. 1 when the Detroit Symphony Youth Orchestra.

Campus Briefs
Wayne Students
Hear Rag Bash

DETROIT—Students at Wayne State this fall have a big advantage over students at other campuses. The Detroit Sym- phony Youth Orchestra, under the direction of Music Director John P. Scates, appeared on a one-time performance of "Jazz-"ed concerts to which Wayne stu- dents are admitted for half price.

Tickets were issued to those of a ragtime session featuring pianist Merid Kibby and 10 musicians from the University of Illinois Conservatory of Music, noted for his recent classical ragtime recordings.

Jonathan Edwards
Bottom Line, New York

Aside from a few reservations on the makeup of his audience, Jonathan Edwards feels fairly good about the show. He says that the Alca- artist clearly shoots the show as the opening act during his 4 performances here.

While it would be uncalled for to overlook Mr. Lynn Cole’s anguished singing, it’s equally hard to forget the group’s first time on stage with Edwards and company. His vocal abilities and 12-string guitar strumming just don’t mesh with his other talents ingen- ing. The group is capable of producing.

Only one person to play at, and it might soundrather和谐 so也好, but this time around it’s a necessity. She proves to be too much of a crowd-pleaser. It would be wise to think of alternatives. They’re good, but capable of a lot better.

Edwards himself came through with flying color. Though, his voice was fine and perfectly paced for the occasion. Showcasing a number of tunes from his recent "Lazy Day" LP, he hit the mark every time and the audience responded enthusiastically. Special mention also for the efforts of A. Al- bert, pianist, and Stewart Shulman, bass and keyboard.

On track the Dilberts came next, and left a lot to be desired. The Dilberts can’t stage and they expend a great deal of energy, but the cutting edge and lighting you’ll like to emulate are not going to cut it with these. Besides, their material tends to be a bit too repetitive.

The SPINNERS
THE MAIN INGREDIENT
SISTER SLEDGE
Apollo Theater New York

The Spinnuous and Sledge3 Thanksgiving week engagement with a Nov. 22 performance that was as bright and enjoyable as the holiday meal.

The group started out doing an album version of the title track "Feast of Symbols" and moved quickly into a long string of hit records. The mid-80’s show was a great experience for the group that ranged from Dennis Presley to the Mar- vellettes. While most artists that undertake an on-stage engagement are glad to do it with just the right comic flair to make the material a success.

The highlight of the show came at the end, when the group went into their million selling hit, "Sister Sledge." Nothing like that could even the entire audience was on its feet danc- ing and clapping as if we were in a discotheque.

The second act was the main ingredient, a group that has had a great deal of success in recent years. Sledge has a group that has a wealth of material on its albums, they seemed to spend a good deal of time talking about the songs. Getting things underway again was Sister Sledge, four attractive and outstanding young ladies who are prototypes of the Spinners. The girls are not quite as professional and original as the Spinners, but they have the same energy and are worth watching with that strong foundation everything else will probably fall into place.

Robert Ford

Studio Track

By BOB KIRSCH

Lotions of activity recently at Golden West Studio in Los Angeles. The Dilberts were in, with Rodney Dil- brr producing and Don Gallesse engineer. Doug Dilbrr stopped by to have a session on some in-studio engineering and Denise Adlin engineering. Nancy Wayne cut a country LP with Gary Meisner, and Bruce Adlin engineering, and Bruce Adlin engineering. David Riddon cut his debut LP for George Scott and Mitchi will assist on the studio again at the control board. Patti McCarron and Fire & Rain cut an LP in which she guested with Brenda Adlin engineering and Les Fletcher did some country work for 20th Cen- tury on a producing and Adlin at the boards.

Congratulations to Edward Med- igration at his promotion to the business affairs at the Burbank Studios in Los Angeles. Medigan assumes the new position immediately and will report to studio President K. Hapil.

At Record Plant in New York City the studio has been busy with a variety of projects, including a jazz session featuring Gerry Mulligan, Chet Baker and Stan Getz was cut with Paul Pay and John Stephen producing and David Hewitt engineering.

The Modern Jazz Quartet’s full-length recording "Spain" was also recorded, with Ilian Minamrigou producing and Gene Paul and Hewitt at the control board. The same session was also recorded, with Jay Reich producing and Shelly Yaken engineering. In addition to the studio’s usual commitments, they are putting together a brochure explaining what the mobile unit is all about as well.

Also on the East Coast, Hapil is busy recording his next al- bum for Capitol.

At Sound 80 in Minneapolis, Matt Cope is busy recording the staff to help develop regional talent and to work in receiving recording contracts for some of the nation’s top musicians.

At the firm’s Studio A, a new dub- biring/recording system has been installed, which was designed especially for motion picture re-recording. The console features 16-track digitizing, and infrared film and quadrasonic and stereo mixdowns for music.

The studio has just recorded at the studio recently include singer Steve Kalles- ted and Jacki Husch. Also possible is the world’s first color recording for Bob Dylan songs. Leo Kottke’s latest Capitol LP was cut here, with the group’s Board of Brothers cut a session of country and the Tom Pine Trio cut in third L.P. the String Bash and in a recording and a series of sacred music LPs by artists such as Jerry Brandt, Dale An- derson, Donnel, Ray Howard, Ruth Jones and David Kobelius is in the works. Jerry Nelson produc-
FULFILLINGNESS IS YOU

Sincere thanks for what you folks in Germany have done to make my album such a success.


To you, and to some folks who I may have missed, you’ve really given me a lot of personal fulfillingness.

STEVIE WONDER
Each week Billboard's Tape/Audio/Video Department covers the action in consumer electronics—your growing marketplace! Our coverage will be expanded for this special C.E.S. Show distribution issue to spotlight: • Blank Tape Technology and Sales Explosion • Quad Equipment—What's New • Growth in Car Stereo • Accessories: Disc/Tape Care, Carry Cases, Needles • The Speakers Share in Upgrading to Quad • Multi-City Dealer Outlook for '75... and more!

More editorial coverage, plus bonus distribution—an extra 1,000 copies of the January 11 Billboard to be distributed at the C.E.S. Show, to reach the people you really want to reach. That's in addition to Billboard's weekly readership of more than 100,000!

Billboard's winter C.E.S. Show issue may be just what you need to turn a cold winter into an avalanche of business action. Contact a Billboard sales representative today and bring on the snowplows!

ISSUE DATE: January 11      AD DEADLINE: December 27
DUKE ELLINGTON—Reflections Of The Big Band Era, Atlantic LP 6465. Ellington plays and produces here, what it is to be a jazz great. The album covers a wide range of material, from early Ellington compositions to his most recent work. Ellington's musicianship is on full display, and his arrangements are as masterful as ever.

SOHN ROLLINS—The Cutting Edge, Milestone 8905 (Rollins). Rollins is one of the most influential saxophonists of all time, and this album shows why. The music is exploratory, adventurous, and challenging, and Rollins' tenor playing is always on point.

JAMES BYRNE—Disco LP 0743. Byrne is a respected composer and arranger, and this album features some of his most experimental work. The music is a mix of jazz, rock, and funk, and Byrne's arrangements are constantly surprising and innovative.

JIMMY DORSEY—Round Midnight, RCA 4315. Dorsey was one of the most influential saxophonists of the swing era, and this album features some of his most beloved compositions. The music is swinging and lively, with Dorsey's tenor playing at its peak.

TEDDY WILSON—The Teddy Wilson Sextet, Enja 106/107. Wilson was a respected pianist and arranger, and this album features some of his most aoûtistic work. The music is a mix of swing, jazz, and Latin, and Wilson's arrangements are always surprising and innovative.
Listen To This Dream.

#9 DREAM 1878
b/w
What You Got
from

John Lennon's
Walls and Bridges
SW-3411
Acknowledges with pride the tremendous success achieved by

SIRE RECORDS & PASSPORT RECORDS
currently represented on the national charts with 7 albums

and These Strong Contenders

With best wishes for continued success in 1975
JOHN DENVER—Sweet Mandarin (2:50); producer: Milton Okun; writer: Joni Mitchell; published by Wide Open, Inc., ASCAP; RIAA 1014. Denver's latest studio cut does not come out on the top five in a long while. Good acoustic open- ing is a bit bland at times; the chorus is catchy, but it is pleasant to listen to and smooth overall. "Whadda Goin' Through This Night?" but a certain top live disc.

CAROLE KING—Hangin' On (3:20); producer: Lou Adler; writer: Carole King; written for: RCA, ASCAP; Delilah; ©1976. This long-time collaborator with Al Kooper behind the lyric is interesting with a touch of smooth vocals. Should hit pop and country immediately.

JOHN LEROY—It's A Dream (3:58); producer: John Lennon; writer: Lennon; published by: Unichappell, BMI, ©1976. Lennon's voice is low and mellow in this track. It has a certain depth and soul which is not immediately evident.

LARRY STEEL—Fly Now Time Stop Away (3:00); producer: Ed Freeman; writer: Willy, Time; BMI; Air Stream 006.

GEORGE HAMILTON IV—Back To Back Down East Country (3:45); producer: John Tarrant; writer: Stephen Carr, Glynne Carr, RCA Victor (Canada) 50027.

CLIFF COCHRAN—All The Love You'll Ever Need (2:25); producer: Herb Cohen; writer: Joanie Seely, BMI; Enterprise (STAC) 8169.

CARY JOICE—Even More Than Me (2:50); producer: George Rasula; writer: Cary Jock; Mirrit; SBM 4512.

JIMMY ELLIS—Use Her To Remind Me Of You (2:40); producer: Bill Walker; writer:カラムホールţi ‘ şiיבしれ BMI; RBCD 1001.

BOBBY HELM—Baby I Know It'll Make You Better (3:30); producer: Kenneth Ratts; writer: Brown, Doff, Lowery; Mascot 1001.

DOTTE & JOE VIL TEAR—Cheerio (2:50); producer: CB & P; producer: B, Eddington, Little Bird; BMI; Imperial 1226.

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**Billboard's Recommended LPs**

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**Recommended**

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**Easy Listening**

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**LITTLE LITTLE Princes**

-- Continued from page 63 --

Lyric makes you feel the presence of this LP, the former is right front, the latter is left rear. But Dick Hyman is at left front. The latter is a bit more pleasant, but that's my opinion. No, your opinion is of outstanding quality of piano and "Watch It!" stands out. A tasteful, softly moving use of the full spectrum for a quiet, introspective pop LP.

Best cuts: "Watch It!" and the jazz-based "How High The Moon".

Dealers: Target at demographics of college age and older.

**WAC DISCS—Stop and Smell The Rose, Colpix c32562 (50 sq meter). Excellent example of what SQ meter output is all about. The LP is, as a whole, the best cut, the sweetest cut. The best LP ever is "Soft, Best Sweet", and the record of the year is the "Twin Peaks" LP. Don't miss this one.

Dealers: Teenagers and young adults will flip out on this cut LP.

**VARIOUS ARTISTS—Billie Holiday Revisited, Mainstream 409. This sample LP is excellent in sound quality. Cajun Music, Eri- Kura Callender, Sarah Vaughan and Ruth Brown among some of the finest vocal performances both on record and in person. Billie Holiday's voice is as good as ever, and the record is a must for any jazz fan. Don't miss it. "Easy To Love", "Thou Swell", and "As Time Goes By"."

Dealers: Beautiful, and hand-hammered. Best cut: "Easy To Love".

**DAN KEVIN—Proper Camel, Black Jazz 3021 & 3022. A true gem in the jazz field. Very much a throwback to the early days of jazz. Unique vocal style and "Skin Deep" LP.

Dealers: Beautiful, and hard-hammered. Best cut: "Skin Deep".

**CARRIE BROWN—Peace And Quiet, Black Jazz 3021 & 3022. A true gem in the jazz field. Very much a throwback to the early days of jazz. Unique vocal style and "Skin Deep" LP.

Dealers: Beautiful, and hard-hammered. Best cut: "Skin Deep".

**GEOO—Original Soundtrack, 840, ASCAP 85. Variable offering of instrumental and vocal music, as well as some jazz cuts.

Dealers: Jazz and pop music LPs. Best cut: "Golden Disc".

**THE LITTLE PRINCE—Original Soundtrack, ABC ARPD 154. Fine sound track from movie version of the Lerner & Loewe theatrical success. Superior vocals from Richard Kiley and Little Prince Steven Warner, who got some good vocal appeal recently via the CarolBurnette Show. Ideal holiday item. Best cut: "You're A Child", "Why Is The Desert"

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**Jazz**

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**DICK JUNG—Anno Mars, Apple Jazz 8110/2 (2012). Can't say nothing bad about piano and vocal combination to give him due strength. There is more of a vocal effect to the LP because of the inclusion of the other two vocalists besides the leader. The music contains swing, with some interesting in triumphant backing. Best cuts: "Western Sun", "A Wild Rose", "Mighty Mighty".

**CALVIN DAVIES—Proceed With Caution, Black Jazz 3021 & 3022. Beautiful, and hard-hammered. Best cut: "Your Love"

**JIMMY LEROY—Tears Of A Kind, Apple Jazz 8110/2. Beautiful, and hard-hammered. Best cut: "Your Love".

**KERRY BARKER—Péreobieske, Blue Note 5004. A true gem in the jazz field. Very much a throwback to the early days of jazz. Unique vocal style and "Skin Deep" LP. Best cut: "Easy To Love".

Dealers: Beautiful, and hand-hammered. Best cut: "Easy To Love".

**TEN GREAT PARTNER—Rhythm Rocks, Black Jazz 3021 & 3022. A true gem in the jazz field. Beautiful, and hard-hammered. Best cut: "Easy To Love".

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**Classical**

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**NATIONAL QUALITY RECORDS—Rhythm Rocks, Black Jazz 3021 & 3022. A true gem in the jazz field. Beautiful, and hard-hammered. Best cut: "Easy To Love".
Mark Silverman of the 13-store Washington, D.C., Wize Maxe store claims he's up 20 percent in the last half of the year. Larry Davis of Almar, Colorado, feels he's up 15 percent in the past two months. He says he now carries discounting, as low as $2.99 for $6.98 LPs, has gorged into his profits.

Retailers are holding their breaths in hopes of a Christmas rush. The Tubb Record Shop, Market Mart, Nicholson's High Fidelity Center and some other specialty stores are doing big business. Harding Mall Shop reports a general increase.

Tom Seaman, director of merchandising for the Casablanca Records chain, reports sales slightly ahead of last year. Abby Levin, who runs one of the stores, feels this chain, says he's 20 percent ahead.

Seaman says the stores have been undergoing much internal change during the past months, including inventory reduction and tightening, which might have had an effect. Most quoted, he reports accessories doing very well, especially blank tape.

Most Nashville retailers report they are up this year. The Greet's, for instance, reports sales up 12 percent over last year. Barry Goody, manager of Broad Street's new unit, says that unit's sales have dipped slightly. He notes that the dollar increase has not been enough to offset the increase in inventory during the past year, which he estimates in the area of 16 to 17 percent.

Goody says manufacturers are more cooperative in promotional assistance to support sales of their products, as compared to previous years. He reasons that producers are anxious to stimulate greater consumer demand, and manufacturers that might occur if the economy continues its sag into 1974.

Sam Shapiro, national record buyer for Apple, says that 12 percent in the past year's sales is a 25 percent increase in dollar volume over last year. Barry Goody, manager of Broad Street's new unit, says that unit's sales have dipped slightly. He notes that the dollar increase has not been enough to offset the increase in inventory during the past year, which he estimates in the area of 16 to 17 percent.

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